CoJS Newsletter - March 2011 - Issue 6

CoJS Newsletter
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March 2011
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Issue 6

Jaina Studies
NEWSLETTER OF THE CENTRE OF JAINA STUDIES

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On the Cover:

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 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 Jñānabhāratī 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 Sthānakavāśī traditions was highlighted by the *International Pārvatī 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
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 (Miyakonojô Kôsen)
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 Relationship 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 Tieken (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 Kelting (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 Clercq (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 jinas in comparison with their Buddhist counterparts, focusing on the role of intentionality and karma in the attainment of jinahood and buddha-hood. The path to buddha-hood is well-defined, beginning with a vow and progressing through distinct stages, and the long path is illustrated by hundreds of jataka stories. In contrast, the karma that guarantees jina-hood 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 jataka literature. The few stories of past births of jinas that we do have emphasize the inescapability of karma, for example we discover that even potential jinas 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 mālābhāṣya 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 Jainas.

From the Purānic 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 Trīṣaśīṣalakāpurāṇacaritra (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 Mahāsattas, 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 epistemic 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, purānic, and other katha 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) Mahāsattas.

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 renown 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 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 Rāmāyana and the Mahābhārata/Harivāmaṇi in their purāṇas, some of which later attained pseudo-canonical status. Parallel to this, texts such as Haribhadra’s Dhuttakkhaṇa and Amitagati’s Dharmapariksā 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 Ramayana or Mahabharata/Harivamsa. 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 dialogue 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 Jinas 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 the selected Jinas 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 Jinas 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 canons 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: Nandita-stara, Jtvabhigama, Ksetra-sanasa, and Brhatasangraham.

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 Caubist, 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 refreshingly 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 Jains 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 Jain 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 purānic 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 Jinas - are central characters in Śvetāmbar Jain ritual and devotional literature. These mothers are human queens and Jain laywomen who
become pregnant with the Jinas. The Jinaṃtā’s pregnancies are the focus of much of the Śvetāmbar vernacular devotional literature about the Jinas’ lives. The story of Mahāvīr’s conception and birth serves as the central narrative of the Kalpa Sūtra. The veneration and ritual re enactments of narratives of Jinas’ births make pregnancy – at least pregnancy with a Jina - a holy state. This paper explores what Jinaṃtā 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 Jinas’ 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 Jinaṃtā. Interestingly, the two stories are particular markers of the Śvetāmbar tellings of Mahāvīr’s birth indicating the way that Trisāla’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 content 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 Saiva poet-saints transfer their lord’s mighty purānic 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 substan tially 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 Perun kai 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 Uj jain and Madhyadesa, Rājapura and Bharatakandha. 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 Dhar 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 Jinas and Vāgdevi (i.e. Sarasvati) prior to the Ambikā. This shows that the Sarasvatī of King Bhoja at Dhar was, in fact, a Jain form of the goddess. This is confirmed by the testimony of Merutūtig. A fresh examination of the British Museum inscription has shown that the donor’s name is given in the inscription as Varu aruci. 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 Kāñčāravīra’s Pariśīṣṭaparvan. 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 Tilakamaṇjārt. 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 Ratnākaravarṇa
Robert Zydenbos, University of München

The writings of the Kannada poet Ratnākaravarṇa, 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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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 Samaṇī Prasannaprajñā and Rohitaprajñā were planned to be shared with Svastiśrī 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 Prācya 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.

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 Terāpanthi 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 Meditational 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
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 Samaṇī-nuns, Caityaprajñā and Rohiṇīprajñā from Jaina Viśva Bhāratī University in India, were unable to participate. Luckily the two London-based Samaṇīs 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 *Carakasaṃhitā*, 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 Mahāprajña, 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 Yogi 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 such as Dyānatraya, Bhūdharadāsa, 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 *Sāṃkhya-kārikās* 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 Yākini Putra from the 8th century, and focused on the concept of the fivefold yoga of Haribhadra Virahānaka 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 *gunas*.

‘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
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 Śaṅkara, 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 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
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 interested 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: Krishnapuraoddli/Bangalore 2010, pp. 332-345).
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).

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/
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 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 metropoles of Calcutta and especially Bombay. The British depended on Indian merchants and bankers, many of them Jainas, 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. Jainas, therefore, developed slowly and haltingly.

Indology and Jain 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 religious 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 Jain 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 India.

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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 India.
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.

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 Śravaṇabelagola 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 Director of Archaeology and Museums (Mysore) and the Bhāratavārsiya Digambara Jain Tīrthakṣetra Committee (Mysore). This was followed by a special day-trip to the Kanakagiri Siddhaksetra on 11 October, and then a three-day international Prakrit seminar on ‘Universal Values of Ancient Prakrit Texts’ from 12–14 October 2010 in Śravaṇabelagola, organised by the Bāhubali Prākrit Vidyāpitha in collaboration with Rāṣṭrīya Samśkrita Samsthāna. 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 Bāklwala, 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 to make a concerted effort to look for them if such Jainamasterpieces 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 Pannavavasutta where Mahāvīra answers questions put by Gautama Gaṇadhara about the origin and transmission of speech. Professor Prem Suman Jain, now of Śravaṇabelagola, spoke on ‘Some Symbolic Narratives in Jainism’ with the aim of showing how one can derive valuable information from Jainanarrative 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 Siddhaksetra

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 Bhaṭṭāraka 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 mandapas, niṣadi caves and other monuments bear witness to the rich heritage of the place.

The visitors were welcomed by the present bhaṭṭāraka 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.\(^1\) We left after lunch for Śravaṇabelagola.

**Universal Values of Ancient Prakrit Texts**

This was a three-day international Prakrit seminar which took place from 12–14 October 2010 in Śravaṇabelagola, organised by the Bāhubali Prākṛta Vidyāpīṭha in collaboration with the Rāṣṭrīya Saṃskrita Saṃsthāna. The inaugural session started at 11.30 on the 12th with a speech by Professor R. V. Tripathi, the Vice-Chancellor of Saṃskrita 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 Prākṛta Vidyāpīṭha in Śravaṇabelagola and head of the Jaina Matha there. He called for the founding of a Prakrit university which would be an advancement on the already well-established Bāhubali Prākṛta 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 Joshis’s on the Pañcāstikāya need special note.

\(^1\) 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.kanagiri.org. If a visit is to be announced then the email address is: bhattarakji@kanakagiri.org.

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**Short climb to Kanakagiri Siddhakṣetra**
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 Śravaṇabelagola 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, 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.

Jayandra Soni is a lecturer at Philipps University, Marburg, Department of Indology und Tibetology. His research interests centre on Indian philosophy, especially Jaina philosophy.
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 Tibeto-logic, 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, 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 Satyasāsanaparīkṣā 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 Akalanka and others in the course of which the term aijasā (besides paramārtha 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 Śīlāṅka’s novel Caupanamahāpurisacariya 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 Brhaikathā and Saṅghadāsa’s Vasudevahīṃḍī by first giving a survey of the complex story and then pointing out the way in which Guṇāḍhya’s material is intertwined with the world’s 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 Brhatasamgrahani 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 gačchas 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.

Luitgard Soni has a PhD from the University of Salzburg, and studied Sanskrit, Indian Philosophy and Hindi at the Banaras Hindu University. She has been affiliated to the Department of Indology at the University of Marburg since 1992, teaching and researching mainly Jaina literature.

CENTRE OF JAINA STUDIES
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The 61st Congress of the Japanese Association of Indian and Buddhist Studies (JAIBS) was held at Rissho 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 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 Aśubhānuprekṣā and Medical Science’ Dr Yutaka Kawasaki (Osaka University) discussed anatomy in the Bhagavatī Ārādhanā. 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,
the Bhagavatī Ardhanā had a closer affinity to the Suśrutasaṃhitā than did the Carakasaṃhitā; (2) the Bhagavatī Ardhanā contained additional new information on anatomy as compared to these two medical treatises and also the Tandulaveyālia.

In ‘What does the Jaina Manḍala Express?’ Dr Michi-hiko Yajima (Tsurumi University) reported on his fieldwork in Chattisgarh, India. He showed the ceremony for the installation of the Jina image (jinabinbapratīṣṭhā) 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 (samavasarana) was a replication of the Jaina manḍala. He concluded that the practice was made consistent with Jaina doctrine by centering the Jina image, in both the manḍala 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, ‘kāyaṇaṃ’ 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 ‘kāyaṇaṃ’. 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 Prāpyakārīvāda’. 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 (aprapya-kārī). 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 Nīṣṭihābhasya, the Bhṛhatkalpabhasya, and other texts. These are (1) eating flesh, (2) eating sweets, (3)
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 Jyväsjärvi, 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’. Jyväsjärvi 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 ahimsā; 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. Jyväsjärvi 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 Jaina 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 Jaina 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 Vallely, 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 Jain texts and the ‘lived’ body of everyday human practice and experience. Through a paper entitled, ‘The Discursive and Phenomenological Body within Jainism’, Vallely 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 Vallely’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 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.

Anne E. Monius is Professor of South Asian Religions at Harvard Divinity School. Specializing in the religious traditions of India, her research centres on literature as a means for reconstructing South Asian religious history.
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-violent, or small vow, movement, and the jīvāṇa 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 Samān 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.1

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.

1 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.
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 Jinas, 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 Śrāvakācārās’, 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 Tīrthaṅkars 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/1002405/1, 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 Digambara traditions. Hence, the initial hypothesis that the contemporary Jaina cult of bone relics functions either as substitute or as a prototype 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 re-born 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.

References


PROJECT WEBPAGE:
www.soas.ac.uk/jainastudies/research/jaina-rituals-of-death/

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

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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).¹ 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 Sarasvatīkaṇṭhābharaṇa or Necklace of Sarasvatī.

The Sarasvatīkaṇṭhābharaṇa 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 Dhar and that this temple, like Bhoja’s grammar, was called the ‘Necklace of Sarasvatī’.² The link between Sarasvatī and the Paramāra kings is confirmed by an inscription of Arjunavarman, a later Paramāra king who ruled circa 1210 to 1215.³ 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, āpsarāh 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 sākhās, within the Śvetāmbara tradition of Jainism.⁴ 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 Bhāratī and Śāradā.

Recent research has shown that the Ambikā sculpture was found in 1875 on the site of the old city palace in Dhar.⁵ 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 Dhar, that is to say, the Sarasvatī mentioned by Merutuṅga. The historical importance of this Saraswatī 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 Raṣhāpaṅcāśikā.⁶ This is a set of verses in praise of the first Tīrthankara that Dhanapāla himself had composed.⁷ As a Jain inscription would only appear in a Jain temple, this episode shows the Sarasvatī temple at Dhar 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 Dhar 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 Kathāsārītāgāra, a work

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

Auṃ. Vararuci, who is srīmad King Bhoja’s dharmasuperintendent 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 sukha- prasthāpanā=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 yasti, 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.8 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.9 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 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.10 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 Cāḷukya interests, the Paramāras and Cāḷukyas being bitter political rivals. Because Hemacandra was supported by the Cāḷukyas, 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 Cāḷukya courts extended to intellectual and literary matters is shown by the fact that Hemacandra felt obliged to write a new grammar to supercede and

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10 Tawney, Prabandhacintāmaṇi, pp. 52-4.
displace the *Sarvasvatīkaṇṭhābhaṇaraṇa*. 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 lexicicon *Pāiyalacchīnāmamālā* in the closing verses of which he states that the work was completed in VS 1029 (CE 972-73), the year that Mānyakhetā was sacked by the ‘lord of Mālava’, i.e. Harṣa Siyaka. A key feature of Dhanapāla’s lexicicon 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 *Prabandhaṅcintāmānī* to have become the leading *pandit* in the kingdom. He opposed Jainism at first but was eventually won over by his brother Śobhana. The latter wrote the *Caturvīnsātikātstuti* in praise of the twenty-four Jinas and Dhanapāla composed a commentary on that text. As noted above, Dhanapāla also authored the *Ṛṣabhapaṇḍikāsikā*, a hymn to the first Jina Ṛṣabhanātha. These developments explain why the Vararuci in the British Museum inscription was a follower Jainism.

- Dhanapāla composed his novel *Tilakamaṇjarī* after his conversion. In the prologue to that work, Dhanapāla reports that he was given the title ‘Sarvasvatī’ by Vākpati Muñija. This shows that Dhanapāla, like the Vararuci in the British Museum inscription and the epic-verse narratives, was a devotee of the goddess Sarasvatī. These points taken together indicate that Dhanapāla lived to about eighty years of age and that he served under three Paramāra rulers: Harṣa Siyaka (r. circa 945-73), Vākpati Muñija (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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13 Dhanapāla’s conversion verified by contemporary textual evidence, see Bühler, ‘Pāiyalacchī Nāmamālā’, p. 74.
15 *Tilakamaṇjarī* of Dhanapāla with commentaries of Śāntyācārya and Jhānakalāśa, edited by N. M. Kansara, L. D. Series, vol. 110 (Ahmedabad, 1991): 1: v. 53. As kindly pointed out to me by Paul Dudas, the Digambara scholar Nāthurāma Premī differentiated the Dhanapāla of the *Tilakamaṇjarī* from Dhanapāla of the Pāiyalacchī, see Premī, Jain *Sāhitya aur Ithās* (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.
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 (svārup) 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 Ghaṇṭākarṇa Mahāvīra, a protective deity akin to Nākoḍā Bhairava, were also promulgated and supported by a Jain ascetic (Cort 2001:91). In short, Jain 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 Rajasthani villages.

The generic name bhairava, coming from the Sanskrit root bhū, 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 (ahīṃsā). It is tempting to understand them as traits that have been curtailed through processes of taming. His somewhat ambivalent nature is clearly
seen in his identification as the brother of Nākoḍā Kalā 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 Saciyā 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. 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. In worship we find that Nākoḍā Bhairava’s āratī 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

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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.
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.3

All photographs are by the author.

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

References


3 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.
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 ahimsa 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’. He presented prekṣā as universal and scientific. When he was selected by 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.2 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-

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1 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.

tiated, the large majority are samaṇīs or female samaṇa. 3

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 samaṇīs 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 samaṇīs) 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.

3 The first initiation of semi-monastics in 1980 included six samaṇīs. Today, there are one hundred and three samaṇīs. Of the four samaṇa initiated in 1986, only two remain samaṇa. The other two have been initiated as muni, and there have been no additional initiations of samaṇa since 1986.

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 samaṇīs 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

Leśyā or leś(yā) in Prākrit 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), niśa (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 abhijātīs (social classes) of the Ājīvikas (Bruhn 2003:45; jīvavārṇa (soul colour or hierarchically ordered social categories) in the Mokṣadharma 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 (Tātīa 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 ārambhā (causing injury) and kriyā (unworthy and worthy acts) (Dixit 1978: 5f., 37). Sūtrakṛtāṅga 2.2.20 (see Jacob’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, unworthy 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 (Glasenapp 1942/1991:48). (See picture)

The second application is based on the Jaina belief in the ontological duality of nature, which explains that the jīva or soul is sentient and not made up of atoms or molecules, and that aṭṭha is non-sentient or physical matter and has the material properties (pauḍgalikā) of touch, taste, smell and colour (TS 5.4, 5.23). A later text, the Uttarādhyayana Sūtra 34, which is one of the fundamental texts, is key in expressing this version of the leśyā doctrine. Karman which is considered pauḍgalika 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 Sīhānāṅga 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 (dvāraya). 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 (paudagalika) 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), kaśāyas (passions) and asja-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 kaśāya (passion), gunasthāna (spiritual status), dhīyāna (meditation) and mārganā (soul-sent) 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 adhyavasāyas which indicate the theoretical gradation of aspirants in accordance with disappearance of the causes of karmic bondage. The final three gunasthānas are most relevant to the discussion of leśyā. The twelfth (kṣhīna-mohā) is attained when all kaśāyas are overcome through destruction of all conduct-deluding (cārītra-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 sārītra-nāma karman. The sayogi-kevalin possesses śukla-leśyā and is sa-leśyā (with leśyā) at the fourteenth stage, that of ayogī-kevalin (omniscient without vibrations) a momentary state prior to death when all longevity (āyujj) karman is exhausted and leśyā is absent (a-leśyā). Regarding dhīyāna, the first śukla-dhīyāna starts at the eighth gunasthāna (Jaini 1927/1990: 42) and the transition between the final two gunasthānas occurs when the kevalin performs third and fourth śukla-dhīyāna 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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Primary Sources


Secondary Sources


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A Translation and Investigation of Vidyānandin’s Satyaśāsanaparīkṣā

Jens Wilhelm Borgland

M y thesis, A Translation and Investigation of the Satyaśāsanaparīkṣā (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 Vaiśeṣika (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 Hilm Trikha, submitted at the University of Vienna in 2009. With the exception of Trikha’s in-depth 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 Devanāgari 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 Āpaṭamīmāṃsā. 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 Āpaṭamīmāṃsā 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 (drṣṭeṣṭāviruddhatva).

In addition to providing an English translation of this text from the Sanskrit, with explanatory notes, the thesis 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 Pārvapakṣa. Firstly, the path is referred to by the word mārga (‘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 samjñā (‘name’, ‘term’), explained by Vidyānandin as ‘the expressing word’. Another example is the seventh member of the path aśvāsthitī (‘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 Akalanka (ca 770 CE) on Vidyānandin’s argumentation and overall strategy. This influence has been investigated with reference to Samantabhadra’s Āptamīmāṃsā and Akalanka’s Aśṭasāti (a commentary on the Āptamīmāṃsā), and is visible in several ways. It is not surprising that Vidyānandin should be influenced by both Samantabhadra and Akalanka. Samantabhadra was after all an important figure in Jain philosophy and Vidyānandin’s predecessor. In addition, Vidyānandin wrote a commentary on the Āptamīmāṃsā (Aśṭasahasrī), a work on which Akalanka 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 Satyaśāsanaparīkṣā as well, and several of the one-sided ontological doctrines dealt with by Samantabhadra are found in the Satyaśāsanaparīkṣā. The structure of the two texts is, however, different in significant ways. Firstly, while the Āptamīmāṃsā is written in verse, the Satyaśāsanaparīkṣā is not. Secondly, and more importantly, while the Āptamīmāṃsā is structured around the above mentioned one-sided doctrines, the Satyaśāsanaparīkṣā 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 Satyaśāsanaparīkṣā in which Vidyānandin quotes the Āptamīmāṃsā of Samantabhadra with Akalaṅka’s commentary to these verses in his Aṣṭaśatī. 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 Baudhā Uṭtarāpaksā, 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 Aṣṭaśatī, 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 Satyaśāsanaparīkṣā with Vidyānandin’s Aṣṭasahasrī has not been undertaken. However, a comparison of §§35-36 of the Baudhā Uṭtarāpaksā of the Satyaśāsanaparīkṣā with Aṣṭasahasrī 183/5-8 (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 correspondence 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.

References


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 Kamalasamayana’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, 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 iconographical 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 Ṛṣabha (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 *khyotsarga* 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...
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, and includes not only the addition of attending 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 Jīna’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 Jīna image, e.g. the tri-tīrthika (composition of a seated Jīna with two standing Jīnas on either side) or pañca-tīrthika (composition of a seated Jīna surrounded by four attendant Jīnas), 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 Jīna Pārśvanātha are characterized by the serpent canopy above the Jīna’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, is predicated on the assumption that within the pictorial ‘program’ a special type of figure (‘slotfiller’) occupies a defined place (‘slot’).


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

1) triad, i.e. a Jīna flanked by two variable attendant figures (e.g. Kubera and Ambikā) (Fig. 1),
2) tri-tīrthika, i.e. a Jīna flanked by two standing Tīrthaṅkaras and optional more attendant figures (Fig. 2 and 3),
3) pañca-tīrthika, i.e. a Jīna attended by four standing and sitting Tīrthaṅkaras 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 Tīrthaṅkaras, 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. 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 Tīrthaṅkaras beneath the main icon and the attendant Jīnas instead of the yakṣa couple. The addition of a secondary Jīna couple changes the appearance of the bronzes sculptures from a horizon-

tal arrangement into a more vertical and stacked figu-
raw 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 con-
trast 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 dei-
ties) are changed from eight (aṣṭagraha) to nine (navag-
raha), 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 musi-
cians, etc., which belong to the aṣṭa-prātihāryas, or the
‘eight miraculous phenomena’. According to Āśādhara’s
13th-century Pratiṣṭhā-sāroddhāra (1.61-62), 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-pratihāryas
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 uni-
form. 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 re-
duced 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 Tīrthaṅkaras, most of them geometrically ar-
ranged 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. Shravana-

![Figure 5. Rṣabhanātha attended by twenty-three Jinas (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).](image)

![Figure 6. Tīrthaṅkara (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 semicircular arch are characteristics of the late type. National Museums Berlin, Asian Art Museum (Inv.-No. I 358).](image)
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.7 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.


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7 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’. Nirgunath 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
   (maximum grant £3800).
2. UK Travel Awards
   For 2 short study trip awards to the UK
   (maximum grant £1000).
3. India Travel Awards
   For UK based researchers and curators
   (maximum grant £1000, possibly 2 grants of £500).
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
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’ (tīryag-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’ (ārdhva-loka), which is occupied by celestials and the ‘lower realm’ (adho-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.

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 Himalayas and on the south by the Vindhayas 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 Tirthanākara, 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 Lakṣmīmatī 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...
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 Šikhara, or Mount Parasñāth. (Figure 3) Sammeta Šikhara is important within Jain belief as twenty of the twenty-four Jinas attained nirvāṇa on the peaks of the mountain. Because of this the mountain, also known as the Parasñāth 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 ‘samvat 1354 varṣe kārttikeyā’ 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
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 Padmāватī, a protective goddess and śāsanadevī of Pārśvanātha, the twenty-third Tīrthaṅkara. (Figure 5) She became associated with Pārśvanātha after he rescued Padmāватī, in her previous incarnation as a snake, from being burnt alive in a sacrificial fire. This explains why Padmāватī 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 Padmāватī due to the small representation of Pārśvanātha above her serpent canopy. Padmāватī’s popularity with the Jain laity stems from her role as a protector from snakes and poisons, which has lead 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. Padmāватī the śāsanadevī of Pārśvanātha](image)

Blueish gray sandstone; 48.2 cm h
India, central, probably Mālvā region, 11th century
British Museum (Asia) 1957,1021.1
Image © British Museum
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 Uttarādhyayanasūtra 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 Saṁgrahaṇī-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, 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 Dharaṇendra from Kamaṭha’s fire penance, and Dharaṇendra 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 Uttarādhyayanasūtra 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 Rājīmati, to whom Neminātha had been betrothed before his renunciation and who had then become a nun. A loose scarf
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 Saṁgrahaṇīsūtra 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 adhādīvīpa 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 adhādīvīpa 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 adhādīvīpa 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.
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 lead to the loss of paper in both picture and text areas.

Strengthening these deteriorated folios was an important part of the conservation treatment. Current research has indicated that fish gelatine (aisinglass) 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 Triśalā, 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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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 Ampthill 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 - ?Triśala, 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 Triśalā.)

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, n 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 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 Triśalā 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 ‘Triśalā or a goddess (?)’ again has little to suggest that it is indeed an image of Triśalā, 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.
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 Samgrahanisūtra 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 Nemipurāṇa.1 (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,2 but Digambara texts are far more rare. This Digambara manuscript follows a later Rajasthan style with a varied palette consisting of multiple 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 Samgrahanisūtra 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...
a *Saṃgrahāṇīsūtra* (that is, in this case probably the *Saṃgrahāṇīratna* or *Saṃghayaṇarayaṇa* 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 Jaina universe, the *loka-ākāśa*, 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 demigod’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 *Saṃgrahāṇīsūtra* 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 *Saṃgrahāṇīsūtra* 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 Pañcāṅgulī
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
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: nemisvarajī astaprațhāryaspasmayukta. 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 Padmāvatī riding her vehicle, in this case a kukkuṭasarpa, 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 exhibitions 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 Jītakalpasūtra, 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 Uttarādhyayanasūtra (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 Adhādvīpa together with two visually arresting pages of a Sangrahānīsūtra.

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 Matsāra 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’ (Ādityavāravratakathā, 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 Dholā 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
the famous monk and writer Yaśovijaya in the 17th century, as part of his Caturvīṁśatijinastavana. 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 Lilāvati (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. The exhibit, which runs until April 2011, is free and open to the public.

References


The following courses have again been made available for the current session (UG, MA/PG, and Non-degree); the UG courses are available as two half units. The PG course is a full unit.

155901323     Introduction to Prakrit (term 1, UG)
155901324     Readings in Prakrit (term 2, UG)
15PSAC309     Prakrit Language 1 (MA/PG)

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 study of the earlier development of the modern languages and literatures of South Asia.

The simplified phonetics and grammar of Prakrit means that can serve also as a painless 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.

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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.’¹ 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’.²

Johannes Klatt was born on 31.1.1852 in Filehne, Posen, and died after a long illness in Bonn on 28.8.1908.³ 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 Cāṇakyae poetae indici sententis.⁴ 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 1889.⁵ 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,⁶ 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 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, Umapāti, Haribhadra, Jinabhadra and all other names beginning with Jina.⁷ A biographical note on Klatt was published during his lifetime by Klatt’s ‘gurubhāī’ and friend Ernst Leumann.

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 (Kautalya).
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).
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.”
(1859-1931). 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 Paṭṭâvalīs 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); dikšā (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 ‘Châṇakya’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 stenographist in the Prussian House of Commons), 1880 ‘Custos,’ 1882-92 (nominally also 1893) ‘Librarian’. 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. 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.

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 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. Schubring (1935 § 4: 8, n. 2) concurred with Weber.
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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Willem Bollée is Professor Emeritus at the University of Heidelberg, Germany. Bal Patil, the translator, is a journalist and Chairman of the Jain Minority Status Committee, Dakshin Bharat Jain Sabha.

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Published by the Centre of Jaina Studies
SOAS
ISSN: 1748-1074

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The aim of this course is to introduce students to the Jaina ethics of non-violence, ahimsa, in Jaina scriptures, philosophy and law. In cultural history, the Jaina scriptures are unique in their exclusive focus on the religious significance of strictly non-violent practice, in mind, speech and action. Jaina literature offers a millennia old tradition of philosophical and legal reflection on solutions for practical dilemmas faced by individuals or groups intent on the implementation of non-violent principles in everyday life.

Based on key texts in translation, selected from the canonical and post-canonical Jaina literature, and illustrated by ethnographic examples, the course discusses the distinct contributions of Jaina literature to the philosophy of consciousness and applied ethics (asceticism, vegetarianism, discourse ethics, philosophical pluralism, conflict resolution, and legal philosophy and procedure).

At the end of the course students should be familiar with the most important sources and developmental stages of the Jaina philosophy of non-violence, the principal issues structuring ethical and legal debates within the Jaina tradition, and their practical implications for contemporary discourse and practice of non-violence as a way of life.

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The aim of this MA course is to introduce students to key aspects of Jainism. It will focus on the doctrinal and social history of Jainism, on the Jaina paths of salvation, Jaina asceticism and monasticism, Jaina communities and Jaina sectarianism, and on religious practices. These include, the rites of purification or āvaśyaka rites, self-mortification (tapasya), meditation (dhyāna), temple worship (pūjā), charity (dāna), vegetarianism and the Jaina practice of sallekhanā or death through self-starvation.

The course will conclude with an overview of Jaina philosophical pluralism and modern Jaina ecology.

The structure of the course is broadly historical, but material will be drawn from both textual and ethnographic sources. The key subjects will be the history of Jainism, the Jaina prophets and Jaina scriptures, Jaina doctrines of non-violence, Jaina schools and sects, contemporary religious and social practices, and Jainism in the modern world.

Convenor: Peter Flügel (pf8@soas.ac.uk)
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