

THE MICRO-GENRE OF *DĀNA*-STORIES IN JAINA LITERATURE:  
PROBLEMS OF INTERRELATION AND DIFFUSION \*\*

I shall first explain what I mean here by the word « micro-genre », recently initiated by Prof. K. Bruhn in his *Āvaśyaka Studies*<sup>1</sup>. In the

The works which will be most frequently referred to (by page and line or verse number) are:

- AvCū = Āvaśyaka-cūrṇi śrīmaj-Jinadāsa-gaṇimahattara-kṛtayā sūtra-cūrṇyā sametaṃ śrīmad-Āvaśyaka-sūtram, ed. Ānandasāgarasūri, Ratlam, 1928-29 (part 1 only is used here).  
AvNi = Āvaśyaka-niryukti. Quotations and numbering of verses following: Śrīmad-bhavaviraha-Haribhadrāsūrisūtrita-vṛtty-alamkṛtaṃ Śrīmad-Āvaśyaka-sūtram, Agamodaya samiti, Bombay, 1916-17.  
AvTīH = Haribhadra's Āvaśyaka-ṭikā. See the preceding.  
Mūbhā = Bhāṣya verses of the AvNi.  
Samav = Samavāyanga, in Suttāgame I, Gurgaon, 1953.  
Triṣaṣṭi = Hemacandra, Triṣaṣṭiśālākāpuruṣacaritrā, ed. Bhavnagar 1905-8 (reference to parva, sarga and verse); also Helen M. Johnson's translation, 6 vols., Baroda, 1931-62 (Gaekwad Or. Ser. 51, 77, 108, 125, 139, 140).  
VH = Sanghadāsa, Vasudevahiṇḍi, ed. Caturvijaya and Puṇyavijaya, Bombay, 1930, 2 vols.

For abbreviations of Indian Series (ĀGRM, DLJP), see SCHUBRING, *Die Lehre der Jainas*; also PrTS = Prakrit Text Series, Varanasi, Ahmedabad.

~ Indicates a very close correspondence between two verses or two passages.  
v(v). = verse(s).

\* CNRS, ERA 094 « Philologie Bouddhique et Jaina », Paris.

\*\* Some elements contained in this paper lie scattered in the book *Dānāṣṭaka-kathā*. Recueil jaina de huit histoires sur le don. Introduction, Edition critique, Traduction, Notes. Paris, 1982 (Publ. de l'Institut de Civilisation Indienne 48).

1. Note 29: « The term (i.e. "micro-genre") designates cases where several small compositions agree in title-content-vocabulary. We mention only "pratikramaṇa", "caityavandana", "guru-vandana(ka)", "airyāpathikī". Each of these terms designates several kindred compositions having the terms in their titles » (*Āvaśyaka Studies*, I, in « Studien zum Jainismus und Buddhismus », Gedenkschrift für LUDWIG ALSOPF, hrsg. von K. BRUHN und A. WEZLER, Wiesbaden, 1981, pp. 11-49; Alt-und Neu-Indische Studien Univ. Hamburg 23).

present case, the term will be applied to the so-called *supātradānakathā*, several « kindred compositions » which have in common a unity of contents: they all illustrate the benefits coming from alms-giving offered by a layman to a monk<sup>2</sup>, a type of charity extolled above all others by the Jaina treatises<sup>3</sup>. Moreover, the Jaina literary classifications themselves recognize a *dānadharmakathā* or *dānāvādāna* genre, as is implied by M. Bloomfield when scrutinizing the *Sālibhadra Carita*<sup>4</sup>.

Now, this investigation will be concerned with two main questions studied with the help of a few examples seen from the two following view-points:

1) On a synchronic level: what is the pattern of the oldest dāna-stories as found in some prose portions of the Canonical stratum?

2) On a diachronic level: how has the stock of narratives been selected, repeated or renewed? How have heroic figures come to life?

« The mechanical character of the verbal structure of the Jain scriptures »<sup>5</sup> is a well-known feature. Applied to narrative texts, it has been most brilliantly and accurately studied by Prof. J. Deleu for the *Nirayāvaliyāsuyakkhanda* and related *Angas* and *Upāngas*: as has been shown by the list of 72 stereotyped formulas he collected<sup>6</sup>, the expression of a given idea, fact, etc. is mostly connected with a fixed phrase, recurring from one text to the other. The « Fasting unto Death » legends could also be adduced as another example of a group where a tenet is exposed through a specific phraseology<sup>7</sup>.

2. Often designated by the word *supātra*, almost synonymous with *sādhu*, *muni*, the monk being recognized as the best receptacle of charity. See n. 3.

3. The so-called *atithisaṃvibhāgavrata* or *dānavrata*: cf. R. WILLIAMS, *Jaina Yoga*. A Survey of the Mediaeval Śrāvakācāras, London, 1963, pp. 149-66 (London Oriental Series 14); ubi alia. This theme already forms the frame of the earliest Jaina dharmakathā, the *Tarangavai*, ed. by H. C. BHAYANI, *Samkṛhita-Tarangavai (Tarangalolā)*..., Ahmedabad, 1979 (L.D. Series 75); translated into German by E. LEUMANN, *Die Nomme. Ein neuer Roman aus dem alten Indien*, München, 1921. There, the chief-nun (*gaṇadhārīṇī*) Suvratā followed by her disciples goes to beg alms for breaking their two-days fast (*chaṭṭhasya pāraṇ'aṭṭham*, v. 24) at the beginnig of the novel (vv. 24-29) and receives them at the very end (v. 1638 = LEUMANN, v. 1642: *ghettūṇa phāsuyaṃ bhikkhaṃ*...).

4. The *Sālibhadra Carita*. A Story of Conversion to Jaina Monkhood, in JAOS, 43 (1923), p. 260 and n. 3 (pp. 257-316).

5. Cf. L. D. BARNETT, *The Antagaḍadasāo and the Aṇuttaravavāiṇya-dasāo*, London, 1907, p. IX; « Klischeestil », cf. W. SCHUBRING, *Nāyādhammakathāo*. Das 6. Anga des Jaina-Siddhānta. Aus dem Nachlass herausgegeben von J. DELEU, Wiesbaden, 1978, p. 7 (Akad. der Wiss. u. der Lit., Mainz, Abh. der Geistes- u. Sozialwiss. Kl. 1978, 6).

6. J. DELEU, *Nirayāvaliyāsuyakkhanda*, Uvanga's 8-12 van de jaina Canon, Leiden, 1969, pp. 91-5 (77-150; *Orientalia Gandensia* IV, 1967).

7. Cf. C. CAILLAT, *Fasting unto Death according to the Jaina Tradition*, in « *Acta Orientalia* », 38 (1977), pp. 46 ff.; 54; 56 (43-66): the Khandaga episode found in the *Viyāhapannatti* gives the general scheme of description reproduced by the *Antagaḍadasāo* and *Aṇuttaravavāiṇyadasāo* in the case of monks, by the *Uvāsagadasāo* in the case of laymen.

In a similar way, the pattern of the canonical dāna-stories results from the combination of various « narrative clichés » and technical terms, some of them being precisely related with the idea of giving, some, more general, also occurring in other contexts. It can be noticed, by the way, that these stories appear in somewhat late or peripheral parts of the Canon. For their analysis, I mainly refer to the first text (and its nine duplicates)<sup>8</sup> in the second section of the *Vivāgasūya*, the eleventh Anga<sup>9</sup>. According to Schubring<sup>10</sup>, they are later additions. Other examples could be gleaned from the 15th *saya* of the *Viyāhapannatti*, which is considered to have been originally an independent chapter<sup>11</sup>. The first of them is a mere repetition of the stereotyped scheme (given below), filled with appropriate names: it tells how in Rājagṛha the householder Vijaya gave food to Mahāvīra so that he could break his fast<sup>12</sup>. Another episode contains the gift of medicine — a special kind of food —, made by the laywoman Revatī to Mahāvīra's disciple, Simha, in order to cure the Jina from the attack of bilious fever caused by Gośāla's magic fire<sup>13</sup>. Again, when the ĀvCū<sup>14</sup> narrates how Śreyāmsa offered some sugar-cane juice to the first Jina, an outstanding episode which will be dealt with later on, this very style is resorted to.

Three main stages can be isolated, which, in accounts of proper gifts, are as follows:

— First stage: the ritual of the gift, i.e. the arrival of the taker and his welcome by the donor; except for their last part, these phrases are those which are generally used when a layman welcomes a monk into his house<sup>15</sup>:

« he sees the monk coming;  
full of joy and happiness, he gets up from his seat,  
leaves his stool,  
takes off his shoes,  
puts his cloth on one side of his shoulder,  
goes seven or eight feet following the monk,  
turns around him three times from left to right,  
bows down before him, pays his respects with a large quantity of

8. « Varga literature »: cf. K. BRUHN, *Repetition in Jaina Literature*, *supra*, § 2.

9. *Suttāgame* I, ed. Puppahbhikkhu Gurgaon, 1953, pp. 1282-87.

10. *Die Lehre der Jainas*, Berlin, Leipzig, 1935, § 46, p. 67.

11. Cf. J. DELEU, *Viyāhapannatti* (*Bhagavañ*). The fifth Anga of the Jaina Canon, Brugge, 1970: Introduction § 3 and n. 3, p. 19; p. 214.

12. *Viyāhapannatti* XV: *Suttāgame* I, 710, 28-711, 13.

13. *Ibid.*, pp. 730-32; DELEU, *op. cit.*, p. 219; A. F. R. HOERNLE, *The Uvāsagadasāo or the Religious Profession of an uvāsaga*, Calcutta, 1888-90 (2 vols.), vol. II, App. I, p. 10.

14. ĀvCū 164. As this paper deals with narratives, it will only take into account ĀvNi, ĀvCū and ĀvTīH, generally neglecting the *Viśeṣāvaśyakabhāṣya*: for its place in the Āv literature, see K. BRUHN, *Āv Studies*, I, p. 15 ff.

15. Cp. DELEU, *Nirayāvaliyāsuyakkhanda*, p. 92, no. 28, « begroeting van de tīrthankara ».

the fourfold food; he says full of happiness: "I shall give alms"; also while he is giving, he is full of happiness; also after having given, he is full of happiness »<sup>16</sup>.

— Second stage: the reception of the gift by the monk, specified by the Jaina semantic specialization of the technical verb Pk. *paḍilāhei* (Sk. *pratilābhayati*), « to give » used in the causative form, active or, more often, passive, constructed with the instrumental of the thing given<sup>17</sup>. This word, probably more expressive than the usual *dei*, also underlines the reciprocity of the relation in which both the layman and the monk are involved by the act of giving alms and *dharma* respectively, thus symbolizing the unbreakable link between the two parts of the Community.

So: « The monk was given the gift (which was) pure in three ways and in respect of the three modes of action, pure with regard to the substance, the donor and the taker »<sup>18</sup>.

— Third stage: the glory of the donor on whom the « five heavenly presents »<sup>19</sup> are bestowed (fig. 1). Their detailed enumeration marks the end of the *dāna*-story proper.

« He (i.e. the donor) secured for himself a god's (variant: a man's) life. In his house, the following five heavenly presents were seen:

(i) there was a rainfall of treasures,

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16. (aṇagāraṇ) ejjamāṇaṃ pāsai,  
haṭṭha-tuṭṭhe āsaṇāo abbhutṭhe,  
pāya-viḍhāo paccoruhai,  
pāyāo omuyai,  
ega-sādiyaṃ uttarāsangaṃ karei,  
(aṇagāraṇ) satt'aṭṭha payāṃ aṇugacchai,  
tikkhutto āyāhiṇaṃ payāhiṇaṃ karei,  
vandai namaṃsai,  
saya-hattheṇaṃ viuleṇaṃ asaṇa-pāṇa-khāima-sāimeṇaṃ « paḍilābhessāmi »  
tti kaṭṭu  
tuṭṭhe, paḍilābbhemāṇe vi tuṭṭhe, paḍilābbhite vi tuṭṭhe.

Use of stereotyped phrases also characterizes the legends reporting about the meals offered by various laypeople to the Buddha: see A. BAREAU, *La nourriture offerte au Buddha lors de son dernier repas*, in « Mélanges d'Indianisme à la mémoire de L. Renou », Paris, 1968, p. 64 (Publ. de l'Institut de Civilisation Indienne 28); cp., for instance, *Dīgha Nikāya* (ed. Pali Text Society) II, 126, 34-127, 2: *atha kho Cundo... uṭṭhāyāsanaṃ Bhagavantaṃ abhivādetvā padakkhiṇaṃ katvā pakkāmi*.

17. *Infra*; cf. ĀvCū 283, 3: *bhagavaṃ ca aṇeṇa madhu-ghaya-saṃjuttēṇa param'anneṇa paḍilābhito*; ĀvCū 270, 12; 279, 12-13: *Nāgaseneṇa gāhāvatiṇā khīra-bhoyāṇeṇa paḍilābhito*; etc. But ĀvCū 301, 1: *sāmiṇā paṇi pasārito. tae paramāe saddhāe dinnam!* For Jaina Sanskrit, see *Dānāṣṭakakathā*, § 44.4; B.J. SANDESARA and J.P. THAKER, *Lexicographical Studies in Jaina Sanskrit*, Baroda, 1962, p. 166.

18. *teṇaṃ davva-suddheṇaṃ dāyaga-suddheṇaṃ paḍigāhaga-suddheṇaṃ tiviheṇaṃ tikaṛaṇa-suddheṇaṃ... (aṇagāre) paḍilābbhie*.

19. On the fivefold series, very much in favour among the Jains, see W. KIRFEL, *Symbolik des Hinduismus und des Jinismus*, Stuttgart, 1959, pp. 150-52. I do not find this one recorded, neither in the *Ṭhāṇaṅgasutta* 5, nor in the *Samav* 5.



- (ii) flowers of all colours were made to fall,
- (iii) garments were tossed,
- (iv) the gods' drums were beaten,
- (v) shouts were heard in the sky: "Wonderful! A gift! A gift!" »<sup>20</sup>.

Before leaving this subject, I would like to point out the importance of the « five presents » in the dāna narratives, even if they do occur more or less on other auspicious occasions of the Jinās' lives<sup>21</sup>. First, they always reward the donor whose gift has been offered to a Tīrthaṃkara, — and only him. This is clearly implied by the oldest canonical texts where the 24 Jinās' first fast-breakings are presented in a « tabular-form »<sup>22</sup>, namely the Samav<sup>23</sup>, closely followed by two passages of the ĀvNi<sup>24</sup>, for Śvetāmbaras, and the *Tiloyapannatti*<sup>25</sup>, for Digambaras. Thus, for example, the concluding verses of the chart-presentation in the ĀvNi state: « In the places where all the Jinās received their first alms, there were showers of treasures and rains of flowers », the maximal and

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20. devāue (var. maṇussāue) nibaddhe. gehaṃsi ya se imāiṃ paṇca divvāiṃ pāubbhūyāiṃ taṃ jahā:

- (i) vasuhārā vuṭṭhā
- (ii) das'addha-vaṇṇe kusume nivāie
- (iii) cel'ukkeve kae
- (iv) āhayāo deva-dunduhāo
- (v) antarā vi ya ṇaṃ āgāse: « aho dāṇaṃ, aho dāṇaṃ » ghuṭṭhaṃ.

21. For example, rains of gold, clothes, ornaments, leaves, flowers, fruits, etc. follow Mahāvīra's birth: cf. *Kalpasūtra*, ed. Jacobi, Leipzig, 1879, § 98, etc.; cp. also in the list of the eight mahāprātihāryas on which U.P. SHAH, *Evolution of Jaina Iconography and Symbolism*, pp. 51-6 (in « Aspects of Jaina Art and Architecture », Ahmedabad, 1975).

22. On the application of this type of technique in Jaina Universal History, see K. BRUHN, *Repetition in Jaina Literature*, *supra*, § 10 ff.

23. *Suttāgame* I, 378, 18-28 (verses).

24. (a) ĀvNi 320 (~ Samav I, 378, 25-26, verse)-321, towards the end of Rṣabha episode:

*Usabhassa u pāraṇae ikkhu-raso āsi loga-nāhassa  
sesāṇaṃ param'annaṃ amaya-rasa-rasōvamaṇi āsi (320).  
ghuṭṭhaṃ ca « aho dāṇaṃ! », divvāṇi a āhayāṇi tūrāṇi  
devā ya saṇṇivaiā, vasuhārā c'eva vuṭṭhā ya (321).*

(b) ĀvNi 323-334, mentioned only in Haribhadra (and Malayagiri) Tī editions, not in the Cū; quoted in the footnotes of *Viśeṣāvaśyakabhāṣya*, pp. 304-5 (L.D. Series 14, pt. 2, Ahmedabad, 1968): see *infra*, n. 35 on the contents of these *gāthā-s*.

25. *Tiloyapannatti* IV, 671-674 (ed. A. N. Upadhye, H. L. Jain, Sholapur, 1956), proceeds in a way similar to ĀvNi 320-321: (i) Rṣabha broke his one year fast with sugar-cane juice; the other Jinās received rice-pudding on the second day of their fasts (671); (ii) 672-674 consist in the enumeration of the five presents which fell on the fast-breaking days of each (*savvāṇa pāraṇa-dīṇe nivaḍai...*).

minimal quantity of which are then given<sup>26</sup>. On the other hand, from several texts it appears that, within the narration, this third stage is mentioned at greater length than the two others. Let us consider the Rṣabha-Śreyāṃsa episode indicated by the following catch-words in the ĀvNi: « Gajapura: gift of sugar-cane juice by Śreyāṃsa (fig. 2). Rain of treasures. Pedestal. Veneration of the Lord »<sup>27</sup>. As has been stated earlier, the Cū tells the story in complete stereotyped phraseology. But Haribhadra-Ṭi hands down a shorter version where the only remaining sign of the old style is the extensive string of the « five holy things », the first of them being « the rain of treasures »<sup>28</sup>. The situation is identical in the earlier account, that of the *Vasudevahinī*<sup>29</sup>. It remains similar in the later ones though in a flowery style<sup>30</sup>. The same would be the case with the Candanabālā story in ĀvCū and ĀvṬiH<sup>31</sup>.

Later on, when Hemacandra narrates how each and every Jina broke his first fast, he develops the stories only for the so to say main Tīrthaṃkaras. Otherwise, the events are summarized in two or three *śloka*s of the type: « On the next day the Lord (i.e. Supārśvanātha) broke his fast with rice-pudding in the house of (King Mahendra) in the city (Pāṭalikhaṇḍa). The gods made the five wonderful things, the stream of treasure, etc. »<sup>32</sup> (fig. 1). In the Digambara tradition, the *panca divyāni*

26. ĀvNi 331-332 (ĀvNi 331 ~ Samav I, 378, 27-28, verse):  
*savvehin pi jinehin jahiam laddhāo paḍhama-bhikkhāo*  
*tahiam vasuhārāo vuṭṭhāo puppha-vuṭṭhāo* (331)  
*addha-tterasa-koḍi ukkosā tattha hoi vasuhārā*  
*addha-tterasa-lakkhā jahannā hoi vasuhārā* (332).

27. ĀvNi 322ab:

*Gayaura; Sejjams' ikkhu-rasa-dāṇa; vasuhārā; piḍha; guru-pūā.*

28. ĀvṬiH 145b, 6-7: ... *bhagavayā so pārio, tattha divvāni pāubbhūyāni, tam jahā: (i) vasuhārā vuṭṭhā; (ii) cel'ukkhevo kao; (iii) āhayāo deva-duṇḍuhio; (iv) gandhodaka-kusuma-varisaṃ mukkam; (v) āgāse ya « aho dāṇam! » ghuṭṭham ti*. Same enumeration in Malayagiri Ṭi (218b, 1-3), where it is clearly marked as traditional (or canonical) by the noticeable conservation of the masc. sg. (ardha-māgadhī) nomin. -e in the fivefold list (against -o everywhere else in the story), and that of the old cliché *evam so (!) paḍilābhemāṇe tuṭṭhe, paḍilābhie vi tuṭṭhe*, on which see n. 16.

29. VH 165, 5-7: *bhayavaṃ acchidda-pāṇi paḍigāhei. tato devehin mukkā puppha-vuṭṭhi, nivaḍiyā vasudhārā, duṇḍuhio samāhayāo, cel'ukkhevo kao, « aho dāṇam » ti āgāse saddo kao; ĀvṬiH 145b, 5 ~ ĀvCū 164, 5.*

30. Svetāmbara versions: ŚĪLĀNKA, *Cauppaṇṇamahāpurisacariya*, p. 41 (ed. A. M. Bhojak, Varanasi, 1961, PrTS 3); HEMACANDRA, *Triṣaṣṭi*, I, 3, 295-300. Digambara versions: JINASENA, *Ādipurāṇa*, XX, 102 ff. (ed. Pannalal Jain, Varanasi, 1963, Jñāna-piṭha Mūrtidevī Jain Granthamālā, Sanskrit grantha 8); JINASENA, *Harivaṃśapurāṇa*, IX, 190-196 (id., Varanasi, 1962, *ibid.*, 27).

31. ĀvṬiH 224b, 8-225a, 2: *panca divvāni... vasuhārā addha-terasa-hiraṇṇa-koḍio paḍiyāo; ĀvCū 319, 11-13: p.d... p.d., addha-terasa-hiraṇṇa-koḍio paḍiyāo*. The Malayagiri version, a very short summary in Sanskrit (one paragraph! 296b, 2-10) is not considered here.

32. JOHNSON's translation of *Triṣaṣṭi* III, 5, 67-68 (vol. II, p. 309); also *Triṣaṣṭi* III, 2, 116-118; III, 3, 208-209ab; III, 6, 66-67ab; III, 7, 61-62ab; III, 8, 70-71ab; etc. And see n. 35.

appear under the designation *āścaryapancakam*, and Guṇabhadra's *Uttarapurāṇa* evocations are quite similar to Hemacandra's. For example: « On the second day, the Lord (i.e. Śīṭalanātha) endowed with the four types of knowledge entered the city of Ariṣṭa for alms. After the king Punarvasu possessed of new merits, full of joy, had given him excellent food, he obtained the five marvels bestowed by the happy gods »<sup>33</sup>.

I now come to the second problem: the use of the stock of narratives, parallel to the development of dāna as a central religious concept being more and more illustrated in independent sections of the various *kathākośas*.

First, it is necessary to see how selections could be made inside the virtual stock. As a matter of fact, each of the Jinās' *pāraṇa* could become a dāna narrative, — and Mahāvīra's life includes 349 of them<sup>34</sup> —, but, for instance, the Tīrthaṅkaras' first fast-breakings, alluded to above, are only sketched in a « tabular-form » by the ĀvNi 323-334, which lists the 24 places, the names of the 24 donors, their state of mind and their reward<sup>35</sup>. Some other *pāraṇas* are only referred to in the Ni *āryās* through the mere juxtaposition of a few stereotyped catch-words (some-

33. GUṆABHADRA, *Uttarapurāṇa*, LVI, 46-47 (ed. Pannalal Jain, Varanasi, 1968<sup>2</sup>, Jñānapīṭha Mūrtidevī Jain Granthamālā, Sanskrit grantha 14):  
*catur-jñāno dvītiye 'hni sa caryārthaṃ praviṣṭavān*  
*Ariṣṭanagaraṃ; tasmāi nava-puṇyāḥ Punarvasuḥ (46)*  
*nāmnā nara-patir dattvā paramānnaṃ pramodavān*  
*vitīrṇam amaraḥ suṣṭaiḥ prāpad āścarya-pancakam (47);*  
 also *ibid.*, XLIX, 39; L, 54; LXIII, 6; LXIII, 479; LXXIV, 347ab (Candanabālā).

34. Cf. ĀvNi 535ab:

*tiṇṇi sae divasāṇaṃ auṇāvāṇṇaṃ tu pāraṇā-kālo.*

35. ĀvNi 323-325: list of the 24 places where each of the Jinās received his first alms; 326: transitional verse concluding the preceding point and introducing the following one; 327-329: list of the 24 donors also occurring in Samav (I, 378, 19-22, verses); 330: joy and devotion in the minds of the donors; 331-332: five heavenly presents (see p. 149 and n. 25); 333-334: general statement about the future of the donors. With the first fast-breaking as a regular and a specific event in each Jina's career, compare « on the day of reaching Self-Awakening the partaking of milk-rice » as the eighth of the thirty dhammātās (« regulations ») in the 25 former Buddhas' lives: cf. *Madhuratthavilāsini nāma Buddhavaṇṇasatthakathā* (= Bv-a), ed. I.B. Horner, London, 1946, repr. 1978 (Pali Text Society 55), 298, 25: *sambodhiṃ pāpuṇa-divase pāyāsa-bhojanaṃ*; translated m., *The Clarifier of the Sweet Meaning*, London, 1978 (Sacred Books of the Buddhists 33), p. 429. In this tradition also, for all Buddhas, except the first, Dīpaṅkara, and the last, Gotama (Bv-a 82, 34-37 and 286, 38-287, 2), these episodes are sketched in a stereotyped formulation where only the names of the places and the donors vary: e.g. Bv-a 133, 6-8: ... *Visākha-puṇṇamāya Sumandagāme sama-samahita-ghana-payodharāya Yasodharāya nāma seṭṭhi-dhītāya dinnam parama-madhura-madhu-pāyāsaṃ paribhuñjītvā...*; and 142, 29-31; 153, 25-27; 161, 15-16; 166, 30-31; 172, 14-15; 177, 29-31; 183, 15-16; 190, 26-28; 197, 21-22; 202, 31-33; 208, 20-22; 215, 18-21; 220, 8-9; 223, 27-224, 1; 227, 25-26; 232, 14-16; 236, 11-12; 243, 16-18; 248, 8-9; 253, 19-21; 258, 25-26; 263, 27-28.

times in the bare-stem form<sup>36</sup>), which indicate the place, the donor's name, the heavenly things (*divvā*; *infra*), and, finally, the nature of the food. They are merely treated as one event among others of the Jinās' careers, not being dealt with in detail by the Cū and Tī. Here are some examples of this kind, all belonging to Mahāvīra's biography as narrated within the Jaina Mythology part of the *Āvaśyaka* texts, i.e. between p. 108b and 240a of ĀvTīH edition<sup>37</sup>:

ĀvNi 461cd: *Kollā; Bahule; chaṭṭhassa pārāṇe; payasa*<sup>38</sup>; *vasuhārā*. Commented ĀvCū 270, 11-12, with the mention *panca divvā jahā USABHASSA*, referring to the complete list given in the Ṛṣabha-Śreyāṃsa episode<sup>39</sup>; ĀvTīH 188b, 5-7.

ĀvNi 468ab: *Uttaravāyālā; Nāgaseṇa; khīreṇa bhoyaṇaṇi; divvā*<sup>40</sup>. ĀvCū 279, 12-13 ~ ĀvTīH 197a, 10-197b, 1.

ĀvNi 474ab: *Kullāga; Bahula; pāyasa; divvā*; ĀvCū 282, 10-283, 3 ~ ĀvTīH 200b, 2-4.

ĀvNi 496cd: *...Bahuliya; taha ujjhie; divvā*. ĀvCū 300, 13-301, 1 ~ ĀvTīH 215b, 6-7.

ĀvNi 512cd: *tatth'eva* (i.e. in Gokula) *vaccha-vālī therī; param'anna; vasuhārā*. ĀvCū 314, 6-7; ĀvTīH 220b, 6.

And the tradition being so strong, they will be sketched equally briefly by later authors like Hemacandra<sup>41</sup>.

Conversely, only a few of such episodes, because they refer to outstanding events, are narrated in full: they are also the ones which are really popular in the more recent works, the ones which are depicted in the illustrated manuscripts<sup>42</sup>. Such are the Śreyāṃsa (fig. 2) and Candanabālā-stories, which will be considered together as some elements are common to both their narrative patterns.

36. About the language of the nijjuttī «mnemonic stanzas», cf. L. ALSDORF's straightforward view in *Jaina Exegetical Literature and the History of the Jaina Canon*, p. 2 (*Mahāvīra and his Teachings*, ed. A. N. Upadhye etc., Bombay, 1977): «(their) language is above the niceties of grammar: to say nothing of syntax, terminations may be dropped, words abbreviated, vowel quantities changed, — only the metre must be preserved...»; K. BRUHN, C. B. TRIPATHI, *Jaina Concordance and Bhāṣya Concordance*, p. 76 (Beiträge zur Indienforschung, E. Waldschmidt zum 80 Geburtstag gewidmet, Berlin, 1977).

37. I follow here the limits assigned by K. BRUHN, *Āvaśyaka Studies*, I, § 16.

38. Against *pāyasa, infra*! See n. 36.

39. Above, p. 149.

40. *Divvā* in the verses; *divvā* or *divvāni* in the prose of Cū and Tī; cp. *supra* n. 20 *divvāṇi* also in prose style; cf. L. A. SCHWARZSCHILD, *Distinction and Confusion: A Study of Neuter Plural Endings in Middle Indo-Aryan*, in BSOAS, 42 (1979), pt. 2, pp. 329-34.

41. Some references are given in n. 32. Triṣaṣṭi parallels to the aforesaid Āv passages in the 10th sarga: JOHNSON's translation, vol. VI, pp. 42; 58; 65; 90; 101.

42. I hope to study them in another paper. As a starting-point, see p. 161 on the two figures reproduced here; cp. also E. BENDER, *Illustrations in Jaina Manuscripts, infra* —. Similarly, Buddhist panels, frescoes and paintings of India, Ceylon, Borobudur etc. — from Amarāvati up to modern times —, often show Sujātā (or Trapuṣa and Bhallika), offering food to the Buddha.

They are not told as such in the parts of the Canon dealing with Jaina Universal History: the former cannot be found in the *Jambuddi-vapannatti*, though a short account of Ṛṣabha's life is given there<sup>43</sup>. Neither the former, nor the latter can be found in the *mūla* of the *Kalpasūtra*<sup>44</sup>: they are met with only later on in its commentaries<sup>45</sup>. But as far as early versions are concerned, they are available in the *Vasudevahiṇḍi* and the *Āv*-texts, as well as in Vimalasūri's *Paumacariya* for Sreyāṃsa<sup>46</sup>, in the *Āv* tradition only for Candanabālā<sup>47</sup>. There, they are a part of Ṛṣabha's and Mahāvīra's biographies. Later on, they become autonomous episodes narrated, among others, in the *Ākhyānakamaṇi-kośa* and the *Mūlasuddhiprakaraṇa* (11th century)<sup>48</sup>, where they are more or less repeated, even if their style is liable to ornamentation.

Both the heroes exemplify alms-giving to Jinas, — the first and the last —, in especially difficult and noteworthy conditions, — where others tried but failed.

At the time of Ṛṣabha's « excellent and dreadful resolution » to go from one village to another<sup>49</sup>, the people in the world do not yet know « which type of alms is to be given, of what sort wandering mendicants are »<sup>50</sup>. Nevertheless, perfectly peaceful in his mind, the Jina wanders for one year without food, — not that nobody invites him; on the contrary the *ĀvNi* writes: « he is invited by young girls, with clothes,

43. *Suttāgame* II, 550-555.

44. There they are only implicit, cf. *Kalpāsūtra* (ed. Jacobi) § 212 ff. for Sreyāṃsa, § 117 *pāṇi-paḍiggahie* for Candanabālā.

45. On the different commentaries and their value see JACOBI, *ibid.*, Introduction pp. 25-7. See, e.g., Sreyāṃsa episode in *Kiraṇāvali* (sam. 1628 = 1571 A.D.), pp. 153b-55a (ed. Bhavnagar, 1922, AGRM 71: the sequence of events follows *ĀvTiH*, and *ĀvNi* 319-320 are quoted); in *Kalpalatā* by SAMAYASUNDARA (sam. 1641 = 1584 A.D.), pp. 204a-6a (ed. Surat, 1936); in *Kalpadrūmakālikā*, pp. 148b-49a (ed. Surat, 1947). See fig. 2. — Candanabālā in *Kiraṇāvali*, p. 109b; etc. Unfortunately I have not seen the other works mentioned by JACOBI and especially the old *Samdehaviṣaṣaṣadhi*.

46. VH 163, 21-23; 164, 19-165, 10; *ĀvNi* 316 + Mūbhā 31 + *ĀvNi* 318-322. In both the texts the telling of this episode is interrupted by an adjacent one: Nami and Vinami asking Ṛṣabha for their share of the earth (VH 163, 24-164, 17; *ĀvNi* 317); Vimalasūri *Paumacariya* IV, 1-16, verses (ed. H. Jacobi; 2nd ed. revised by Muni Puṇyavijaya, Varanasi, 1962, PrTS 6).

47. See above n. 31.

48. Sreyāṃsa in ĀC. PRADYUMNASŪRI's, *Mūlasuddhiprakaraṇa*, vol. I, pp. 185-97 (ed. A. M. Bhojak, Varanasi, 1971, PrTS 15); Candanabālā, *ibid.*, pp. 197-203, and *Ākhyānakamaṇi-kośa*, pp. 36-8 (ed. Muni Puṇyavijaya, Varanasi, 1962, *ibid.*, 5).

49. *ĀvNi* 316:

*Usabho vara-vasabha-gāi ghattūṇam abhiggahaṇ parama-ghoraṇ  
vosatṭha-catta-deho viharai gāmāṇugāmaṇ tu.*

50. Mūbhā 31ab:

*na vi tāva jaṇai: « kā bhikkhā? kerisā va bhikkhayaṛā? »*

Cp. JINASENA, *Harivaṃśapurāṇa*, IX, 154:

*adrṣtaśruta-pūrvatvāt tat-prayogyam ajānatā  
bhikṣā-dāna-vidhis tasmai na lokena vikalpiitā.*

ornaments and seats »<sup>51</sup>, and the *Vasudevahiṇḍi* broadly agrees with this statement<sup>52</sup>, both texts implying that these attempts are useless as none of these gifts is suitable for the Lord. It can be noted that the later versions widely amplify this part by describing the sadness and surprise of the unfortunate donors<sup>53</sup>. By this device, greater emphasis is naturally laid on Śreyāṃsa, who *could* satisfy the Jina (fig. 2). More than that, this episode is clearly a part of the cosmogonical myth contained in Rṣabha's biography<sup>54</sup>. As a matter of fact, Śreyāṃsa is considered to be the founder of alms-giving: the VH writes: « Śreyāṃsa is the donor of alms to the first Jina in the *avasarpinī* »<sup>55</sup>, and Hemacandra version clearly underlines: « beginning with Śreyāṃsa the duty of giving originated on earth, just as the course of all practices and laws with the Master »<sup>56</sup>. This was, and is still nowadays, celebrated by the festival of the Akṣaya-tṛtīyā, mentioned as early as Puṣpadanta and Hemacandra<sup>57</sup>.

As for Candanā, only *she* could fulfill the « fourfold vow which the Lord had taken, regarding the substance, etc.: (i) regarding the substance: some kulmāṣa in the corner of a winnowing basket; (ii) regarding the place: being confined on a threshold; (iii) regarding the time: when the alms-searchers have drawn back; (iv) regarding the state (of the donor): a princess reduced to slavery, bound with iron chains on the

51. ĀvNi 318:

*bhagavaṇṇ adīṇa-manaso saṇṇvaccharam aṇasio viharamāṇo  
kaṇṇāhi nimantijjai vatthābharaṇāsaṇehiṇ ca.*

52. VH 163, 20-21: ...pavvaio bhayavaṇṇ moṇeṇa viharai. pāraṇaga-kāle bhikkh'atthe pavitṭhassa kaṇṇagāo kaṇaga-dūsa-bhūsaṇāni āse hatthi ya jaṇo ṇinei.

53. See Ādipurāṇa XX, 15-28; *Harivaṇṣapurāṇa* IX, 151 ff.; PUṢPADANTA, *Mahāpurāṇa* (ed. P. L. Vaidya, vol. I, Delhi, 1937), IX, 2, 12-39; Triṣaṣṭi I, 3, 251-277 (JOHNSON's translation vol. I, pp. 177-79).

54. With particular reference to VH and ĀvCū passages, most of its aspects were accurately studied by A. METTE, *Indische Kulturstiftungsberichte und ihr Verhältnis zur Zeitaltersage*, Wiesbaden, 1973, pp. 7-25 (Akad. der Wiss. u. der Lit., Mainz; Abh. der Geistes u. Sozialwiss. Kl. 1973, 1).

55. VH 165, 10: *Seyamso imie osappiṇie padhama-Jiṇa-bhikkhā-dāyā.*

56. JOHNSON's translation (vol. I, p. 181) of Triṣaṣṭi I, 3, 302:

*Śreyāṃsōpajñam avanau dāna-dharmaḥ pravṛttavān  
svāmy upajñam ivāśeṣa-vyavahāra-naya-kramah.*

Cp. Ādipurāṇa XX, 123; *Harivaṇṣapurāṇa* IX, 185-186 ff.

57. PUṢPADANTA, *Mahāpurāṇa*, IX, 11, 8-9:

8. *pūriya-saṇṇvacchara-uvavāseṇ  
akkhaya-dāṇu bhaṇiṇṇu parameseṇ*

9. *tahu divasahu attheṇa samāyau*

*Akkhaya-taiya ṇāṇṇ saṇṇjāyau.*

Triṣaṣṭi I, 3, 301 = DHANĒSVARA, *Satruñjayamāhātmya*, III, 77 (ed. Ahmedabad, 1936):

*Rādha-śukla-tṛtīyāyāṇ dānam āsīt tad akṣayam  
parvākṣaya-tṛtīyēti tato 'dyāpi pravartate.*

On the ritual, see E. FISCHER and J. JAIN, *Art and Rituals, 2500 Years of Jainism in India*, Delhi, 1977, p. 16; figs. 149-154; ID., *Jaina Iconography*, pt. I, Leiden, 1978, p. 32; plate XLId. I hope to present further investigations on this subject elsewhere.

feet, with a shaven head, weeping, having kept a fast of three days: this is allowed, nothing else »<sup>58</sup>. The course of events follows a pattern akin to the above episode, people being worried because the Jina refuses to accept their gifts: after having wandered in Kośambī for four months, Mahāvīra « entered Nandā's house ». She recognized the Lord and with great respect brought the alms; the Lord went out. She became restless. Then the servants said: « This Lord comes here every day », and she understood: « Surely, the Revered one has taken a vow »; she became even more restless. The minister Sugupta came and asked: « Why are you restless? ». She told him, and said: « What is the use for us of being a minister if the Lord has not been able to get alms for so long, and what is the use of your cleverness if you don't know about this vow? ». He comforted her: « To-morrow I shall so act that he gets it »<sup>59</sup>.

On the other hand, the process of autonomization by which a story is extracted from its own environment, a mahāpuruṣa biography, and converted to illustrate dāna in later works, may imply some innovations connected with this change of perspective. As a possible example, I refer to the story of Revatī, the donor of a medicine which cured Mahāvīra. When integrated in the Jinacaritas, whether the Viyāhapannatti (above), or later Prakrit and Sanskrit versions, the story ends with the stereotyped cliché of « the five presents »<sup>60</sup>. On the contrary, the heroine is promoted and emphasis is laid on her figure when, more and more notorious, she appears in numerous works glorifying dāna<sup>61</sup>: there, in her next birth, she will become Samādhi, or Citragupta, the 16th or the 17th Tīrthaṃkara of the ascending cycle, depending on the texts considered<sup>62</sup>. Moreover, could this modification or addition, if that is what

58. ĀvṭiH 222a, 10-222b, 2 ~ ĀvCū 316, 13-317, 2: *sāmī... imaṇ eyārūvaṇ abhigga-haṇi abhigigṇhai cauuvvihaṇ, davvao 4: (i) davvao, kummāse suppa-koṇeṇaṇi; (ii) khettao, elugaṇi vikkhambhaittā; (iii) kālao, niyattesu bhikkhāyaresu; (iv) bhāvato jahā: rāya-dhūyā dāsattanaṇi pattā, niyala-baddhā, muṇḍiya-sirā, rovamāṇi, aṭṭhama-bhattiyā. evaṇi kappatī, sesaṇ na kappatī.*

59. ĀvṭiH 222b, 4-8 ~ ĀvCū 317, 4-8: *tāhe Nandāe gharaṇi aṇupaviṭṭho. tāhe sāmī ṇāo. tāhe pareṇa ādareṇa bhikkhā ṇiṇiyā. sāmī niggao. sā adhiṭṭiṇi pagayā, tāo dāsāo bhaṇanti: "esa dev'ajjao divase divase ettha ei"; tāhe tae nāyaṇi: "nūṇaṇi bhagavao abhiggaho koī". tato nirāyaṇi c'eva addhiṭṭi jāyā. Sugutto ya amacco āgao. tāhe so bhaṇati: "kiṇi adhiṭṭiṇi karesi?" tāhe kaḥiyaṇi, bhaṇati: "kiṇi amha amaccattanaṇi, eva-cciraṇi kālaṇi sāmī bhikkhaṇi na lahai, kiṇi ca te vinnāṇeṇaṇi, jai eyaṇi abhiggahaṇi na yāṇasi?" teṇa sā āsāsiyā: "kalle samāṇe divase jahā lahai, tahā karemi".*

60. NEMICANDRA, *Mahāvīracariya* (saṃ. 1131 = 1074 A.D.), composed in Jaina Māhārāṣṭrī āryās: pp. 83b-4b, vv. 1910-1937 (ed. AGRM 58); GUṆACANDRA, *Mahāvīracariya* (saṃ. 1139 = 1082 A.D.), in Prakrit prose, pp. 282b-83b (ed. DLIP 75); Triṣaṣṭi X, 8, 543-553 (JOHNSON's translation vol. VI, pp. 227-28) is a very short account which does not give any information about Revatī's destiny, nor does *Kiraṇāvalī* ad *Kalpa-sūtra* § 137.

61. Cf. *Dānāṣṭakakathā* pp. 43-4 for other references; the story is preserved by the quotation of the heroine's name in Ratnaśekhara, *Śrāddhavidhi* (14th century; ed. AGRM 48): *auṣadha-dāne (ca) Śrī-Viraṣadha-dātrī baddha-Jina-karmā Revatī (jñātā).*

62. See n. 64 on the possible fluctuations.

it is, have been helped by two other facts? <sup>63</sup>. 1) Whether the same person or not, a Revatī does occur in the lists of the future Tīrthaṃkaras' previous souls handed down to us by the Samav and other texts <sup>64</sup>; 2) Charity under its various forms is recorded by the ĀvNi and other Śvetāmbara works among the twenty causes of bondage of a Tīrthaṃkarakarman <sup>65</sup>.

Apart from a few exceptions, conservatism or fixity are rather prevalent among traditional episodes borrowed from the Jaina Universal History. The *pūrvabhava* pattern, on the other hand, appears as a dynamic device which makes the stories open to renewal. As a matter of fact, it creates inside them two different levels: (i) the hero's past life with the account of the gift, and (ii) his present life. Their independence is stressed by the text itself: the name of the characters, the places, social conditions, etc. differ at these two stages. Even more, the narratives play on their combination, as will be seen from the following examples.

Let us consider the famous Kṛtapuṇya story: mentioned at an early date in the ĀvNi in explicit connection with dāna, which is described as a means of gaining *sāmāyika*, it is developed by the commentaries <sup>66</sup>. The account of the hero's past life is built around the following motives: a boy happens to see a feast in which he cannot take part because of his family's poverty. He arouses the neighbours' sympathy so that they prepare a sweet-dish (*pāyasa*) for him; while he is about to eat, a monk at the end of his fast comes. Feeling fortunate, the boy spontaneously offered him his share, one third after another, and, « because of this conduct pure in the three ways — regarding the substance, the donor and the taker —, and in the three modes of action, he secured for himself a god's life » <sup>67</sup>. Strikingly enough, two other famous dāna-heroes,

63. It may be a traditional element not retained by all versions of the story: cp. *Thāṇṅa* IX (*Suttāgame* I, 299, 7-9) which already mentions a laywoman Revatī as the ninth among Mahāvīra's contemporaries who acquired a Tīrthaṃkarakarman: *samaṇassa naṃ bhagavaṃ Mahāvīrassa tithaṃsi naṃhiṃ jivehiṃ tithagara-nāma-gotte kamme nivattie, taṃ jahā: Senieṇa...*, (*sāviyāe*) *Revaie*.

64. Samav I, 381, 24-30 (verses); 382, 1-8 (verses). A. WEBER has noticed the numerous textual variations at the end of this Anga (*Über die heiligen Schriften der Jainas, Indische Studien* 16, Leipzig, 1883, p. 293); likewise NEMICANDRA, *Pravacanasāroddhara*, v. 466ab (ed. DLJP 58):

*sattarasamaṇ ca vande Revai-jiṇaṃ Samāhi-nāmānaṃ;*

otherwise in BHADRĒSVARA's, *Kahāvalī* (on which see D.D. MALVANIA's paper, *supra*, p. 77), S2, p. 283a: *solaso Revai-jiṇo Cittagutto Jināhavo*; Triṣaṣṭi X, 13 (JOHNSON's translation vol. VI, p. 347) = *Abhidhānacintāmaṇi* I, 53cd-54ab (ed. Boehtlingk-Rieu, St. Petersburg, 1847).

65. ĀvNi 179-181; Triṣaṣṭi I, 1, 882-903 (JOHNSON's translation and notes vol. I, pp. 80-4); *Dānāṣṭakakathā* n. 3, p. 197.

66. ĀvNi 845-846; ĀvTīH 353a, 5-355b, 5; ĀvCū 466-469.

67. Cf. ĀvTīH 353b, 1 ff.: *sādhū ya māsa-khavaṇa-pāraṇate āgato... tāva teṇa* (i.e. Kṛtapuṇya) « *dhammo vi me hou!* » *tī tassa pāyasassa tībhaḡo diṇṇo; puṇo cintitaṇ: « ati-thovaṇ, bitio tībhaḡo diṇṇo... tāhe taio bhāḡo diṇṇo, tato tassa teṇa davva-suddheṇa, dāyaga-s., gāhaga-s., tīviheṇa tīkaraṇa-suddheṇa bhāveṇaṃ devāue nibaddhe »*. *Infra*, for illustrations related to this episode.



namely Śālibhadra/Sangamaka and Dhanya are faced with exactly the same circumstances, to the extent that in the *Ākhyānakamaṇikośa* the wording of Śālibhadra and Kṛtapuṇya's past lives (level 1) is very much alike, as if they played a constant-part repeated from one story to the other<sup>68</sup>. On the contrary, in their present lives (level 2), the heroes go through numerous adventures, which, being different in each case, confer on them their individuality; this part is a variable and the combination of both levels leads to the differentiation and multiplication of narratives.

What has just been shown for a group of stories about suitable gifts, can also prove valid in the episodes which narrate bad gifts, that is in the negative counterpart. The story of Nāgaśrī (or Dharmaruci occurring in the *Nāyādhammakahāo* 16<sup>69</sup>, and the *Pūṭigandhā* or *Sugandhadaśamīkathā* among Digambara versions<sup>70</sup> can be adduced as cases of this repetition cum variation: all the three heroines, through carelessness or because they did not want to be disturbed in their activities<sup>71</sup>, offered poisonous food, — some bitter gourd —, to a monk who ate it and died. The variables here are the low births and unhappy lives they will be condemned to until they are redeemed through various religious practices<sup>72</sup>.

On the other hand, the *pūrvabhava* scheme can be viewed as a way to connect more and more stories with the concept of dāna. By comparing stories or small units within stories composed of similar motives, we shall see that the addition of the *pūrvabhava* account leads to the superimposition of a new didactic orientation upon the traditional one. Thus, the beginning of *Śrīpālacarita*, the tale of Guṇasundarī-Puṇyapāla in Jayakīrti's *Śilovaesamālā*, *Madirāvātīkathā* and *Kanakarathakathā*, all present a comparable frame: for having asserted that karman is the only cause of one's happiness or unhappiness, a princess is married by her father to an unfortunate man, — a leper or a poor woodcutter. In spite of all pressures, she quietly accepts her lot so that her virtue is soon rewarded by an improvement in her husband's destiny. The tale as such appears to illustrate *śīla*. To this string of events, the Kanakaratha version adds the *pūrvabhava*: a *kevalin* tells how the couple in his former life offered some good food to a monk, thanks to which their life became good. Thus, by this device the emphasis has shifted from

68. Kṛtapuṇya p. 20, vv. 4-17 ~ Śālibhadra p. 30, vv. 3-16; and see E. BENDER, *Illustrations in Jaina Manuscripts*, *infra*.

69. SCHUBRING (see n. 5), p. 48.

70. In HARIṢEṆA, *Bṛhatkathākośa*, no. 57, vv. 196 ff. (ed. A. N. Upadhye, Bombay, 1943, Singhi Jain Series 17); beginning of the *Sugandhadaśamīkathā* vv. 22 ff. of the Sanskrit version (ed. Hiralal Jain, Varanasi, 1966, Jñānapīṭha Mūrtidevī Granthamālā, Apabhraṃśa grantha 6).

71. The queen of *Sugandhad*. had gone to the park along with the king and was enjoying herself there. She reluctantly obeyed her husband who asked her to go and offer alms to the monk.

72. The two Digambara heroines observed *Sugandhadaśamī-* and *Rohiṇī-vrata*. As for Nāgaśrī, she took *pravrajyā*.

*śīla*, now secondary, to *dāna*, and a new story has been created which easily finds its place in the *dānakathāsaṃgrahas*<sup>73</sup>.

The fecundity and extension of this process make one feel that almost any episode could be connected with this concept and cover its various aspects or its ever increasing subdivisions. There are numerous narratives almost like small novels where the hero meets with extraordinary worldly adventures, very intricate, with flash-backs and so on. That of *Mūladeva* is one of the most famous<sup>74</sup>, whereas the *Uttamakumārakathānaka* and the *Ratnapālacaritra*<sup>75</sup>, apparently more recent, are less well known; through the *pūrvabhava* which contains a brief account of the gift as it were stamped by the technical term Sk. *prāsuka* « pure »<sup>76</sup>, the first one is meant to glorify the offering of cloth, the second one that of water.

To sum up: the simplest *dāna*-narratives of the Canonical prose are made of three stages marked by specific « narrative clichés »; among them, the « five holy things » seem to be the most important. Heroic figures can be chosen in outstanding episodes — the Jina's fast breakings — taken from Jaina Universal History; they are as a rule merely repeated in the later works, whereas innovations appear as exceptional cases. The old *pūrvabhava* scheme makes it possible to increase the stock: in extreme cases, it leaves the preaching-monk or the author free to connect a given story with the religious concept of his choice, so that the same stories can be used for various didactic purposes.

73. See *Dānāṣṭakakathā* p. 185 ff. RATNAŚEKHARA, *Sirivālakahā* (ed. DLJP 63, 1923), and cp. B.K. JAIN, *Ethics and narrative literature...*; *infra*; *Silovaesamālā*, ed. Bombay, 1909; L. DE STEFANI, *La novellina jainica di Madirāvati*, in « Giornale della Società Asiatica Italiana », 13 (1900), pp. 1-26; 217-20; and RĀJAKĪRTI, *Vardhamānadeśanā* (ed. Jamnagar, V.S. 2463), pp. 54-60; Kanakaratha, in *Kathakośa*, ed. I. Hoffmann, München, 1974, pp. 449-67, and *Dānāṣṭakakathā* pp. 42-3.

74. An account of the Devendra version (ed. H. Jacobi, *Ausgewählte Erzählungen in Māhārāṣṭri*, Leipzig, 1886, pp. 56-65) by M. BLOOMFIELD, *The Character and Adventures of Mūladeva*, pp. 643 ff. (Proc. of the American Philosophical Society vol. 52, no. 212 [Nov.-Dec. 1913], pp. 616-50).

75. A. WEBER, *Über das Uttamacaritrakathānaka*, in « S.B. der Preussischen Akad. der Wiss. », 17 (1884), pp. 269-309; J. HERTEL, *Eine vierte Jaina Rezension des Pañcatantra*, in ZDMG, 57 (1903), pp. 694-701 (sam. 1716 = 1659 A.D.).

76. I.e. in accordance with all the spiritual requirements of monkhood; « hypersanskritisation » for Pk. *phāsuya*; cf. C. CAILLAT, *Deux études de moyen-indien*, in JA, 248 (1960), pp. 41-64; *id.*, *Nouvelles remarques sur les adjectifs moyen-indiens phāsu, phāsuya*, in JA, 249 (1961), pp. 497-502.



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Fig. 1: Alms-giving by a layman to a monk (*supātrādāna*) and its reward.



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Fig. 2: The first alms-donor: Śreyāṃsa breaking Rṣabha's fast.

## DESCRIPTION OF THE ILLUSTRATIONS

Drawings are made by Mrs. O. MUKHERJEE (Paris), following the illustrations in SARABHAI MANILAL NAWAB, *The Oldest Rajasthani Paintings from Jain Bhandars*, Ahmedabad, 1959, figs. 127 (colour) and 210 (black and white).

Fig. 1: Alms-giving by a layman to a monk (*supātrādāna*) and its reward.

Folio 62 of an illustrated paper manuscript of LAKṢMAṆAGAṆĪ's *Supāsanaḥacarīya*; dated sam. 1480 (= 1423 A.D.); Śrī Hemacandrācārya Jaina Jñānamandira, Pāṭan.

- (i) Lower panel: King Māhendra (left) pours the food with a ladle. Supārśva (right) receives it, in one hand only! (Cp. below).
- (ii) Upper panel: symbolic representation of the «five heavenly presents» (p. 149) through five ornamental round designs: two standing gods are seen slightly bent as if dropping them.

Fig. 2: The first alms-donor: Śreyāṃsa breaking Rṣabha's fast.

From an illustrated paper manuscript of the *Kalpasūtra*; no date, but probably 15th century; Dayāvimālji śāstra samgraha, Devasano Pāḍo, Ahmedabad.

The details of the picture perfectly agree with the written accounts of the legend.

The illustration shows vessels piled up on the ground and Śreyāṃsa pouring the juice from one pitcher into the palms of Rṣabha's hands held close together (*acchidda-pāṇī*, see n. 29) and slightly hollowed: cp. Triṣaṣṭi I, 3, 292-293ab (JOHNSON's translation vol. I, p. 180): «The Lord put together his hands and held out a dish made from his hands: Śreyāṃsa lifting up the pitchers of cane-juice in succession, emptied them. The juice, though much, was contained in the Blessed One's hand-dish».

For another painting (ca. 16th century) of the same episode, see W. NORMAN BROWN, *A Descriptive and Illustrated Catalogue of the Jaina Kalpasūtra as executed in the Early Western Indian Style*, Washington, 1934, plate 37, fig. 125 = J. JAIN, E. FISCHER, *Jaina Iconography*, Leiden, 1978, pt. I, plate XLIC.

For an illustration of Candanabālā episode from a *Kalpasūtra* manuscript, see SARABHAI MANILAL NAWAB, *op. cit.*, plate 90, fig. 206.

For an illustration of the alms-giving episode Sangamaka/Śalibhadra/Kṛtapuṇya (p. 156), see the 18th century Śalibhadra ms analysed and reproduced in A. K. COOMARASWAMY, *Catalogue of the Indian Collections in the Museum of Fine Arts*, Boston, 1924. Part IV. Jaina Paintings and Manuscripts: plate XXIV and p. 62.