

# Jaina Studies



**SOAS**

University of London

NEWSLETTER OF THE CENTRE OF JAINA STUDIES



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# Jaina Studies

## NEWSLETTER OF THE CENTRE OF JAINA STUDIES

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The *apsarā* Bhojā, represented on the outer wall of the Aṣṭāpada temple within the Pārśvanātha temple complex in Jaisalmer. Photo: Peter Flügel, 2008.

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## Letter from the Chair

Dear Friends,

The theme of this year's CoJS workshop, *Jaina Narratives*, proves to be popular across disciplines. Narratives are no longer the sole domain of philologists, but of growing interest to historians, anthropologists, archaeologists, art historians and scholars of religions. Funded by the Arts and Humanities Research Council (AHRC), the V&A Jaina Art Fund and by well wishers who prefer to remain anonymous, this year's workshop promises to be another rewarding event for members of the Jaina community and the interested general public who, in increasing numbers, enjoy the convivial atmosphere of our educative annual spring meetings.

The present issue of *Jaina Studies* contains reports on the numerous international and national academic conferences in 2010 that were dedicated to the study of Jainism. Research papers on Jainism also featured at conferences with a wider thematic focus which due to the constraint of space are not reported in this volume. For example, there were three contributions on Jaina logic at the conference *Modern Formalisms for Pre-Modern Indian Logic and Epistemology*, held in Hamburg in June 2010, convened by the mathematician Professor Benedikt Löwe of the Universiteit van Amsterdam, reflecting the continuously increasing global interest in Jaina Studies

Volume 6 also offers information on new research, including the current AHRC funded project *Jaina Rituals of Death* at SOAS. Reports on Jaina art exhibitions and collections feature the Victoria and Albert Museum, the British Library, and the UC Berkeley Art Museum. Notably, Jaina art was displayed for the first time in China, in Shanghai, as part of the exhibition *India: The Art of the Temple*. The exhibition was curated by Dr Michael Willis of the British Museum, whose recent translation of the inscription on the Ambikā sculpture at the British Museum, reported in this issue, offers new avenues for the study of Jaina culture in the history of central India. The range of these reports further evinces that Jaina Studies, once a minority subject, not only continues to attract many bright minds, but also begins to draw the attention of a global audience.

Just at the moment when Jaina Studies is expanding as never before, the traditions of the field are jeopardised by yet another wave of cuts in the higher education sector. When SOAS austerity plans threatened to terminate its courses in Jaina Prakrit, Dr Renate Söhnen-Thieme stepped selflessly forward and sponsored the SOAS *Paul Thieme Lectureship in Prakrit* 2010-11, dedicated to the memory of her late husband, the great Sanskrit scholar Paul Thieme. Such idealism and spirit of cooperation and collaboration not least between academics and Jaina communities that makes working in the field of Jaina Studies such a pleasant experience for everyone, was publicly reflected in the conveyance of the *Prākṛta Jñānabhārati International Award* 2010 to Professors Nalini Balbir, Rajaram Jain and Adelheid Mette, which rightly highlights the importance of the study of Prakrit for Jaina Studies. In the same spirit, the significance of studying the Sthānakavāsī traditions was highlighted by the *International Pārvaṭī Jain Award* 2010 being offered to the present writer.

Last, but not least, I would like to point you to the latest print volume of the *IJJS Online* Vol. 4-6, published for the CoJS by Hindi Granth Karyalay in Mumbai, and to the forthcoming issues of the CoJS Jaina Studies Series published by Routledge Advances in Jaina Studies. Numerous other new publications in Jaina Studies are listed on the CoJS Website.

Peter Flügel



Peter Flügel

## THE 11TH ANNUAL JAINA LECTURE

**Jaina Religion and Literary Imagination  
in 16th-Century Karnāṭaka:  
The Poet Ratnākaravarṇi**

**Robert Zydenbos  
(University of München)**

**Thursday, 17th March 2011  
18.00-19.30 Brunei Gallery Lecture Theatre  
19.30 Reception Brunei Gallery Suite**

### JAINA NARRATIVES

#### 13th Jaina Studies Workshop at SOAS

**Friday, 18th March 2011  
Brunei Gallery Lecture Theatre**

- 9.15 Bansidhar Bhatt (University of Münster)**  
The Marici-Episode in the *Āvaśyaka-Niryukti*
- 9.35 Sin Fujinaga (Miyakonojō Kōsen)**  
Narratives in the Āgama Commentaries  
by Malayagiri
- 9.55 Peter Flügel (SOAS)**  
Narrative Paradigms for Jaina Mortuary  
Rituals? The Mythologies of the Worship of the  
Relics of the Jinas by the Gods
- 10.15 Discussant: Nalini Balbir (Sorbonne, Paris)**
- 10.30 Tea and Coffee**
- 11.00 Anne E. Monius (Harvard Divinity School)**  
The Curious Geography of Tamil Jain Narrative
- 11.20 Michael Willis (The British Museum)**  
New Discoveries from Old Finds: The Sculpture  
of Ambikā in the British Museum and its Rela-  
tionship to Jain Narrative in Medieval India
- 11.40 Paul Dundas (University of Edinburgh)**  
Some Śvetāmbara Narrative Collections from  
the Eleventh and Twelfth Centuries, with  
Particular Reference to 'the other Hemacandra'
- 12.00 Discussant: Hermann Tieten (University of Leiden)**
- 13.00 Lunch: Brunei Gallery Suite**
- 14.00 Christine Chojnacki (University of Lyon)**  
Remodeling Jain Novels in Medieval Times:  
Means and Motivations
- 14.20 Naomi Appleton (Cardiff University)**  
Narrating Karma and Rebirth: Birth Stories  
in Buddhist and Jain Traditions
- 14.40 Whitney Keltling (Northwestern University)**  
Narrating the Female Body in Śvetāmbar  
Jainism: Pregnancy Stories of the Jinamātās



- 15.00 Discussant: Olle Qvarnström (Lund University)**
- 15.15 Tea and Coffee**
- 15.45 Anna Aurelia Esposito (University of Würzburg)**  
Dialogical Narratives and Narrated Dialogues:  
Forms of Doctrinal Communication in Jain  
Narrative Literature
- 16.05 Basile Leclère (University of Lyon)**  
Evolving Patterns in Jain Narrative Literature:  
Stylistic and Structural Influence of Medieval  
Theatre on Storytelling
- 16.25 Richard Fynes (De Montfort University)**  
Ānandghan and the Narratologists
- 16.45 Discussant: Francesca Orsini (SOAS)**
- 17.00 Tea and Coffee**
- 17.15 Eva de Clerq (University of Ghent)**  
Rejecting and Appropriating Epic Lore
- 17.35 Jonathan Geen (King's University College)**  
Nārada, Non-Violence and False Avatāras in  
Hindu and Jaina Purāṇas
- 17.55 Bradley M. Boileau (University of Ottawa)**  
From the Purāṇic Corpus to the Comic Strip:  
Narrative and Heroic Transformations in the  
*Diwakar Chitra Katha* (Jain Picture Stories) Series
- 18.15 Discussant: Renate Söhnen-Thieme (SOAS)**
- 18.30 General Discussion and Final Remarks**

The conference is co-organised by Peter Flügel (CoJS, SOAS), Rahima Begum and Jane Savory (Centres and Programmes Office, SOAS) with support of Nicholas Barnard (Victoria and Albert Museum) and Olle Qvarnström (University of Lund). It is sponsored by the Centre of Jaina Studies at SOAS, the Arts and Humanities Research Council (AHRC) and The V&A Jain Art Fund with special thanks to the Institute of Jainology and de Beers Centenary A.G., and by well-wishers who prefer to remain anonymous.



## ABSTRACTS

### Jinas-to-be and Bodhisattvas: Paths to Perfection in Jain and Buddhist Rebirth Narratives

Naomi Appleton, Cardiff University

In this paper I will explore stories of past births of *jinās* in comparison with their Buddhist counterparts, focusing on the role of intentionality and karma in the attainment of jinahood and buddhahood. The path to buddhahood is well-defined, beginning with a vow and progressing through distinct stages, and the long path is illustrated by hundreds of *jātaka* stories. In contrast, the karma that guarantees jinahood is bound a mere two births before that attainment, and the person who attracts that karma cannot do so willfully, nor is he aware of its being bound; as a consequence there is no Jain equivalent to the ubiquitous Buddhist *jātaka* literature. The few stories of past births of *jinās* that we do have emphasize the inescapability of karma, for example we discover that even potential *jinās* cannot escape birth as a woman or in hell. This contrasts with the Buddhist understanding that the *bodhisattva* path is self-directed to avoid negative births and pursue perfections. A careful exploration of the sources reveals that early Buddhist and Jain rebirth narratives reflect the traditions' differing attitudes towards the mechanisms of karma and the ability of a person to direct their actions towards spiritual goals. Whilst Buddhist narratives emphasize the importance of carefully intentioned actions, Jain rebirth stories highlight the inescapability of impersonal karmic forces that make immediate renunciation the only reasonable ambition.

### The Marīci-Episode in the *Āvaśyaka-Niryukti*

Bansidhar Bhatt, University of Münster

We have to analyse here the *Āv.Nir.* vss. 146-450 with *mūla-bhāṣya* vss. 1-45. It is a huge multi-structural block of 350 verses containing a mish-mash of various themes; e.g. descriptions of the *kulakaras* etc. in vss. 149-185, of the *Ṛṣabha*-legend scattered in vss. 186-434 with additional themes like *loka-sthiti* ('world-condition'), description of 1-14 *Jinas* with some given topics (vss. 341-365), *Bharata's* questions and their replies by *Ṛṣabha* (vss. 366-429 including interpolated sub-blocks of vss. 1-17 and vss. 416-421), etc. All such interpolated verses are interwoven in the *Ṛṣabha*-legend (out of 350 vss. about 95 vss.) including the *Marīci*-episode (out of 350 vss. about 35 vss.!) The *Marīci*-episode is also scattered in the *Ṛṣabha*-legend (vss. 186-434). We analyse the episode in its various contexts; e.g. *Marīci* as a previous existence of the 24th *Jina*, *Mahāvīra*; as a grandchild of the 1st *Jina*, *Ṛṣabha*. We also discuss the aims of introducing the *Ṛṣabha*-legend and the *Marīci*-episode, and a few interpolations in the latter; e.g. *Marīci's* heresy (vss. 350-361), etc. We also wish to show what part the legend and the episode play in some later biographical compositions of the *Jinas*.

### From the Purāṇic Corpus to the Comic Strip: Narrative and Heroic Transformations in the *Diwakar Chitra Katha* (Jain Picture Stories) Series

Bradley M. Boileau, University of Ottawa

Written by *Ācārya* Hemacandra in the twelfth century CE, the *Triṣaṣṭiśalākāpuruṣacaritra* (TPC) is one of the most popular *purāṇas* (universal histories) and is still widely referenced today by *Jains* of both sects. This text from the *Śvetāmbara* corpus, the only one of its kind with an English translation, details the lives of sixty-three mytho-historical individuals—the 24 *Jinas* (Spiritual Conquerors), 12 *Cakravartins* (Emperors), 9 *Baladevas* (Pious Laymen), 9 *Vāsudevas* (Half-Emperors), and 9 *Prati-Vāsudevas* (Half-Emperors and Adversaries of the

*Vāsudevas*). While the last group of personages stand out as counter exemplars, each of these great men are praised for the particular heroics and virtues akin to their station and roles in this grand narrative and Jain tradition itself. Alongside these, the TPC is host to stories of the *Mahāsattās*, i.e. great, virtuous women famed for their piety, chastity, and extraordinary feats of marital devotion. These characters, all together, represent a compendium of virtues (and anti-virtues) that serve as epitomic guidelines for contemporary lay and ascetic behaviour alike.

At present, the role of narrative education in the lives of *Jains* has been transformed through the use of newer and more accessible mediums, such as the western-styled comic book. The *Diwakar Chitra Katha* (DCK), a 60-piece 'picture story' (comic book) series produced by the Mahavir Seva Trust in Mumbai, is a testament to the success of twentieth-century *Jains* in transfiguring scriptural, *purāṇic*, and other *kathā* literature into this contemporary format. However, given the limited space and structure of the comic book medium, the stories present in them naturally appropriate traditional narratives in ways that accentuate certain episodes and omit others. Citing the TPC as the source for many of the volumes, the DCK series represents an opportunity to analyze how the Mahavir Seva Trust as a contemporary Jain organization frames and re-constructs the narratives that comprise Hemacandra's famous work. This paper will draw on select narratives in both the TPC and DCK in answering how these modern narrative transformations necessarily involve a reconfiguration of the heroic values represented by the main figures. It will do so by focusing on the narratives of the following four types of individuals: (1) *Jinas*, (2) *Cakravartins*, (3) *Vāsudevas*, and, finally, (4) *Mahāsattās*.

### Remodeling Jain Novels in Medieval Times: Means and Motivations

Christine Chojnacki, University of Lyon

*Jains* are well known for their composition, from the 8th Century onwards, of huge novels which testify that their authors were mastering Classical Indian poetical treatises as well as literary works, and were expert at using all the themes and means of the *kavya* genre. These works, which not only competed with the most renowned works of the Hindu Literature such as *Kādambari*, but also made *Jains* stand out as a minority group, were very much admired inside the Jain community and their transmission was taken care of to such an extent that now nearly exclusively Jain novels attest the ongoing creativity in Indian Literature for the period spanning the 9th to 12th centuries CE. However, at the same time that these works were transmitted (as shown by the dates of the manuscripts) some of the most famous novels of the past were summarized by a seemingly organized board of monks. In this paper, we intend to see how the authors proceeded to write these shorter versions, and which motivations were underlying this movement.

### Rejecting and Appropriating Epic Lore

Eva De Clercq, University of Ghent

At least from the fifth century onwards *Jaina* poets began to compose their own versions of the *Rāmāyaṇa* and the *Mahābhārata/Harivaṃśa* in their *purāṇas*, some of which later attained pseudo-canonical status. Parallel to this, texts such as Haribhadra's *Dhuttakkhāṇa* and Amitagati's *Dharmapariṣā* were composed, which centered around rejecting the falsities of "popular" beliefs, in particular those found in the Brahmanical epics and *purāṇas*. An interesting feature of some of the *Jaina purāṇas*, especially those about Rāma, are explicit criticisms, similar in style to those of Haribhadra and Amitagati, of certain episodes from the better-known "false" versions of

the stories. There does not exist a single uniform version of the Jaina *Rāmāyaṇa* or *Mahābhārata/Harivaṃśa*. Moreover, there are several cases where explicit rejections in one text, appear to be disregarded in the actual narrative of another. This paper will provide an overview of these criticisms of the epics, explore whether these authors were “original” in their rejections, or instead drew from a standard list of Jaina rejections. Comparison to the Jaina versions of the epics will reveal to what degree these authors were aware of each other’s writings, and whether the problematic rejections were accidental or intentional, illustrating doctrinal strife within different branches of the Jaina community.

### **Some Śvetāmbara Narrative Collections from the Eleventh and Twelfth Centuries: Possible Research Trajectories**

Paul Dundas, University of Edinburgh

The eleventh and twelfth centuries saw major upheaval amongst the Śvetāmbaras of Gujarat in respect to the emergence of renunciant lineages and competition for patronage. This presentation will examine some hitherto unstudied narrative collections to see what light they might throw on this period.

### **Dialogical Narratives and Narrated Dialogues: Forms of Doctrinal Communication in Jain Narrative Literature**

Anna Aurelia Esposito, University of Würzburg

The transmission of true doctrine is much more stressed in Jainism than in most other religious traditions – because only deep knowledge of true doctrine leads to right conduct and eventually to the path of salvation. In this context it is of foremost importance to the dialogical transmission of doctrinal contents: dialogue does not only make didactic communication more vivid, but also leads the audience to emotional identification and to a more conscious way of embracing doctrinal contents.

Furthermore, dialogues are often used in Old Indian literature to lead the reader – or listener – back to former conversations in which other discussions are embedded which again include further stories etc. This accumulation of narrative layers through dialogues is well known from the epic and narrative literature of the Hindus, but is carried to extremes in Jain narrative literature. In my paper I will focus not only on the way these narrative layers are positioned in the various dialogues, but also, above all, on the most conspicuous feature of Jain narrative literature, namely the communication of doctrine.

### **Narrative Paradigms for Jaina Mortuary Rituals? The Mythologies of the Worship of the Relics of the Jinās by the Gods**

Peter Flügel, SOAS

From a doctrinal point of view, all Jaina post-mortem rituals, whether performed by mendicants or laity, represent rites of passage only for the bereaved and not for the deceased, who are already reborn. Post-mortem rituals are only relevant for socio-psychological adjustment and merit-making for some. The only textual paradigms which closely resemble currently observable practice are the legendary narrative accounts of the funerals of selected Jinās in the Āvaśyaka literature and early universal histories of the middle and late-canonical periods. In current practice, these narratives are never explicitly invoked as ritual blueprints. Funerals are said to be based on custom, not on textual prescriptions. Moreover, the narrated practices of relic worship contradict Jaina doctrine. This paper offers interpretations of the symbolism of the mythological depictions of the worship of the relics of the Jinās by the gods, from a comparative perspective, and assesses its impact on Jaina funerary practices.

### **Narratives in the Āgama-Commentaries of Malayagiri**

Sin Fujinaga, Miyakonojō Kōsen, Japan

Jain monks have developed many kinds of commentaries in different languages to explain their doctrine to common followers or junior disciples. Of the commentaries, those in Sanskrit are widely used to understand the meanings of difficult parts in original texts. Such commentaries are a treasure house for the study on narrative. The ways to use narrative, however, are not the same in all the commentaries. Those on philosophical texts, for example, contain less narrative while the canon on conduct requires many examples in commentary on it. Malayagiri in the twelfth century is known as having commented upon more than ten Śvetāmbara canon or semi-canonical works. In this paper we make a case study of the variety of usage of narrative in commentaries. Works examined here are: *Nandī-sūtra*, *Jīvābhigama*, *Kṣetra-samāsa*, and *Bṛhatsaṃgrahaṇī*.

### **Ānandghan and the Narratologists**

Richard Fynes, De Montfort University, Leicester

Can narrative theories help us to understand the works of Ānandghan and his milieu or are the insights provided by those who are committed to the use of narrative theory nothing more than tautologies or statements of the obvious? The seventeenth-century Jain poet and hymnist Ānandghan, best known for two collections of his poems, the *Bāhāttari* and the *Caubīsī*, appears to have eschewed grand narrative, both in his life and his works. Ānandghan eludes categorisation. He seems to have avoided a close association with any particular ascetic lineage, preferring to wander freely while developing his meditational practice and writing his poems. The language of his poems is emphatically colloquial, and cannot be categorised as a formal literary language. His poems are short and avoid structured narrative. Nevertheless, they are rich in allusions, at times enigmatic, to a universe of narrative in which they are situated. Narratologists give the name ‘index stories’ to such allusions. This paper will seek to explore Ānandghan’s universe of allusion using some of the techniques of narrative theory.

### **Nārada, Non-Violence and False Avatāras in Hindu and Jaina Purāṇas**

Jonathan Geen, King’s University College, Canada

During the period of composition and/or compilation of the Hindu *purāṇas*, i.e. circa 250 to 1500 CE, the Jainas were composing *purāṇas* of their own. Unlike their Hindu counterparts, however, the Jaina *purāṇas* can generally be assigned to a single author, and often can be dated with some accuracy and assigned to a specific geographical region. In terms of content, there is much that is unique in the Jaina *purāṇas*, but there are also significant areas which overlap with the Hindu epics and *purāṇas*. Where such overlap exists, we might expect to find fertile ground for textual interaction between the Hindu and Jaina traditions. This paper will examine one example of a shared character, the sage Nārada, and will argue for a very probable case of textual interaction between Hindu and Jaina *purāṇic* texts. The main focus of the paper is the literary use of Nārada to expound a message of non-violence.

### **Narrating the Female Body in Śvetāmbar Jainism: Pregnancy Stories of the Jinamātās**

M. Whitney Kelting, Northeastern University, Boston

The Jinamātās - mothers of the twenty-four Jinās - are central characters in Śvetāmbar Jain ritual and devotional literature. These mothers are human queens and Jain laywomen who

become pregnant with the Jinās. The Jinamātā's pregnancies are the focus of much of the Śvetāmbar vernacular devotional literature about the Jinās' lives. The story of Mahāvīr's conception and birth serves as the central narrative of the *Kalpa Sūtra*. The veneration and ritual reenactments of narratives of Jinās' births make pregnancy – at least pregnancy with a Jina – a holy state. This paper explores what Jinamātā narratives tell us about Jain discourse on pregnancy and ideal women's bodies. Significantly, this discourse on women's bodies is closely linked to the articulation of a Śvetāmbar narrative tradition. In addition to the shared features of all Jinās' births, there are two episodes – the embryo transfer and Mahāvīr's *in utero* decision to postpone his renunciation – unique to Śvetāmbar versions of Mahāvīr's story that shape some features of Jain discourse on pregnancy and the Jinamātā. Interestingly the two stories are particular markers of the Śvetāmbar tellings of Mahāvīr's birth indicating the way that Trīśālā's pregnancy serves as a site for asserting Śvetāmbar identity.

### **Evolving Patterns in Jain Narrative Literature: Stylistic and Structural Influence of Medieval Theatre on Storytelling**

Basile Leclère, University of Lyon

Among the wide corpus of Jain narrative literature are many stories which, on account of their popularity, have been reused from century to century, be they integrated in the frame of larger stories like the Jina biographies or collected in so-called treasures of stories. If the evolution of some of these tales regarding their style and contents has been already studied, scholars have mainly focused on their narrative versions and rather neglected their adaptations in other literary genres. Yet the genuine plots that Jain medieval dramatists derived from traditional stories might have reversely influenced later narrative rewritings. The present paper seeks to check the impact of theatre on style and structure of storytelling by comparing a few medieval Jain plays with preceding and following narrative versions of the stories which inspired their authors.

### **The Curious Geography of Tamil Jain Narrative**

Anne E. Monius, Harvard Divinity School

In the polyglossic literary cultures of pre-colonial South Asia, choosing to write in a language other than Sanskrit or Prakrit often signals a focus on the regional, a poetic desire to link the landscapes, cities, rulers, deities, and narratives of pan-Indic lore to the contours and values of more immediate locales. In Tamil, for example, the Śaiva poet-saints transfer their lord's mighty *purāṇic* battles from the Himalayas and celestial heavens to the great temple cities of the South; Vaiṣṇava poets likewise sing of Viṣṇu as both heavenly and local king, and even Tamil-speaking Buddhists re-center their world from Magadha to Kāñcīpuram. Yet Jain monastic authors – contributing substantially to Tamil literary production for over a millennium – curiously never participate in the poetic effort of raising up the Tamil-speaking region as the center of the religious world. In one long poetic narrative after another – from the eighth-century Perunkatai attributed to Koṅkuvēḷir to the fifteenth-century Śrīpurāṇam – Jain poets working in Tamil consistently focus their literary and religious landscapes in the north, in scenes of Ujjain and Madhyadeśa, Rājapura and Bharatakaṇḍa. Why do Tamil Jain poets seemingly have no interest in 'localizing' pan-Indic narratives in the manner of their Hindu and Buddhist counterparts? This paper examines this striking aspect of Tamil Jain literature and explores several possible reasons for this uniquely Jain narrative technique.

### **New Discoveries from Old Finds: The Sculpture of Ambikā in the British Museum and its Relationship to Jain Narrative in Medieval India**

Michael Willis, The British Museum, London

This paper examines a sculpture of Ambikā in the British Museum and presents a new reading of the inscription on the pedestal. The inscription is dated 1034 in the reign of King Bhoja, the celebrated ruler of the Paramāra dynasty. The sculpture was recovered from the site of the old city palace at Dhār in 1875 by William Kincaid and entered the collection of the British Museum in the 1880s. Attempts to understand the inscription culminated in the 1980s with the reading of H. C. Bhayani, the well-known Sanskrit and Prakrit scholar. He showed that the inscription records the creation of an image of Ambikā. Interestingly, the inscription also records the making of three Jinās and Vāgdevī (i.e. Sarasvatī) prior to the Ambikā. This shows that the Sarasvatī of King Bhoja at Dhār was, in fact, a Jain form of the goddess. This is confirmed by the testimony of Merutuṅga. A fresh examination of the British Museum inscription has shown that the donor's name is given in the inscription as Vararuci. There are a number of Vararucis in the history of Indian literature, the most famous being the author of the first Prakrit grammar. In the eleventh century, Vararuci appears in a number of narrative contexts, from the *Kathāsaritsāgara* to Hemacandra's *Parīśiṣṭaparvan*. These narratives were composed in a dialectical environment, a reconstruction of which shows that the Vararuci mentioned in the British Museum inscription was probably a courtly pseudonym for Dhanapāla, the author of the *Tilakamañjarī*. He converted to Jainism and served as a minister in the court of King Bhoja.

### **Jaina Religion and Literary Imagination in 16th-Century Karnāṭaka: The Poet Ratnākaraṅga**

Robert Zydenbos, University of München

The writings of the Kannada poet Ratnākaraṅga, supplemented with the folklore around his person, present a picture of Jainism that hardly fits the austere stereotype of this religious tradition. His literary masterpiece, the *Bharatēśavaibhava*, is an illustration of what freedoms poets have allowed themselves with traditional narrative materials, and the controversy around this work shows which limits the religious public would like to impose on their poets.

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## Jaina Yoga: SOAS Jaina Studies Workshop 2010

Eva-Maria Glasbrenner

The 12th Jaina Studies Workshop at SOAS on 18-19 March 2010, although only two days long, felt like a long journey through the history of Jainism. This year's theme was a very striking one: *Jaina Yoga*, a rare focus in Jaina Studies but highly interesting and long awaited. In spite of all the thorough research on yoga, the Jaina perspective has traditionally been ignored. This is not at all justified, as the conference showed.

The welcome blessings by the Śvetāmbara Samaṇīs Prasannaprajñā and Rohitaprajñā were planned to be shared with Svastīśrī Cārukīrti Paṇḍitācāryavarya Mahāsvāmījī, the Digambara Bhaṭṭāraka of Mūḍabidri, who was unfortunately not able to attend the entire program. His brief address and presence, in vibrant orange, as a moving spiritual *kṣetra*, on the second day of the conference was a highlight of the proceedings. The blessings were followed by the launch of the first English translation of Ludwig Alsdorf's classical study on *The History of Vegetarianism and Cow-Veneration in India*, and by the release of the inaugural volume of the *Münchener Indologische Zeitschrift* (MIZ) which especially welcomes contributions with Jainological contents. This was followed by brief speeches by the co-organizers of the conference: Christopher Chapple (Loyola Marymount University), Olle Qvarnström (University of Lund) and Peter Flügel (SOAS).

This year's keynote speaker was Professor Sagarmal Jain, the former Director of the Pārśvanātha Vidyāpīṭha in Varanasi who is now at the helm of the Prācyā Vidyāpīṭha in Shajapura. About 200 people gathered in the Brunei Gallery Lecture Hall to listen to the 10th Annual Jaina Lecture at SOAS delivered by Professor Jain, who is equally known in Indian as well as in Western academic circles for his achievements in Jaina Studies. He gave a broad survey of the subject of the conference in his lecture on 'The Historical Development of the Jaina-Yoga System and the Impact of Other Indian Yoga Systems on It: A Comparative and Critical Study', which was a perfect entry into the subject.



J. C. Wright (SOAS)



Glenn Raffcliffe

Sagarmal Jain delivered the 10th Annual Jaina Lecture.

Professor Jain distinguished five phases in the development of Jaina Yoga: the pre-canonical age beginning before the 6th century BCE; the canonical age from the 5th century BCE to the 5th century CE; the post-canonical age; the age of tantra and rituals from the 13th to 19th centuries, and finally examining the development right up to the present day, which he called the 'modern age'. He noted the interrelationships with other, parallel traditions of yoga in India and argued that Jainism and those other later traditions derived from an older common source, namely, the ancient *śramaṇa* tradition. In the course of time, the Jainas borrowed new methods, for instance, from Hindu and Buddhist Tantrism. This practice of open adaptation of useful techniques from other sources that are integrated into the Jaina practice is also seen in the latest developments, such as *prekṣā-dhyāna*, which is propagated by the Terāpanthī denomination of Jainism.

On the following day of the conference, Professor Olle Qvarnström from Lund University was the first speaker, followed by Bansidhar Bhatt from the University of Münster and two Terāpantha Samaṇīs based in London. The paper by Olle Qvarnström dealt with 'The Concept of Yoga in Jainism'. Qvarnström discussed the term 'yoga' and its semantic range within the tradition, or rather traditions, of Jainism, focussing mainly on Śvetāmbara texts and authors. In this way, Qvarnström helped the audience to gain an overview of the present state of research concerning the term 'yoga' in Jainism and also of the changes in the meaning of this term spanning centuries. His contribution was followed by Bansidhar Bhatt's paper entitled 'Study in the Meditative Techniques in Early Jainism', which concentrated on origins based on early textual evidence. Bhatt referred to the meaning of the term 'yoga' in Upaniṣadic times. In Jaina texts, he explained, 'yoga' can assume the meaning of 'undertaking something', it can be understood in a contemplative sense, or it can just mean 'in association with'. Along with *yoga*, Bhatt looked at

Eva-Maria Glasbrenner

terms like *samādhi*, *dhyāna* and *tapas* in Jaina texts, and he charmed the audience with his abundance of knowledge.

Unfortunately, although it had been announced in the programme, two Terāpanthī Samañī-nuns, Caityaprajñā and Rohiṇīprajñā from Jaina Viśva Bhāratī University in India, were unable to participate. Luckily the two London-based Samañīs Prasannaprajñā and Rohitaprajñā could take their places and kindly presented their paper on *sandhi* in Jainism, which according to the authors is to be understood as the spiritual praxis of Mahāvīra. While discussing the term and summarizing it as the aim of the spiritual aspirant, in which he can experience more sensitivity, the authors touched upon tantric ideas, defining *marma* as ‘soul points’ and *cakra* as a ‘power station’. According to medicinal texts such as *Suśrutasaṃhitā* and *Carakasamhitā*, the organs of the body occupy several condensed soul points. *Sandhi* understood as points in the psychic (*taijasa*) body with more karmic permeability is already described in canonical texts (*Ācārāṅga*). The late Ācārya Mahāprajñā, an important teacher in their tradition, redefined *sandhi* as ‘psychic point’ and in that way revived the spiritual praxis of *sandhi* in our modern times.

A short coffee break prepared the participants for a further highlight of the conference, papers given by John E. Cort from Denison University, USA, and Johannes Bronkhorst from the University of Lausanne, Switzerland. One of few participants to do so, John Cort dealt with Digambara Jainism when speaking on ‘When will I meet a Guru? Images of the Yogī in Digambara Hymns’. Cort explored the literary trope of the ideal *yogi*, also called *muni* or *sādhu*, in the Digambara context. This image of the ideal mendicant first appeared *circa* 500 CE in two texts called *Yogibhakti*, written by Pūjyapāda in Sanskrit and by Kundakunda in Prakrit, respectively, according to the traditional ascription. The vision of a perfect ascetic is also widely found in medieval Apabhraṃśa literature, such as in the works of Yogīndu, and also in Hindi *padas* from the time between the 17th and 19th centuries (poets



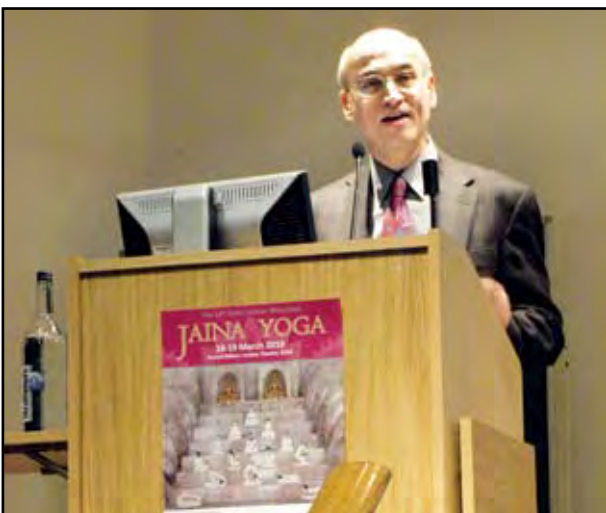
Eva-Maria Glasbrenner

Bhāṭṭāraka Cārukīrti

such as Dyānatraya, Bhūdaradāsa, Jagrāma Godikā, Budhajana, Bhāgacanda and Daulatrāma). Cort's thesis is that these literary images of the ideal *yogī* kept the concept of the perfect *muni* alive even in times of less practical ascetic activity in the Digambara religion and helped to bring about the revival of nudity for monks in the 12th century. He emphasized that these poems must have been literary projections rather than descriptions of reality, as Digambara *munis* were virtually nonexistent in the north of India during that time. Johannes Bronkhorst presented the audience with a more philosophical subject. His research was on Kundakunda's concept of the true nature of the self, which he discussed in his paper ‘Kundakunda versus Sāṃkhya on the Soul’. Bronkhorst argued that Kundakunda (re)introduced the idea of the immovable soul (*puruṣa*) as described in the *Sāṃkhyakārikās* into the Jaina discourse of the time, but not without modifying the original concept to adapt it to his own religious tradition. In that way the notion of the self in Jainism changed under the influence of Kundakunda's modifications.

The afternoon session began with a paper on ‘The Jaina Yogas of Haribhadra’ by Christopher Key Chapple, one of the organizers, from Loyola Marymount University, USA. He proceeded on the basis of his earlier studies of Haribhadra's literature, such as Haribhadra Yākinī Putra from the 8th century, and focused on the concept of the fivefold yoga of Haribhadra Virahāṅka from the 6th century, found in a text titled *Yogabindu*. This text describes an elaborate system of yogic practice including introspection (*adhyātma*), cultivation (*bhāvanā*), meditation (*dhyāna*) and so on, which the speaker also discussed in the light of Umāsvāti's traditional analysis of the fourteen *gūṇasthānas*.

‘Yaśovijaya's view of Yoga’ by Jeffery D. Long from Elizabethtown College, USA, explored the perspective on yoga as held by the 17th-century Śvetāmbara author Yaśovijaya. Yaśovijaya had discussed his view of yoga



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Christopher Key Chapple (Loyola Marymount University)



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in contrast to the views of other religious communities. Long argued that Yaśovijaya should be seen as a philosopher who stands between the so-called classical and modern periods. His ‘modernity’ showed in ideas such as accepting yogic experience (*anubhava*) as a valid source of authentic knowledge about liberation. Long discussed in detail Yaśovijaya's point of view in comparison with Kundakunda, Haribhadra and Śāṅkara, and showed that Yaśovijaya even used the *Bhagavadgītā* and Brahmanical terminology to defend his ideas.

Piotr Balcerowicz, from the University of Warsaw, spoke about ‘Extrasensory Perception in Jainism: Its Proofs and Soteriological Implications’. According to Balcerowicz, the concepts of *yogipratyakṣa* (extrasensory perception) and *sarvajñatva* (omniscience) were most prominently correlated in Jainism, even if other Indian religious traditions such as Buddhism and Nyāya-Vaiśeṣika did the same, in a less obvious way, from the 6th century onwards. He examined the doctrinal and philosophical reasons behind this and discussed the soteriological implications, mainly based on the idea that extrasensory perception and the knowledge gained as a result are necessary steps on the Jaina path towards salvation.

The last session of the day started with a paper by



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Smita Kothari, a PhD Candidate from the Centre for South Asian Studies at the University of Toronto, as the previous speaker in the programme, Andrea R. Jain from Rice University, USA, was, at the last moment, unfortunately unable to come to London. This was also the case with Jayandra Soni from the University of Marburg whose paper ‘Yoga in the Tattvārthasūtra’ was read in his regrettable absence by Jens Borgland of the University of Oslo. Smita Kothari spoke on ‘Dāna and Dhyāna in Jaina Yoga’. She questioned whether or not charity (*dāna*) is a necessary precursor to meditation (*dhyāna*), which is a significant issue as *dhyāna* is one of the most important methods on the path of liberation. If so then *dāna* provides an attractive means by which Jaina lay people can ascend the ladder to salvation. Kothari explained the institutionalization of *dāna* in the Jaina *Śrāvakācāras* and its broader implications for the lay community, with writings of the main founders of the Śvetāmbara Terāpanthī community, such as the Ācāryas Bhikṣu, Tulasī and Mahāprajña, as textual bases.

The final discussion, for which all the scholars assembled on the stage, was chaired by Robert Zydenbos of the University of Munich. Most of this discussion was between Jaina lay people in the audience and the scholars who had presented talks in the course of the day. The discussion was lively and obviously of great interest to the audience, and we hope that this will be a regular feature of future conferences.

As a general observation it can be said that this conference, attended by many Jaina lay people and students, showed that there is a very strong interest in Jainism as a subject of scholarly investigation. The conference, especially during periods of public discussion, permitted a mixed discourse between academic researchers and religious adherents. Many of the papers pointed to further avenues of inquiry for scholars of Jainism. This is not only true for the earliest history of Jainism. The medieval period lies as much in darkness as nearly the whole of the cultural history of Digambara Jainism, as well



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Shruti Malde, MA SOAS 2010, accepts the CoJS 2009 Undergraduate Essay Prize on behalf of Brigita Molnarova from Robert Lightfoot, N.K. Sethia Foundation & IOJ London.

as its vast literature and diverse ideologies, which are unique within Jainism and remain understudied, in spite of some remarkable exceptions. And another thing became apparent: We can only get a clear picture of Jainism through the ages, be it the earliest time of Śramaṇas or Jainism today, when we all work together and share our research results on a regular basis. The presence of a huge lay community and questions from the audience evinced that there is a deep desire for more research on Jainism and public engagement, that there is a growing interest in learning more about this extremely old and still vibrant religion. This SOAS Centre of Jaina Studies workshop succeeded in the difficult task of combining academic research and open discussion with the inter-

ested Jaina lay audience, and also in finding a middle way by giving a voice to valuable primary sources from India and members of the Jaina community itself, and the extrinsic perspective of scientific discourse on the other hand.

On the whole this conference was an academically as well as socially enlightening experience, made so not only by virtue of the stimulating papers and their knowledgeable authors, but also by the contribution of the host of the Jaina Studies Workshops at SOAS, Peter Flügel, who did not forget to give the workshop a finishing touch with delightful coffee breaks and Indian cuisine that was suitable for vegetarians, a service which not many international conferences can offer. We are happily looking forward to the 2011 SOAS Centre of Jaina Studies workshop, *Jaina Narratives*, which is sure to offer further insights into Jainism and its cultural impact on India and the rest of the world.

*Eva-Maria Glasbrenner studied philosophy, Indology and religious studies at the University of Munich and Sanskrit at the University of Pune, India. She is now a PhD student at the University of Munich, where she teaches Sanskrit, Indian philosophy and religion. Her publications include "The Gommaṭeśvara's Grand Mahāmastakābhiṣeka Ritual: Aesthetics of Religion as a new Method of Research of Jaina Ritual". In: Nalini Balbir (Ed.), SVASTI. Essays in Honour of Prof. Hampa Nagarajaiah for his 75th Birthday. K.S. Muddappa Smaraka Trust: Krishnapuradoddi/Bangalore 2010, pp. 332-345).*



Glenn Ratcliffe



## THE PAUL THIEME LECTURESHIP IN PRAKRIT 2010-11

Research on Prakrit has been a long tradition at SOAS, with well-known scholars such as Ralph Turner, John Brough, Robert Williams and Padmanabh Jaini. Owing to the *Paul Thieme Lectureship in Prakrit* 2010-2011, we are pleased to continue this tradition for at least one more year with two courses in Prakrit.

Paul Thieme (1905-2001), a scholar of Vedic Sanskrit and ancient Indian grammatical theory, worked tirelessly throughout a long career for the advancement of Sanskrit studies. He was Professor of Religious Studies and Indology at the University of Tübingen until his retirement, and earlier in his career he had been Professor of Sanskrit and Comparative Philology at Yale University. He gave the inaugural lecture at the first World Sanskrit Conference in Delhi in March 1972 and received the honorary degree of D.Litt. from the University of Benares in 1982. He was awarded the Kyoto Prize in Creative Art and Moral Sciences for his life's work in 1988.

Paul Thieme belonged to a generation of European Indologists for whom Prakrit was naturally included in the study of classical Indian languages and culture. It is for this reason that his widow, Dr Renate Söhnen-Thieme, Senior Lecturer in Sanskrit at SOAS, has made a generous donation in his name to fund a Lectureship for BA and MA courses in Prakrit at SOAS so that they might continue after having been terminated in 2010 due to lack of funding, in accordance with austerity rules. The courses, taught by Emeritus Professor J. C. Wright, had been introduced in 2008 in order to compensate for the lack of provision for the subject in recent years (cf. the article 'New Prakrit courses at SOAS', *CoJS Newsletter*, Vol. 3, March 2008, p. 48).



Paul Thieme by Renate Söhnen-Thieme.

Prakrit is not only the essential prerequisite for the study of Jain religion and culture, it is also an indispensable adjunct to Sanskrit as a basis for an appreciation of classical Indian secular literature and aesthetic theory, for research on the history of ancient India, and for the study of the earlier development of the modern languages and literatures of South Asia. The simplified phonetics and grammar of Prakrit mean that it can serve as a convenient and economic preparation for studying Sanskrit. The courses are conducted throughout using Roman script, in which all the important Prakrit texts have been published. While they require no previous knowledge of a South Asian language, the courses have been followed with advantage also by students of Sanskrit and the modern South Asian languages.

The Centre of Jaina Studies  
is inviting additional sponsorship  
for the perpetuation of these important courses.

Contact information:  
<http://www.soas.ac.uk/jainastudies/supporting/>



J.C. Wright, Renate Söhnen-Thieme and Paul Thieme at SOAS, 1991.

## The Jaina and the British: Collaboration and Conflict, Concealment and Contribution During the 19th and Early 20th Centuries

John Cort

The Institute of Asian and Oriental Studies of the University of Tübingen hosted an international conference on 19-20 February 2010, with major funding from Fritz Thyssen Stiftung. The conference was organized by Dr Andrea Luithle-Hardenberg of the Department of Indology and Comparative Religion of the University of Tübingen. It was truly an international workshop, with scholars from eight different countries presenting papers. Dr Luithle-Hardenberg and her colleagues provided gracious hospitality in the charming Swabian university town, and a host of her energetic students ensured that everything went off without a hitch.

In a position paper she prepared for the conference, Luithle-Hardenberg identified two areas in which there is a great need for further scholarship on the interactions between the Jainas and the British during the height of the colonial period in the nineteenth century: Jainas as merchants, and Indological scholarship on the Jainas.

The Jainas of western India were successful merchants, entrepreneurs and bankers, and took advantage of the new opportunities provided by British rule. Many of them moved from their traditional areas of activity in Gujarat and Rajasthan to the new economic metropolises of Calcutta and especially Bombay. The British depended on Indian merchants and bankers, many of them Jaina, as essential intermediaries between them and the local economies. The Jaina merchants used this status to advantage, and many of them amassed great wealth. The economic foundation laid during the colonial period has continued into the twentieth and now twenty-first centuries, as Jainas continue to be among the leaders in the development of the Indian economy.

The other area of interaction was intellectual. As part of the colonial project, the British were concerned to amass information about their new subjects. Indology therefore came to play an ever increasingly important role in the nineteenth century, as British administrators, missionaries and academics devoted themselves to the study of India. In this process they were greatly assisted by the rapid growth of Indology in German-speaking academia. Here again, the British were dependent upon their Jaina subjects for access to information that was contained in the living tradition of Jaina intellectuals and in the many Jaina manuscript libraries. Nineteenth-century studies of the Jainas were subject to limited access to reliable and adequately comprehensive information. Jaina Studies, therefore, developed slowly and haltingly.

Indology and Jaina Studies were closely tied to the rise of the comparative study of religion, and so most early studies of the Jainas focused solely upon Jainism as a religion. Historians, sociologists, anthropologists and economists, on the other hand, have paid scant attention to the religious allegiances of the merchants, bankers and industrialists whom they studied, even though many of them were Jainas. Although the connection between reli-



19th-century illustration of Jainas praying in Bombay. From: Emil Schlaginweit, *Indien in Wort und Bild. Eine Schilderung des indischen Kaiserreiches*. Band I. (Leipzig: Schmidt & Günther, 1880).

gious worldviews and economic practices was central to Max Weber's grand project of the comparative study of religions, and he devoted an extensive discussion to the Jainas based upon the limited information available to him, scholarship that brings together the growing information on the religious practices and beliefs of the Jainas as Jainas, and the economic practices of the Jainas as merchants, remains underdeveloped in Jaina Studies.

The dozen papers that were presented over the two days well-represented these two areas identified by Luithle-Hardenberg in her position paper. Half of them dealt with the social history of the Jainas during the colonial period. Peter Flügel (SOAS) discussed some Jaina martyrs and other freedom fighters who played important roles in the Indian struggle for independence, and who have received almost no attention from scholars of either Jainism or modern India. Gira Gratier Shroff (independent scholar, Brussels) provided valuable information on the migrations of Jainas to Bombay in the nineteenth century, by focusing on the history of her own ancestors, who came to Bombay from Surat around 1830. Mahesh Joshi (Saurashtra University, Rajkot) provided a broad overview of the social and economic positions of Jainas during the colonial period. Hawon Ku (National University, Seoul) argued that a long series of legal cases over the ownership of the Shvetambar pilgrimage shrines at Shatrunjaya, stretching from 1820 to 1926, contributed to the construction of Jaina identity, as seen through changes in temple patronage and maps of the sacred site. Bal Patil (Jain Minority Forum, New Delhi) brought the focus into the present with a long-distance Skype presentation of the reasons some Jainas are agitating for legal status as a minority community. Sushil Premchand (independent scholar, Mumbai and Zürich) also provided a paper based on family history, of another Gujarati migrant to Bombay from Surat. He looked at the financier, investor, developer, and social patron Premchand Roychand, who was one of the most famous merchant princes of nineteenth-

century Bombay. Natarajan Rajalakshmi (Madras University, Chennai) discussed how concepts of economic development might be understood through Jaina ethical values.

The other half of the conference involved papers that dealt with questions of historiography, as they investigated the social and intellectual processes involved in the development of Jaina Studies. Two of the presenters, Nalini Balbir and Christoph Emmrich, were unfortunately unable to be present. The paper by Balbir (University of Paris, Sorbonne) discussed the interactions between British scholars and Jaina monks and laymen involved in the searches for Sanskrit manuscripts funded by the colonial government. John Cort (Denison University, Ohio) shifted the focus from Britain and Germany to the United States, by investigating the scholarship of the first three American scholars of Jainism and their studies of Jaina narrative literature. The paper by Christoph Emmrich (University of Toronto) examined the role of Tamil texts in the construction of modern South Indian histories of the literatures of the Dravidian languages. Anna Aurelia Esposito (University of Würzburg) looked at the many German Indologists who played central roles in establishing Jaina Studies outside of India. Peter Flügel's paper, already referred to above, included a discussion of the ways that Jainas controlled the flow of information on Jainism that was provided to European scholars, and thereby exhibited a degree of agency often denied Indians and Asians by post-colonial critiques of Orientalism and Indology. Andrea Luithle-Hardenberg (University of Tübingen) shared her research on the unpublished manuscript from the early nineteenth century by Brigadier Alexander Walker, a British colonial official, entitled *Account of the Jeyn, or Shravaca Religion*. This account, based upon the author's frequent personal interactions with Jaina laymen and monks in Gujarat, shows again how the growing British understanding of the Jainas was dependent on the Jainas themselves. Leslie Orr (Concordia University, Montreal) shifted the focus to the 'Madras School of Orientalism', and how these early-nineteenth-century scholars came to an understanding of Jainism different from that of the more famous Calcutta Orientalists, yet an understanding that increasingly finds confirmation in contemporary scholarship.



Andrea Luithle-Hardenberg and Georg Pfeffer



In the front row: Natarajan Rajalakshmi, John Cort, Sushil Premchand, Hawon Ku

Several broad themes emerged over the two days that tied together the many papers, and bridged the gap between social history and historiography. The papers all addressed issues of religion and power, and religion and economics. (Discussions addressing the connections between religion and culture were noticeably less.) As a result, agency—the agency of Jaina intellectuals, Jaina merchants, British colonial officials and scholars, non-British Indologists—was a dominant theme. The papers explored the manifold ways that the Jainas were deeply enmeshed in global processes of the nineteenth century: colonialism most obviously, but also the flows that collect under the broad rubrics of globalization and modernization. None of the papers addressed the interactions between Jainas and Christian missionaries, as part of another important global flow in the nineteenth century; this was identified as an area for fruitful future research. Nor did any of the papers adopt either a subalternist or post-colonialist theoretical framework.

What C. A. Bayly in his magisterial 2004 *The Birth of the Modern World 1780-1914* has framed as the long nineteenth century saw profound changes in every aspect of human existence. New technologies and new intellectual paradigms spread irresistibly and seemingly inevitably to all parts of the globe. The Jainas were therefore part and parcel of these changes, and the papers at the conference reflected this. Among the changes discussed at the conference were new forms of migration; new market economies; new concepts of ownership and private property; new legal conceptions of the person as a rights bearing and property owning individual; new intellectual paradigms of history; new scholarly practices of critical scholarship, critical editions of texts, and translation; and the growth of print culture.

The fruitful conversations of two days in February will not be restricted simply to fond memories. Andrea Luithle-Hardenberg is planning to use selected papers from the conference, along with other papers newly recruited, to edit a volume with the working title *Co-operation and Competition, Conflict and Contribution: The Jaina Community, British Rule and Occidental Scholarship from the 18th to the Early 20th Century*. This will be a welcome addition to the growing library of Jaina Studies.



## Five in One: A Report on Jaina Events in Karnataka

Jayandra Soni

In one trip to Mysore and Śravaṇabelagoḷa delegates and participants had the unique experience of witnessing five functions in grand Indian style. The first was a three-day international conference on ‘Jainism through the Ages’ held from 8-10 October 2010 at the Daśara Exhibition Complex in Mysore, organised by the Directorate of Archaeology and Museums (Mysore) and the Bhāratavarṣīya Digambara Jaina Tīrthakṣetra Committee (Mysore). This was followed by a special day-trip to the Kanakagiri Siddhakṣetra on 11 October, and then a three-day international Prakrit seminar on ‘Universal Values of Ancient Prakrit Texts’ from 12–14 October 2010 in Śravaṇabelagoḷa, organised by the Bāhubali Prākṛita Vidyāpīṭha in collaboration with Rāṣṭrīya Saṃskṛita Saṃsthāna. This culminated in the Prākṛta Jñānabhārati International Award Function for three scholars on 14 October 2010. Lastly there was a book release in Bangalore on 15 October 2010 of *Svasti. Essays in Honour of Prof. Hampa Nagarajaiah* edited by Prof Nalini Balbir.

### Jainism through the Ages

The opening was a grand one with dance and music under a huge canopy, next to the conference rooms in the Exhibition Complex of Mysore. The conference president was Professor Nagarajaiah Hampa (Hampana). There were so many delegates that three parallel sessions were planned and although the rooms were nearby, it was unavoidable that many of us could not listen to several interesting and informative presentations. The chairpersons of each session had to be strict with the timing: most papers were just ten minutes’ long, with a few twenty minutes’ long on the first day. Dr R. Gopal, the Director of Archaeology and Museums (Mysore) and the representatives of Digambar Jain Tīrthakṣetra Committee (Mysore), Professor Nalin Shastri, Charakesh Jain and Vinod Bakliwala, saw to it that all participants received excellent care. Buses were organised to bring us from the hotel to the conference centre every morning, where we started with breakfast; coffee and tea breaks with snacks added to the enjoyment of the talks, with lunch and dinner at regular times. Indeed, food for thought was well-supplemented by excellent South Indian Jaina food.

Not all delegates announced in the original circular were able to attend, including several foreign delegates. Hence, the *Abstracts*, with the titles of papers to be presented, which was distributed to all participants, had to be consulted with great care. Further, only a brief report can be made here of but a few of several papers actually heard by this writer. There were several excellent presentations, especially on inscriptions, archaeology, temple renovation and restoration. Gopal Rao H. S. of Bangalore, for example, made an impressive presentation on ‘Basadis in the Bangalore Rural Districts’, making it evident that there still are several temples yet to be discovered. Moreover, he indicated that the task is urgent



Grand opening of ‘Jainism through the Ages’

to make a concerted effort to look for them if such Jain masterpieces are to be rescued from destruction, and possible theft of the icons installed in them. Professor Kamala Hampana provided some thoughtful reflections on ‘Abhiṣeka and Tīrthas’. R.P. Poddar’s ‘Jaina Concept of Origin and Transmission of Speech (Bhāṣā)’ was based on the eleventh chapter of the *Pañṇavaṇasutta* where Mahāvīra answers questions put by Gautama Gaṇadhara about the origin and transmission of speech. Professor Prem Suman Jain, now of Śravaṇabelagoḷa, spoke on ‘Some Symbolic Narratives in Jainism’ with the aim of showing how one can derive valuable information from Jaina narrative literature about aspects pertaining to economic life, arts and crafts, educative material on ethics, polity and other matters about the cultural heritage and history of India.

### Kanakagiri Siddhakṣetra

After the Mysore conference a special trip was arranged on 11 October 2010 to the holy hill in Kanakagiri, situated near Maleyur in the Chamarajanagar district of Karnataka. The pamphlet of the place says that many inscriptions and records suggest that a Bhāṭṭāraka seat was in existence there since the twelfth century CE. The hill was an important Jaina centre in very early times, with reference having been made to it in ancient Jaina works. The well-known commentator of Umāsvāti’s *Tattvārthasūtra*, Pūjyapāda (fifth or sixth century) with his *Sarvārthasiddhi* is said to have chosen it as his sacred abode and to have undertaken severe penances there. It was through his inspiration that footprints of the 24 Jinas were installed on the hill. It is now a pilgrimage centre and the inscriptions, engravings of footprints, *samādhi maṇḍapas*, *niṣadi* caves and other monuments bear witness to the rich heritage of the place.

The visitors were welcomed by the present *bhāṭṭāraka* Bhuvana Kīrti Svāmī with music and a procession to the building, preceded by a garland welcome. The usual Indian hospitality was accorded in a very unassuming way. We were all provided with breakfast, lunch and delicious

fresh coconut water, which was most welcomed after the climb to the holy hill. We were given an interesting and lively talk in Hindi about the hill and anecdotes about Pūjyapāda by Svāmījī. It would be a worthwhile project to gather all available information about Pūjyapāda.<sup>1</sup> We left after lunch for Śravaṇabeḷagoḷa.

### Universal Values of Ancient Prakrit Texts

This was a three-day international Prakrit seminar which took place from 12–14 October 2010 in Śravaṇabeḷagoḷa, organised by the Bāhubali Prakṛta Vidyāpīṭha in collaboration with the Rāṣṭriya Saṃskṛta Saṃsthāna. The inaugural session started at 11.30 on the 12th with a speech by Professor R. V. Tripathi, the Vice-Chancellor of Saṃskṛta Saṃsthāna in New Delhi. He highlighted the significance of Prakrit and how necessary it is even for Sanskrit studies, especially since great poets like Kālidāsa were proficient in that language. The keynote address was given by Bhaṭṭāraka Svāmī Cārukīrti, founder president of the Bāhubali Prakṛta Vidyāpīṭha in Śravaṇabeḷagoḷa and head of the Jaina Maṭha there. He called for the founding of a Prakrit university which would be an advancement on the already well-established Bāhubali Prakṛta Vidyāpīṭha.

The conference was organised in a way that enabled everyone to listen to all the talks because there were no parallel sessions, a fact that many of us appreciated very much. It was also a delight to listen to many presentations with numerous quotations in Prakrit, which were then explained. In fact, two papers were delivered entirely in Prakrit, giving clear evidence of excellent training. In a few cases, we also overheard short conversations in the language. Whilst the Prakrit of the canonical literature was a common theme, there were also several references to and a few papers on the use of Prakrit for technical subjects like philosophy, as exemplified in the use of it especially by Kundakunda. In this context Professor D. N. Bhargava's paper on the *Samayasāra* and Dr Nalini Joshi's on the *Pañcāstikāya* need special note.

<sup>1</sup> Although Kanakagiri lies in a relatively remote area (the bus ride there from Mysore took about two hours) a visit is highly recommended. For more information please visit the website: [www.kanakagiri.org](http://www.kanakagiri.org). If a visit is to be announced then the email address is: [bhatarakji@kanakagiri.org](mailto:bhatarakji@kanakagiri.org).



Short climb to Kanakagiri Siddhakṣetra



Prize-winner-mobile: Professors Adelheid Mette, Rajaram Jain and Nalini Balbir

At a session designated for suggestions there was a discussion about founding a Prakrit University and Cārukīrti Bhaṭṭāraka Svāmī made a very strong case for it. The State Government will be urged to establish such an institution. Moreover, there was also a suggestion to organise a World Prakrit Conference (WPC). It was decided to build a working committee for this and to weigh the possibility of holding it towards the end of 2011. The month under consideration was November, with a great deal of flexibility about where it should be held, not necessarily in Śravaṇabeḷagoḷa.

The highlight of the conference was the valedictory function on the last day, 14 October 2010.

### The Prakṛta Jñānabhāratī International Award

This award was first instituted in 2004 by the Bāhubali Prakṛta Vidyāpīṭha and the National Institute of Prakrit Studies and Research, Śravaṇabeḷagoḷa, on the advice and guidance of Bhaṭṭāraka Cārukīrti Svāmī. This award with a citation and a memento goes together with a cash prize of one hundred and fifty-one thousand Rupees. It is awarded 'to an eminent scholar of international recognition for his/her outstanding and meritorious service to the promotion and resumption of Prakrit and Jaina Studies'. The first to obtain this annual award was Professor Padmanabh S. Jaini in 2004. The second and third were awarded to Professor Willem Bollée and Professor Klaus Bruhn at a function in Berlin in 2008. The awards for 2007–2009 were held conjointly at Śravaṇabeḷagoḷa on 14 October 2010, the last day of the three-day international Prakrit seminar. The prize was awarded respectively to Professors Rajaram Jain of Noida (2007), Nalini Balbir of Paris (2008) and Adelheid Mette of Munich (2009). It was an unforgettable experience for those of us who had the privilege and honour of being there. After a short *pūjā* at the foothill of Candragiri in Śravaṇabeḷagoḷa, to which we all walked, the awardees boarded an open-air beautifully flower-decorated 'prize-winner-mobile' and proceeded to the accompaniment of music and drums to the hall to receive their prizes. Justice Ajit Kabbir of the Karnataka Administrative Tribunal was the honoured guest who was asked to present the awards together with



On the Stage: Prem Suman Jain, M. J. Indrakumar, Hampa Nagarajaiah, Ajith Kabbina, Bhaṭṭāraka Cārukīrti Svāmī, Rajaram Jain, Nalini Balbir and Adelheid Mette. Photo: courtesy of Ms Ratna Sagar

Cārukīrti Bhaṭṭāraka Svāmī. The procession took about half an hour from Candragiri and each awardee was then called upon to receive the prize sitting on a ‘throne’ under umbrella carriers. Truly a sight to witness! Naturally the presentation of the three awards was accompanied by an initial invocation, welcoming speech and then garlanding each person concerned. Professor Prem Suman Jain in his vote of thanks was rightly obliged to all those who made the conference and the valedictory function a great success. After lunch at about two o’ clock delegates and participants said their goodbyes and proceeded either to their homes or to Bangalore from Śravaṇabelagoḷa for the next function.

#### **Svasti. Essays in Honour of Prof. Hampa Nagarajaiah Edited by Prof Nalini Balbir**

The book release on 15th October 2010 was no less spectacular, with even the Chief Minister of Karnataka and several State dignitaries taking part. The book is divided into five sections: Epigraphy, Iconography, Manuscripts (eleven articles); Literature (five articles); Kundakunda and his Legacy (three articles); General Issues (eight articles); and Facets of Contemporary Jainism (six articles) for a total of thirty-three articles, with forty separate pages of plates, many containing two a page. The book has been published by Dr M. Byregowda for Muddushree Granthamale in Bengaluru ([www.ksmtrustwordpress.com](http://www.ksmtrustwordpress.com), [baraha.ph@gmail.com](mailto:baraha.ph@gmail.com)). This is a mere announcement of the new publication, a review of which will have to be undertaken on another occasion.

All in all, these five functions in one trip to South India were unique experiences and participants undoubtedly returned all the more richer for the experience. The writer appreciates the opportunity to thank all those involved in their organisation, and especially for their hospitality, generosity and kindness.

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Book Release

L. Soni

## Jaina Studies Panel at the 31st Deutscher Orientalistentag (DOT)

Luitgard Soni

The DMG, German Oriental Studies Society, held its 31st Conference of Oriental Studies in Marburg, Germany, from 20–24 September 2010. In the extensive frame of the most prominent conference of Oriental Studies in Germany, in the section “Indology and South Asian Studies” a panel on Jaina Studies was organised by Jayandra Soni, Department of Indology and Tibetology, University of Marburg on Thursday, 23rd September 2010. It was the first Jaina Studies panel ever held at DOT (Deutscher Orientalistentag) and thanks to the response of Jaina scholars it was the biggest within the section. Twelve participants from Austria, Great Britain, France, Japan and Germany presented papers on various fields of Jainism. A friendly autumn sun shone on that day and it was *pūrṇimā*.

Sreeramula Rajeswara Sarma (Aligarh University) started the day with a fascinating introduction to the *Dravyaparīkṣā* by Thakkura Pherū, a Jain Assayer at the court of the Khaljī Sultāns in Delhi in the first quarter of the fourteenth century. Of his six works in Apabhramśa verse on diverse scientific subjects, Sarma presented an exemplifying account of the *Dravyaparīkṣā* which deals with the examination of the metal content (*dravya*) in coins, a then very important technique for pricing them. The text is unique and very important for the research on realia.

Nalini Balbir (Sorbonne Nouvelle) presented her investigation of the case of Mantri Karmachandra, a prominent Oswal Jain of the seventeenth century. His activities for the promotion of Jainism, which are traceable from various sources, shed light on the patterns of relations between political power and the Jaina community in a given historical setting. Balbir gave an encompassing analysis of the various sources, texts and their authors and drew a multifaceted picture of the functions and the sphere of influence of this Jaina politician.

Bhikkhu Pasadika (University of Marburg) offered a detailed textual analysis of the Buddhist *Kālāmasutta* with relevant parallel passages from the *Sāḷhasutta*,



Himal Trikha (University of Vienna) and Bhikkhu Pasadika (University of Marburg)



Sreeramula Rajeswara Sarma (Aligarh University)

especially those related to the beginnings of the Jaina *syādvāda*, or regarded as being a Buddhist parallel to it. He showed that the content of the *Kālāmasutta* is indeed epistemological as well as ethical. The famous ‘know for yourselves’ and the avoidance of the ten grounds that should not be gone by for ascertaining a statement’s reliability, as well as the four kinds of confidence (*assāsa*), were linked to the non-committal attitude of the intellectually non-violent position of *anekāntavāda*.

Himal Trikha (University of Vienna) expounded the composition of the chapter on Vaiśeṣika in Vidyānandin’s *Satyāśāsanaparīkṣā* by analysing the arguments Vidyānandin uses in discussing Vaiśeṣika doctrines. Many of these arguments are found in other philosophical treatises, corresponding to them even literally. Trika’s intricate investigation into the integration of these passages in the context of the argument elucidated various realms of composition, which in turn made it possible to see the links to other philosophical works of the Jainas and to appreciate Vidyānandin’s specific achievement in the discourse.

Jayandra Soni (University of Marburg) revisited Jaina Epistemology and paid special attention to erroneous cognition, which may occur not only in sensory, but also in scriptural knowledge and clairvoyance. Drawing from *sūtras* of the *Tattvārthasūtra* and two of its commentaries he developed a concise picture of the Jaina theory of error within Jaina epistemology. The term *upayoga* in its application as *darśana* and *jñāna* emerged as a key concept in this context.

Anne Clavel (University of Lyon) introduced the intriguing question of whether *syādvāda* is true only from a certain point of view and explored a possible answer from several philosophical texts by Akalaṅka and others in the course of which the term *añjasā* (besides *paramārthataḥ* and *ekāntena*) was given special attention. The clear-cut analysis of the significant passages concerned showed that there are meta-statements which escape the *syādvāda* and that the sevenfold predication draws its validity through perfect cognition, i.e., omniscience.

The afternoon session, usually subdued by the low energy after lunch, started nevertheless very enjoyably with Julia Hegewald's (University of Bonn) expert examination of the sources of Jaina *havelī* temples in Northern India. In word and picture one could follow how the structure and style of the courtyard-house temples developed over the centuries from the initially open courtyard into a roof covered construction, creating multi-storied halls and spaces which suit the Jaina ritual requirement.

The next two presentations by Christine Chojnacki (University of Lyon) and Basile Leclere (University of Lyon) focussed on the Vibudhānanda play in Śīlānka's novel *Caupaṇṇamahāpurīṣacariya* and interpreted it as an innovative form in Jaina literature. Chojnacki, after summarizing the plot, analysing its structure and placing it in the context of the novel, elaborated the interesting peculiarity of inserting a dramatic text in a narrative one. This led to questions about the interaction between drama and narrative, its function, use and performance practices. The discussion about the genre was taken up by Leclere, elicited by the fact that the *Vibudhānanda* is a rare example of a tragic play. The use of dramatic genre depicting sad events and sorrow in human existence might, for Buddhists and Jainas, better serve their doctrinal tenets and their transmission to the audience.

Anna Aurelia Esposito (University of Würzburg) reflected on the relation between the *Bṛhatkathā* and Saṅghadāsa's *Vasudevahimṇī* by first giving a survey of the complex story and then pointing out the way in which Guṇādhya's material is intertwined with the world history and value system of the Jainas.

Sin Fujinaga (Miyakonojō Kōsen) introduced Jinabhadra, whose life and work is datable fairly reliably and thus represents a definite figure for historical references with regard to Jaina philosophy and philosophers. His *Bṛhatsaṃgrahaṇī* indicates the reception of ideas contained in the *Āgamas*. Malayagiri's commentary on it is also rich in quotations from different sources and thus the two works represent an important field of research.

Peter Flügel (SOAS), as the last speaker, rounded up the day by drawing attention to a surprisingly rich and colourful area of social and literary activity: 'Praising the Living, Remembering the Dead. The Sociology of the Jaina Festschrift' was unfolded with numerous examples of this genre from different *gacchas* and other Jaina groupings, whose householders, monks, nuns and institutions were bestowed with volumes of praise and felicitation.

Flügel's lively talk was a fitting end to the panel. One got the impression that all the participants enjoyed the stimulating presentations and discussions.

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Ingrid Schönm

## Report on Conferences in Japan, 2010

Tomoyuki Uno

The 61st Congress of the Japanese Association of Indian and Buddhist Studies (JAIBS) was held at Ritssho University, Tokyo, on 9-10 September 2010. The JAIBS is the largest conference on Indian and Buddhist Studies in Japan, and has been held every year since 1949. The congress this year comprised 14 panels and 271 speakers. Of these, six papers were read on Jainism.

In ‘Criticism of Other Schools in Jainism: The Case of *Ahiṃsā*’, Mr Masahiro Ueda (PhD candidate of Kyoto University) analysed the structure of the arguments on *hiṃsā* in the *Syādvādamañjarī*. The author Malliṣeṇa had severely criticized the Mīmāṃsā view that the animal killing commanded in the *Veda* was supposed to be a special *hiṃsā*, and it could be the cause of *dharma*. Mr Ueda pointed out that *hiṃsā* would be transformed into a good action (*puṇya*) only when the good result could occur through action, e.g., construction of a Jaina temple.

Kazuyoshi Hotta (PhD candidate of Tokyo University) spoke on the ‘Jaina Concept of *Posaha*’. Mr Hotta focussed on the purpose and schedule of *posaha* (vow of a layperson). According to Mr Hotta, in *śrāvakācāra* literature *posaha* is proximate to *sāmāyika*, as the former is an aid for the latter. He further pointed out that, even though in *śrāvakācāra* literature we come across many variations on the schedule of *posaha*, all of these indicate the same procedure.

With her paper ‘On *Upasampadālocanā* in the *Vyavahārabhāṣya* Chapter I’, Ms Yumi Fujimoto (PhD candidate of Poona University) discussed confession (*ālocanā*). When a monk is initiated into another group (*gaṇa*) for the purpose of studying, etc., he should confess his faults. In the *Vyavahārabhāṣya*, this type of confession is investigated from various points of view, i.e., the fault itself, fault of a monk, fault of his teacher, purpose of initiation, and so forth. Ms Fujimoto presented



Michiko Yamina

Ceremonial installation of the Jina image (*jinabimbapratisthā*), Pārśvanāthdhām, Risali, Bhilai, Chattisgarh, 25 January 2010.

and explained in detail the practices of the three-day observation required by a new teacher (*parīcchā*, Skt.: *parīkṣā*), which was not examined by the late Professor Caillat (1921-2007) in her articles.

In his paper ‘On *Asubhānuprekṣā* and Medical Science’ Dr Yutaka Kawasaki (Osaka University) discussed anatomy in the *Bhagavati Ārādhana*. Śivārya, the author of the work, had examined the structure of the human body in order to show the impurity of the female body, so that the *brahmavrata* would be firmly obeyed. Dr Kawasaki pointed out that, (1) in terms of anatomy,



Michiko Yamina

Holy assembly (*samavasaraṇa*) of Ācārya Viśuddhasāgara, Pārśvanāthdhām, Risali, Bhilai, Chattisgarh 26 January 2010.

the *Bhagavati Ārādhana* had a closer affinity to the *Sūrutasaṃhitā* than did the *Carakasamhitā*; (2) the *Bhagavati Ārādhana* contained additional new information on anatomy as compared to these two medical treatises and also the *Tandulaveyālia*.

In 'What does the Jaina *Maṇḍala* Express?' Dr Michihiko Yajima (Tsurumi University) reported on his fieldwork in Chattisgarh, India. He showed the ceremony for the installation of the Jina image (*jinabimbapratīṣṭhā*) in a newly constructed Digambara temple and illustrated his talk with many photographs which he took on site. Dr Yajima pointed out that the ceremony for holy assembly (*samavasaraṇa*) was a replication of the Jaina *maṇḍala*. He concluded that the practice was made consistent with Jaina doctrine by centering the Jina image, in both the *maṇḍala* and in the temple, as a preacher.

Mr Kenji Watanabe (Taisho University) read a paper entitled 'Expression of the *Triyoga* in the Jaina *Āgamas*'. The word order of three actions in the *Buddhist Canon* (*kāya*, *vāca*, *manas*) is reversed in the Jaina *Āgamas* (*manas*, *vāca*, *kāya*). According to Mr Watanabe, the third case of the word '*kāya*' was of two forms, '*kāyeṇam*' and '*kāyasā*' in the *Āgamas*, with the latter form not occurring in prose but in verse. Commenting on the word, the *Cūrṇikāra* has always used the form '*kāyasā*' even when the original *Āgama* text reads '*kāyeṇam*'. Mr Watanabe concluded that the *Cūrṇi* maintained an old reading, i.e., '*kāyasā*'.

## 25th Congress of the Society for Jaina Studies, Kyoto

On 25th September, the 25th Congress of the Society for Jaina Studies was held at Otani University, Kyoto, Japan. The Society was founded in 1986 by the late Professor Atsushi Uno (1922-1998). Since then, the congress has been held every year, with three or four speakers reading their papers on Jainism. Three papers were read this year.

The present author, Tomoyuki Uno (Chikushi Jogakuen University), read a paper on 'Jinabhadra's Interpretation of the *Prāpyakārivāda*'. Jinabhadra, in his auto-commentary on the *Viśeṣāvaśyakabhāṣya*, stated that a sensory organ was regarded as being touched by its object only when the sensory organ would suffer damage (*upaghāta*) or receive a profit (*anugraha*) from the object. For example, when we see weapons, our eyes do not suffer any damage. When we think about fire, our mind is never burnt at all. This is why Jinabhadra regarded the eyes and mind as being active without actual contact with their object (*aprāpyakārin*). The paper further examined additional, more complicated discussions about the mind that Jinabhadra offered: e.g., even though bad feeling occurs by thinking of a lover's death, it should occur not in the mind but in the soul (*jīva*).

In his paper 'On *Styānarddhi*', Dr Hisayasu Kobayashi (Tokyo Gakugei University) focused on sleepwalking (*styānarddhi*) and showed five examples of it found in the *Niśīthabhāṣya*, the *Bṛhatkalpabhāṣya*, and other texts. These are (1) eating flesh, (2) eating sweets, (3)



Professor Atsushi Uno (24.5.1922-8.8.1998), founder of the Society for Jaina Studies, Japan, conducting a seminar in his office at Hiroshima University, c. 1980.

pulling out an elephant's tusks, (4) murder by a potter, and (5) breaking down a *vaṭa* tree. Further, he pointed out that the etymological interpretation of *styānarddhi* or *styānagrdhī* in Śvetāmbara literature was quite different from the Digambara interpretation. He concluded that the Śvetāmbara interpretation reflected the five examples, while the Digambara one did not.

Ms Hiroko Matsuoka (PhD candidate of Hiroshima University) spoke on the 'Life of the Śvetāmbara [Monastic] Group and the Sacred Places in Western India'. She discussed the way of life of Śvetāmbara monks and nuns, illustrating her talk with many pictures that she took during fieldwork in Gujarat and Rajasthan. It is worthy of mention that she elaborated the procedures for a monk's funeral ceremony by showing pictures of the late Muni Jambuvijayaji's funeral, in spite of her sorrow. Further, she showed a picture of a Jina image in Tāraṃgā, and compared it with the report on the establishment of the temple in the *Kumārapālāpratibodha*.

The papers read at both conferences, the 61st Congress of the Japanese Association of Indian and Buddhist Studies and the 25th Congress of the Society for Jaina Studies, offered avenues for further study and stimulating discussions. Together they represent a tradition of many years of Jaina Studies in Japan, a practice that we look forward to continuing in the future.

*Tomoyuki Uno* received a PhD from Hiroshima University in 1997, for his dissertation '*Kumārila and Jainism: On the Theory of Soul*.' He is now an associate professor at the Department of Japanese Language and Literature at Chikushi Jogakuen University in Fukuoka, Japan. His current focus of research is the theory of soul in Jainism, and Jaina epistemology.

## Jaina Studies Consultation at the AAR 2010

Anne Monius

The Jaina Studies Consultation convened for its second session at the Annual Meeting of the American Academy of Religion on 1 November 2010 in Atlanta, Georgia, USA. Four scholars presented fascinating papers on the theme of ‘Jain Bodily Practices and Representations of the Body’ to an audience of roughly thirty scholars in various fields of Religious Studies.

Mari Jyväsjarvi, a PhD Candidate in the Committee on the Study of Religion at Harvard University and the panel’s principal organizer, presented a paper on Saṅghadāsa’s rules for Jain nuns, ‘Adapting Ascetic Practices for the Female Body: The Case of Jain Monastic Texts’. Jyväsjarvi argued compellingly that Saṅghadāsa’s main innovations in adapting monastic rules for women lie in (1) focussing on *brahmacarya* over all other Jain virtues, including *ahiṃsā*; and (2) limitations placed on ascetic practice for women that might endanger them in some way by limiting their ability to respond to unwanted advances by errant men. Jyväsjarvi concluded by suggesting that Saṅghadāsa might also view karma as working differently according to bodily gender.

Lisa Owen, Assistant Professor of Art History at the University of North Texas, explored imagery of Jain monks and nuns at Ellora in a presentation entitled, ‘Monastic Bodies: The Roles of Portraiture in Ellora’s Jain Caves’. Focussing in particular on an Ellora image of Jain monks and female *āryakās* gathered around an image of the Jina, Owen suggested that perhaps the site was associated not with the more well-known Digambara communities of contemporary Karnataka, but with the relatively under-studied Yāpanīyas.

Anne Valley, Assistant Professor in the Department of Classics and Religious Studies at the University of Ottawa, next explored the differences between philosophical or ideological treatments of the body in Jaina texts and the ‘lived’ body of everyday human practice and experience. Through a paper entitled, ‘The Discursive and Phenomenological Body within Jainism’, Valley focussed on the story of a young Śvetāmbar Jain woman suffering physical and emotional distress, eventually diagnosed as the result of her *gotra*’s neglect of its tutelary deity. Once worship of the goddess was restored, so were the girl’s (and her wider family’s) fortunes, suggesting, in Valley’s interpretation, that Jaina cosmology allows for both a vision of the body as an impediment to liberation and as the seat of valid, emotion-laden, experiential forms of knowing.

The final paper was presented by M. Whitney Kelting, Associate Professor of Religious Studies at Northeastern University. Entitled, ‘*Jinamātās*: Pregnant with the Embodiments of Jainism’, Kelting’s presentation explored



Community of monks and nuns, Ellora J25



Ellora J10



Detail of monks, Ellora J10

All photographs are by Lisa N. Owen.

the increasing Jaina focus on visual images of the pregnant body of Triśalāmātā, mother of the Jina Mahāvīr, and the role of Triśalāmātā’s fourteen dreams in the celebration of Mahāvīr Janam Divas, arguing that ultimately the detailed focus on the bodily aspects of pregnancy serve to accentuate or emphasize the humanness of the Jina.

The paper presentations were followed by a wide-ranging discussion.

The Jaina Studies Consultation will hold another panel at next year’s Annual Meeting of the AAR, currently scheduled for 19-22 November 2011 in San Francisco.

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## Obituary

### Ācārya Mahāprajña (14.6.1920 – 9.5.2010)

Peter Flügel

At the time of his sudden death in the small Rajasthani town Sardārśahar, Ācārya Mahāprajña was arguably the most prominent contemporary Jain monk, well known and respected throughout the world, not least because of his frequent appearances on Indian Television, reflecting his modernist outlook. I first met him in 1981, when I visited the 125th Maryādā Mahotsava in Ladnun to get in touch with the leaders of the Śvetāmbara Terāpanth order. At the time, Yuvācārya Mahāprajña (initiation name: Muni Nathmal) was suffering from an infection and had to take rest. To my surprise, he nevertheless got up immediately to talk to me, a young foreign student of Jainism. Amongst other things, I asked him about the types of medicines he took. He answered that he used no medication at all. To fight his infection he applied a new technique of relaxation and meditation, *prekṣā dhyāna*, which he had developed himself. He lived for ninety years, having spent the best part of his time on earth working to promote global awareness of Jain principles, and to further education.

It is entirely due to the foresight and initiative of Ācārya Tulsī and Yuvācārya Mahāprajña —both child initiands from rural Rajasthan without formal education who worked closely together for almost their entire lives— that the Terāpanth order reformed itself and adopted an interest not only in world renunciation but also in world transformation, that is, in the improvement of the conditions of existence, on a regional, national and global scale. An important element of their outward looking, modernist orientation was their keen interest in the interaction between Jainism and modern science, especially biology, medicine and neuroscience, and also the fields of comparative philology, philosophy, ethics, psychology, social work and health. In the Jain world, Ācārya Tulsī and Yuvācārya Mahāprajña are renowned for their support of social reform, and in India generally for the promotion of universal social morality, through the non-sectarian so-called *aṇuvrata*, or small vow, movement, and the *jīvana vijñāna*, or science of living, initiative.

Ācārya Mahāprajña's last grand project, the Ahimsā Yātrā, or Pilgrimage of Non-Violence, is well known. Less well publicized, but equally significant are his contributions to Prakrit philology and comparative philosophy, for which he is renowned in Indological circles. The Ladnun 'critical edition' of the thirty-two Terāpanth Āgamas (1974-1985) and related Dictionaries and Encyclopedias, and other important Jain scriptures published under Yuvācārya Mahāprajña's guidance, inspired by Ācārya Tulsī, are monumental achievements which will stand the test of time. The first 'Jain University', the Jain Vishva Bharati Institute, at Ladnun, the birth place of Ācārya Tulsī, where much of the editorial work continues to be done by many learned Terāpanth *sādhus*, *sādhvīs* and *samaṇīs*, has developed into a global centre for the study of Jainism.



The academic work at Jain Vishva Bharati has made a global and perpetually increasing impact through the educational mission of the new Samaṇ Order, a category of novice nuns and monks whose rules and regulations permit the use of vehicles and travel abroad. Countless academics, students, ministers of religion, politicians and business people throughout the world have benefited from the contact with the *samaṇīs* of the Terāpanth, many of whom have university degrees and communicate with ease in English as well as in many Indic languages. Modern university education for Jain mendicants and academic research are new developments within Jain culture, strongly supported by Ācārya Mahāprajña. Its fruits are manifest in the articles published in research journals such as *Tulsī Prajñā* by Jain nuns, educated at the Jain Vishva Bharati Institute, who nowadays write PhDs on topics, such as *Jainism and Existentialism*, which were previously only touched by western style academics.<sup>1</sup>

The impressive list of the achievements of Ācārya Tulsī and Ācārya Mahāprajña could be easily extended and would fill many pages. On a personal note, what I found most inspiring in both of these great Rajasthani saints and scholars was their spirit of openness and universalism combined with the strict observance of the ancient Jain codes of conduct oriented toward the minimization of violence.

I shall remember Ācārya Mahāprajña, a veritable Jain polymath, as one of the great Indian philosophers of our times, who practiced what he preached.

<sup>1</sup> A book listing PhD dissertations completed at the Jain Vishva Bharati Institute has recently been published by Samani Aagam Prajna & Vandana Mehta: *Jain Vishva Bharati and Jain Vishva Bharati University Research Work*. Ladnun: Jain Vishva Bharati University, 2009.

## Jaina Rituals of Death - AHRC Funded Project at SOAS

Peter Flügel

The project *Jaina Rituals of Death* aims at the completion of a comprehensive monograph on new and yet unpublished findings on Jaina *stūpas* and practices of relic worship in contemporary Jaina culture. It represents the culmination of long-term archival and field research in India. The project will also contribute to the development of new theoretical perspectives on the conundrum of the pervasiveness of relic worship by humankind in general.

In standard portraits of the history of Indic religions, Jainism is usually singled out as the only tradition where relic worship is strictly ruled out and not practiced. This conception will need to change. It is a common stereotype of textbooks on world religions that Jains in India, belonging to one of the oldest surviving religious traditions, never worshipped the remains of the Jinās, and consequently never developed a ritual culture parallel to the cult of relics in Buddhism. In his well-known study *The Jaina Path of Purification*, P. S. Jaini (1979) recalls that neither ‘the *Śrāvakācāras*’, the medieval texts outlining the rules of conduct for the Jaina laity, ‘nor the practices of Jainism give any indication that a cult of relic-worship once flourished within the tradition. No *stūpas* housing the remains of Jaina teachers have yet been discovered.’ This verdict is echoed by K. Bruhn (1993): ‘There is also the issue of “actual evidence”. There were Jaina *stūpas* but they did not survive. As a consequence, the stupa became a Buddhist monument’. Apart from isolated myths and legends in canonical and medieval Jaina literature, depicting the veneration of the relics of the Jaina Tīrthaṅkaras or prophets by the gods, there is no indication of bone relic worship in early and medieval Jainism to date.

The book *Jaina Rituals of Death*, emerging from the current research project funded by Arts and Humanities Research Council (AHRC) Fellowship AH/I002405/1, will offer for the first time a comprehensive summary and interpretation of new findings on the Jaina cult of relic worship. Although Jaina doctrine rejects the worship of *acitta*, or lifeless, material objects, the applicant's fieldwork in India on the hitherto unstudied contemporary Jaina mortuary rituals has furnished clear evidence for the ubiquity of bone relic *stūpas* and relic veneration across the Jaina sectarian spectrum. British Academy funded research (Research Grant 2001 APN 3/522) produced the first documentation of two modern Jaina bone relic *stūpas* constructed by the Terāpanth Śvetāmbara Jains. Subsequent fieldwork, supported by the Central Research Fund of the University of London (Research Grant 2002/2003 AR/CRF/A), demonstrated that relic *stūpas* are not only a feature of the anti-iconic Loṅkāgaccha, Sthānakavāsī and Terāpanth Jaina traditions, but also of image-worshipping Mūrtipūjaka and Dīgambara traditions. Hence, the initial hypothesis that the contemporary Jaina cult of bone relics functions either as substitute or as a pro-



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totype for image-worship had to be amended. Modern Jaina relic shrines are evidently not only constructed in anti-iconic Jaina traditions as functional equivalents of temples. The findings also demonstrate that the Jaina cult of relic worship is not exclusive to lay religiosity, but deliberately fostered by mendicants seeking to perpetuate their influence.

The only previous book-length study on Jaina *stūpas* is Vincent Smith's (1901) account of the fragmentary research of A. Führer, who did not leave any notes of his excavation of the Jaina *stūpa* in Mathura. Recent ethnographic and textual studies of the popular devotional rituals held at ‘commemorative’ Jaina shrines by Laidlaw (1985), Granoff (1992), Humphrey and Laidlaw (1994), Babb (1996), Laughlin (2003), and Dundas (2007) demonstrated the prevalence of worshippers’ orientation towards the ‘magical power’ of famous deceased Jaina monks who are reborn as gods. Until the present author's recent, as yet largely unpublished, findings there was no evidence that many of these and similar monuments are veritable relic *stūpas*.

Why do human beings venerate relics? Broadly speaking, three theoretical approaches have been proposed in academic discourses: (1) psychological theories, (2) sociological theories, and (3) fetish theories. Most current theories tend to presuppose rather than explain the power of relics within given cultural systems. The book emerging from this AHRC Fellowship funded research project will suggest an alternative system theoretical approach focusing on the role of relics as social catalysts.

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PROJECT WEBPAGE:

[www.soas.ac.uk/jainastudies/research/jaina-rituals-of-death/](http://www.soas.ac.uk/jainastudies/research/jaina-rituals-of-death/)



Cremation of Ācārya Vimalmuni (1924-2009), Ādiśvara Dhām, Kupā Kalām, Panjab (Photos Courtesy Ravinder Jain & Purushottam Jain)



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For information please contact:  
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## New Discoveries from Old Finds: A Jain Sculpture in the British Museum

Michael Willis

One of the most notable Jain sculptures in the British Museum, held in the collections for over a century, is a standing figure of the goddess Ambikā (figure 1).<sup>1</sup> Elegantly carved in white marble, it carries an inscription of King Bhoja on the base with a date corresponding to 1034-35. The inscription has presented difficulties due to the formulaic character of the writing and the abraded surface of the stone. A number of attempts have been made to decipher it, but a fresh examination over the last year has led to a better reading and to new insights into the significance of the image and the history of some of the leading personalities in Bhoja's kingdom. Bhoja (r. circa 1000 to 1055 CE) is the most famous of the Paramāra rulers of central India, renowned for having been an exceptional king and polymath. Scholars flocked to his court and their work, erroneously ascribed to him by later tradition, included a large number of texts on philosophy, astronomy, medicine, yoga, architecture and other subjects. Amongst these, the most noted in the field of grammar was the *Sarasvatīkaṇṭhābharāṇa* or *Necklace of Sarasvatī*.

The *Sarasvatīkaṇṭhābharāṇa* is of special interest here because the title not only highlights the importance of Sarasvatī in the courts of medieval India, but also indicates King Bhoja's special dedication to that deity. Merutuṅga's *Prabandhacintāmaṇi*, completed in the early years of the fourteenth century, recounts that Bhoja frequented the temple of Sarasvatī at his capital in Dhār and that this temple, like Bhoja's grammar, was called the 'Necklace of Sarasvatī'.<sup>2</sup> The link between Sarasvatī and the Paramāra kings is confirmed by an inscription of Arjunavarman, a later Paramāra king who ruled circa 1210 to 1215.<sup>3</sup> This records that Arjunavarman regarded himself as an incarnation of King Bhoja and that he watched a play in the temple of Sarasvatī composed by his court poet Madana. These connections aid our understanding of the reading proposed for the inscription on the pedestal of the British Museum's sculpture given here.

This text presents a number of problems, not all of which can be addressed in the space of this article. Some key points, however, can be explained and are of special interest for the history of medieval Jainism. At the outset we can summarily dismiss the attempts, based on a partial reading of the inscription, which included only the date and the words *Vāgdevī*, *āpsaraḥ* and *Bhoja*, to claim this sculpture as Bhoja's image of Sarasvatī. There is no reason to chart the history of these misconceptions, based as they are on an ignorance of Sanskrit, epigraphy and the basics of Indian iconography.

The first half of the inscription is slightly damaged but

is nonetheless clear in stating that an individual named Vararuci was the *dharmadhī*, or religious superintendent, of King Bhoja and that he was responsible for overseeing the Candranagarī and Vidyādhārī schools. These were branches, or *śākhās*, within the Śvetāmbara tradition of Jainism.<sup>4</sup> More important, and clearer, is the second half of the record. This tells us that Vararuci made the sculpture of Ambikā on which this inscription is carved. The inscription is thus of a standard type, its aim being to give an account of the donor who was responsible for the image. In this sense, it is entirely typical and unexceptional. What draws our attention is the additional statement that before Vararuci had the Ambikā made, he commissioned three Jinas and an image of Vāgdevī, the 'goddess of speech'. As is well known, Vāgdevī is another name for Sarasvatī, a divinity who enjoyed a number of synonymous appellations such as Bhārati and Śāradā.

Recent research has shown that the Ambikā sculpture was found in 1875 on the site of the old city palace in Dhār.<sup>5</sup> Given this findspot, in the centre of the old Paramāra capital, it seems likely that the Vāgdevī mentioned in the image inscription was the celebrated Sarasvatī at Dhār, that is to say, the Sarasvatī mentioned by Merutuṅga. The historical importance of this Sarasvatī in the life of the Paramāras has already been noted. In his *Prabandhacintāmaṇi*, Merutuṅga mentions the temple several times, in one instance telling us that Bhoja visited the Sarasvatī temple in the company of Dhanapāla, the famous Jain savant. On the occasion of this visit, Dhanapāla drew the king's attention to a tablet engraved with the *Ṛṣabhapañcāsikā*.<sup>6</sup> This is a set of verses in praise of the first Tīrthaṅkara that Dhanapāla himself had composed.<sup>7</sup> As a Jain inscription would only appear in a Jain temple, this episode shows the Sarasvatī temple at Dhār was dedicated to the Jain form of the goddess. Merutuṅga was, of course, writing some two hundred and fifty years after Bhoja and was an advocate of the Jain cause, so his account could be dismissed as a distortion of the facts. The British Museum inscription, however, belongs to Bhoja's time and shows that the Sarasvatī was indeed a Jain divinity.

That the Sarasvatī mentioned in the British Museum inscription was the main Sarasvatī in Dhār is confirmed by the likely identity of Vararuci. There are a number of Vararucis in the history of Indian literature, the most famous being the author of the first grammar of the Prakrit language, the *Prākṛtaprakāśa*. This Vararuci lived long before the Paramāra period. In medieval times, Vararuci reappears as a minor character in a number of narratives, most notably Somadeva's *Kathāsaritsāgara*, a work

1 British Museum Asia 1909,1224.1 from the estate of William Kincaid.

2 C. H. Tawney, *The Prabandhacintāmaṇi or Wishing-stone of Narratives* (Calcutta, 1901): 56-7.

3 The discovery of the inscription is recorded in a paper written in 1903 by K. K. Lele and published in S. K. Dikshit, ed., *Pārijātamañjarī alias Vijayaśrī by Rāja-Guru Madana alias Bāla-Sarasvatī* (Bhopal, 1968): xviii-xxiv.

4 S. B. Deo, *History of Jaina Monachism from Inscriptions and Literature* (Poona, 1956): 361-64. M.U.K. Jain, *Jaina Sects and Schools*, (Delhi, 1975), p. 51. I am grateful to Paul Dundas for suggesting that the inscription appears to refer to branches of the Jaina faith, personal communication, April, 2009.

5 This recorded in [C. B. Lele], *Parmar Inscriptions in Dhar State, 875-1310 AD* (Dhar, [1944]): iii. The discovery took place in 1875 when the present palace was being remade.

6 Tawney, *Prabandhacintāmaṇi*, p. 57.

7 Warder, *Indian Kāvya Literature*, 5: §4210.

## TEXT

- (1) aum̐ | sṛmadbhojanareṃdracāṃdranagarīvid-  
yādharī[dha\*<sup>1</sup>]rmmadhīḥ yo - - U U - U - khalu  
sukhaprasthāpanā-  
(2) yāpsarāḥ [[\*<sup>2</sup>] vāgdevī(ṃ\*) prathama(ṃ\*) vidhāya  
jananī(ṃ\*) pas[c\*]āj jinānā(ṃ\*) trayīm ambā(ṃ\*)  
nityaphalādhikāṃ vararuciḥ<sup>3</sup> mūrttim [śu\*]bhā(ṃ\*) ni-  
(3) rmmame [[\*] iti subhaṃ | sutradhārasahirasutamāṇat  
haleṇa<sup>4</sup> ghaṭitaṃ || vi(jñā)nikasivadevena likhitam̐ iti ||  
(4) saṃvat 100 91 [[\*]

## TRANSLATION

Aum̐. Vararuci, who is *sṛmad* King Bhoja's *dharm*-superintendent of the Candranagarī and Vidyādharī [branches of Jainism], a nymph [as it were] for the easy removal [of ignorance?...], that Vararuci, having first fashioned Vāgdevī the mother [and] afterwards a triad of Jinas, made this beautiful image of Ambā, ever abundant in fruit. Blessings! It was executed by Maṇathala, son of the *sūtradhāra* Sahira. It was written by Śivadeva the proficient. Year 1091.

1 The *akṣara* is absent but is needed to fill the metre and render sense.

2 Understand as *sukhaprasthāpanāy=āpsarāḥ*. The syllables immediately before are damaged and not legible but their number and length are indicated by the metre.

3 The *visarga* is clearly visible, excusable at the *yati*, but anyway read: *vararucir*.

4 Read: *sūtradhara*-

of the eleventh century and composed in Kashmir, and Kṣemendra's *Bṛhatkathāmañjarī*, also of the eleventh century and from Kashmir.<sup>8</sup> In both these works, Vararuci is described as a learned *brāhmaṇa* and a keen devotee of Sarasvatī. Vararuci also appears in Jain medieval narratives in the same role, although some details of his career are changed. Among these narratives, the most curious is Hemacandra's *Pariśiṣṭaparvan*.<sup>9</sup> Although Hemacandra admits that Vararuci was 'the crest-jewel of poets, philosophers and grammarians', he attacks Vararuci in a satirical fashion, singling him out for special criticism as a charlatan and political rogue. Why this should be so can be explained by the suggestion that the Vararuci which Hemacandra had in mind was the Vararuci in the British Museum inscription. In other words, there was an eminent Jain living in Mālvā in the eleventh century named Vararuci that Hemacandra felt inspired to criticise. This Vararuci seems to have been none other than Jain sage

8 N. M. Penzer, ed., *The Ocean of Story*, being C. H. Tawney's Translation of Somadeva's *Kathā Sārīt Sāgara* (or Ocean of Streams of Story), 10 vols. (London, 1924-[1928]). *The Bṛhatkathāmañjarī of Kshemendra*, ed. Śivadatta and Kāśīnātha Pāṇḍurang Parab (Bombay, 1901); M. B. Emeneau, 'Kṣemendra as kavi,' *JAOS* 53 (1933): 124-43; Emeneau warns the *editio princeps* is very faulty.

9 Translated in Richard Fynes, *The Lives of the Jain Elders* (Oxford, 1998). The story of Vararuci appears in canto 8 from which the present account draws.



Fig 1 Standing figure of the goddess Ambikā, from Dhār, Madhya Pradesh. Dated by inscription 1034-35. British Museum Asia 1909,1224.1. Image © British Museum

Dhanapāla. There are a number of inter-dependent and inter-locking reasons to support this suggestion. For the sake of clarity, and to summarise, these are best presented in point form:

- Dhanapāla's family hailed from Madhyadeśa and, according the *Prabandhacintāmaṇi*, Dhanapāla was immensely learned in all branches of orthodox knowledge.<sup>10</sup> This helps account for the descriptions of Vararuci that are given in the works of Somadeva, Kṣemendra and Hemacandra. As just noted, Hemacandra was inimical towards Vararuci but admits he was very learned. An important advisor to the Paramāra kings, Dhanapāla was necessarily seen as antithetical to Cālukya interests, the Paramāras and Cālukyas being bitter political rivals. Because Hemacandra was supported by the Cālukyas, and held a parallel post in Gujarat as a royal advisor, he would have cultivated a special dislike and distrust for Dhanapāla.
- That the political tussle between the Paramāra and Cālukya courts extended to intellectual and literary matters is shown by the fact that Hemacandra felt obliged to write a new grammar to supercede and

displace the *Sarasvatīkaṅṭhābharaṇa*.<sup>11</sup> Although this is ascribed to Bhoja by tradition, it is more likely the work of Dhanapāla given the latter's other grammatical work (on which see the next point).

- Vararuci was a name connected with Prakrit grammar and lexicography at several points in the history of Indian literature. This was well known to the Indian tradition of scholarship and prompted the reactivation of the name on a number of occasions. Dhanapāla composed the Prakrit lexicon *Pāyīlacchīnāmamālā* in the closing verses of which he states that the work was completed in VS 1029 (CE 972-73), the year that Mānyakheṭa was sacked by the 'lord of Mālava', i.e. Harṣa Śiyaka.<sup>12</sup> A key feature of Dhanapāla's lexicon is its close link to Vararuci's *Prakṛtaprakāśa*, the two works together being essential tools for proper metrical composition in Mahārāṣṭrī Prakrit.
- Once settled in the Paramāra capital, Dhanapāla is said in the *Prabandhacintāmaṇi* to have become the leading *paṇḍit* in the kingdom. He opposed Jainism at first but was eventually won over by his brother Śobhana.<sup>13</sup> The latter wrote the *Caturviṃśatikāstuti* in praise of the twenty-four Jinas and Dhanapāla composed a commentary on that text. As noted above, Dhanapāla also authored the *Rṣabhapañcāśikā*, a hymn to the first Jina Rṣabhanātha.<sup>14</sup> These developments explain why the Vararuci in the British Museum inscription was a follower Jainism.
- Dhanapāla composed his novel *Tilakamañjarī* after his conversion. In the prologue to that work, Dhanapāla reports that he was given the title 'Sarasvatī' by Vākpati Muñja.<sup>15</sup> This shows that Dhanapāla, like the Vararuci in the British Museum inscription and the epic-verse narratives, was a devotee of the goddess Sarasvatī.

11 *Prabhāvākarita*, ed. Jina Vijaya Muni (Ahmedabad, 1940): 185 (22: vv. 87-88).

12 Georg Bühler, 'Pāyīlacchīhī Nāmamālā', in *Beiträge zur Kunde der Indogermanischen Sprachen*, vol. 4, edited by Adalbert Bezzenger (Göttingen, 1878) The more recent edition, which is used here, by B. J. Doṣī, *Pāyīlacchīnāmamālā* (Prākṛta-Lakṣmīnāmamālā) (Bombay, 1960): v. 276: *vikkamakālassa gae auṇattīsuttare sahaṣṣaṇmi l mālavanariṇi dadhādṭe lādḍie mannakheḍammi*, i.e. 'When one thousand years of the Vikrama era and twenty nine besides had passed, when Mānyakheṭa had been plundered in consequence of an attack by the lord of Mālava.' Further comments on the *Pāyīlacchī* in R. Pischel, *A Comparative Grammar of the Prakrit Languages*, translated by Subhadra Jhā (Delhi, 1965): §35 and Warder, *Indian Kāvya Literature*, 5: §4210.

13 Dhanapāla's conversion verified by contemporary textual evidence, see Bühler, 'Pāyīlacchīhī Nāmamālā', p. 74.

14 Warder, *Indian Kāvya Literature*, 5: §4210.

15 *Tilakamañjarī* of Dhanapāla with commentaries of Śāntyačārya and Jñānakalaśa, edited by N. M. Kansara, L. D. Series, vol. 110 (Ahmedabad, 1991): 1: v. 53. As kindly pointed out to me by Paul Dundas, the Digambara scholar Nāthurāma Premī differentiated the Dhanapāla of the *Tilakamañjarī* from Dhanapāla of the *Pāyīlacchī*, see Premī, *Jain Sāhitya aur Itihās* (Mumbai, 1956): 408-11. The tone of the works is no doubt different, but the historical evidence, in my view, makes an additional Dhanapāla unlikely.

These points taken together indicate that Dhanapāla lived to about eighty years of age and that he served under three Paramāra rulers: Harṣa Śiyaka (r. circa 945-73), Vākpati Muñja (r. circa 973-95) and Bhoja (r. circa 1000-55). Because Vāgdevī was naturally allied to grammar, lexicography and related sciences, Dhanapāla seems to have been given the name Vararuci as a courtly pseudonym to show he was a living and worthy representative of past notables who also bore this name.

The further implications of the British Museum inscription are many and cannot be explored here. The issues discussed nonetheless show that a co-ordination of literary and archaeological evidence does much to extend our understanding of medieval Jainism in central India.

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## The Cult of Nākoḍā Bhairava: Deity Worship and Possession in Jainism

Knut Aukland

Nākoḍā Bhairava is a protective deity in a Jain Śvetāmbara pilgrimage site in western Rajasthan. He is extremely popular in the Śvetāmbara community, and also well known to scholars of Jainism, for his granting of boons. Conducting fieldwork in Rajasthan, however, I was struck by a different aspect of Nākoḍā Bhairava, namely his habit of possessing his devotees and communicating through the possessed subjects to those interested. In what follows I will present some of the main topics that I dealt with in my MPhil thesis on the cult of Nākoḍā Bhairava.

Nākoḍā Bhairava is located in the temple of Pārśvanātha, the main temple of Nākoḍā *tīrtha*. At present, his three-dimensional idol is standing on the right hand of the main idol (*mūl-nāyak*) of Pārśvanātha, right outside the inner sanctum. This has not always been the case. According to various books and booklets on the history of Nākoḍā *tīrtha*, the earlier form of Nākoḍā Bhairava was aniconic (*piṇḍākar*). As the story goes, a lay Jain had a dream in which Nākoḍā Bhairava indicated where a hidden Jina idol was buried. The idol was recovered and installed in the temple in 1455. The aniconic idol of Nākoḍā Bhairava was simultaneously installed next to the temple entrance by the Kharatara Gaccha monk Kīrtiratnasūri.

The site was later abandoned by Jains until the Tapā Gaccha nun Sundarśrī (1859-1937) came to Nākoḍā *tīrtha* at the beginning of the 20th century and decided to spend the rest of her life working on its restoration. In the years that followed she travelled around gathering monetary support and inspiring people to visit the site, actively propagating the cult of Nākoḍā Bhairava. In 1934 a new idol of Nākoḍā Bhairava was fashioned on the instruction of Jain mendicants who had seen his true form (*svārūp*) in dreams. The new idol of Nākoḍā Bhairava was installed inside the temple, next to Pārśvanātha.

The history of the cult of Nākoḍā Bhairava is thus intimately connected with Jain ascetics, who actively supported and promulgated it. Similarly the cults of other deities, such as Ghaṇṭākarna Mahāvīra, a protective deity akin to Nākoḍā Bhairava, were also promulgated and supported by a Jain ascetic (Cort 2001:91). In short, Jain



A replica of Nākoḍā Bhairava found at Prakrit Bharati Academy in Jaipur.

ascetics have been central to the formation of deity cults that are concerned with fulfilling worldly desires. The argument that Jain mendicants would see non-Jain deities as unwelcome accretions to the original faith (Jaini 1991:193f.) fits poorly in the case of Nākoḍā Bhairava. Although it is not clear what the nature of Nākoḍā Bhairava and his cult was before he was installed in the Jain temple, it seems reasonable to assume that Nākoḍā Bhairava has at some point been a local deity without links to Jainism, similar to the many other Bhairavas found in Rajasthanian villages.

The generic name *bhairava*, coming from the Sanskrit root *bhī*, has the meanings ‘frightful’ and ‘terrible’. In various Hindu contexts the Bhairava is often related to death and destruction. Although Nākoḍā Bhairava is primarily associated with granting boons, certain aspects of his nature retain traits that are typical of Hindu Bhairavas. He is said to have commanded black bugs to fight against Muslim attackers and he can cause accidents as a response to the disobeying of ritual rules. Such traits are problematic in the Jain context because of the demands of non-violence (*ahiṃsā*). It is tempting to understand them as traits that have been curtailed through processes of taming. His somewhat ambivalent nature is clearly



Nākoḍā *tīrtha*



Pārśvanātha temple



Kālā Bhairava with a skull in his lower left hand.



The Kālā Bhairava situated in the *Dādābāṛī* in Nākoḍā.

seen in his identification as the brother of Nākoḍā Kālā Bhairava.

The Kālā Bhairava shrine in Nākoḍā has no clear marks of Jainism and is located outside the temple complex. I was surprised to see lay Jains dressed in *pūjā* clothes participating in his worship, and learned that his shrine is also under the Nākoḍā Trust and a part of the Jain *tīrtha*. Kālā Bhairava has a malevolent facial expression, holds a head skull (*kapāla*) in his lower left hand and apparently stands on a heap of skulls. He appears to be on the edge of what Jainism can tolerate. A sign in front of the shrine urged the worshippers not to use alcohol in their offerings.

There is, however, another Kālā Bhairava in Nākoḍā situated in the *Dādābāṛī* outside the temple complex. The iconography of the two Kālā Bhairavas reveals several differences. While the first Kālā Bhairava is devoid of Jain ascetics in its shrine or any obvious marks of Jainism at all, the second Kālā Bhairava is situated in a *Dādābāṛī*—a place to worship Jain ascetics. The *Dādābāṛī* Kālā Bhairava does not carry a head skull. Instead, his two lower hands have their palms united in veneration. He has become a devout follower of Jain ascetics.

The history of the Jain goddess Sacyā Mātā offers an interesting parallel, I believe, to what we see in Nākoḍā. According to Jain clan histories she was tamed, or *jainised*, from the fierce Hindu goddess Cāmuṇḍā, into a vegetarian Jain goddess (Babb 1996:155-70). The sign in front of the Kālā Bhairava shrine urging people not to use alcohol in their offerings indicates that this has been a part of his diet. At this stage he is already somewhat tamed since he no longer needs this according to the sign, but it is in the *Dādābāṛī* that we see Kālā Bhairava completely *jainised*. Another indication of this process of taming are the *kapālas*. A *kapāla* can denote a cranium, but also simply a bowl. Both the first mentioned Kālā Bhairava and Nākoḍā Bhairava have a *kapāla*, but while the former has a human skull connected to his left hand, the latter is holding a cup with his right hand. When Jain

mendicants had dreams in which they saw the true form of Nākoḍā Bhairava, the *kapāla* appeared as a bowl and not as a cranium. In this way, the Bhairavas in Nākoḍā illustrate different stages of *jainisation*.

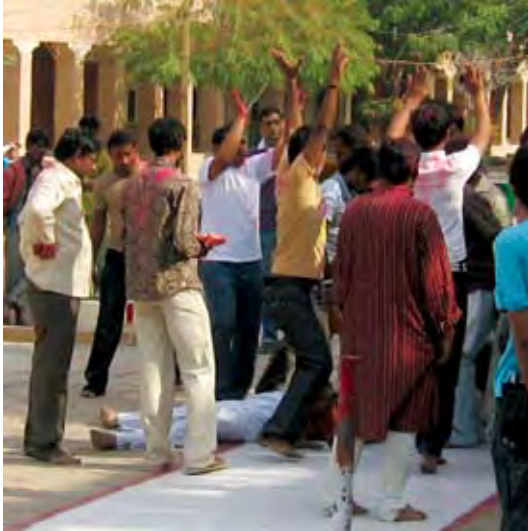
Nākoḍā Bhairava's relationship to Pārśvanātha and the hierarchy between them is clear-cut according to normative Jainism: Pārśvanātha is the only truly worship-worthy.<sup>1</sup> Most of the Jains I spoke to stated that Pārśvanātha should be the center of attention, but they also readily admitted that many come to Nākoḍā because of the Bhairava. In front of the temple there is a large sign reminding people to always show their respects to the Jina before the Bhairava.<sup>2</sup> In worship we find that Nākoḍā Bhairava's *ārāṭī* hymn is longer than that of Pārśvanātha and that it is sung with more gusto and devotion. While many devotees seem to pass the Jina rather hastily, prayers in front of the Bhairava are longer and more intense. The prices for performing the rituals of Nākoḍā Bhairava exceed that of Pārśvanātha. Somewhat surprisingly, a curtain is drawn before Pārśvanātha when the worship of Nākoḍā Bhairava commences. Although the implications of this do not fit well with Jain doctrine, the possibility of offending Pārśvanātha does fit well with my argument that there is a tension here between the deity and the Jina.

Both the history and contemporary expression of the cult of Nākoḍā Bhairava convinced me that it is easy to overlook the very real presence of devotional elements in Jainism because of its overtly ascetic profile. This was particularly evident in the possession cult. In my fieldwork I observed Jains that combined ascetic practices related to soteriology, such as fasting, and devotional practices, such as hymn singing and possession. The few accounts I have found of Jain possession are mostly related to negative, disease-producing spirit possession. In Nākoḍā, however, it is the Bhairava that possesses. Many people would rush to those possessed in order to touch

1 Term adopted from Babb 1996.

2 In this connection it should be mentioned that Nākoḍā also features quite a number of non-Jain visitors.





Possessed man on the ground in front of Pārśvanātha's temple. Surrounding people are singing and praising Nākoḍā Bhairava.

their feet or be touched by them. In some instances the possessed will answer questions from surrounding people making it an oracular possession. It appears that this is a fairly recent development since the local sources and hymns only mention that Nākoḍā Bhairava can protect from spirit attacks, and not that he himself can possess. The widespread critique I recorded regarding the possession cult in Nākoḍā was not concerned with it being improper in a Jain temple, inconsistent with Jainism or ideals of self-control, but that many of them were faked in order to attract potential clients. This needs further investigation, but if we accept this critique it seems that whatever else a possession might be an expression of, in Nākoḍā, it can also work as an advertisement of special spiritual gifts.<sup>3</sup>

*All photographs are by the author.*

**Knut Aukland** completed his MPhil thesis at the University of Oslo under the supervision of Torkel Brekke.

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<sup>3</sup> I have written a paper entitled *Understanding Possession in Jainism: A Study of Oracular Possession in Nākoḍā* that I hope to publish in the near future.



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## Modern Yoga in the Śvetāmbara Terāpanth

Andrea R. Jain

This report summarizes the findings of my PhD dissertation, *Health, Well-being, and the Ascetic Ideal: Modern Yoga in the Jain Terāpanth*, which I completed in the Department of Religious Studies at Rice University in April 2010. The dissertation evaluates *prekṣā dhyāna*, a Terāpanthī school of yoga. I found that the practice and ideology of *prekṣā dhyāna* (henceforth *prekṣā*) are context specific. In the monastic context, it functions as a metaphysical, mystical, and ascetic practice. In this way, it aims at purification and release of the soul from the world. In its popular dissemination, it functions as a physiotherapeutic practice for the sake of physical and psychological benefits. In this context, it is a case study of modern yoga, which aims at the enhancement of life in the world. I am primarily concerned with *prekṣā* as a case study of modern yoga.

By *modern* yoga, I refer to schools of yoga that began to emerge in the nineteenth century and developed as a consequence of encounters between European and American metaphysicians and participants in physical culture (such as gymnastics and calisthenics), Indian yoga gurus, and modernity. Since the second half of the twentieth century, modern yoga has been popularized. Proponents market it as a system of body practices, particularly *āsana*, aimed at physical health as well as stress reduction and thus the enhancement of life.

Such qualities and aims seem contrary to the world-rejecting ascetic ideal associated with the Terāpanth. Bhikṣu (1726-1803), the founder and first *ācārya*, was a Śvetāmbara reformer who left his order in 1759. He established a new order, the Terāpanth, in 1760 and asserted that it returned to Mahāvīra's dualist ontology, which has its logical end in an ascetic ideal that requires the reduction and eventual elimination of all physical and social action. He maintained that *ahimsā* is about the purification of the soul in its quest toward release from the body. Bhikṣu thus distinguished between two realms of value. The worldly realm consists of any action directed toward worldly benefits. The spiritual realm includes behavior oriented around ascetic purification. Bhikṣu argued that only spiritual behavior was appropriate for Jain monastics.

The contemporary Terāpanth is largely a product of innovations during the leadership of the ninth *ācārya*, Tulsī (1914-1997). Tulsī believed that Mahāvīra practiced a Jain form of yoga that was gradually lost, and he wanted one of his disciples, Muni Nathmal (1920-2010), to rediscover this system by means of research on Jain literature and personal experimentation. In 1975, Nathmal introduced *prekṣā dhyāna*, literally, 'concentration of perception', but most often translated by the tradition as 'insight meditation and yoga'.<sup>1</sup> He presented *prekṣā* as universal and scientific. When he was selected by



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Terāpanth Muni (Lāḍnūn, Rājasthān)

Ācārya Tulsī as his successor, his name was changed to Mahāprajña or 'Great Wisdom'. Mahāprajña was consecrated as the tenth *ācārya* in 1994 and continued in that role until his recent death on 9 May 2010.

On the one hand, the introduction of *prekṣā* was not socioculturally innovative but was consistent with other social trends at the time: first, the popularization of Satya Narayan Goenka's *vipassanā* ('insight meditation' prescribed as a 'universal' form of Buddhist meditation) within and beyond India; second, the turn by Indian yogis, often motivated by nationalism, to yoga as a tool for enhancing the male physique; and third, the global popularization of yoga as a practice for the enhancement of life, especially in India, the United States, and Europe.

On the other hand, *prekṣā* was a radical religious innovation because, in its popular dissemination, proponents embraced the worldly aims of health and well-being. Spiritual practice was not about the ascetic ideal but *āsana* and *prāṇāyāma* as fitness techniques. Furthermore, by appropriating the physiological and anatomical discourses of biomedicine, proponents of *prekṣā* medicalized a system that was classically a metaphysical practice aimed at purification, the manipulation of subtle energies, and mystical experience.<sup>2</sup> In these ways, it is a case study of modern yoga.

The Terāpanth prescribed *prekṣā* for all lay people concerned with the enhancement of life. This led to an additional innovation on the part of the Terāpanth, since representatives were needed to teach *prekṣā* to people throughout India and the world. Thus, beginning in 1980, Tulsī introduced a new order of monastics, the *samaṇas*, who live a life of renunciation, but are not fully-initiated monastics. Although in 1986, four male *samaṇas* were ini-

<sup>1</sup> Members of the Terāpanth most often translate the full title of *prekṣā dhyāna* as "*prekṣā* meditation," but since the category of "yoga" includes *dhyāna* or "meditation," and *prekṣā* involves more than just the meditative components of yoga, I use "yoga" in the current essay.

<sup>2</sup> For a study of this phenomenon in modern yoga in India, see Alter, Joseph S. *Yoga in Modern India: The Body between Science and Philosophy*. Princeton: Princeton University Press, 2004.



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*Samanṭs* gather in preparation for Mahāprajñā's birthday celebration (Lāḍnūn, Rājasthān, June 2009).

tiated, the large majority are *samanṭs* or female *samaṇs*.<sup>3</sup>

What makes this order innovative is the fact that the rules governing it are more lax than those for fully-initiated monastics. This enables the *samanṭs* to travel throughout India and abroad in order to bring about the global dissemination of *prekṣā*. The existence of this order makes it possible for the Terāpanth to maintain a world-rejecting ascetic ideal while sustaining participation (through the intermediary role of the *samanṭs*) in worldly affairs.

In order to explain why such innovations occurred, I evaluated their relationship to sociocultural context. I found that *prekṣā* intersects with the culture of late capitalism, insofar as its proponents participate in the modern yoga market. By 'late capitalism' I refer to the decentralized consumerism that began in the second half of the twentieth century when technological and economic processes brought about the pluralization of transnational commodities. I am concerned with the cultural consequences of such processes, and thus I use capitalism and consumerism as categories for cultural critique rather than for an analysis of economic exchange. I am concerned with the cultural qualities of late capitalism, which include religious pluralism as well as processes whereby individuals choose religious identities and practices in response to individual desires and needs. In this sense, choosing religious identities and practices became akin to choosing commodities.

The Terāpanth participates in this culture by marketing *prekṣā* in response to popular demands for body practices aimed at health and stress reduction. This strategy requires that *prekṣā* be compatible with certain dominant metaphysical and scientific paradigms of late capitalist culture, particularly biomedicine and the conception of the body as a part of the self to be developed and enhanced. In their strategies to achieve compatibility with those cultural paradigms, proponents of *prekṣā* emphasize its physiological function and consequent benefits to a life lived well.

<sup>3</sup> The first initiation of semi-monastics in 1980 included six *samanṭs*. Today, there are one hundred and three *samanṭs*. Of the four *samaṇas* initiated in 1986, only two remain *samaṇas*. The other two have been initiated as *munis*, and there have been no additional initiations of *samaṇas* since 1986.



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A group of *samanṭs* sitting with Mahāprajñā (Lāḍnūn, Rājasthān, July 2009).

The Terāpanth, however, does not cease to privilege the ascetic path. Thus proponents adopt a dual-ideal whereby the practitioner is called to engage with the body as a potential tool for achieving health and well-being, but if one desires advanced spiritual progress, then one must realize the truth of Jain soteriology and enter onto the ascetic path. That path necessitates full initiation into the monastic order.

I conclude with some thoughts on the successes and failures in the global dissemination of *prekṣā*. Proponents have succeeded in participating in the modern yoga market by constructing and disseminating *prekṣā* as a yoga system for the enhancement of life. However, they have failed to attract students in large numbers and rarely appeal to modern yoga practitioners beyond Jain and Hindu communities. I argue that it is because of the dual-ideal between the enhancement of life and the renunciation of life, that *prekṣā* does not have large-scale appeal in the modern yoga market. The *samanṭs* teach *prekṣā* as a life-affirmative practice, but their devotion to the *ācārya* reminds students that a world-rejecting asceticism is privileged as the path to advanced spiritual development. *Prekṣā* is believed to enhance health and well-being, but those are means to the advanced goal of purification. In the culture of late capitalism, modern yoga is popular as a path to a life lived well, and that goal is not a means but an end in itself.

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## The Concept of *Leśyā* in Jaina Literature

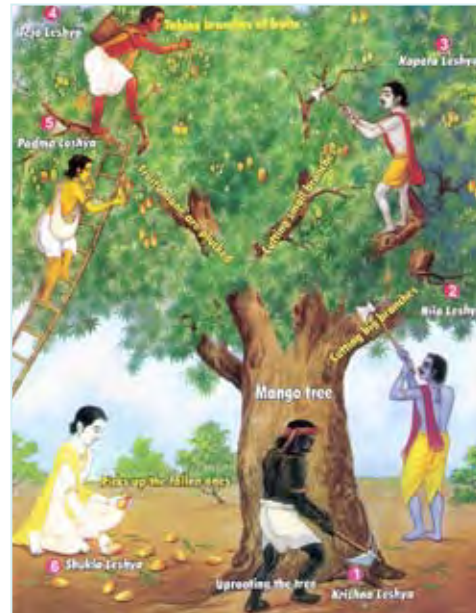
Shruti Malde

**L**eśyā or *les(s)ā* in Prākṛit has been expressed in various ways in Jainism – as colour of the soul, type of soul, karmic stain, aura, (volitional) colouration, thought paint etc. There are six main classes of *leśyā*; *kṛṣṇa* (black), *nīla* (blue), *kāpota* (grey), *tejas* (red), *padma* (lotus pink) and *śukla* (white) of which the first three are considered meritorious and the last three non-meritorious (Jaini 1927/1990:254). Modern scholars have stated that it is difficult to trace the etymology and history of origin of *leśyā* in Jainism, as allegorical use of colour has also been used in other South Asian traditions and some feel that this concept may have originated from or was shared by other traditions. The *leśyās* are compared with the colour coded *abhijātis* (social classes) of the Ājīvika (Bruhn 2003:45); *jīvavarṇa* (soul colour or hierarchically ordered social categories) in the Mokṣadharmā section of the *Mahābhārata*; correspondence of the six *leśyās* with the three *guṇas* (natural qualities) of *prakṛti* (matter): *sattva* (clear, pure), *rajas* (fiery) and *tamas* (darkness) of Sāṃkhya; and colours of *kamma* (deeds) and the colour application to the spiritual classification of monks in Buddhism.

This article is based on my SOAS MA dissertation which argues that the concept of *leśyā* plays an important role in Jaina karma theory, against Schubring's contention that '...the concept is of secondary nature, and can stay out of the system without leaving a gap in its composition' (Schubring 1962/2000:196). On the basis of an analysis and reinterpretation of various aspects of *leśyā* discussed in the secondary literature and translations and modern commentaries on primary texts, it is argued that the concept of *leśyā* is important in the Jaina doctrine of karman because it has two applications: firstly allegorical, which is how it may have started when the karman doctrine was not fully developed and colour was used to symbolize the quality of soul or deed; and secondly, the concept gained technical, ontological application. Once karman was interpreted in terms of the theory of atoms the allegorical notion of colour associated with certain actions was explained as a material property of karmic matter. Hence as the karman doctrine became more sophisticated, so did the concept of *leśyā* (Tatia 1966:22).

The basis of Jaina philosophy is avoiding all kinds of sinful activity, which was very much emphasized in the early doctrines. The early terms used were *ārambha* (causing injury) and *kriyā* (unworthy and worthy acts) (Dixit 1978: 5f., 37). *Sūtrakṛtāṅga* 2.2.20 (see Jacobi's translation, SBE Vol. 45) mentions *kriyā*, not karmic particles, being expressed in terms of *leśyā*. Hence the allegorical use of colour to categorize evil, unwholesome actions or thoughts is an important aspect and it is also a useful tool in pedagogic understanding and transmission of doctrine. The parable of six men searching for food, in the *Karmagranthas* is an example (Glaser 1942/1991:48). (See picture)

The second application is based on the Jaina belief in the ontological duality of nature, which explains that the



Picture depicting the parable on *leśyā* in the *Karmagrantha*. Source: Surana (2009): <http://commons.wikimedia.org/wiki/File:Lesyas.jpg>

*jīva* or soul is sentient and not made up of atoms or molecules, and that *ajīva* is non-sentient or physical matter and has the material properties (*paudgalika*) of touch, taste, smell and colour (TS 5.4, 5.23). A later text, the *Uttarādhyaṇa Sūtra* 34, which is one of the fundamental texts, is key in expressing this version of the *leśyā* doctrine. Karman which is considered *paudgalika* in Jainism, envelopes the worldly soul. This intimate association casts a shadow or reflects on the soul, giving it colour, which explains *leśyā* as 'colour of the soul' and also gives identity to the worldly soul. A common simile is that of a crystal being tinged by a coloured object adjacent to it. An example of this is quoted in Kundakunda's *Samayasāra* §278-9 (Edholm 1988:109, n.15). The etymology of *leśyā* explained by Abhayadevasūri may give an insight to understanding this application. He derives *leśyā* from *liśyate* and explains that '*leśyā* is that which a living being [soul] is connected with or burned with karma' in his commentary to the *Sthānāṅga Sūtra* (Wiley 2000:351f.).

Jaina soteriology is about purification of the soul from the contamination by karman and the pure soul (*siddha*) is without *leśyā*. However *leśyā* is not karman, but it appears only if there is karmic bondage to the soul. If according to Jaina doctrine the soul is considered to be without any material attributes, then how can it have this stain, colour or aura? The exact nature of the relationship between karmic matter and the non-material soul is difficult to describe. From the conventional point of view (*vyavahāra*), bondage is explained in terms of an actual physical association between these two existents (*dravya*). However, there is no actual contact between them—rather they occupy the same locus (*ekakṣetrāvagāha*) (Jaini 1979/1998:113f.). *Leśyā* is not visible to the human

senses, but only to those who possess special knowledge, that of *avadhi* (clairvoyant) and *kevala* (omniscient) (Ohira 1978-80:119f.).

The ontological basis to express *leśyā* of the soul has dual aspects – one, the psychic conditions which modify the soul brought about by the vibration of the space-points (*bhāva-leśyā*) and the other, the soul's attachment to the material (*paudgalika*) karman which produces an alteration (*dravya-leśyā*) (Tatia 1966:21; Wiley 2000:355). The colour of the physical body is also determined by *dravya-leśyā*. The distinction between *dravya* and *bhāva-leśyā* is different from that between *dravya-karman* which is a specific type of physical matter itself, and *bhāva-karman* which is the transformation or modification of the soul caused by corresponding *dravya-karman* (Wiley 2000:363). Hence there are two aspects of *dravya-leśyā*: the soul's association with material karman and the colour of the physical body. The colour of the physical body is not indicative of the colour of the soul as in the case of the *sayogi-kevalin* (omniscient with activity) who has only *śukla-leśyā* while the colour of his body may even be black as in the case of Neminātha (Wiley 2000:357).

Other modern studies have debated the possible causes of *leśyā*, where yoga (activity, especially mental), *kaṣāyas* (passions) and *aṣṭa-karman* (eight categories of karman) are debated as the causes. Yoga is considered as a highly probable cause of *leśyā* as it is considered to be the transformation of the soul, dependent upon the activity of the mind, which Jacobi has translated as *adhyavasāya* in UtS 34.1 (Jacobi 1895/2004:196).

*Leśyā* also has many interconnections with other concepts like *kaṣāya* (passion), *guṇasthāna* (spiritual status), *dhyāna* (meditation) and *mārgaṇā* (soul-quest) which are important in the classical Jaina karman doctrine. To attain *mokṣa* a soul must be free of all karmic matter. The degree to which the soul is purified is described in terms of fourteen spiritual stages or *guṇasthānas* which indicate the theoretical gradation of aspirants in accordance with disappearance of the causes of karmic bondage. The final three *guṇasthānas* are most relevant to the discussion of *leśyās*. The twelfth (*kṣhīna-moha*) is attained when all *kaṣāyas* are overcome through destruction of all conduct-deluding (*cāritra-mohanīya*) karmas. Then *śukla-leśyā* is irreversible. At the thirteenth stage the omniscient is *sayogi-kevalin* with only subtle vibratory activities present due to the presence of *śarīra-nāma karman*. The *sayogi-kevalin* possesses *śukla-leśyā* and is *sa-leśyā* (with *leśyā*) at the fourteenth stage, that of *ayogi-kevalin* (omniscient without vibrations) a momentary state prior to death when all longevity (*āyu*) karman is exhausted and *leśyā* is absent (*a-leśyā*). Regarding *dhyāna*, the first *śukla-dhyāna* starts at the eighth *guṇasthāna* (Jaini 1927/1990: 42) and the transition between the final two *guṇasthānas* occurs when the *kevalin* performs third and fourth *śukla-dhyāna* meditations (Wiley 2000:350). These interconnections with other concepts strengthen the argument that the concept of *leśyā* is important to the Jaina karman doctrine.

With regard to the origin of the concept of *leśyā* in Jainism, the comparable application of colours in the

*Upaniṣads* may be the crux as regards the historical sequence of ideas. However, my argument of the two applications of *leśyā* to the Jaina karman doctrine holds whether or not the concept was imported and superimposed upon Jaina philosophy.

**Shruti Malde** completed her MA in the Study of Religions (Major in Jainism) at SOAS in September 2010. Her dissertation 'The Concept of *Leśyā* in Jaina Literature' was awarded the CoJS Dissertation Prize in Jaina Studies, sponsored by the N.K. Sethia Foundation through the Institute of Jainology.

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Peter Hingel



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## A Translation and Investigation of Vidyānandin's *Satyāśāsanaparīkṣā*

Jens Wilhelm Borgland

My thesis, *A Translation and Investigation of the Satyāśāsanaparīkṣā (Investigation into the True Teaching)*, focuses on a 10th century Jain philosophical Sanskrit text composed by the Digambara philosopher Vidyānandin. Though it has been known and available since around 1920, the text has received little scholarly attention. It was edited—based on three manuscripts—and published by Gokul Chandra Jain in 1964, with a foreword by Nathmal Tatia. It is this edition that has been used as a basis for the present translation. In addition to this, a transliteration of the Sanskrit text of the chapter dealing with the Vijñānādvaita (Yogācāra Buddhism) was published by Jayandra Soni (2003), and parts of the Vaiśeṣika chapter have been translated into German and form the basis of a doctoral dissertation by Himāl Trikha, submitted at the University of Vienna in 2009. With the exception of Trikha's indepth study of the parts of the Vaiśeṣika chapter dealing with the Vaiśeṣika concept of *samavāya*, what little treatment this text has received has been rather superficial. While Trikha has translated parts of the introduction and about two thirds of the chapter dealing with Vaiśeṣika philosophy into German and accomplished a very deep philosophical investigation of these parts, the aim of my thesis has been to provide a more comprehensive study of this work as a whole and to make an English translation of the entire text.

The text, as it stands today, makes up 47 pages in Devanāgarī print, and it presents and refutes 12 Indian philosophical systems, the most important of which are Sautrāntika and Yogācāra Buddhism, Advaita Vedānta, Nyāya-Vaiśeṣika, Sāṃkhya, Mīmāṃsā and Cārvāka. Focusing on ontological issues and criticizing these from the standpoint of the Jain *anekāntavāda* (theory of many-sidedness), Vidyānandin aims to establish the superior status of Jain philosophy.

From Vidyānandin's introduction and the structure of the text it is clear that the text either originally comprised, or was intended to comprise, 10 chapters refuting altogether 13 rival philosophical systems and establishing Jainism as the true teaching. Chapters 9 and 10, dealing with the Tattvopaplavavāda (the sceptical branch of the Cārvāka) and the Anekāntavāda (here referring to Jain philosophy as a whole) respectively, are lost or were never composed, and the text breaks off in the Mīmāṃsā chapter. The original structure of the text was thus intended as an investigation and refutation of the various one-sided (*ekānta*) rival doctrinal systems culminating in a demonstration of the truth of the Anekāntavāda. This is consistent with the text's title and the goals expressed by Vidyānandin in his introduction. The goal of the text was to demonstrate that the Jain Anekāntavāda is the true teaching as only it is not contradicted by perception and inference (*dr̥ṣṭeṣṭāvīrudhatva*).

In addition to providing an English translation of this text from the Sanskrit, with explanatory notes, the the-

sis also places it in the context of Jain philosophy and investigates the arguments Vidyānandin employs in his refutations of his rivals. The doctrines Vidyānandin ascribes to his rivals are also examined and compared to presentations of their doctrines both in secondary literature on Indian philosophy and in the original literature of the schools in question. Some issues are highlighted as requiring further research.

An interesting example of such an issue calling for further study is Vidyānandin's presentation of the Buddhist eightfold path in §§4-5 of the *Bauddha Pūrvapakṣa*. Firstly, the path is referred to by the word *mārgaṇa* ('desiring', 'seeking', 'begging', not found in the MMW with the meaning 'path'), and not the usual *mārga* ('path', 'road'). Further, the eightfold path presented here does not match any standard presentation of the Buddhist eightfold path, in some cases incorporating what seems to be considerable Jain influence by adding more ascetic elements. A detailed account of the differences is not possible here, but one example is the usual second member of the path, *samyaksamkalpa* (right resolve) being replaced by *saṃjñā* ('name', 'term'), explained by Vidyānandin as 'the expressing word'. Another example is the seventh member of the path *ājīvaṣṭhiti* ('lasting for life'), which is similar to the usual *samyagājīva* ('right livelihood') in name only as Vidyānandin explains it as 'holding one's breath until there is cessation of life'. Given Vidyānandin's general accuracy in presenting his rival's doctrines, it is curious that his presentation of the eightfold path shows such drastic dissimilarities with other sources.

The thesis further investigates the influence of Vidyānandin's predecessors Samantabhadra (ca 600 CE) and Akalaṅka (ca 770 CE) on Vidyānandin's argumentation and overall strategy. This influence has been investigated with reference to Samantabhadra's *Āptamīmāṃsā* and Akalaṅka's *Aṣṭaśatī* (a commentary on the *Āptamīmāṃsā*), and is visible in several ways. It is not surprising that Vidyānandin should be influenced by both Samantabhadra and Akalaṅka. Samantabhadra was after all an important figure in Jain philosophy and Vidyānandin's predecessor. In addition, Vidyānandin wrote a commentary on the *Āptamīmāṃsā* (*Aṣṭasahasrī*), a work on which Akalaṅka also wrote a commentary.

Firstly, Vidyānandin's overall strategy, focusing on one-sided ontological doctrines, is clearly influenced by the model set up by Samantabhadra in his *Āptamīmāṃsā*. As has been pointed out by Dixit (1971: 137), the sections of the *Āptamīmāṃsā* dealing with ontological issues are structured around six pairs of mutually contradictory views, such as 'everything is absolutely permanent' and 'everything is absolutely transient', etc. Samantabhadra then refuted these views as one-sided, establishing that only a non-one-sided synthesis of these views is tenable. In other words, reality is both permanent and transient.

This approach is taken up by Vidyānandin in the *Satyāśāsanaparīkṣā* as well, and several of the one-sided ontological doctrines dealt with by Samantabhadra are found in the *Satyāśāsanaparīkṣā*. The structure of the two texts is, however, different in significant ways. Firstly, while the *Āptamīmāṃsā* is written in verse, the *Satyāśāsanaparīkṣā* is not. Secondly, and more importantly, while the *Āptamīmāṃsā* is structured around the above mentioned one-sided doctrines, the *Satyāśāsanaparīkṣā* is structured around specific rival philosophical schools, arguing against one such school at the time. So while Samantabhadra never names his opponents in the *Āptamīmāṃsā* and the general one-sided doctrines he argues against—such as ‘everything is absolutely permanent’—can in varying degrees be ascribed to several philosophical systems, Vidyānandin’s critique of his opponents is more direct. While Samantabhadra in a sense argues against more general one-sided stances, Vidyānandin—though relying very much on the model and arguments of Samantabhadra and Akalaṅka—argues against specific rival schools.

The clearest example of this influence is however shown on comparing the sections of the *Satyāśāsanaparīkṣā* in which Vidyānandin quotes the *Āptamīmāṃsā* of Samantabhadra with Akalaṅka’s commentary to these verses in his *Aṣṭaśaṭī*. Here it is seen that Vidyānandin draws heavily on Akalaṅka’s work, the two texts sometimes being identical. On the other hand it is also seen that Vidyānandin utilizes Akalaṅka’s text in new and creative ways. For instance, in §§24-26 of the *Bauddha Uttarapakṣa*, Vidyānandin utilizes the whole of Akalaṅka’s commentary (word for word) to verse 62 of the *Āptamīmāṃsā*. This verse, and Akalaṅka’s commentary on it in the *Aṣṭaśaṭī*, is directed towards the Vaiśeṣika concept of absolute difference between parts and wholes. But instead of using Akalaṅka’s arguments against the Vaiśeṣika, Vidyānandin here uses them as a hypothetical objection raised by the Sautrāntika Buddhists against the Jains.

As constraints of both time and space did not permit it, a thorough comparison of the *Satyāśāsanaparīkṣā* with Vidyānandin’s *Aṣṭasahasrī* has not been undertaken. However, a comparison of §§35-36 of the *Bauddha Uttarapakṣa* of the *Satyāśāsanaparīkṣā* with *Aṣṭasahasrī* 183/6-8 (published and translated by Jayandra Soni in 2009) reveals great similarities between the two texts. It is thus likely that further such comparison would reveal similar correspondance between the two works.

The findings of the present thesis show the need for a broader and more thorough investigation of the relationship between the works of Samantabhadra, Akalaṅka and Vidyānandin, as well as of the relationship between Vidyānandin’s works. This thesis is a contribution to further understanding the relationship between these three important Jain philosophers, though much work still remains to be done.

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**Jens Wilhelm Borgland** received an MA Sanskrit from the University of Oslo in 2010. He is currently working on translations into Norwegian of Jain Prakrit works (*Mahāvīra’s biography in the Kalpasūtra, parts of the Uttarādhyayana and Sūtrakṛtāṅga and stories from Kamalasaṃyama’s and Devendra’s commentaries on the Uttarādhyayana*) which will be published in Norway next year.



The author with Nagin Shah, who assisted him with the translation.



## Classification of Jaina Bronzes from Western India

Patrick Krüger

This essay on the classification of Jaina bronze sculptures builds on my MA Dissertation at the Freie Universität Berlin on *Jaina Bronzen aus Westindien* (mainly Gujarat and Rajasthan), the results of which will be presented in greater detail in a forthcoming monograph. Pictures of many of the examined objects have already been published, e.g. by U. P. Shah,<sup>1</sup> and are well known, but a thorough investigation of the stylistic and iconographic correlations has heretofore been neglected. One of the challenges to classification has been that potentially key artefacts are held in private collections and are unknown, even among experts.

The iconographical arrangement of Jaina bronze sculptures became very schematic over the centuries and permits a classification into different categories. The categorization of Jaina bronze sculptures is very complex, so only some selected aspects can be presented here. To begin with, the stylistic and iconographic evolution of Jaina bronze sculptures can be divided into three main types which overlap chronologically.

1. Early type (c. 2nd - 8th century CE)
2. Advanced type (c. 6th - 13th century CE)
  - 2.1 Classical form (c. 6th - 10th century CE)
  - 2.2 Transitional form (c. 10th - 13th century CE)
3. Late type (c. 13th - 19th century CE)

The bronze sculptures of every type can be subdivided into different categories on the basis of stylistic and icon-

<sup>1</sup> Umakant P. Shah. *Akota Bronzes*, Bombay: Department of Archaeology, Government of Bombay, 1959; Umakant P. Shah. *Bronze Hoard from Vasantagadh. Lalit Kalā*, Nos. 1-2 (1955-56) 55-65.



Figure 2. Pārśvanātha attended by two standing Jinas (*tri-tīrthika*) and the *yakṣa* couple beneath. Gujarat, c. 10th/11th century CE, bronze. National Museums Berlin, Asian Art Museum (Inv.-No. I 10064).



Figure 1. Pārśvanātha attended by a *yakṣa* couple (triad). Gujarat, c. 8th century CE, brass. National Museums Berlin, Asian Art Museum (Inv.-No. I 10145).

ographical features. Since the portrayals of Tīrthaṅkaras remained unvaried in terms of iconography, classification relies on the analysis of both the number and function of the attendant figures and the decorative ornaments.

### Bronze sculptures of the early type

The earliest preserved Jaina bronze sculptures originate from probably the 2nd century CE and portray a standing Tīrthaṅkara with no attendant figures. Among these early sculptures are identifiable depictions of Pārśva (adorned by a serpent canopy) and Rṣabha (wearing long hair strands) as well as images of unidentifiable Tīrthaṅkaras with no iconographic features. The early tradition of portraits of a single Jina standing in *kāyotsarga* continued at least until c. 8th century CE but is still evident in a modified manner in the later tradition of Jaina bronzes. So in the proposed classification, depictions of standing Tīrthaṅkaras without attending figures are considered as a separate type. The number of the preserved bronzes of that type, including the Chausa hoard in particular, is small compared to the later types of bronzes.

### Bronzes of the advanced type (classical form)

At least since the beginning of the 5th century CE a variety of images depicting sitting and standing Tīrthaṅkaras framed by a wide range of iconographical elements and



Figure 3. Tīrthānkara (non-Pārśva) attended by two standing Jinas (*tri-tīrthika*) and the *yakṣa* couple beneath. Gujarat or Rajasthan, c. 11th/12th century CE, bronze. National Museums Berlin, Asian Art Museum (Inv.-No. I 10177).



Figure 4. Pārśvanātha attended by two standing Jinas (*tri-tīrthika*), the *yakṣa* couple beneath and two standing *camaradhāras* on each side. Gujarat, c. 12th century CE, bronze. As a characteristic of the transitional type two added garland bearers and floral ornaments creating an arch above the head of the main icon. National Museums Berlin, Asian Art Museum (Inv.-No. I 10209).

attending figures appears. The origin of that development is unclear due to the lack of preserved objects from the phase of formation. The earliest sculptures of that type are from the Ākoṭā hoard where the iconography is advanced,<sup>2</sup> and includes not only the addition of attendant figures such as *yakṣas*, *camaradhāras* and *nāgas* but also the depiction of iconographic features like *dharmacakra*, lion throne, etc. The adoption of Buddhist imagery, e.g. the *dharmacakra* flanked by gazelles, and the apparent resemblance of the Jina's face to the faces of Buddhist sculptures leads to the assumption that sculptures from both Buddhist and Jaina contexts were manufactured by the same artists. So the tradition of the multiple Jina image, e.g. the *tri-tīrthika* (composition of a seated Jina with two standing Jinas on either side) or *pañca-tīrthika* (composition of a seated Jina surrounded by four attendant Jinas), may be linked to earlier Buddhist triads (i.e. a Buddha attended by two Bodhisattvas).

Bronze sculptures of that type can be divided into Pārśva and Non-Pārśva images. Images of Jina Pārśvanātha are characterized by the serpent canopy above the Jina's head (Fig. 1 and 2), while images of a Non-Pārśva depict a *bhāmaṇḍala* (halo) instead (Fig. 3). Both classes can be subdivided into different categories according to the number and function of the attendant figures. 'Slotfiller-analysis' allows a classification of the sculptures on the basis of the alternate attendant figures. This iconographical method, which was introduced by K. Bruhn,<sup>3</sup> is predicated on the assumption that within the pictorial 'program' a special type of figure ('slotfiller') occupies a defined place ('slot').

2 Umakant P. Shah. *Akota Bronzes*. Bombay: Department of Archaeology, Government of Bombay, 1959.

3 Klaus Bruhn. 'The Identification of Jina Images'. *Berliner Indologische Studien* 1 (1985) 151.

In respect to the number of the depicted Tīrthānkaras, three categories can be distinguished:

- 1) triad, i.e. a Jina flanked by two variable attendant figures (e.g. Kubera and Ambikā) (Fig.1),
- 2) *tri-tīrthika*, i.e. a Jina flanked by two standing Tīrthānkaras and optional more attendant figures (Fig. 2 and 3),
- 3) *pañca-tīrthika*, i.e. a Jina attended by four standing and sitting Tīrthānkaras and optional further attendant figures.

An examination of the different categories leads to the conjecture that the development of the iconographical repertoire probably began by adding a *yakṣa* couple to a main icon. In a second step the attendant *yakṣas* were replaced by a *nāga* couple, *camaradhāras* etc. or attendant Tīrthānkaras, but added again as minor attendant figures beneath the main icon.

At the beginning of the 8th century the *pañca-tīrthika* type was added to the triads and *tri-tīrthikas*. The development of the *pañca-tīrthika* type can be studied by examining the sculptures from the Hansi hoard.<sup>4</sup> Maybe a perceived need of differentiation of the Jaina community from the Buddhist community caused the displacement of the triad (which is also characteristic of Buddhist bronzes) with the pentad. Some bronzes from the Hansi hoard picture a couple of sitting Tīrthānkaras beneath the main icon and the attendant Jinas instead of the *yakṣa* couple.<sup>5</sup> The addition of a secondary Jina couple changes the appearance of the bronzes sculptures from a horizon-

4 Devendra Handa. *Jaina Bronzes from Hansi*. Shimla and New Delhi: Indian Institute of Advanced Study 2002.

5 cf. Handa 2002: Pl. 28.

tal arrangement into a more vertical and stacked figurative shape. The stacked attendant figures frame the main icon, and this led to the development of a *parikara*, a decorated arch which is adorned with attending figures or varied ornament.

### Bronzes of the transitional form

Bronze sculptures of the transitional type still belong to the advanced type. The naturalistically depicted figures and ornaments of the advanced type stand in sharp contrast to the geometrical style of the late bronze sculptures. However, the evolution of a *parikara* framing the main icon and the change of some iconographical attributes constitute a significant difference to the earlier bronzes of the advanced type. So the number of *grahas* (planet deities) are changed from eight (*aṣṭagraha*) to nine (*navagraha*), the *yakṣa* couple Kubera and Ambikā is replaced by Gomukha and Cakreśvarī, and images of the *pañca-tīrthika* style predominate.

The evolution of the *parikara* is based on the change to a more vertical arrangement of the composition as a result of the development of the *pañca-tīrthika* and *caturviṃśatipaṭṭa* images (Fig. 5) and the addition of an iconographical repertoire on the top of the bronzes (Fig. 4), depicting elephants, flying garland bearers and musicians, etc., which belong to the *aṣṭa-prātihāryas*, or the 'eight miraculous phenomena'. According to Āśādharma's

13th-century *Pratiṣṭhā-sāroddhāra* (1.61-62),<sup>6</sup> a Jina should be accompanied by eight miraculous phenomena which are figurative, depicted generally above the Jina's head (cf. Fig. 5 and 6). The origin of the *aṣṭa-prātihāryas* is ambiguous. It may be because the list of these eight elements was codified after they became prominent as iconographical elements.

### Bronzes of the late type

From about the 14th century the naturalistically depicted figures of the advanced type were replaced by an abstract geometrical imagery. The arrangement of the figures and ornaments became increasingly systematic and uniform. The bronze sculptures of the late type fall into two main categories, viz. a *pañca-tīrthika* form (Fig. 6) and a *caturviṃśatipaṭṭa* form (Fig. 7). The attendant figures as well as the iconographical features are depicted in a reduced and emblematical manner, e.g. the *grahas* are not identifiable but depicted as single knobs or bulge beneath the throne of the main icon. Also the attendant figures, cf. the *camaradhāras*, are only identifiable by means of their place ('slot') inside the assembly.

The *caturviṃśatipaṭṭa* bronzes include depictions of all 24 Tīrthāṅkaras, most of them geometrically arranged around the main icon. The interior zone framing the main icon corresponds approximately to the assembly of the *pañca-tīrthika* sculptures. So the *caturviṃśatipaṭṭa*

6 Hampa Nagarajaiah. *Morphology of Jaina Architecture*. Shrivani-belgola: National Institute of Prakrit Studies and Research, 2007: 2.



Figure 5. Rṣabhanātha attended by twenty-three Jinās (*caturviṃśatipaṭṭa*). Gujarat, V.S. 1201 (1144 CE), bronze. Early form of *caturviṃśatipaṭṭa*, the arrangement of the attending figures and ornaments are less geometrical compared to the later form (cf. Fig. 7). National Museums Berlin, Asian Art Museum (Inv.-No I 10162).



Figure 6. Tīrthāṅkara (non-Pārśva) attended by a sitting and a standing Jina on each side (*pañca-tīrthika*). Gujarat, V.S. 1511 (1454 CE), brass. The geometrical and abstract appearance of the imagery as well as the semi-circular arch are characteristics of the late type. National Museums Berlin, Asian Art Museum (Inv.-No. I 358).



Figure 7. Tirthankara (non-Pārśva) attended by twenty-three Jinas (*caturvīṃśatipaṭṭa*). Gujarat, V.S. 1558 (1501 CE), brass. As a characteristic of the late type the imagery is geometrically arranged. National Museums Berlin, Asian Art Museum (Inv.-No. I 5778).

bronzes may be considered as a kind of enlarged version of the *pañca-tīrthika* bronzes.

Finally it must be stated that an exhaustive examination of the bronze sculptures of the late type is currently problematic. The analysis of the evolution of that type requires the examination of the largely unpublished bronzes of the Gogha hoard.<sup>7</sup> The few published objects of that hoard lead to the conjecture that the sculptures originate from the transitional period and later, and could, therefore, illustrate the evolution of the late type.

All photographs © National Museums Berlin, Prussian Cultural Foundation, Asian Art Museum, Art Collection South-, Southeast- and Central Asian Art.

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<sup>7</sup> The hoard includes 275 bronze sculptures and was briefly presented in *Indian Archaeology* 1961-62: 97, plate CXLI/CXLII and *Asian Perspectives* Vol. VII, Summer-Winter 1963, Nos. 1-2: 34, Pl. IVa. A few selected sculptures were discussed in a short essay by Lalit Kumar ('Some Jaina Bronzes from an Unpublished Ghogha Hoard'. *Nirgrantha* 2, 1996). Finally, a single bronze from that hoard is mentioned in the catalogue of the Lalbhai Dalpatbhai Museum in Ahmedabad where the objects are assumed to be held.

## VICTORIA & ALBERT MUSEUM JAIN ART FUND Research and Travel Grants

The Victoria and Albert Museum Jain Art Fund was created as a result of the exhibition 'The Peaceful Liberators: Jain Art from India' (1994-96), jointly organised by the Los Angeles County Museum of Art and the Victoria and Albert Museum.

The V&A Jain Art Fund, in association with the Nehru Trust for the Indian Collections at the V&A, is offering a series of research and travel grants, to be administered under the auspices of the Nehru Trust, New Delhi.

The Jain Art Fund grants will support study, research or training in the field of Jain cultural, historical and art historical studies. They will support both Indian-based scholars and museum curators spending time in the UK, and UK-based scholars and curators visiting India for study and research purposes.

One scholarship is offered in each of the following categories (requirements and conditions as per Nehru Trust Awards).

1. UK Visiting Fellowship  
For up to 3 months UK based research  
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For UK based researchers and curators  
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4. Small Study and Research Grants (India)  
Maximum grant Rs. 15,000/-

The deadline for applications is normally 31 January for awards beginning in April of the same year.

To lodge an application please contact:

The Secretary  
Nehru Trust for the Collections  
at the Victoria & Albert Museum  
c/o Nehru Trust for Cambridge University  
Teen Murti House  
Teen Murti Marg  
New Delhi 110 011  
India

For details please see the website:  
[www.nticva.org](http://www.nticva.org)



## Highlights of Jaina Art in Shanghai

Cam Sharp Jones

The Indian temple has been a focal point of artistic movement in the Indian subcontinent since the 5th century CE. It was the theme of a recent exhibition held from 4 August to 15 November 2010 at the Shanghai Museum, part of the Expo 2010 cultural programme. The exhibition, curated by Dr Michael Willis of the British Museum and titled *India: The Art of the Temple*, brought together items from the collections of the British Museum and the Victoria and Albert Museum in London. The exhibition was in three parts, each focusing on one of the main extant religions that originated in the Indian Subcontinent. Over 100 items were sent to Shanghai, including important Jaina artefacts from both the British Museum and the Victoria and Albert Museum. Many of the pieces were publicly displayed for the first time since they entered the museums' collections.

One of the most significant Jain pieces sent to Shanghai was a cotton cloth, or *paṭa*, painted with a symbolic map of Jambūdvīpa, or 'island of the rose-apple tree'. (Figure 1) According to Jain cosmology, *Jambūdvīpa* is the central continent of the 'middle realm' (*tiryag-loka*) of the Jain cosmos and it is where all mortals, including the Jinas, reside. The other realms of the Jain cosmos are the 'upper realm' (*ūrdhva-loka*), which is occupied by celestials and the 'lower realm' (*adhlo-loka*) which is occupied by the evil and disorderly. The importance of the continent of *Jambūdvīpa* is that it is the only place where people are able to obtain spiritual perfection. The textile, which measures over a meter squared, depicts the continent of *Jambūdvīpa* as a circular land mass surrounded by a wide sea called the *Lavaṇasamudra* or 'salty ocean' that is so vast it cannot be crossed.



Figure 2. Candraprabha  
Marble; 82.5 cm h  
India, Rājasthān, made in Jaipur, late 19th century  
Victoria and Albert Museum IM 3-1920  
Image © Victoria and Albert Museum



Figure 1. A map of the central island of the middle-world, *Jambūdvīpa*  
Painting on cloth; 104 cm h  
India, Gujarāt, 20th century  
British Museum (Asia) 2002,1019.0.1  
Image © British Museum

In the centre of *Jambūdvīpa* is Mount Meru, the most sacred of mountains, flanked by two other peaks, Uttarakuru and Devakuru. Surrounding these is the region of Videha which is divided into thirty-two provinces, shown as narrow vertical strips of land surrounded by red and green borders. Attempts made to relate this symbolic representation to the real geography of India result in Videha corresponding to the plains of north India, flanked on the north by the Himālayas and on the south by the Vindhya and Deccan plateau. These mountain ranges are shown on the map above and below Videha from which numerous rivers flow down toward the sea. The map, which prior to becoming part of the British Museum collection was used in rituals, has not previously been on public display due to its large size and delicate nature. This *paṭa* most likely originated in Western India, perhaps Rajasthan, in the 20th century and would possibly have hung on the walls of a temple or shrine to aid meditation and devotion.

Another highlight of the exhibition was a sculpture of the eighth Tirthankara, Candraprabha. (Figure 2) The figure, depicted in the seated meditative posture (*dhyāna mudra*), was created for a Digambara shrine, which is reflected in its nakedness. Although missing the cognisance of Candraprabha, (the crescent moon), the pale stone used for the sculpture exemplifies the belief in the origin of Candraprabha's name. It is said that because his mother, a queen named Lakṣmīmātī of Candrapura, had a pregnancy wish (*dohada*) to drink the moon when he was still an embryo, he was born with pale skin.

Made in the early 19th century, this piece gained an important place within modern Indian history when it



Figure 3. Marble plaque showing the holy mountain of Sammeta Śikhara  
 White marble; 68 cm h  
 India, Rājasthān, made in Jaipur, 19th century  
 Victoria and Albert Museum IS 541-1883  
 Image © Victoria and Albert Museum

was selected to represent modern Jain sculpture during the 1911 Coronation Durbar in Delhi. The sculpture, installed in the King Emperors Pavilion during the Durbar, was most likely displayed to foster closer connections with the Jain community, which for centuries had been heavily involved in trade and banking in India. The presence of a Jain sculpture at the Durbar was expected to show that the British were sympathetic to Jain interests and that Jains should, as a consequence, support the British Empire.

Of special interest to the Chinese audience, for which landscapes are often the focus of the most celebrated artworks, was a nineteenth-century marble plaque showing a vista of the holy mountain of Sammeta Śikhara, or Mount Parasnāth. (Figure 3) Sammeta Śikhara is important within Jain belief as twenty of the twenty-four Jinas attained *nirvāna* on the peaks of the mountain. Because of this the mountain, also known as the Parasnāth Hill and located near the town of Madhuvan in Bihar, has become a key site of pilgrimage for the Jain community. A panel such as this acts as a substitute and focal point of devotion for those unable to make the actual journey. The panel shows the winding path that leads the pilgrims from the town of Madhuvan to the hill-shrines of the Jinas. Along the path, tents and carriages are visible, and pilgrims can be seen offering devotion at the shrines, whilst wild animals are shown in the forest.

Also sent to Shanghai was a marble sculpture of a ‘donor couple’. (Figure 4) This piece, carved from cream coloured marble, shows a man holding what is perhaps an offering, and a woman with her palms held together in reverence. The sculpture has a worn inscription, the only part of which that can be deciphered is ‘saṃvat 1354 varṣe kār(ttika)’, i.e. CE 1297 October-November. Images of donors and votive figures are common in all Indian art,

but within Jainism donors are highly celebrated for their merit-making activities and in the image-worshipping traditions separate sculptural panels were often created carrying the portraits of specific donors and inscriptions. Such imagery highlighted the wealth and power of the donors, providing a memorial of their gifts and created



Figure 4. Panel with a donor couple  
 Marble, 54 cm h  
 India, west, perhaps from the site of Śatruñjaya, dated 1354 or 1297-98  
 British Museum (Asia) 1956.0519.3  
 From the Society of Antiquaries, London  
 Image © British Museum

a permanent link between the donor portrayed and the religious site, demonstrating their religiosity and fame (*kīrti*).

The Shanghai Museum exhibition also included examples of other deities of the Jain pantheon, such as the guardian/attendant *yakṣa* and *yakṣī* couples. Such protective deities are an important and unusual feature of Jain art. The consistent association with particular Tīrthaṅkaras has caused certain protective deities to become popular with the Jain laity. One example is a beautiful eleventh-century sculpture of Padmāvati, a protective goddess and *śāsanadevī* of Pārśvanātha, the twenty-third Tīrthaṅkara. (Figure 5) She became associated with Pārśvanātha after he rescued Padmāvati, in her previous incarnation as a snake, from being burnt alive in a sacrificial fire. This explains why Padmāvati is shown holding a snake, with another at her feet whilst a large snake canopy rises above her head. It is clear that this sculpture represents Padmāvati due to the small representation of Pārśvanātha above her serpent canopy. Padmāvati's popularity with the Jain laity stems from her role as a protector from snakes and poisons, which has led to many sculptures and paintings of the *śāsanadevī* being created.

Whilst these items are just some of the 19 impressive Jain artifacts sent to Shanghai, the significance of their journey should not be lost. Not only was the exhibition the first public display of many of the Jain items since they entered the museums' collections but the exhibition *India: The Art of the Temple* acted as an introduction for the audience to Jain art and indeed Jainism overall. From the time of its opening on 4 August 2010 until it closed on 15 November, the exhibition was visited by over 600,000 people, who were able to experience some of the most impressive Jain art from the collections of the British Museum and Victoria and Albert Museum.

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Figure 5. Padmāvati the *śāsanadevī* of Pārśvanātha  
Blueish gray sandstone; 48.2 cm h  
India, central, probably Mālva region, 11th century  
British Museum (Asia) 1957,1021.1  
Image © British Museum

## Jain Manuscript Pages and Paintings Display at the V&A 14 May 2010 to 31 December 2012

Nick Barnard and Mike Wheeler

A selection of illustrated Śvetāmbara Jain manuscript pages and paintings from Gujarat and Rajasthan, dating from the 15th to 19th centuries, is currently on display at the Victoria and Albert Museum in London. The display, comprised of holdings from the Museum, is part of the JAINpedia website project digitising Jain manuscripts in UK collections. The aim of the project is to make these delicate artefacts accessible to the public, while at the same time ensuring their conservation. As well as the forthcoming website, which will be a major resource on Jain manuscripts, all the V&A works can now be seen on the 'Search the Collections' pages of the Museum's website.

Many of the manuscripts in the V&A collection are richly illustrated, having been acquired as works of art. Among these is a nearly complete *Uttarādhyayanāsūtra* manuscript of the mid-15th century. This relatively early example contains very fine illustrations. Lacking the lavish use of gold and costly ultramarine blue pigment which became common in the late 15th century, they have fine, clear lines and fresh, lively compositions. There are a small number of pages from dispersed *Kalpasūtra* manuscripts of the 15th century, and an almost complete *Kalpasūtra* manuscript of the late 15th to early 16th centuries, with illustrations in a slightly later style with blue and gold predominant. A complete cosmological *Samgrahaṇī-sūtra* manuscript dates from the 18th century, contrasting with a single folio of c.1630.

The display begins with a selection of pages from the *Kalpasūtra* manuscripts, illustrating episodes from the lives of the Jinas. The majority of illustrations on the V&A's *Kalpasūtra* folios deal with episodes in the lives of the Jinas, especially Mahāvīra. This display exhibits folios which depict these key episodes, such as the transfer of Mahāvīra's embryo and representations of the birth, renunciation, enlightenment, and Nirvāṇa of Jinas. (Figure 2) Although the compositions used in depictions of such events may be similar in different manuscripts,



Figure 1. Jain victory banner (*jayatra yantra*) (detail)  
Opaque watercolour on cotton  
Gujarat, dated 1447  
V&A IM.89-1936  
© Victoria and Albert Museum, London

the contrasts in colour scheme, appearance of text, marginal decoration and so forth are striking in these examples. The distinctive stories of Neminātha abandoning his wedding feast on hearing the cries of the animals awaiting slaughter for the wedding feast and of Pārśvanātha rescuing Dharanendra from Kamaṭha's fire penance, and Dharanendra subsequently sheltering him from the storm, are shown in remarkably compact narrative images, along with an image of Indrabhūti Gautama.

Three pages from the mid-15th century *Uttarādhyayanāsūtra* are then shown. (Figure 3) Although the text is concerned fundamentally with rules for monks, it is often the accompanying stories that are selected as the subject for the illustrations. A fascinating scene shows Neminātha's brother, Rathanemi, in a cave with Rājīmāti, to whom Neminātha had been betrothed before his renunciation and who had then become a nun. A loose scarf



Figure 2. Folio from a *Kalpasūtra* manuscript showing the transfer of Mahāvīra's Embryo  
Opaque watercolour with gold on paper  
Gujarat, c. 1490  
V&A IM.7-1931  
© Victoria and Albert Museum, London



Figure 3. Folio from an *Uttarādhyaṇasūtra* manuscript: The story of Rathanemi, brother of the Jina Neminātha. Opaque watercolour on paper. Cambay, Gujarat, about 1450. V&A IS.2-1972 folio 23r. © Victoria and Albert Museum, London



Figure 4. Folio from a *Saṃgrahaṇīsūtra* manuscript: Animals symbolising the twelve kalpas. Opaque watercolour on paper. Western India, 18th century. V&A IS.35:20-1971. © Victoria and Albert Museum, London

is the pictorial device revealing the nub of the story, in which Rājīmati, drenched by a storm, enters a cave and undresses, to be discovered by Rathanemi who has already in the past sought her love. Her sermon brings the story to a happy and suitably chaste conclusion, with Rathanemi's monastic duties reaffirmed. Another scene shows the story of King Sañjaya, who while hunting deer almost shot the Jain monk Gardabhāli by accident. Horrified by the near consequences of his violent actions, he converted to Jainism. Gardabhāli is shown in the lower register teaching the king. An illustration showing the rules of conduct for monks includes, beside a monk standing in the *kāyotsarga* posture, what appear to be scenes of torture with a person with their head in a bag and a charging elephant. This suggests the concept that the Jain monk who overcomes trials by men, gods and animals will achieve liberation. At the top of the picture is a crescent in which sits a Siddha, feted by two gods.

Cosmological concepts are illustrated by pages from *Saṃgrahaṇīsūtra* manuscripts. A folio of circa 1630 in a provincial Mughal style provides an interesting contrast with pages from a manuscript of the 18th century in a less sophisticated but vivacious style. (Figure 4) Among these are a folio illustrating the distances between the planets and animal symbols of the *vaimānikas*, gods of the twelve kalpas or paradises. Two pages, each of which shows one

half of an *aḍhādvīpa* diagram, are displayed together to show them as one complete painting, as they appear to have originally been painted. This can be compared with a far larger and accordingly more detailed *aḍhādvīpa* painting from Deshnok, displayed above them.

The exhibition also includes two 19th-century manuscript covers depicting the fourteen dreams of Queen Triśalā, mother of the 24th Jina, Mahāvīra. One cover is painted on card, while the other is embroidered, the painstaking decoration reflecting the reverence with which texts such as the *Kalpasūtra* are treated.

Among the paintings on display is a large *jayatra yantra* or victory banner, consecrated at Diwali in 1447 by Jinabhadrasūri, head of the Kharataragaccha chapter, and ranking among the oldest surviving Jain paintings on cloth. (Figure 1) Its central field contains the syllables and numerals appropriate to a *yantra* or esoteric diagram, while the borders, especially at the top and bottom, are filled with superbly delicate painting of deities and auspicious symbols.

Next to this is a large *aḍhādvīpa* painting showing the two and a half continents in the Jain universe where mortals dwell. (Figure 5) An inscription read by Professor Nalini Balbir, content director of JAINpedia, reveals the origins of the painting in Deshnok, Rajasthan, in 1844. The painting had been severely damaged at some point

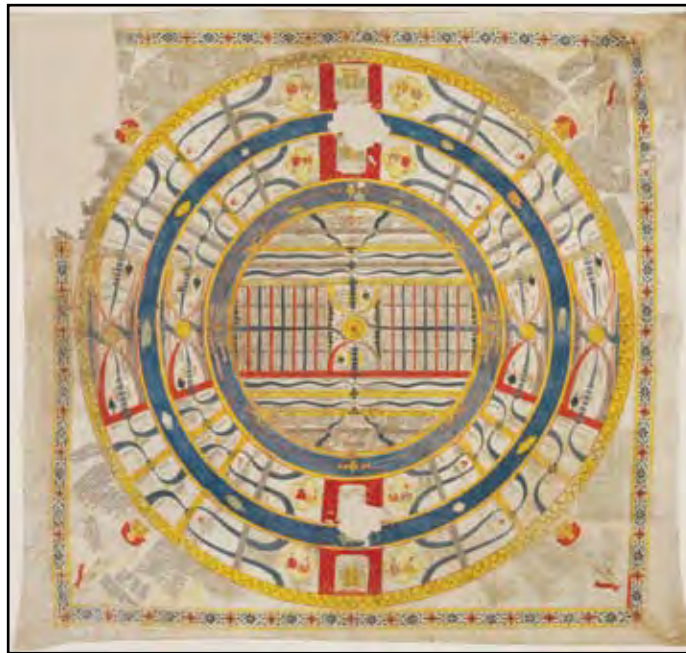


Figure 5. The mortal realms of the universe  
 Painting on cotton  
 Deshnok, Rajasthan, dated 1844  
 V&A 6565(IS)  
 © Victoria and Albert Museum, London

in its early history and is very fragile, but conservation work for this project has now enabled it to be stabilised and displayed, possibly for the first time in its history at the Museum.

In addition to this one, most of the paintings and manuscript pages in the collection needed to be conserved in preparation for digitisation and the handling that photography would entail. (Figure 6) Many of the manuscript folios had been seriously weakened by the corrosive effects of the pigment verdigris (copper acetate), which was used as a green pigment. Verdigris is highly corrosive and over time changes from a bright blue-green to brown. The deteriorated pigment is acidic in nature and causes widespread corrosion of paper which in many folios has led to the loss of paper in both picture and text areas.



Figure 6. Folio from an *Uttarādhyayanāsūtra* manuscript:  
 The ideal monk (detail)  
 With verdigris losses and insect damage  
 Opaque watercolour on paper  
 Cambay, Gujarat, about 1450  
 V&A IS.2-1972 folio 15r  
 © Victoria and Albert Museum, London

Strengthening these deteriorated folios was an important part of the conservation treatment. Current research has indicated that fish gelatine (isinglass) is the best adhesive to use, as this appears to help stabilise the copper.

However as Jainism specifically prohibits the use of animal products, it was necessary to find a synthetic alternative which would act as an adhesive. This suggested the use of a reactivated film of methyl cellulose adhesive, a synthetic water soluble polymer, to adhere small pieces of a very thin hand-made Japanese tissue to the surface of the degraded paper. Care was taken to use the very minimum amount of moisture during the procedure, as this could cause further deterioration of the acidic paint layer. This repair method allowed damaged areas to be secured.

Digitisation has been an integral part of the conservation process. This will allow the folios to be viewed and studied without the need to handle the fragile originals.

A series of educational events at the V&A will accompany the display, jointly organised by the JAINpedia project and the V&A. These have already included a very popular weekend of events to mark Diwali, including creation of a rangoli floor design showing six of the dreams of Trīśālā, by Shobhna and Pratima Haria.

The display was made possible by generous support from the Institute of Jainology, the Heritage Lottery Fund, the Oshwal Association of the U.K., the V&A Jain Art Fund and the Nehru Trust for the Indian Collections at the V&A.

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## An Interesting Discovery at the Victoria & Albert Museum

R. Uma Maheshwari

Among the pieces that are in the process of being digitally catalogued at the Victoria and Albert Museum are three brass artefacts labeled as 'Jaina'. These once formed part of the collection of Herbert Bradley, part of which was sold to the V&A Museum by his wife, Mrs L.S. Bradley, in 1924. Herbert Bradley initially served as Assistant Collector and finally retired as Chief Secretary to the Government of Madras in 1909. Most of Bradley's artefacts came from the Madras Presidency (one or two from elsewhere in the subcontinent). The then Deputy Keeper of the Indian Section of the V&A, [Caspar] Stanley Clarke, noted in the acquisition file: 'The vendor's husband, an exceedingly shrewd collector, took many years in forming this collection, and by the way, was the first to call the attention of Lord Amphill to the magnificent South Indian bronzes which are now on loan here' (Records of the V&A Registry). I reproduce here the notes made in the acquisition file for Museum number IM.121-1924: 'Image, brass. A Goddess(?) in the attitude of a standing Jain Tirthankara - ?Triśāla, the Mother [of] Vardhamana (Mahavira), Jaipur. 18th cent'y...' The words 'Madras Presidency' were inserted below by Stanley Clarke but subsequently struck out. (However, in the Museum Register, it was described more cautiously as 'Figure of one of the attendant yakshinis of Jain tirthankara (?)... may possibly represent Trisala, the mother of Vardhamana.') Similarly, two seated figures were also described as 'Jain': 'Image, brass. ?Trisala, seated nude, making mudras. For Jain use. Jaipur; 18th cent'y... IM.122-1924' and 'Image, brass. ?Siddhartha, the Father of Mahavira. Seated, nude, making mudras. Jaipur; 18th cent'y. IM.123-1924'. (Again, in the Museum Register, the two figures were described more cautiously as 'possibly' the mother and father of Triśālā.)

On the back of the male image, identified in the file as the father of Mahāvīra, the symbol of a star within a circle and three Tamil glyphs: *k*, *ṇ* and *r* are engraved. This raises the possibility that the statue is Tamil. Considering that Bradley spent almost his entire working life in the Madras Presidency, and a large part of his collection is from this region, this does not seem a far-fetched

Female Figure  
Jaipur, 19th century  
Brass, cast by the lost wax  
(*cire perdue*) process  
V&A IM.121-1924  
Image © Victoria and Albert Museum



conclusion. I am tempted to believe that the male and female seated figures represent the Tamil Śaiva bard Sundaramūrti and his wife Paravai nācciyār.

Although the pair resemble representations of Mahāvīra's parents, especially in Śvetāmbara iconography, the attributes normally associated with Triśālā and Siddhārtha are missing in these figures. These seem to be processional deities, nude and unadorned, save for distinctive copper bracelets worn on the wrists of both the seated figures, and the female figure's jewellery of sun and moon symbols in her hair. The standing image of what was labeled as "Triśālā or a goddess (?)" again has little to suggest that it is indeed an image of Triśālā, as this is without any adornment or any distinguishing markers.

The apparent use of the *kāyotsarga* posture is presumably why the standing figure was thought to be Jain. However, it is not entirely clear why the two seated figures were labeled as 'Jaina' or for 'Jain use'. Further study of these objects should help us to make a confirmed identification and also to solve the puzzle of the Tamil glyphs on a presumed "Jaina" piece.



(Left) Female figure, possibly Triśālā or the consort of a Hindu saint, brass, 18th-19th century, Tamil Nadu [V&A IM.122-1924]. (Right) Male figure, possibly Siddhārtha or a Hindu saint, brass, 18th-19th century, Tamil Nadu [V&A IM.123-1924]. Images © Victoria and Albert Museum



Close-up of Tamil glyphs inscribed behind the seated male figure [IM.123-1924].  
Image © Victoria and Albert Museum

# Jaina Painting in the University of California Berkeley Art Museum

Robert J. Del Bontà

The collection of Indian painting at the University of California Berkeley Art Museum and Pacific Film Archive is quite rich in the number and diversity of its Jaina holdings. The great majority were gifts of the late Jean and Francis Marshall, who gave more than 300 paintings to the Museum. Francis, in particular, was very fond of early painting, especially works in the Western Indian style, the majority of which are Jaina. The collection contains quite a few folios from typical Śvetāmbara *Kalpasūtra*, *Kālakācāryakathā*, and *Samgrahaṅsūtra* manuscripts, including a complete illustrated text of the last work. However, of particular interest are folios from other Jaina manuscripts, especially two seventeenth-century examples from a Digambara text, labelled on the folios as a *Nemipurāna*.<sup>1</sup> (Figure 1)

An interesting example from this text is an illustrated folio that depicts the *Sixteen Lucky Dreams* of Nemi's mother, Queen Śivā. We are familiar with depictions of the Śvetāmbara *Fourteen Dreams* in hundreds of *Kalpasūtras* known in temple libraries, museums, and private collections,<sup>2</sup> but Digambara texts are far more rare. This Digambara manuscript follows a later Rajasthani style with a varied palette consisting of multiple

1 Although labelled as a *Nemipurāna*, Phyllis Granoff suggested to me that it is actually a part of Jinasena's *Harivaṃśapurāna*. She also identified the text of Figure 2 as the opening section of the *Anuyogadvārasūtra*.

2 The other known folios from this manuscript are the illustration of Nemi at his birth (see *Jaina Studies*, Volume 3, page 26), also in the UC Berkeley Art Museum, and a painting of Nemi's *samavasaraṇa* now in the Elvehjem Museum of Art at the University of Wisconsin (1972.49). A fourth folio, depicting exploits of Kṛṣṇa's son Pradyumna, is in the San Diego Museum of Art (1990.208).

shades of colours and a softer, less angular delineation of the figures. Each dream is depicted with a bold element against bright contrasting backgrounds.

The style of these paintings can be contrasted with the more numerous Śvetāmbara paintings characterized by Figures 2 and 5. Figure 2 illustrates the familiar angular figure of the Western Indian style, but here too the palette is somewhat wider than usually seen in other paintings dating from the fifteenth century, typified by Figure 5.

Figure 2 is especially interesting because it is the opening folio of the *Anuyogadvārasūtra*, a post-canonical text. One often gets the impression that among Śvetāmbara manuscripts only the *Kalpasūtra*, *Kālakācāryakathā*, and *Samgrahaṅsūtra* were illustrated, but there is ample evidence that many other texts were illustrated as well, although not in such numbers and usually including only a few paintings. The usual style is confined to black lines and gold with touches of green and blue against either a red, or later a blue background, but the decoration of this folio represents a deluxe version of the Western Indian style. The text is written in gold against a red background and the edges are elaborately patterned. The composition depicts either a Jina or an icon of a Jina placed on a storied platform reminiscent of the levels of a *samavasaraṇa* or model of Mount Meru, with the central figure surrounded by monks, nuns, and lay attendants.

Where the intent of this *Anuyogadvārasūtra* painting is devotional, other Jaina paintings concern the elaborate cosmography developed by Jainism. Figure 3 represents a depiction of the Jaina universe in the shape of a human being. It comes from what is usually called



Figure 1. Sixteen lucky dreams of Queen Śivā Folio 36r from a dispersed *Nemipurāna* manuscript Rajasthan, Marwar (Jodhpur?), 17th century Ink, opaque watercolour, and gold on paper Gift of Jean and Francis Marshall University of California, Berkeley Art Museum and Pacific Film Archive 1998.42.104.1



Figure 2. Adoration of a Jina Folio 1v of a dispersed *Anuyogadvārasūtra* manuscript Western Indian Style, Gujarat or Rajasthan, early 15th century Ink, opaque watercolour, and gold on paper Gift of Jean and Francis Marshall University of California, Berkeley Art Museum and Pacific Film Archive 1998.42.42

a *Samgrahaṅśūtra* (that is, in this case probably the *Samgrahaṅśūtra* or *Samghayaṅarayaṅa* in Prakrit). Here two different ways of describing the universe are combined. One is the human figure itself with the levels of hell forming its lower body, the world of men — here only the central *Jambūdvīpa* portion at its waist—, and the heavens above. A second diagram of the universe consists of numbers and here they are added to the sides of each level corresponding to various measurements. This type of image is often misleadingly labelled as *loka-puruṣa*, implying that the universe is thought of as a Cosmic Man rather than just in the shape of a person standing with arms akimbo. As is probably the case here, some of these paintings clearly depict women as well. A human figure in this pose is logically suggested by the shape of the Jain universe, the *loka-ākāṣa*, as described in texts.

A second folio from the same manuscript in the UC Berkeley collection illustrates a scene from the upper level of the underworlds, the birth of an *asurakumāra*. (Figure 4) These demi-gods dwell in jewel-encrusted palaces and, like other celestial and infernal beings, manifest themselves, becoming fully developed, in only 48 minutes. A clever element here is the depiction of the demi-god's face in a mirror held by the woman at his feet.



Figure 3. Universe depicted in the shape of a human  
Folio 27r from a dispersed *Samgrahaṅśūtra* manuscript  
Rajasthan, Sirohi, late 16th century  
Ink and opaque watercolour on paper  
Gift of Jean and Francis Marshall  
University of California, Berkeley Art Museum and  
Pacific Film Archive 1998.42.99.2



Figure 4. Birth of an *asurakumāra* (detail)  
Folio 26r from a dispersed *Samgrahaṅśūtra* manuscript  
Rajasthan, Sirohi, late 16th century  
Ink and opaque watercolour on paper  
Gift of Jean and Francis Marshall  
University of California, Berkeley Art Museum and  
Pacific Film Archive 1998.42.99.1



Figure 5. Yantra of Pañcāṅguli  
Western Indian style, Gujarat or Rajasthan, ca. 1425  
Ink, opaque watercolour, and gold on cloth  
Gift of Jean and Francis Marshall  
University of California, Berkeley Art Museum and  
Pacific Film Archive 1999.15.24



Figure 6. The Jina Nemi  
Rajasthan, Bundi sub-style, 17th century  
Ink and opaque watercolour on paper  
Gift of Jean and Francis Marshall  
University of California, Berkeley Art Museum  
and Pacific Film Archive 1998.42.2.1



Figure 7. Padmāvati  
Rajasthan, Bundi sub-style, 17th century  
Ink and opaque watercolour on paper  
Gift of Jean and Francis Marshall  
University of California, Berkeley Art Museum  
and Pacific Film Archive 1998.42.2.2

Another rare and interesting painting in the collection is an early Western Indian style cloth painting, a *yantra* of Pañcāṅgulī. (Figure 5) She is a goddess who can be associated with the Hindu goddess Kālī. The figures in the corners of this *yantra* relate directly to figures of Śiva; names of him and his consort are found in the mantras that encircle some of the elements of the painting. The figures around the two concentric circles and between these corner figures depict the *navagraha* — the sun and moon at the top with the other seven ‘planets’ curving around the composition.

Two last paintings deserve our attention. They are from what appears to have been a bound book in vertical format of various Digambara Jaina paintings. Figure 6 depicts Nemi being adored and endowed with the eight auspicious insignia of Jinahood. The label reads: *nemisvaraḥ aṣṭaprātihāryaspaṣaṃyukta*. These insignia include *vidyādharas*, looking like western angels, pouring flowers over the nude Nemi and attendants holding *cauris* or yak-tail flywhisks, signs of royalty and respect. At his feet are drummers creating a celestial sound and a conch shell that is not only the *lāñchana* or insignia of Nemi, but also can be associated with a celestial sound, since a conch is often blown during rituals. He is backed by an auspicious tree, has a solar disk behind his head, and stands on a throne. Three parasols surmount the composition.

The other painting from this disbound book is an image of Padmāvati riding her vehicle, in this case a *kukkuṭa-sarpa*, a snake in the shape of a rooster. (Figure 7) She holds aloft an image of Pārśva on a throne, surmounted by a snake-hood. At her mount’s feet a tiger and elephant, natural enemies, come to worship the Jina in peace.

These few examples from the University of California Berkeley Art Museum and Pacific Film Archive represent a small percentage of their holdings of Jaina painting, but give an idea of the richness of Jaina art in the collection. Few larger collections of Indian painting, both private and public, include this wide a variety of Jaina works. Other collections in the San Francisco Bay Area also include some interesting Jaina material, which could complement and enrich a possible collective exhibition with other facets of Śvetāmbara and Digambara art.

All images are © University of California, Berkeley Art Museum and Pacific Film Archive

**Robert J. Del Bontà** has lectured and published on a wide variety of subjects including Jaina art from all over India. He has curated many exhibits at the Asian Art Museum of San Francisco and most recently was a major contributor to *The Victorious Ones: Jain Images of Perfection at the Rubin Museum of Art*.

## Jain Manuscript Paintings in London: A Special Display at the British Library

Nalini Balbir, Marina Chellini, Burkhard Quessel

From October 2010 to the end of April 2011, Jain manuscripts are in evidence with a special display in the Sir John Ritblatt Gallery of the British Library, otherwise known as the Treasures Gallery. They are shown to the public for the first time and include a selection of pages reflecting the diversity and wealth of Jain manuscripts that the British Library has been able to acquire over the last hundred and fifty years.

A rare palmleaf manuscript from Western India dated 1201 was added to the collection in 1876. It contains the text of the *Jitakalpasūtra*, a technical treatise dealing with monastic atonements (British Library shelfmark: Or. 1385). Another manuscript of historical importance is the *Kalpasūtra* copied in 1437 that belonged to Hermann Jacobi (1850-1937) and was used by him for his seminal edition of the text (1879). It is represented in the exhibit by two pages illustrating the Enlightenment of a Jina (Figure 1) and one of Mahāvīra's disciples.

The majority of the British Library's illustrated manuscripts, however, were acquired in the 1970s. Jeremiah P. Losty, a specialist in the history of Indian art who was then in charge of Indian illustrated manuscripts, was instrumental in acquiring them. The present display is an attempt to show the variety of themes and styles found in Jain manuscript paintings.

The Library holds a good number of *Kalpasūtra* manuscripts of high quality. Most of them are in the classical Western Indian style, but one is noteworthy for its more popular or naïve style: viewers can thus compare how the famous theme of the fourteen auspicious dreams is depicted in two strikingly different ways (Or. 13959 and Or. 13701). The eventful story of Kālaka is often a supplement in *Kalpasūtra* manuscripts, as in the instance of

manuscript Or. 13475. The British Library's illustrated manuscript of the *Uttarādhyayanāsūtra* (Or. 13362) has several unusual scenes, as noted by Losty (1975), because it draws added inspiration from anecdotes narrated in the commentaries which are not so well-known. No exhibition of Jain manuscripts would be complete without cosmological paintings; the present display has a large size *Aḍhādvīpa* together with two visually arresting pages of a *Samgrahaṇīsūtra*.

Jain authors are well known story-tellers who have created a vast repertoire of tales of heroes and heroines; Śālibhadra is one of them. His adventures as told by Matisāra in Old Gujarati have produced a rich tradition of manuscript painting. The British Library specimen (Or. 13524) goes back to the 18th century. The story of the 'Sunday Vow' (*Ādityavāravrata kathā*, Figure 2) was popular in several versions among Digambaras in Northern and Central India. The London manuscript is the only one extant outside of India. It is colourful with lively scenes and shows Jinas in Digambara style, and Digambara monks in their specific gesture of receiving alms. The moving love-story of Prince Ḍholā and the young girl Māru (Figure 3) is a folk ballad from Western India known in many oral and written versions. The lovers are separated and finally reunited after many adventures. Jain monks, such as Kuśalalābha, who are fond of all types of stories, have told it many times and are therefore partly responsible for the dissemination of this story.

Images of worship are another significant area of the present display. Pārśvanātha is shown in a lively *pūjā* scene where devotees actively carry the required implements (Figure 4), while Śāntinātha (Or. 13623) is depicted facing the devotional poem written in homage to him by



Figure 1. Enlightenment of a Jina, *Kalpasūtra*. Prakrit (Ardhamāgadhī), Patan, Gujarat, 1437. Collection of the British Library: I.O. San. 3177, f. 112r



Figure 2. Folio from the *Ādityavāravratākathā*, a Digambara Jain story. Old Rajasthani, probably Rajasthan, 1792. Collection of the British Library, Or. 14290, f. 17r.

the famous monk and writer Yaśovijaya in the 17th century, as part of his *Caturviṃśatījnastavana*. Sarasvatī, the goddess of arts, often features either at the beginning or at the end of Jain manuscripts. For this exhibition the final page of the *Līlavatī* (Or. 13457) has been selected, along with the decorated cover of the manuscript. Jain monks were not only versed in religious scriptures but also widely read in subjects such as mathematics, medicine and grammar. The monks mentioned in the colophon of this manuscript (dated 1640 AD) belong to the Śvetāmbara monastic order known as Vidhipakṣa or, more commonly, A(ñ)calagaccha.

This display of Jain materials at the Library was curated by Nalini Balbir under the auspices of the JAINpedia project and is part of a co-operation between the Library and the Institute of Jainology, in partnership with the Centre for Computing in the Humanities at King's College.<sup>1</sup> The exhibit, which runs until April 2011, is free and open to the public.

<sup>1</sup> See: *Jaina Studies, Newsletter of the Centre of Jaina Studies*, SOAS, Vol. 5, (March 2010), 47.

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Figure 3. An Episode from the love story of Dholā and Māru, *Dholāmārucopā* by Kuśalalābha Upādhyāya  
Rajasthani, no place, perhaps 18th century  
Collection of the British Library Or.14687, f. 69r



Figure 4. Worship of the Jina Pārśvanātha, from a set of paintings of five Jinas.  
Western India, probably 18th century.  
Collection of the British Library Add. MS 26519, f. 106r.



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## Johannes Klatt's Jaina-Onomasticon

Peter Flügel

In the absence of extensive archaeological evidence, monastic chronologies and hagiographies, inscriptions and the information in the colophones of handwritten or printed Jaina texts are almost the only sources available for the reconstruction of Jaina religious and social history. This fact was highlighted by Walther Schubring who, in his classical work on the Śvetāmbara doctrines of the Jainas, emphasised that '[a]ll history of literature, a building, as it were, has for its ground-floor the bio-bibliographical materials.'<sup>1</sup> Schubring lamented the early demise of Johannes Emil Klatt (1852-1908) who had dedicated his short life to the study of the historical records of the Jainas. Klatt left behind the nearly completed manuscript of his monumental *Jaina-Onomasticon*, a collection of proper names (Greek: *onoma*) of Jaina authors, legendary figures, texts and place names with explanatory historical notes, handwritten in English, which is still unpublished. 'Jain research would have enjoyed the great luck of having them [the Jaina bio-biographical materials] at its disposal, if KLATT's Onomasticon had been completed and printed', Schubring wrote. 'Eight volumes from his own hand in alphabetical order contain what was within his reach to collect data concerning Jain authors and works. But he fell severely ill and never recovered. The work was estimated to fill some 1,100 pages in print, but no more than 55 pages have been printed as a specimen thanks to WEBER and LEUMANN'.<sup>2</sup>

Johannes Klatt was born on 31.1.1852 in Filehne, Posen, and died after a long illness in Bonn on 28.8.1908.<sup>3</sup> He studied Indology under Albrecht Weber (1825-1901) in Berlin between 1868-1872 and in 1873 completed his doctorate at the University of Halle with a dissertation entitled *De trecentis Cāṇakyaē poetae indici sententiis*.<sup>4</sup> Klatt worked at the Royal Library in Berlin, part time from 1872, as assistant from 1874, then as *Kustos* (custodian) from October 1880 and finally as *Bibliothecarius* (librarian) from April 1889.<sup>5</sup> He was married to Margarete née Patzig (1861-1928) with two sons, the pedagogue Fritz Klatt (1888-1945), who pioneered adult education in the Weimar Republic,<sup>6</sup> and the painter Albert Klatt (1892-1970). Klatt's published research focused on Jaina manuscripts and on the history of Jaina monasticism, based on the available chronologies and biographies. In his preface of 15 October 1892 to the fifty-five page revised edition of a sample

1 Schubring (1935 § 4; 1962/2000 § 7).

2 Ibid.

3 F. Klatt (1965: 189; cf. 1977: 710). I am indebted to Klaus Karttunen, University of Helsinki, for sharing his records on Johannes Klatt. They include the name of Klatt's son Fritz and pointed me to the photograph in Rau (1982), which is reproduced here. Rau's caption of the photo gives different biodata than F. Klatt: birth Filehne 31.10.1852, death Berlin 27.8.1903.

4 On Three Hundred Maxims of the Indian Poet Cāṇakya (Kaṭṭāya).

5 Hartwig & Schulz (1884: 25, 1889: 510, 1891: 31). See Klatt (1891) on the manuscript collections of the library.

6 For autobiographical notes, see F. Klatt (1965). Since Fritz was older, his brother Albert could not have been born in 1880 as suggested in the appendix of the book and Böhm (1977: 710).

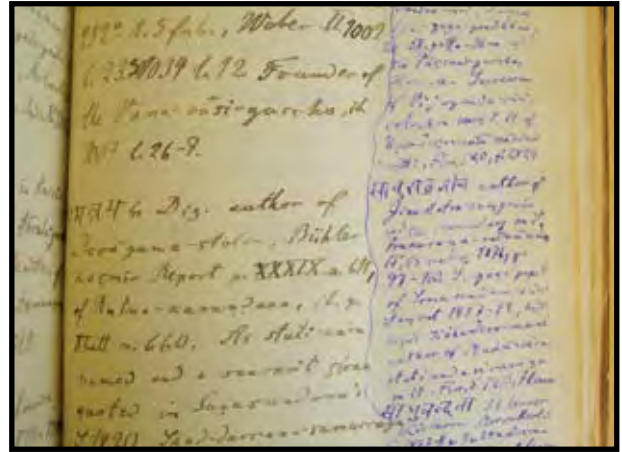


Johannes Klatt, *Jaina Onomasticon*. Berlin 1893 (Manuscript Bound in Eight Volumes. Hamburg, Institut für Indologie und Tibetologie)

of Klatt's *magnum opus*, Klatt's teacher Albrecht Weber (1892: iii) referred to the 'tragic catastrophe' that prematurely ended Klatt's efforts of ten years to complete his *Jaina-Onomasticon*, apparently because he had 'unduly exerted himself' for this 'grandiose' achievement, and in future would probably never be able to work again 'at the same speed'. At the time, Weber still expressed his hope that Klatt would recover, which he never did. Yet, already on 21 April 1892, because Klatt was no longer able to do so himself, Weber had presented to the Royal Prussian Academy of Sciences a specimen of Klatt's work, featuring information on important Śvetāmbara commentators such as Abhayadeva, Umāsvāti, Haribhadra, Jinabhadra and all other names beginning with Jina.<sup>7</sup>

A biographical note on Klatt was published during his lifetime by Klatt's '*gurubhāt*' and friend Ernst Leumann

7 F. Klatt (1965: 11f.) characterises his father, who was hospitalised in 1892, as "an extremely quiet earnest man, with a pale face ... [who] lived entirely for his work and disliked going to social events ... [and] had to die so early, because he kept the dark manner in which he perceived life locked inside himself and did not find an expression for it. He felt so much within and took refuge in his studies, and frantic work."



(Above) Handwritten page from Klatt's *Jaina Onomasticon*.  
(Left) Portrait of Johannes Klatt (1852-1908), Courtesy of Harrassowitz Verlag in Wiesbaden

(1859-1931).<sup>8</sup> It took the form of a mock *paṭṭāvalī*, which turned out to be one of the main sources of our meager knowledge of the great chronographer's own life:

The chronology of his life, presented by way of one of the *Paṭṭāvalīs* so happily brought to light by his researches, is as follows: - Johannes Klatt: born 1852 A.D. as the son of the postmaster of Filehne (in the Prussian province of Posen); *dīkshā* (matriculation) at the Berlin University 1868; after four years' study there, he took his Doctor's degree by presenting (see Boehtlingk's *Indische Sprüche*, 2nd ed., Part III, Preface) a paper on 'Chāṇakya's Sentences' to the University of Halle; 1873 'Volunteer' at the Berlin Royal Library (still earning his living for a couple of years as official stenographer in the Prussian House of Commons), 1880 'Custos,' 1882-92 (nominally also 1893) 'Librarian'.<sup>9</sup>

In his note, published as a footnote to Klatt's last published work, Leumann also mentioned that no further contribution of Klatt 'can come from his pen', and noted the 'irreparable loss' caused by the sudden 'disappearance from literature' of 'the eminent Indianistic Chronicler and Bibliographer' 'as a year or two more of work would have allowed him to complete what has been slowly growing into shape in his study during the past ten years' (*ibid.*). Leumann was familiar with Klatt's work. Over many years, he supplied his friend with supplementary information for the *Jaina-Onomasticon*.<sup>10</sup> In addition to editing the last fifteen pages of the *Specimen*, which Klatt had prepared before his progressing illness rendered work impossible, Leumann also brought Klatt's last article to publication, and in 1893 took over the task of arranging the parts of the text that Klatt left behind. He had them 'bound into eight stately volumes' (*ibid.*), which his student Schubring later deposited in the library

of the Seminar für Kultur und Geschichte Indiens, which is now integral to the library of the Asien-Afrika-Institut of the University of Hamburg.

Klatt's encyclopaedic compilation of literary-bibliographical information on Jaina authors, texts and biographies is still without parallel. Mehta and Chandra's (1970-72) work *Prakrit Proper Names* covers somewhat similar ground. But Mehta and Chandra focus exclusively on the Śvetāmbara Āgamas and their commentaries however, while Klatt concentrates on post-canonical sources from both Digambara and Śvetāmbara authors. Klatt based his work on the lists of Jaina manuscripts published by Weber (1853-1892), Bühler (1869-1880), Bhandarkar (1882-1897), Kielhorn (1869-1882), Peterson (1882-1899), Khatavate (1891-1901) and all other relevant textual, bibliographical and epigraphical sources at hand. His search for information motivated family holidays, for instance in Italy, where he conducted research on the manuscript collections of Florence, Milan, and elsewhere.<sup>11</sup>

Even without updates, for the historian of Jainism Klatt's *Jaina-Onomasticon* is an invaluable resource. This was recognised by his contemporaries. Klatt's text was praised both by A. Weber, E. Leumann<sup>12</sup> and W. Schubring as one of the landmarks of modern scholarship in this field. They all agreed that the 4,132 pages long manuscript, starting with <Aikāya> and ending with <Saṃgrāmasiṃha>, was ready for publication, albeit with two or three years of editing work remaining. On 15 October 1892, A. Weber (1892: iii-iv) estimated the size of the printed *Onomasticon* at ca. 1120 pages, twenty times the size of the *Specimen*, if a system of abbreviations is used to save space, while conceding, because Jaina Studies was still in its infancy, that additions could have been made already half a year later, even to the published *Specimen*.<sup>13</sup> Schubring (1935 § 4: 8, n. 2) concurred with We-

<sup>11</sup> F. Klatt (1965: 9ff.).

<sup>12</sup> Leumann also in Plutat (1998: 42).

<sup>13</sup> See Schubring (1944: VII) on formal imperfections of the *Specimen* of Klatt's 'unique guide'.

<sup>8</sup> Later referred to as "obituary" by Schubring (1962/2000 §7: 10, n. 2, cf. 1935 § 4: 8, n. 2).

<sup>9</sup> Leumann (1894: 169, n. 2).

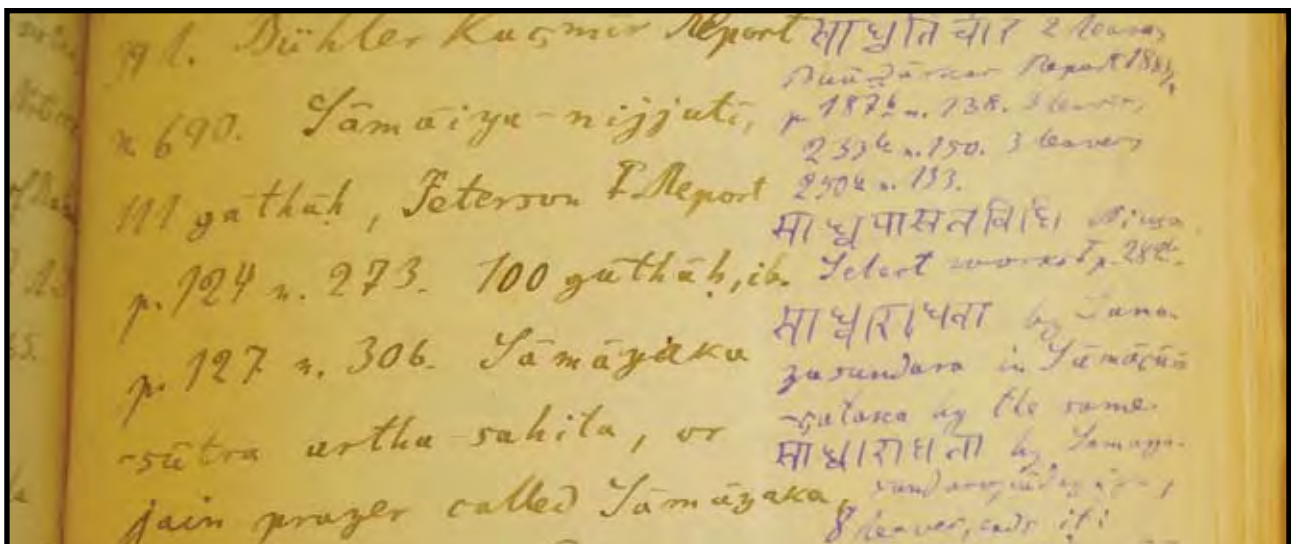
<sup>10</sup> See Plutat (1998: 32).

ber's verdict that the manuscript was basically ready for publication (albeit in need of supplementation): 'At the time, the manuscript would presumably have been ready for the press, given a practicable technique of abbreviation and onesided type'. Yet, though the work deserves to be accessible to the wider world of scholarship, Johannes Klatt's *Jaina-Onomasticon* remains unpublished to this day. The task to prepare the manuscript for the press is still a *desideratum* for modern Jainology.

In 2010, the Centre of Jaina Studies at SOAS initiated the first steps towards the publication of Klatt's work. With the support of the Library of the Asien-Afrika-Institut in Hamburg, which made the original text available for photocopying and photographing, and sponsored by seed funding from the SOAS Faculty of Arts & Humanities Research Fund, the text is currently being transcribed and prepared for editing. The first steps of the transcription process have been funded through the Arts and Humanities Research Council (AHRC) Grant AH/I002405/1. It is hoped that the English text, once published both in print and in an expandable electronic format, will serve as a valuable research tool to future generations of scholarship. It will be the foundation for a forthcoming collaborative research project on Jaina historiography.

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