Jaina Studies
NEWSLETTER OF THE CENTRE OF JAINA STUDIES

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On the Cover
Gautama Svāmī, Śvetāmbara Jaina Mandir, Amṛtsar 2009
Photo: Ingrid Schoon
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Letter from the Chair

Dear Friends,

Jaina Logic is a hot topic in Indian Philosophy and Jaina Studies at the moment. Brilliant new work from Austria, Britain, France and Japan has elucidated the close relationship between logic, metaphysics and religion both in Jaina and non-Jaina philosophy. The perspectivist approach pioneered by Jaina philosophers almost two millennia ago is currently also widely discussed in the context of debates on religious pluralism and conflict-resolution. The historical origins and the development of this influential approach are still largely unknown and under-researched, and offer a wide and open field for future academic studies. Hence Jaina Logic selected itself, as it were, as the theme of this year’s 15th Annual Jaina Studies Workshop. The significance of the issue is reflected in the wide range of cooperation and support the conference received from the Universities of Ghent, Lille, Erfurt and from the JivDaya Foundation in the United States.

In addition to a report on the 14th Annual Jaina Studies Workshop at SOAS, this volume contains reports on four meetings of significance for Jaina Studies in the USA (AAR, DANAM, Rajasthan Studies), France (Lille), Germany (Opening of the Pianarosa Jaina Library in Bonn), and Nepal (Lumbini). The agendas of most of these meetings placed Jaina Studies in the wider context of regional and comparative studies. Particularly the conference in Lumbini, the celebrated birthplace of the Buddha, sponsored by the Lumbini International Research Institute (LIRI), set a highly visible sign for scholars in neighbouring fields to interact more, not just in Indology, but across disciplines, to avoid one-sided research perspectives.

The articles on new research projects and findings in this volume attest to the fact that the often shared themes of Jaina narrative literature and art and architecture continuously attract the attention of scholars and museums across the globe. Communications presenting new scholarly arguments on iconographic features of Jaina images and altar pieces made of metal, with inscriptions offering valuable historical information, will be of interest for specialists and the wider public alike. They attest to the fact that the CoJS Newsletter has become a favoured place of publication of short research notes that are all too often buried in appendices of peer reviewed academic journals but here placed more visibly before the eyes of interested readers.

Last but not least, the report on the CoJS project Johannes Klatt’s Jaina Onomasticon should be highlighted, having received funding from the Leverhulme trust. Johannes Klatt’s edited work will be published in a new Jaina Studies series set up by the CoJS with Harrassowitz Publishers, supplementing the Routledge Advances in Jaina Studies, the online SOAS Working Papers in Jaina Studies and the International Journal of Jaina Studies. Let many flowers bloom.

Peter Flügel
15th Jaina Studies Workshop at SOAS

Friday, 22 March 2013
Brunei Gallery Lecture Theatre

First Session: Jaina Perspectivism
9.15 Johannes Bronkhorst
Anekāntavāda, the Central Philosophy of Ājīvikism?

9.45 Masahiro Ueda
Nikṣepa in Akalaṅka’s Works

10.15 Peter Flügel
Prolegomena to a Phenomenology of Jaina Time-Consciousness

10.45 Break

Second Session: Jaina Theory of Pramāṇa
11.15 Dharmchand Jain
An Appraisal of Jaina Epistemology and Logic

11.45 Olle Qvarnström
Haribhadrasūri on Sāṃkhya: Jain Criticism of Sāṃkhya Epistemology

12.15 Marie-Hélène Gorisse
Jain Theory of Inference in the Parīkṣāmukham

12.45 Group Photo

13.00 Lunch: Brunei Gallery Suite

Third Session: Jain Theory of Nayās
14.00 Anne Clavel
Arthanayas and Šabdanayas: A Structural Analysis

14.30 Laurent Keiff
Jaina’s Naya-vāda as Presupposition Analysis

Fourth Session: Jaina Theory of Saptabhaṅgī
15.30 Shin Fujinaga
Origin and Value of Saptabhaṅgī

16.00 Fabien Schang
A One-valued Logic for Non-One-Sidedness

16.30 Brief Break

Fifth Session: Other Lights on Jaina Epistemology
16.40 Jayandra Soni
Prabhācandra’s Status in and Contribution to the History of Jaina Philosophical Speculation

17.10 Himal Trikha
Kathaṅcitt and other Key Terms of Jain Perspectivism in Vidyānandin’s Satyaśāsanaparīkṣā

17.40 Andrew More
The Logic of Legitimation of Jain Lay Life in Sūyagādama 2.2 and the Uvavāiya

18.10 Final Remarks

The conference is co-organised by Peter Flügel (CoJS, MWK) Rahima Begum and Jane Savory (SOAS Centres and Programmes Office), Marie-Hélène Gorisse (Ghent), with generous support from the Jiv Daya Foundation, Ghent University, Savoirs Language Texts, the University of Lille, and The Max Weber Center for Advanced Cultural and Social Studies at the University of Erfurt, MWK.
ABSTRACTS

Jaina Logic and Epistemology. Is This How it All Began?
Piotr Balcerowicz, University of Warsaw (Poland)

Despite its importance for the history and development of Indian religions and philosophical thought, the beginnings of Jainism, not to mention the movement of the Ājīvikas once apparently closely allied to the Jains, still remain shrouded in mystery. The lecture will provide a fresh attempt to better understand the reasons how, why and when Jainism developed its strikingly unique logic and epistemology and what historical and doctrinal factors could have prompted the ideas which later led to the formulation of the doctrine of multiplexity of reality (anekānta-vāda). It seems that some additional insight may be gained by taking a closer look at the early relation between the founders of Jainism and the movement of the Ājīvikas.

Anekāntavāda, the Central Philosophy of Ājīvikism?
Johannes Bronkhorst, University of Lausanne (Switzerland)

Ājīvikism, a vanished Indian religion, has been admirably studied by A. L. Basham in his 1951 monograph. Since then, a renewed study of the existing evidence has led to an improved understanding of this religion. New evidence, moreover, has shown that this religion remained intellectually active and influential at least until the end of the first millennium CE. This paper will discuss other evidence again, also from the end of the first millennium, which appears to show that Ājīvikism shared the anekāntavāda with Jainism, but not only that. Like Jainism, it used the anekāntavāda to solve a problem that did not arise until many centuries after the time of Mahāvīra. It follows that Jainism and Ājīvikism remained closely in close contact with each other for at least half a millennium since their beginning, perhaps longer, and shared some crucial intellectual developments.

Arthanayas and Śabdanayas: A Structural Analysis
Anne Clavel, University of Lyon (France)

It is well-known that the doctrine of viewpoints (nayavāda) is a cornerstone of the Jaina philosophy of multilateralism inasmuch as the truth of an utterance does not imply that any other utterance is false. The usual distinction between substantial viewpoints (dravyanaya) and modal viewpoints (parājyānaya), which relies on one of the most fundamental ontological tenets of Jainism, i.e. the necessary coexistence of permanence and change in every existent thing (cf. Umāsvāmin’s Tatvārthasūtra V.29), contributes to bringing to the fore this multilateral approach. Another division among the seven viewpoints is based on the difference between the statements which directly consist in an ontological description, “the object-bound viewpoints” (arthanaya), and those which are firstly endowed with a meta-linguistical value since they consider to which extent a word is appropriate for expressing a particular thing, “the word-bound viewpoints” (śabdanaya). In spite of its being an inheritance from the most ancient philosophical texts, this second dichotomy is generally left aside by scholars dealing with the seven nayas from a structural perspective. In contradistinction to this usual trend, the present paper aims at drawing parallels between the three word-bound viewpoints (the śabdanaya, samabhūrīdhanaya and evamabhūtānaya) and three of the object-bound viewpoints (the saṅgahanaya, vyavahāranaya and rūpañcheranaya respectively), so as to establish an underlying structural pattern.

Prolegomena to a Phenomenology of Jaina Time-Consciousness
Peter Flügel, SOAS (UK)

Jain perspectivist logic is predicated on the alternation of viewpoints in time. The paper will explore in which ways Jain conceptions of time and logic are interrelated. A phenomenological approach will be proposed to reconstruct the evolution of Jain perspectivist philosophy of logic.

Origin and Value of Saptabhaṅgī
Fujinaga, Shin, Miyakonojō Kōsen (Japan)

Saptabhaṅgī or a statement with seven sentences sometimes represents the whole Jaina philosophical doctrine and logical thoughts. In this paper, first its relationship with anekāntavāda or the Jaina theory of multi-face of a reality will be explored following some Jain philosophers opinions. Secondly its original form in two traditions of Jainism will be studied. In the Śvetāmbara tradition we will take up canonical texts while Samantabhadra’s work is the main source from the Digambaras. Finally we shall check the logical value of the saptabhaṅgī.

Jain Theory of Inference in the Parīkṣāmukham
Marie-Hélène Gorisse, University of Ghent (Belgium)

Late Jain treatises about theory of knowledge essentially deal with the following question: how to gain new knowledge? In the field of argumentation, this task is generally handled by an inference (anumāna), the means by which one might gain a piece of knowledge of the form ‘x is A’ from both knowledge of ‘x is B’ and knowledge about the relation of universal concomitance (vyāpti) between A and B.

Now, while Buddhist and Naiyāyika theories of inference are well documented, Jain ones still call for further explanations. In his Parīkṣāmukham, Introduction to philosophical investigation, the Digambara master Māṇikyanandi (eighth century CE) grants five main types of universal concomitance, namely inheritance, co-presence, causality, succession and essence. Since the answer to the question ‘given an epistemic situation and a universal concomitance, is one justified to draw an inference?’ differs for each type of universal concomitance, Māṇikyanandi offers for each type an extensive picture of the situations from which a correct inference is to be drawn. From a study of Māṇikyanandi’s text, the objective of this talk is to understand some specificities of late Jain theories of inference and to compare them with Buddhist ones, especially the ones developed in the tradition of Dharmakīrti.
An Appraisal of Jaina Epistemology and Logic
Dharmchand Jain, Jai Narain Vyas University, Jodhpur (India)

Into the panorama of Indian Epistemology and Logic Jain philosophers entered later than Naiyāyikas and Buddhists, but they have contributed a lot by developing a new definition of pramāṇa (organ of valid cognition), types of indirect pramāṇas, nature of hetu (probans) and its kinds, etc. Jaina logicians developed their epistemological doctrines on the basis of five types of knowledge found in the canonical literature, Umāsvāti or Umāsvāmin (2nd century CE) propounds two types of pramāṇa as pratyakṣa (perception) and parokṣa (indirect cognition). He kept matijñāna and śrutajñāna in the category of parokṣa pramāṇa and rest three knowledges (avadhi, manahparyāya and kevalajñāna) into the pratyakṣka category. Siddhasena Divākara (5th century CE) or (in the view of Piotr Balcerowicz) Siddhasena Mahāmati (8 th century CE) considered parokṣa pramāṇa as twofold: anumāṇa (inference) and ādham (testimony). Bhāṭṭa Akalanka (720-780 CE) developed and systematized the epistemological doctrines. He classified pratyakṣa into two types: (i) sāmyavahārika (sensual) and (ii) pāramārtṛhika(transcendental), and parokṣa into five kinds: (i) smṛti (reollection) (ii) pratyabhijñāna (recognition) (iii) turka (inductive reasoning) (iv) anumāṇa (inference) and (v) ādham (testimony). After Bhāṭṭa Akalanka Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE), Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṇikyanandin (993-1053 CE), Vādirāja (1025 CE) Hemcandrasūri (1086-1169 CE) has copied the passages on the layman from Sāṃvyagadānga 2.2. The compiler of the Uvavāiya avoids the inconsistence seen in Sāṃvyagadānga 2.2 by not engaging in the condemnation of all non-Jain ascetics.

Haribhadrasūri on Sāṃkhyas: Jain Criticism of Sāṃkhyas Epistemology
Olle Qvarnström, University of Lund (Sweden)

This paper deals with the Jain portrayal and critique of Sāṃkhyas epistemology as expressed in Haribhadrasūri’s Śāstravārṭāsamsuccaya and Yogabindu. These texts provide us with a series of hypothetical, but in all probability historically anchored, debates concerning the notion of a passive, contentless Self (parasārātman); and, the question of how that contentless Self comes to know. In doing so, they highlight several points of divergence between Jain and Sāṃkhyas systems of thought, as well as provide us with knowledge of Sāṃkhyas epistemology which hitherto have been unknown due to the paucity of sources that directly pertain to this period in the history of Sāṃkhyas philosophy.

Jaina’s Naya-vāda as Presupposition Analysis
Laurent Keiff, Université de Lille (France)

In a recent paper on Siddharsigani’s Handbook of Logic penned by Gorisse, Clerbout and Rahman (2011, JPL), one finds the idea that the viewpoint-knowledge of the Jain gnoseology is an implicit epistemic context that bounds the assertion of statements, not an operator that extends the set of logical constants. Moreover, each viewpoint represents a type of epistemic access to objects of the domain of discourse.

A reconstruction within the frame of dialogical logic is then given, according to which the epistemic contribution of each viewpoint amounts to the acceptance of specific norms for the use of singular terms, quantifiers, identity statements, and assertions. During a debate that takes place within a fixed viewpoint the Opponent settles the predicates.

The present paper aims at providing further explanations about the role of the quantifiers in a modern reconstruction of the logical structure of the naya-vāda. We propose to explore as a possible interpretation of the theory of the multiplexity of reality that it bears on the existential presuppositions (eps) carried by the terms involved in predication. As we would say in the conceptual framework of modern semantics, the domain in which the eps are to be interpreted is many-sorted.

The Logic of Legitimation of Jain Lay Life in Sāṃvyagadānga 2.2 and the Uvavāiya
Andrew More, Yale University (USA)

This paper discusses the logic of argumentation in passages relating to the laity in Sāṃvyagadānga 2.2 as well as in the section on the hierarchy of beings at the end of the Uvavāiya. In Sāṃvyagadānga 2.2 the compiler has creatively reworked a passage that juxtaposed the praiseworthy conduct of the Jain ascetic with the censured behavior of everyone else. He creates an intermediate category, occupied by the lay Jain, that is spoken of in a positive light. The virtue of the lay Jain resides in the ability to approximate the conduct of a monastic, at least temporarily. Legitimating lay life in this manner is inconsistent with the attacks on non-Jain mendicants that also occur in Sāṃvyagadānga 2.2. Non-Jain renunciants can also behave like Jain monastics, and it is not clear why one group of those who are sometimes similar to Jain monastics, the Jain laity, is praised, while another, the non-Jain renunciants, is criticized.

I argue that the compiler of the Uvavāiya has copied the passages on the layman from Sāṃvyagadānga 2.2. The compiler of the Uvavāiya avoids the inconsistence seen in Sāṃvyagadānga 2.2 by not engaging in the condemnation of all non-Jain ascetics.

This paper aims at providing further explanations about the role of the quantifiers in a modern reconstruction of the logical structure of the naya-vāda. We propose to explore as a possible interpretation of the theory of the multiplexity of reality that it bears on the existential presuppositions (eps) carried by the terms involved in predication. As we would say in the conceptual framework of modern semantics, the domain in which the eps are to be interpreted is many-sorted.
In his argument against a paraconsistent understanding of the syād-vāda, Balcerowicz remarks that when we take into consideration all relevant contextual parameters, identical sentences at the verbal level may well prove to be just homonymous. That is why the seemingly contradictory statement one may justify according to the Jains are not, after all, contradictory.

But in that case, it seems plausible that the so-called pragmatic inferences, by which speakers retrieve the intended meaning of an utterance, play an architectonic role in the syād-vāda, as an analysis modes of assertion. As Flügel notes, "philosophical perspectivism (anekānta-vāda, syād-vāda, nikṣepa, naya etc.), [...] is seen as an analytic instrument for disambiguation". Consequently, we propose to look at the way the points of view are exposed e.g. in Prabhācandra’s Prameya-kamalāmārtanda to locate the elements of a pragmatic theory of disambiguation, where existential presuppositions are made explicit in a refined way.

A One-valued Logic for Non-One-Sidedness
Fabien Schang, Université de Lorraine, Nancy (France)

Jainism is part and parcel of what has been depicted under the name of ‘dialectical logics’, or ‘Indian logics’. What do these logical systems consist in? A special emphasis will be made about formal semantics, given that the Jain theory of sevenfold predication or saptabhangi has been currently viewed as a seven-valued logic. I’ll attempt to show why this is a wrong view. After making a brief remainder of modern logic, Frege’s truth-values are revisited into a family of many-valued semantics. The logical values I’ll call for are non-Fregean values, i.e. ordered answers to initial questions about a sentence. Then a common logic of acceptance and rejection is suggested as a common framework for two ancient Indian logics, namely: saptabhangi, and catuskoti (or tetralemma); in both cases, the main value of dialogue has a soteriological (rather than scientific) feature and accounts for a non-objectual approach to logical values. The final result is a description of dialectical systems as one-valued sub-logics, while their logicality is seriously questioned by the absence of consequence relations and the special sort of sentences in it.

Prabhācandra’s Status in and Contribution to the History of Jaina Philosophical Speculation
Jayandra Soni, Innsbruck (Austria)

In dealing with the history of Jaina philosophical speculation after the age of the Āgamas, K. K. Dixt in his now well-known work Jaina Ontology (pp. 88–163) conveniently divides the speculations into three stages which he calls the ‘Ages of Logic’. The ‘Ages of Logic’ can be understood as the logic of the arguments by Jaina thinkers in different periods, namely their arguments both against non-Jaina views as well as arguments in presenting their own standpoints. The thinkers of the first stage are Siddhasena (especially his Sammatitarka), Mallavādin (Nayacakra), Jinabhadra (Viśeṣāśaśayakabhāṣya), Kundkunda with his three Sāras and Samantabhadra’s Āptamāṁśā. Representatives of the second stage are Haribhadra, Akalaṅka and Vidyānandini. The third stage being made up by Abhayadeva, Prabhācandra, Vādideva and Yaśovijaya. Dixit’s statements about Prabhācandra are not quite consistent. On the one hand, he says on p. 103 ‘that the range of Prabhācandra’s enquiry ‘was less comprehensive than that of Vidyānandini and his treatment of topics less advanced than that of the latter’. And on the other hand, he says on p. 156 he says that Prabhācandra ‘had made it a point to introduce in his commentaries an exhaustive and systematic discussion of the major philosophical issues of his times (even including aspects not found in his predecessors, e.g. theories of error). This paper will attempt to bring out Prabhācandra’s status or position in the history of Jaina philosophical speculation and his contribution as an important Digambara thinker in his own right.

Kathaṅcit and other Key Terms of Jain Perspectivism in Vidyānandini’s Satyaśāsanaparīkṣā
Himal Trikha, University of Vienna (Austria)

In the Satyaśāsanaparīkṣā Vidyānandini frequently uses kathaṅcit, survaḥā, anekānta and ekānta to demonstrate the supremacy of the Jain’s ontology to the ontological theories of other schools of thought. The paper examines in which contexts these terms are used and how they are related to Vidyānandini’s version of the Jain’s pluralistic epistemological model.

Nikṣepa in Akalaṅka’s Works
Masahiro Ueda, Kyoto University (Japan)

In Jainatexts, there were several methods to investigate the words in sacred scriptures (Āgama). Using these methods, commentators of the scriptures were able to investigate the words and transmit their exact meanings for posterity. These methods are collectively called anuyogadvāra, which are further divided into various sets. Among them, one of the most important is called nikṣepa. Nikṣepa plays an important role, not only in the Jaina Āgamas, but also in the following age of logic. It is regarded as a way of perception, similar to pramāṇas and nayas. The relationship between nikṣepa and nayas is particularly focused by logicians of Jaina thought. According to Jaina Ontology, by K. K. Dixt, nikṣepa in the age of logic starts from the Tattvārddhāhyamantrasūtra (TAAS). Akalaṅka, who annotated TAAS, payed special attention to nikṣepa and tried to treat it with as much importance as pramāṇas and nayas in his own works. It is generally agreed that the system of Jaina logic was completed by Akalaṅka, so nikṣepa included in his system is also settled in his works. In this presentation, we will survey the concept of nikṣepa, and then investigate that concept in detail and compare each definition among Akalaṅka’s works.
Jaina Logic
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The title of the March 2012 conference ‘Biodiversity Conservation and Animal Rights – Religious and Philosophical Perspectives’ says a lot about the breadth and scope of this crucial and sensitive subject. It is quite appropriate that this interdisciplinary event was hosted by the Centre for Jaina Studies at SOAS, as of all the religions, the Jaina tradition has had the most to say about this issue and has always had a deep reverence for animal life.

The keynote speaker was the author and film-maker Michael Tobias of the Dancing Star Foundation. His subject ‘Mahavira, Don Quixote and a Brief History of Ecological Idealism’ aimed to explore Jainism as a profound philosophical framework for compassion towards animals. Tobias critiqued the notion of anthropocentrism, espousing the Jaina view that each living being is endowed with a soul and therefore sentient. Tobias argued that the philosophy requires each one of us to be an ambassador for non-violence. Evolution does not condemn us, but our choices do. Parasparopagrahaha Jivanam – all living beings are interdependent – is a profound scientific truth which humanity has failed to recognise for thousands of years, to its detriment.

The next morning, the conference was opened by Christopher Chapple (Loyola Marymount University). Chapple focussed on animal stories in the Indic traditions, drawing on four narratives from the Panchatantra, the Jatakas and the Jaina canons. These stories illustrate the great wisdom and spiritual life which animals have, and also concepts of family life and duty, and how going into the wilderness and monasticism help people reconnect with their own truth. These stories move the human soul, and cause people to change their own story.

Mark Bekoff (University of Colorado) explained how science has shown that animals experience a wide range of emotions and care very much about what happens to them. We need ‘compassionate conservation’ and must recognise that animals are not property and we cannot and do not own them. Speciesism is a big problem. Bekoff called for a global moral imperative to ‘do no harm’. How can humans say that they love animals except for the ones they eat? Humanity needs to move out of its comfort zone and expand its compassionate footprint.

Paul Waldau (Canisius College) argued that self-serving thinking and anthropocentrism are dangerous. We live in a multi-species world, and must face the limits of our own understanding about animals. It is very important to keep balance in Animal Studies, which is increasingly popular among students, with subjects such as anthrozoology, human-animal studies and animal humanities. It is an inter-disciplinary mega-field drawing from disciplines as diverse as history, religious studies, law, ecology, ethology and critical studies. Humans should recognise their ‘animality’, and need to speak very carefully about other living beings. He quoted Thomas Berry – ‘the world is not a collection of objects but a communion of subjects.’ Humility, honesty and communality are the values through which we should approach animal welfare problems.

Lu Feng (Tsinghua University, Beijing) used cultural analysis to explain modern ecological damage. In Ancient China, there was great respect for scholars who were empathetic to nature, for example Confucious, who was pro-environment. However since the 1850s, modernity has been a strong ideology in China. Intellectuals stood firmly against ancient traditions and customs and were strongly in favour of modernity and its resulting exploitation of animals and the environment. This behaviour is clearly unsustainable. Lu Feng explained that recently there has been an official shift towards a more caring ‘eco-civilisation’ approach, but there is no consensus about what this means. He then proceeded to present his model of what eco-civilisation could look like in China.

Emma Tomalin (Leeds University) examined the impact of religious discourses about the environment, assessing whether these influences really contributed to sustainable development or whether they are overromanticised. She found that there is a difference between eco-theology and lived practice. There is a sense of an
 elite bourgeois environmentalism, and male domination of religious activity and discourse – a gender issue. Tomalin analysed the ‘Sacred Groves’ project as a way of engaging religious communities in nature preservation, and found that religious values in themselves did not influence the project. Instead, religion was being used for scientific conservation. Tomalin felt that religion has a role to play in conservation, but should not be taken over by outsiders imposing their own agendas. Careful engagement with local communities is recommended.

Sarra Tlili (University of Florida) analysed Muslim attitudes toward animals in the past and the present. She found that, in general, traditionally compassionate and caring attitudes have been declining in recent centuries. This change is explained by the rise of modernity and the shift in human ethics. Colonisation suppressed old traditions. There was also an accompanying shift in the pre-modern literature: humans were no longer situated within the animal world. In Islamic doctrine there was a perception that ‘eating animals for food is permitted by God and Humans are on top of nature and assigned to care for it.’ These attitudes broke the traditional kinship with non-human animals which was originally emphasised by the Shafi’i School of Law.

Tlili further argued that in future, there should be more engagement of scholars with animal welfare issues, and more exposure to Islamic scriptures about animals. Religious scholars have a lot of influence on the community, and engaging them in deeper discussions about animals might result in more creative and sensitive approaches to traditional texts in the search for solutions to modern challenges. Animals would certainly benefit from the re-establishment of governmental and social institutions to oversee their treatment.

Andrew Linzey (Oxford Centre for Animal Ethics) analysed the role of Christianity in animal welfare. The dominant voices have been mainly negative. For example, Aquinas thought that animals were devoid of reason. Animals did not have rational souls and were not sentient, and therefore did not have any rights. They had no status and the language used described them as beasts, brutes and dumb animals. The feeling was that only humans mattered; the human species was deified. However, careful study of Genesis shows that dominion means that we are divinely commissioned to look after the world as God intended, including care of animals. Linzey argued that we need to re-envision ourselves not as the master species but as the servant species. He stated that ‘all sentient creatures can be seen to have rights because their Creator has rights to see what is created is treated with respect.’ Maybe there should be a Jesus ethics, based on a paradigm of inclusive moral generosity towards those who are poor, marginalised and vulnerable (which would include animals). The implications of this theology are living free of violence and cruelty, vegetarianism, and intensive farming.

Stephen R.L. Clark’s (University of Liverpool) presentation ‘Imaging the divine: how is humanity the reason for creation, and what is humanity?’ addressed the problem of the impact of Christianity on human-animal relations, and reflected also on innate human limitations in a somewhat pessimistic philosophical note on the possible impact of the animal protection movement.

Michael Zimmerman (University of Hamburg) focussed on Buddhism, and explained that in most of Asia, Buddhists are fond of eating meat, and Buddhist organisations do very little to protect animals from cruel stock breeding. They also do not object to murderous long distance transportation of livestock, or slaughterhouses. The preservation of biodiversity has hardly entered the agenda of Buddhist organisations even though philosophically, animals are equal to humans. The golden rule is that one should not treat other sentient beings in a way that one would not like to be treated. In Buddhist philosophy, to be born as an animal is a karmic punishment – there is no practice of dharma in the animal kingdom, no righteousness. Monks are allowed to eat meat as long as an animal has not been killed specifically for them. He showed pictures of a sacred ceremony in Thailand where caught fish were released back into the water – and yet in the same community, the menu for lunch offered to monks included meat. Killing is a negatively charged karmic act, but consumption of meat has no karmic effect – these were the serious contradictions in the theology and practice.

In ‘Rethinking Animism – The Jaina Doctrine of Non-Violence from the Perspective of Comparative Ethics’, Peter Flügel (SOAS) elucidated the Jaina theory, and its dualist distinction between jīva and ajīva – soul and non-soul, where plants, animals, humans and the five elements are classed as living, endowed with consciousness and will-power. In Flügel’s view, the Jaina approach to the environment is self-interested. Non-violence and the protection of life is necessary for individual salvation, because violence to any living being attracts karmic particles, with adverse consequences for the future of the soul. Classical Jains are not interested in the protection of the environment per se, he argued. Flügel then went on to explore the extent to which the Jaina philosophy
of ahimsa could serve as the foundation for a universal ethic for animal welfare and protection.

At the end of the presentations there was a panel discussion which explored issues of environmental and social justice, activism using social media, and other practical methods of improving animal welfare. It was argued that humanity has become far too comfortable in recent decades, and we are now about to return to the hard life of the past, as the antibiotic war against bacteria is failing, and the ecosystem is being paralysed.

Overall, it was a very good conference with a wide range of speakers and a breadth of topics. Non-human animals were not there to speak for themselves, but the proxies did try to capture their feelings and emotions by centring their thinking away from the traditional anthropocentric bias and instead drawing on traditional wisdoms. This task is never easy as we are restricted by human language and frames of thinking and investigation. Given the huge plurality of views and research, the conference did not reach any conclusion about animal rights. But it definitely heightened the awareness and sensitivity to various philosophical and religious perspectives. Irrespective of debates and dialogues, the fundamental fact is that animals should not be made to suffer.

Dr Atul K. Shah was founding editor of Jain Spirit magazine and now serves as Director of Diverse Ethics (www.diverseethics.com), a consultancy specialising in helping leaders and organisations leverage the strengths of a diverse workforce.

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Jaina Studies at the AAR 2012

John E. Cort

The Jain Studies Group of the American Academy of Religion (AAR) sponsored two sessions at the 2012 annual meeting in Chicago, Illinois, on November 17-20.

The first session, entitled “Jains, Muslims, Christians: Interrogating Religious Borders in Sultanate, Mughal and Colonial India,” was co-sponsored with the Religion in South Asia Section. There has been a Muslim presence in western India since the Arab conquest of Sind in the eighth century, and then the spread of Arab and Muslim merchants in subsequent centuries. Interaction among Jains and Muslims was extensive. Muslim merchants and Jain merchants operated side-by-side throughout western India and the Indian Ocean. At the same time, as Richard Davis has analyzed in Lives of Indian Images, Jain and Muslim texts often portrayed each other as the archetypal other: Jain texts portrayed Muslims as violent iconoclasts, and Muslim texts portrayed Jains as heathen idolators. When Sultanate and then Mughal rule replaced Rajput rule in Gujarat after the thirteenth century, the Jain merchants whose economic activities were vital to western India entered into a new relationship with Muslims, especially Mughal rulers who often depended deeply upon Jain financing and economic activity.

The extant evidence of Jain-Christian interactions is from much later, after the coming of Christian missionaries to India under the protection of British colonialism. Gujarat was the site of extensive Irish Presbyterian missionaryizing from the early years of the nineteenth century. As Jain merchants migrated in large numbers to the rising entrepôt of Bombay, and quickly became civic leaders in the new city, the Jains came into close interaction with Scottish Presbyterian missionaries there as well.

In “Jinaprabhasūri at the Court of Muḥammad bīn Tughluq,” Steven Vose (University of Pennsylvania and Florida International University) questioned the historiography of medieval Jainism. Instead of a model that sees the Jains turning inward and away from engagement with dominant political structures, and focusing instead upon an increasingly bounded religious community, Vose argued that the Vividhātīrthakalpa of the Kharatara Gaccha Ācārya Jinaprabhasūri (ca. 1261-1333) shows the author confidently interacting with the new Tughluq rulers of northern and western India. Jinaprabhasūri successfully negotiated with Sultan Muhammad bīn Tughluq for the return of an icon of Mahāvīra that had been looted by one of the Sultan’s generals. He secured farmāns (edicts) from the Sultan that protected important Jain pilgrimage shrines, and granted Jains safe passage throughout the realm. Muhammad bīn Tughluq established a Jain quarter in Delhi, and bestowed honors on Jinaprabhasūri.

Audrey Truschke (University of Cambridge), in “Dangerous Debates: Jain Responses to Mughal Theological Challenges,” investigated the texts composed in Sanskrit by Śvetāmbar monks about the frequent visits of Jain monks to the Mughal court from the 1580s to the 1610s. These texts look at three different encounters. In one, the Jains were questioned about their understanding of Islam; their answers give us insight into Jain understandings of the nature of Islam in this period. In a second set of discussions in the royal court, the Jains were challenged to defend themselves from the charge of atheism. Different Jain texts recount different Jain answers, showing flexibility in Jain theological self-understandings. The third encounter involved a Jain monk refusing the emperor’s order to take a wife, and the textual accounts of this dangerous refusal show how religious celibacy was an important marker of religious (and therefore social) difference in Islamicate India.

The paper by Mitch Numark (California State University, Sacramento) was “The Scottish ‘Discovery’ of Jainism in Nineteenth-Century Bombay.” He focused on three Scottish missionary-scholars, who played major roles in the development of Orientalist scholarship in Bombay: John Wilson (1804-1875), John Murray Mitchell (1815-1904) and John Stevenson (1798-1858). Stevenson has long been credited with the first translations of Jain texts into English, with his 1848 publication of the Kalpa Śūtra and the Navatattva Prakaraṇa. Numark argued that the more substantial work of the other two has been largely overlooked in the historiography of Jain Studies. Through their extensive interactions with Jains in the multi-religious setting of Bombay, these scholars came to understand “Jainism” as a separate, distinct religion earlier than the better known Orientalists of Calcutta, whose writings had greater influence upon Orientalist and Jainological scholarship in Europe.

John E. Cort (Denison University), in “Defending Jainism against Christian Missionaries in Colonial Gujarat,” looked at two Gujarati tracts written by the Śvetāmbar monk Ācārya Buddhīsāgarsūri (1874-1925). The first was written in Surat in 1901, in response to an anti-Jain Gujarati tract written by Jaimal Padmāṅ, a former Jain monk who had converted to Christianity. The second was written in 1924 in Prantij, where Mrs Margaret Stevenson, author of The Heart of Jainism, 1 Richard H. Davis, Lives of Indian Images. Princeton: Princeton University Press, 1997.
was living with her husband Rev J. Sinclair Stevenson. He was in charge of the Irish Presbyterian Mission in the town. In the first tract, Buddhīṣāgāra engaged in a vigorous defense of the Jain understanding of God as the dispassionate Jīna, against the Christian charge that they were atheists. He also articulated a defense of the doctrine of karma in contrast to the Christian faith in an active creator God. By the time of his second tract much had changed in India, so in 1924 we see Buddhīṣāgāra also criticizing the Christian imperialists for enslaving colonized peoples around the world. In place of a Christian and colonial form of animal strength (pāśa bal) based on the consumption of meat and liquor, Buddhīṣāgāra argued for the superiority of spiritual strength (ātmik bal) based on a vegetarian diet.

The response to the four papers was delivered by Peter Gottschalk (Wesleyan University). While he is not a scholar of Jainism, Gottschalk brought to the panel his expertise in the complexities of Hindu-Muslim interactions and relations in modern India. He observed that all four papers investigated contexts in which political hegemony had in turn generated a degree of religious hegemony. The degree and form of these hegemonies, however, were not reducible to a single mode of religious politics. On the one hand, it would be a mistake to ignore the mélange of religious actors in the Tughluq and Mughal courts, and thereby offhandedly portray these courts as solely “Islamic.” On the other, scholars must not overlook the many ways that British colonial rule in India was infused by an evangelical “Christian” character. Secondly, Gottschalk observed that the four papers taken together raised important questions concerning the rise and use of the intellectual and social category “religion.” Did the Jains, Muslims and Christians see themselves and their opponents as belonging to comparable social groups, based upon comparable intellectual concepts known as “religions”? In what ways did the political hegemony of the Tughluqs, Mughals and British force their Jain interlocutors to adopt Islamic and Christian conceptions of “religion” in order to advance the social, political and economic interests of their communities?


The second session was a roundtable discussion of Manisha Sethi’s 2012 book, Escaping the World: Women Renouncers among Jains (New Delhi: Routledge India). John E. Cort (Denison University) first presented an overview of the book. Three panelists presented more detailed responses: Anne Vallely (University of Ottawa), Sherry Fohr (Converse College) and M. Whitney Kelting (Northeastern University). Finally, the author, Manisha Sethi (Jamia Millia Islamia), responded to the three responses.

At the heart of Sethi’s book is an investigation into a phenomenon that has been noted by many scholars: in contrast to the broader patriarchy of South Asia, and in particular in contrast to the lack of women among Hindu (and many Buddhist) renouncer traditions, there are large numbers of women in all the Jain renouncer traditions. Sethi’s fieldwork and theoretical investigation, therefore, aim at “providing clues to understanding the sexism that lies at the core of the dominant ideologies that serve to disempower women in both religious and secular domains of life [in Indian society]. This work will hopefully advance our understanding of the role that social construction of gender plays in Indian social and religious life” (p. 3). Central to her study is an investigation of agency and choice in the lives of Jain women renouncers: the ways they articulate their own agency and choice, and the many ways that social structures of both family and renunciation shape and limit agency and choice.

Sethi argues that female renunciation among Jains is a “fractured discourse.” It can be empowering to Jain women. At the same time, the necessary effacement of self and ego, and devaluation of the body, argues against too quickly seeing the Jain women renouncers as a case of “indigenous feminism.” She concludes, “both householdership and asceticism are culturally prescribed roles for women. Asceticism is certainly an alternative for women, but one that is coded through Jain cultural values” (p. 220).

Anne Vallely responded from the perspective of symbolic anthropology and the phenomenology of religion. Vallely argued that Sethi’s approach does not fully allow for the range of Jain nuns’ voices to emerge. Sethi’s discussion of the feminist critiques advanced by nuns in several of the more innovative Sīhānākāśi orders raises the possibility of a Jain internal model for resistance. However, equal if not more attention needs to be paid to the many more nuns who either view the feminist project as irrelevant to their own spiritual pursuits, or else are in partial or full agreement with the criticisms of female embodiment found in Jainism.

Sherry Fohr examined how Sethi’s conclusions compare with previous scholarship that has directly or indirectly examined the main questions of her book concerning Jain nuns, in particular why so many Jain women

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Fohr questioned to what extent differences of region, sect, gacch and sampradāya influence the different findings. To what extent do the different modes of feminist analysis employed by the scholars influence their conclusions? To what extent do the methods of research, the questions they ask, and the people of whom they ask questions, influence the different conclusions? Or, Fohr asked, is the answer to the question of why there are more nuns than monks much simpler than the different analyses indicate? Perhaps there are more Jain nuns than monks for the simple reasons that Jain women are taught to be more religious, and that it is honorable for Jain women to renounce the world and become nuns.

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Sethi began her response by thanking Anne Vallely for foregrounding the ideological orientation of her book. The lives of Jain nuns present a dilemma to someone schooled in the liberal, left and feminist traditions. How does one make sense of women who have voluntarily renounced the world. In reviewing what scholars have written about Jain women, Fohr found that they all seem to agree on only three points: (1) It is acceptable and honorable for women to renounce in Jainism. (2) It is now mostly young unmarried women who renounce, in contrast to earlier patterns. (3) Jain women are more religious than Jain men. Fohr argued that this third point goes to the core of the question of why there are more Jain nuns than monks, for this question is another way of asking why Jain women are more religious than Jain men.

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Sethi then turned to Whitney Kelting’s comments. She agreed with Kelting that a woman’s choice between dīksā or marriage is implicated in structures of patriarchy. She said that nuns themselves create an opposition against householdership and renunciation. Sethi found that for many nuns, interaction with laywomen, who visit them and confide to them the problems in their marriage and at home, routinely re-affirms the validity of their own choice and strengthens their own vairagyā. Sethi said that she found that many Jain laywomen, rather than valorize their choice to become wives and mothers, expressed regret at their lack of foresight and courage. They said that they should have recognized the true character of saṃsāra: a life of uncaring husbands, demanding children, and unending responsibilities. Sethi concluded her comments by quoting one of her informants, the nun Prafullprabhashriji, who had described the life of a nun: “No responsibility, no tension, no familial obligations… whatever you do, it is solely for your own spiritual uplift.” At the same time, however, Sethi said that it is important to recognize that the nuns also privilege their ascetic identity over the feminine one.
The Intersections of Religion, Society, Polity, and Economy in Rajasthan

Lindsey Harlan

This symposium brought scholars to Amherst College to honour retiring Lawrence Alan Babb, the Willem Schuptr Professor of Asian Languages and Civilizations at Amherst College. A distinguished anthropologist, Babb has published widely, his most recent works being two ethnographic monographs on merchant communities in Rajasthan. The symposium held in his honor took place 13-15 July 2012, which felicitously coincided with Babb’s receipt of the first copy his latest monograph, Emerald City: The Birth and Evolution of an Indian Gemstone Industry, which is forthcoming from the State University of New York Press.

Because of Babb’s abiding interest in Jainism, the conference, which was organized by Professors John Cort (Denison University) and Maria Heim (Amherst College), drew together scholars who have written extensively on Jainism and/or Rajasthan. All the participants had been colleagues and associates who benefitted from Babb’s scholarship, including those who had engaged with him in scholarly conversations, some over the course of many years.

On the first night of this three-day celebration, Babb delivered the keynote address entitled, ‘Emerald City’, which was based on his ethnography on the gemstone industry in Jaipur. His talk explored the businesses of cutting and trading precious gems in the city. Babb analyzed participation by Jains and artisans from a variety of communities. Having commented on historical trading connections between India and Europe, he noted similarities between Jaipur’s gem business and the diamond trade in New York City.

The following two days were devoted to presentations by panels of scholars, who briefly recapped major points in their previously circulated papers, many of which were about Jainism or provided rich context for the study of Jainism—especially, though not exclusively—in Rajasthan, the site of so much of Babb’s fieldwork. Two panels were exclusively devoted to Jain topics: ‘Jains in Western India’ and ‘Jains in Jaipur’. The symposium format provided time for rich and interdisciplinary conversations.

Phyllis Granoff (Yale University), whose paper treated Jain culture in western India, argued that after Rajasthan and Gujarati became distinctive languages, Jain authors in Rajasthan and Gujarat continued to compose texts in Maru-Gujara and so maintained a shared textual culture. Peter Flügel (SOAS) delivered a paper on Śthānakavāśī mendicant orders in Rajasthan and nearby areas. Flügel presented his translation of the Sohanlāl Paṭṭaka, an 1895 text on vernacular monastic organizational rules (maryūḍi) thought to be lost by the tradition itself, and offered a brief analysis of its structure and historical significance for the modern Śthānakavāśī monastic reform movement and the constitution of the Śrāmana Saṅgha. Whitney Keltig (Northeastern University Boston) reflected on constructions of gender in Gujarati and Rajasthani Jains living in Maharashtra. John Cort explored allegorical treatments of bhakti themes in North Indian Digambar songs in Hindi about Holi during the seventeenth and nineteenth centuries. He stressed that these Digambar songs employ allegory transforming the transgressive and potentially violent aspects of Holi as a social festival into a metaphor for the interior spiritual quest. The songs tend to emphasize meditation and focus on the union of consciousness and right belief.

Monika Horstmann (University of Heidelberg) discussed Vaiṣṇava elites at the Jaipur court in the late eighteenth century and analyzed the impact of their ascendance to power on merchants, especially Jains, who were persecuted during a period of rivalry between Puṣṭimārgiya and Jain merchant communities when the Audumbara brahmins, who were also Vaiṣṇavas, swelled the ranks of elites with a penchant for the Puṣṭimārg. Elena Karatchkova (Institute of Oriental Studies, Russian Academy of Sciences, Moscow) contributed a paper exploring various sources shedding light on the history of Amber’s Saṅghī Jhūṅthārāmjī Temple, which was converted from a Jaina to a Shaiva temple after its initial construction by Mohan Das, a Jain prime minister in the seventeenth century. Lindsey Harlan (Connecticut College) analyzed narratives about two Jain figures—a devoted wife (sati) and a tantric mendicant (jāti)—who are credited by devotees of the popular Mewar hero (ṣagaṣṭī) Sultan Singh with having healed a tragic rift in the Mewar royal family during the seventeenth century. Surendra Bothra (Prakrit Bharati, Jaipur) contemplated modes of absorption and application of knowledge. He reflected on his own experiences of interacting with and learning from key learned people he has known, including his father, Shri Shubh Karan Singh Bothra, who engaged in revolutionary activities during the nationalist period while remaining a devout Jain keenly interested in religion.

Among those papers that did not directly deal with Jain topics was Varsha Joshi’s (Institute of Rajasthan Studies,
Jaipur) contribution, which served as an instructive complement to Babb’s keynote address. Focusing on Jaipur’s jewelry artisans, who belong to various communities, she explored various factors affecting Jaipur’s handicraft market, among them the expanding international market and migration by villagers into the city, especially Jaipur. Dominique-Sila Khan (Institute of Ismailis Studies) traced the diverse sacred geography of Jaipur, including shrines for folk deities and dargahs to the north, south, east, and west of Jaipur. Khan analyzed innovations in narrative traditions and their correlation with changing representations of communities in the city.

Ann Gold’s (Syracuse University) paper on the Rajasthani town of Jahazpur addressed origin myths about this qasba, a walled and gated market town that was dominated for centuries by Vaiśṇava and Jain merchants. She examined constructions of the morality of exchange among merchants and entrepreneurs in this town whose narratives often characterize it as ruthless. Daniel Gold’s (Cornell University) paper treated Jahazpur’s followers of Baba Jaigurudev, who traced his descent from Radhaoswami Maharaj. He characterized various local practices, including energetic proselytization and avid social criticism by core Gurudev devotees in the qasba. Gold contextualized these through comparison with practices other contexts, including Gwalior and Mathura.

Like Phyllis Granoff’s paper on texts, Michael Meister’s (University of Pennsylvania) presentation on architecture challenged the definition of present-day Rajasthan as a unique region. He traced cultural continuities among various communities across the ‘sandy place’ (registan) extending from Rajasthan into Pakistan and Afghanistan, and belying the political partition effected in 1947.

Catherine Clémentin-Ojha (EHESS, Paris) considered Rajasthan in the context of empire; her topic was Jaipur’s Maharaja Madho Singh II’s voyage to England for the coronation of King Edward VII. She detailed the elaborate preparations undertaken to assure that the ruler did lose caste purity when he crossed the ‘black waters’. Her paper galvanized extensive discussion of the precautions undertaken on the brand new ship in which the king traveled and also his time in England in the context of more routine travel by migrant and trading groups, including Jains.

John Stratton Hawley (Barnard College) examined relations and tensions between Vaiśṇava orders in eighteenth-century Jaipur under the rule of Jaisingh II. Hawley explored the politically useful construct of the ‘four orders’ (sampradāya) that traced their heritage to South Indian Vaiśṇavism. He suggested that this legitimation schema, which leaves the Rāmānandīs out, may have been invented by the Gauḍīyas. Hawley also analyzed sixteenth-century textual evidence for the Gauḍīyas’ association with the Madhva Sampradāya and questioned whether the concept of the four orders was Rajasthani ‘root and branch’ or resulting from a ‘wider, deeper, and more tangled’ cultural history.

Other stimulating contributions to the scholarship on regional society, history and polity included a paper by Frances Taft (Washington DC), who assessed several factors contributing to Akbar’s expanding influence in Rajasthan: marriages with Rajputs, use of Rajput soldiers, and employment of Rajput courtiers. Carol Henderson’s (Rutgers College) contribution focused on memories of 1857’s war/ ‘mutiny’ in the context of Marwari folk performances (khyāl). Susanne and Lloyd Rudolph (University of Chicago) gave a joint paper that treated James Tod’s scholarship as vernacular history and, more generally, assessed the impact of bardic accounts on the
history of Rajasthan. They also spoke of the impact of Tod’s writings on colonial and nationalist politics.

Shail Mayaram (Centre for the Study of Developing Societies, Delhi) looked at shifting notions of secularism in Rajasthan, examined tensions and modes of cooperation among communities in the colonial and post-colonial periods, and contrasted the complex dynamics of nationalism in Rajasthan with that of Gujarat. Surjit Singh (Institute of Development Studies, Jaipur) delivered a paper on the Jats in light of their classification as ‘Other Backward Classes’ in Rajasthan. Singh provided a brief history and analysis of their distribution in Rajasthan and elsewhere. Like many of the other papers, Singh’s located the community in a context not circumscribed by state boundaries and considered the fluidity of these boundaries as well as the significance of this group in terms of pressing national questions of communal identity.

The concluding paper was given by T. N. Madan (Delhi University), who related many personal experiences of growing up in and writing on India in order to analyze the personal experiences he shared with the group in light of developments in anthropological and interdisciplinary theories over the decades of his career. These reflections served as the implicit culmination of the symposium, which had begun with Babb’s talk and now ended with the remarks of Madan, one of Babb’s long-time colleagues, also retired after a distinguished career as an anthropologist. Both scholars had made a lasting impact on the research of many those attending the symposium, and also so many other students of anthropology, religion, history, and politics.

With these papers and the rich discussion they sparked, the symposium proved a marvelous opportunity for scholars to reflect on Babb’s career and to consider with zeal his work on merchant communities. The result was a weekend in which Jainism was front and center in this meeting on Rajasthan.

Lindsey Harlan is Chair of Religious Studies at Connecticut College. She is the author of Religion and Rajput Women (California), and The Goddesses’ Henchmen (Oxford). She is currently working on a book on urban hero worship in Udaipur.

**DANAM 2012**

Anne Vallely

Every year since 2007 DANAM (Dharma Academy of North America) has had a dedicated Jainism panel at their annual meetings, which are held in conjunction with those of the American Academy of Religion. This year the meetings were held in Chicago, with an overarching theme of “Transmission of Tradition”. The Jainism panel was convened by Anne Vallely (University of Ottawa) with four speakers, each of whom explored the topic of Jainism and the Transmission of Tradition from a particular angle. Jeffery Long (Elizabethtown College) served as the panel’s respondent, providing excellent comments that led to a stimulating exchange with the audience.

Sherry Fohr (Converse College) explored the central role that religious narratives play in the Jain tradition, arguing that their importance far outweighs non-narrative religious texts as vehicles for the expression of Jain ideals and religious identity. Her paper, entitled “Transmission of Jainism through Narratives” provided rich detail on the ways in which narratives are recounted by renouncers to laity, by parents to children, and enacted in ritual, drama, and music.

Alexis Reichert (University of Ottawa) explored the Jain reform group Veerayatan’s transmission of a novel Jain message. The group’s motto, “compassion in action” was discussed in terms of presenting a contrast with traditional Jain ideals of compassion through inaction. Highlighted also was the group’s female leadership (under Acharya Sadhvi Chandanaji). Reichert discussed the ways in which Veerayatan’s message and messenger represent marked departures from traditional Jain practice, but also elucidated how the group’s relationship with normative Jain thought and practice remains, in many ways, quite traditional.

Shivani Bothra (Florida International University) spoke on “The Anuvrat Movement: A Study of Ethical Practice in the Jain Diaspora of North America”. Her paper discussed the historical development of the Anuvrat movement initiated by Acharya Tulsi and assessed its impact on the Jain diaspora in North America. In turn, and perhaps most interestingly, she discussed the impact of North American culture on the Anuvrat Movement itself, and how, in the changed cultural context, perviously cherished imperatives (e.g., vegetarianism) are in the process of being re-defined in terms of non-imperative “ideals”.

Finally, Samani Unnata Pragya, jointly affiliated with the Jain Vishva Bharati (India) and Florida International University, spoke on the phenomenon of fasting as a discipline for the transformation of self and society, and thereby a vehicle for the transmission of very distinct messages (spiritual, communitarian, political). Her paper, entitled, “Fasting, a Double Edged Sword: Spiritual Fasting, Engaged Fasting, and Coercive Fasting” explored the fasting practices of Mahavira, Mahatma Gandhi, and Western political fasting.
Debate, Argumentation and Theory of Knowledge in Classical India: The Import of Jainism

Marie-Hélène Gorisse

 Held in Lille, France from June to November 2012, the international seminar ‘Debate, Argumentation and Theory of Knowledge in Classical India: The Import of Jainism’ was co-organized by Shahid Rahman (University of Lille), Peter Flügel (SOAS) and Marie-Hélène Gorisse (Ghent University). It was sponsored by the European Institute of Social Sciences and Humanities within the framework of their project ‘Argumentation, Decision, Action’, aimed at supporting research on argumentation (What does it mean to persuade? What are the historical and cultural forms which argumentation takes? How do the uses of argumentation influence power relationships?). The goal of this seminar was to tackle the following question: What benefits would there be to a theory of argumentation that takes into account the specific insights of Jainism?

The first step of this seminar was to present some chosen features of Jainism to an audience comprised of scholars of Jainism and scholars of logic and theories of argumentation. Piotr Balcerowicz (University of Warsaw) addressed this in his talk ‘Ontology and Epistemology of the Jainas: Dealing with Complex Reality’. After a presentation of the Jaina theory of the complex character of reality (anekāntavāda), according to which everything in the world is linked by an infinite number of relations, Balcerowicz explained that on account of this, in order to be able to speak unambiguously, one has to delimit a precise context within this complex net. Three Jaina theories in particular address this issue: (i) the theory of angles of analysis (nikṣepavāda) gives the rules of application of a word. (ii) the theory of viewpoints (nayavāda) gives the rules of application of a sentence. (iii) and the theory of modes of predication (saptabhaṅgī) gives a means to stress the type of predicate at stake in a given sentence. This is a crucial step to undertake in a theory granting that affirming a given property ascription entails the negation of a range of other property ascriptions.

Continuing on from this, the second step in this seminar was to investigate the insights such a theory could bring to our conceptions of argumentation.

(I) Context and Ontological Presuppositions

Balcerowicz’s talk made it clear that Jaina theorists are highly interested in the question: ‘How can we know that it is the case that two interlocutors are speaking about the same thing?’ First establishing the means in order to answer this question is a crucial preliminary step for any good theory of argumentation. In fact, the absence of an agreement concerning the epistemological frame would end any attempt at argumentation, because of the lack of a common frame of interpretation of the sentences. Furthermore, if what is at stake in the debate concerns ontology, then the issues concerning interpretation cannot be dealt with in a theoretical framework of considering the reference of the words. With this in mind, in a previously published article, Clerbout, Gorisse and Rahman developed the first steps towards a formal reconstruction of a dialogue system expressing the theory of viewpoints, in which only semantic notions defined in an argumentative framework — and not in a reference theory — are used.2

(II) Debate and Pragmatism

In this respect, it becomes useful to work on the pragmatic conditions of communication, and in particular on Grice’s definition of meaning for a given speaker. More precisely, Grice is working on a set of rules or maxims that one has to take into consideration when the disputants in a debate cannot agree on ontology. From this, one gains a definition of a portion of the meaning that is robust in relation to the change of viewpoint, as well as a deontology of debate.

This sensitivity to pragmatism in Jainism was already manifest in the attempt to reconstruct not only common meanings, but also common implicatures. Peter Flügel observed this characteristic of Jainism when he wrote: ‘The analysis of the uses of language in the Jaina scriptures shares many characteristics with the approach of universal pragmatics in contemporary philosophy’.3

As the second speaker in this seminar, Flügel showed in his talk ‘Norms of Interaction and Language Usage in Jaina Logic and Argumentation’ that a Jaina answer to the delicate question of the establishment of the norms


of interaction was to propose a hierarchy of the norms of language, as well as a hierarchy of the sources of legitimisation of these norms, on the basis of ethical and religious criteria. In consequence, the contextual rules that regulate the production of a discourse in Jainism are implemented in a framework not limited to rational debate.

(III) Universalism

A last characteristic under consideration was the universality of such an ideal debate. The third speaker, Jonardon Ganeri (University of Sussex; Monash University, Australia), proposed an interesting new interpretation of Jainism in his talk ‘Well-Ordered Science and the Logic of Jaina Epistemic Culture’. After having developed a definition of a type of science as a system of public knowledge, Ganeri made it clear that the goal of such a science would make a broader consensus possible, and that the methodology of such a science would be deliberation. Jaina theory seems exceptionally well-targeted to these two key constituents of an ideal conversation. Firstly, the theory of viewpoints can be seen as the (exhaustive) classification of levels of correct descriptions that a human agent can make on the world. Secondly, the theory of modes of predication can be seen as the (exhaustive) list of types of end-states that a process of ideal deliberation might have (complete consensus, partial consensus, disagreement, etc.).

Each lecture was followed by one hour of discussion.


JAINA STUDIES CERTIFICATE AT SOAS

Jain courses are open to members of the public who can participate as 'occasional' or 'certificate' students. The SOAS certificate in Jaina Studies is a one-year program recognised by the University of London. It can be taken in one year, or part-time over two or three years. The certificate comprises four courses, including Jainism at the undergraduate level. Students can combine courses according to their individual interests.

The certificate is of particular value for individuals with an interest in Jainism who are not yet in the university system, who do not have previous university qualification, or who do not have the time to pursue a regular university degree. It provides an opportunity to study Jainism at an academic level and is flexible to meet diverse personal needs and interests.

For information please contact: jainastudies@soas.ac.uk
The Buddhist and Jaina Studies Conference in Lumbini, Nepal

Luitgard Soni

The Buddhist and Jaina Studies Conference organized by Christoph Cüppers and Jayandra Soni was held from 11 to 16 February 2013 in a very special location: Buddha’s birth place in Lumbini, Nepal. Scholars from Austria, France, Germany, Great Britain, India, Japan, Nepal and the United States participated in the conference, which took place at the Lumbini International Research Institute (LIRI).

Peter Skilling (Chulalongkorn University) and Joseph Manuel (Archaeological Survey of India, Gwalior) set the stage with a talk entitled “Every Rise has its Fall”. Thoughts on the History of Buddhism in Central India. They offered an impressive exposition of the archaeological evidences of the strong presence of Buddhism in Central India in the second and first centuries BCE, including recently uncovered and yet unstudied stupas. Jaina evidences from this time are hardly found. Skilling and Manuel reflected upon the gradual decline of Buddhism in the first centuries CE and on the evidences of the increase of Jaina presence.

Julia A.B. Hegewald (University of Bonn) spoke on ‘Jaina and Buddhist Art and Architecture in India: Similarities and Differences’. Hegewald drew attention to many aspects in sculpture and architectural structures of both creeds, analysing and identifying special common and distinguishing features in terms of symbolism, iconography, monastic structures and monuments. In the development of the respective religions it was shown that the differentiation of ideas, concepts, views and conventions is reflected in their visual representations.

Hampana Nagarajaiah (Bangalore University) reported on ‘Attacks on Important Buddhist and Jaina Centres in North Karnataka Area During the 12th Century’. He discussed epigraphs in a Śaiva temple in Ablur, a hamlet in the Haveri District, and referred to the sustained hatred by Śaivite sects towards Buddhism and Jainism and the persecution of Jainas. The epigraphs are corroborated by sculptures. Similar epigraphical records are found in several other places in the area as well.

Koichi Shinohara (Yale University) discussed ‘The All-Gathering Mandala and the Formation of Esoteric Buddhist Ritual’. Shinohara pointed out that the sources for the early stages of the esoteric ritual tradition are preserved in Chinese translations and that the Collected Dhāraṇī Sūtras, compiled in 654 CE, contain the earliest record of the All-Gathering Maṇḍala Initiation Ceremony. He suggested that the appearance of this ritual is a part of the new post-Vedic ritual culture in medieval India and he documented this connection by some striking parallels between the ritual instruction for the All-Gathering Maṇḍala and those for representative post-Vedic rituals.

Nalini Balbir (Sorbonne Nouvelle) spoke on ‘Jain Ascetic Poetry in the Isibhāsiyāiṃ and Buddhist Parallels’. Balbir revisited the probably interpolated poetic passages in the ‘Sayings of the Seers’ from the point of view of their meaning and their perspective. A parallel reading of Buddhist ascetic poetry proved fruitful and led to a genuine and relevant exploration of the imagery at work in the poems and to an improved interpretation of some difficult passages.

Phyllis Granoff (Yale University) gave a talk on ‘Between Layman and Monk: Paścātkṛtas and the Care of the Sick in the Jain Vinaya’. Granoff explored the Jaina monastic code for instances of interaction between monks and the secular community. She described the status of paścātkṛtas, individuals who returned to secular
life having been monks previously. She explored a particular situation, described in the *Bṛhatkalpabhāṣya*, in which they are called upon for aid, namely when a monk gets sick.

Shin Fujinaga (Miyakonojō Kōsen) presented ‘*Vyavahārasūtra-bhāṣya-pīṭhikā*. A Preliminary Note for Jaina Vinaya’, which discussed his research group’s findings based on two recent publications of the *Vyavahārasūtra*. On one hand, the paper concentrated on a text-critique using commentarial suggestions and, on the other, examined the role of the *pīṭhikā* showing some important points for further studies on Jaina vinaya.

Diwakar Acharya (Kyoto University) presented ‘On Avoiding all Extremes: *Neti Neti*, Madhyamā Pratipad and *Anekānta*’. Acharya compared the Upaniṣadic method of *neti neti* and the Jaina method of avoiding all extremes in view of their formulations and their conclusions, given the fact that in each case another aspect of reality is prevalent. However, the notion of avoiding any one-sided assertion is the basis of apprehending reality.

Volker Beeth (University of Düsseldorf) gave a talk on ‘Considerations on Ātman and Related Concepts in Kundakunda’s *Samayasāra* and Nāgārjuna’. Beeth focussed on the reflexive function of the word ātman and the difficulties arising in translating it in different languages with different concepts of reflexivity. Reflexivity is linguistically seen as an expression of circularity and this leads to problems of the interpretation of ‘soul’ in the mentioned works.

Jonardon Ganeri (Sussex University) spoke on ‘Experiment, Imagination and the Self: The Story of Payāsi’. Ganeri presented several views of the concept of the soul. He considered its relation to the concept of the body, concepts of its essence and modes of self-awareness drawing from various traditions found in Hume, Augustine, *Payāsi Sutta*, Prabhācandra and Ibn Sina.

Johanna Buss (University of Vienna) presented a paper on ‘The Appropriation of Buddhism by Ambedkar and the Dalit Movement’ in which she presented several salient features of Ambedkar’s interpretation of Buddhism, its history as Dalit-history, the twenty two oaths or the Declaration of faith and his stance relating to Hindu mythology.

Dharmchand Jain (Jodhpur University) discussed ‘The Concept of *Nirvikalpatā* in Buddhist Logic and the Indian Tradition’. Jain presented a detailed analysis of the epistemological concept of the absence of verbal designation, its development in the Indian tradition and some references to the Jaina views. He discussed the views, for example, of Diṅnāga, Dharmakīrti and Dharmottara.

Jérôme Petit (Sorbonne Nouvelle) spoke on ‘Absolute and Conventional Points of View in Jainism: A Historical Perspective’. Petit referred to the two truths pertaining to religious life defined by Nāgārjuna, namely the
absolute and the conventional. He set this in relation to Kundakunda’s absolute and conventional points of view to be held on the path of liberation. He then followed up the evolution of this concept in later Jaina philosophers, reformists and poets. Special emphasis was laid on the tension between the two stances in the Adhyātma movement of Jaina laity.

Peter Flügel (SOAS) considered ‘The Seven Early Jaina Heresies Revisited’. Flügel investigated the self-representation of fundamental principles of Jainism in the narratives of the seven Jaina heresies in the Śvetāmbara Āvaśyaka-Nīryukti and its commentaries, arguing that they are not to be taken as historical events but as a thematic block of theoretical variant ontological interpretations, explicitly systematised in the commentaries. The form of 6+1+1 nīhāvas may have been influenced at some stage by the ‘six heresies’ of Buddhism. The focus was laid on the tenets and discourse methods depicted in descriptions of the debates between Rohagupta with his non-Jaina and Jaina adversaries, which were critically analysed using models of discourse theory.

Christopher Chapple (Loyola Marymount University) spoke on ‘Mahābhūta Dhāranas in Śubhacandra’s Jñānārṇava and the Practice of the Kasīnas in Buddhaghosa’s Vīshuddhimagga’. Chapple explored the meditation upon the elements in the Buddhist and the Digambara traditions, analysed the instructions of these specific concentrations and compared in detail the expositions in the two texts.

Anne Clavel (University of Lyon) presented ‘Can the Rise of Rohiṇī be Inferred from the Rise of Kṛttikā? A Controversy between Buddhists and Jainas’. Clavel addressed the topic of invariable concomitance in the Buddhist and Jaina traditions. Dharmakīrti’s postulations that there have to be two kinds of necessary relations, namely the relation of causality and the relation of essential identity, was rejected by Jaina logicians with counter examples, setting out cases of inference which are not accounted for by these relations. The example of inferring the constellation of Rohiṇī when Kṛttikā rises was examined in detail. The Jain philosophers held that in such a case the probans is prior to the probandum without being its cause.

In the hallowed place of Lumbini and the cultivated atmosphere of the LIRI the participants’ presentations were discussed in depth. In addition to presentations, thanks to the thoughtful hospitality of Christoph Clippers and Michael Pahlke, the participants were able to link thematically to actual places by visiting various archaeological sites around Lumbini. The genius loci created a serene ambience for this cosmopolitan meeting of scholars.

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Jiv Daya Foundation
of Dallas, Texas

In 2011, Jiv Daya Foundation, located in Dallas, TX, launched the Jainism Heritage Preservation Initiative (JHPI). At its heart JHPI’s goals are: 1) To preserve human heritage, 2) To foster academic scholarship, & 3) To increase access to manuscripts and other materials. This project was conceived in collaboration with many scholars in an effort to address the need to aggregate manuscripts, artwork, and other Jain materials to increase access to and scholarship in Jain heritage. In addition, members of the field conveyed to us the need for support for future scholarship through grants to both students and experts. Lastly, we were asked to undertake improving the infrastructure of Indian museums and libraries.

We are working to accomplish these goals in a number of ways. Our primary long-term project is designed to address the need for a digital repository of Jain material that is accessible using a variety of electronic devices, both mobile and static. At the heart of this repository is the desire to encourage and facilitate scholarship of material that is otherwise difficult to find. As such, it will feature digitized and curated collections of Jain holdings from U.S. museums, private collections, and some museums in India as well as photographs from Jain temples, caves, and other architecture.

We have been pleased to support and provide grants for the School of Oriental and African Studies’ 15th Jaina Studies Symposium. We are also soliciting requests from scholars both in training and established for both personal study and on behalf of relevant institutions. To apply for a grant through the Foundation visit: http://jivdayafound.org/Jivdaya/Letter_of_Inquiry.

We are also currently looking for researchers who are interested in collaborating with us either in an advisory role or through translation and/or curation of the materials to be featured in our digital repository. Individuals interested in participating in an official or advisory capacity may email JHPI@jivdayafound.org.

Further information about Jiv Daya Foundation is available on our website at www.jivdayafound.org.
South Asia is dotted with numerous funerary cenotaphs for Jaina mendicants. These memorials are often relic stūpas. They generally mark the sites of cremation, rather than death, of renowned historical individuals, often monks or nuns who died a special death through self-starvation, or sallekhanā. Sites of cremation of Jaina saints are perceived as sacred, because they are believed to be visited by powerful deities, including the reborn mendicants themselves, which can be propitiated for help.

Yet funerary shrines have also been erected for the śalākā-puruṣas, the legendary exemplary individuals (‘men of mark’) of Jaina universal history, in the never ending effort of transforming the natural geographies of South Asia into Jaina religious landscapes. Funerary cenotaphs for legendary figures have a purely narrative basis. They are commemorative shrines only, like temples, but not stūpas, containing relics. Their iconography, nonetheless, deliberately intimates the existence of a physical connection between the remembered individual and the locations of the memorials, especially through the use of footprint-images (caraṇa-pādukā).

One example of such a mock funerary cenotaph is the samādhi-mandira for the legendary Muni Balabhadra (Baladeva), also known as Balarāma or Padma, the elder brother of the Jaina version of Kṛṣṇa (Vāsudeva), which has been created on the top of Mt. Māṅgī-Tuṅgī (older name: Tuṅgīgiri) Gālanā hills of the Seṣṭhā range in northern Māhārāṣṭrā. (Figure 1) This ‘Divided Mountain Peak’, featuring two pinnacles connected with a narrow ridge, on which two samādhis were placed,3 is held sacred by the Digambaras as a siddha-kṣetra, a place where exceptional souls find liberation after physical death.

1 Even the standard biography of Vardhamāna ‘Mahāvīra’, which appears to be the only exception, is ‘largely legendary’ (Bruhn 1954: 115-7).

2 Hindī māṁga: 1. parting, 2. request, demand.

3 The first of the two samādhis is in a dilapidated condition and unattributable. Next to the samādhi for Balabhadra a samādhi for Rāmacandra is said to have stood, according to a local leaflet.
through the practice of sallekhanā. (Figure 2) Most of the named Jaina monks who are said in Digambara texts such as Nirvāṇa-kāṇḍa, Bhakti-kāṇḍa and Padmapurāṇa to have died and found salvation on this mountain are jainised gods of Hindu mythology: Rām, Hanumān, Sugrīva, Gavaya, Gavākṣa, Nila, Mahānīla, etc. As indicated by the samādhi, the main character associated with Māṅgī-Tuṅgī is Rāma (Balabhadra, Balarāma, Padma). Jaina universal histories mention that after the cremation of Kṛṣṇa, Balarāma became a Jaina monk who extensively fasted on Mt. Tuṅgī, died and went to heaven. Yet, there is no report on his cremation. According to the Digambara purāṇas, it was Kṛṣṇa who was cremated on Mt. Tuṅgī. But he was then reborn in hell. The site of his funeral is nevertheless marked on the hill by a water tank named Kṛṣṇa-Kuṇḍa. Balabhadra Jain (1987: 208f.) noted that despite the fact that Gacchabhadra’s Uttarapurāṇa 72.182-184 mentions only Nemi’s prophecy of Balabhadra’s future rebirth as a Jina, later Digambara poets, such as Abhayacandra, Jñānasāgara, Śrutasāgara, Udayakīrti, etc., describe Māṅgī-Tuṅgī as his place of liberation.

The inscription around the caraṇa-pādukās inside Balabhadra’s mock funerary pavilion (chatārī) is careful not to contradict the older textual accounts. (Figure 3) It records the re-consecration of the shrine on the 15.11.1996 (Vīra Nirvāṇa Saṃvat 2523 Kārttika Śukla 4), in the presence of the saṅghas of Gaṇinī Jñānamatī and Āryikā Śreyāṃsamatī of the tradition of the Digambara ācārya Kundakunda and ‘Cāritra Cakravartī’ Śāntisāgara, after renovation of the ‘lotus-feet’ of the great ‘Digambara muni’ Balabhadra, ‘who had performed extreme austerities on Māṅgī-Tuṅgī’. His death and cremation are not stated. At least one earlier ‘renovation’ of the funerary pavilion of Balabhadra in the year 1935 (VN 2462), which points to pre-existing commemorative shrines at this location, is recorded in a set of inscriptions, listing the names of the financial sponsors, in one of the caves at the base of the first of the two mountain peaks, the now so-called ‘Māṅgī’ pinnacle. An unattributed ‘archaeological assessment’, displayed on site at two different locations, in Hindi and in English, describes the shrine as ‘dedicated to Padmaprabha’ that is, Balabhadrā (Padma), not the 6th tīrthāṅkara Padmaprabha. Since the caraṇa-pādukās of Balabhadrā are not mentioned by the archaeological assessment, whose source is not given, it must have been formulated before the renovation of 1998 if not 1935. The present, already damaged chatārī has been constructed on a platform that is much wider and which, as an old photo in G.N. Jain (n.d.) shows, once supported the now entirely destroyed shrine of Rāmacandra as well.

However, another, much more intriguing, tangible link between the Balabhadrā legend and Māṅgī-Tuṅgī is evident on the mountain: a rare and possibly unique image of a naked Digambara Jaina monk, Balabhadra, turning his back to his devotees. (Figure 4) It may be the only image of its kind. It is connected with a few other representations on site referring to the Balabhadrā legend, although Tīrthāṅkara Neminātha is conspicuously absent amongst the Jina statues on the mountain. Under the pinnacle of the western peak, today known as ‘Māṅgī’, there are altogether seven caves and cave-like apertures, connected by a circumambulatory path, featuring relief-images and pādukās of four tīrthāṅkara, two legendary monks cumin gods, anonymous Digambara munis, protector gods and goddesses, and anonymous worshippers. The sequence of renovated, still actively used shrines, four of which are called ‘temples’ (mandira), is as follows:4 (1) three anonymous Digambara munis, (2) the legendary Ācārya Krtāntavakra,5 (3) Mahāvīra, (4) the legendary Muni Balabhadrā (next to two unidentified jinas, Nandiśvara, as well as pādukās of Ācārya Bhadrabāhu), (5) Ādinātha, (6) Śāntinātha, (7) Pārśvanātha (with Yakṣī Siddhāyikā, etc., and a representation of Kṣetrapāla

4 For a rudimentary site-description with an extensive historical introduction, see B. Jain (1987: 212-4). For photos, descriptions, and site maps, see Titze (1998: 82-6).
outside). The largest cave with the presumed oldest images is dedicated to Ādinātha, a footprint-image of whom has also been placed at the apex of the path around the western peak. The three active shrines under the pinnacle of the more remote eastern peak, today known as ‘Tuṅgī’, are less elaborate and significant. They are dedicated to: (1) Rāmacandra (Padma), (2) Candraprabhu, (3) Pañcabālāyati Bhagavāna (Vāsupūjya, Mallinātha, Neminātha, Pārśvanātha, Mahāvīra). The dates of the images cannot be firmly stated. According to the posters on site on ‘The Archaeological Significance of the Digambar Jain Remains at Māṅgī-Tuṅgī Hills’, the surviving images of the main shrines cannot be older than the 10th to 11th centuries, though most are said to have been carved out of solid rock between the 12th and 18th centuries. The image of Yakṣī Siddhāyikā in the Pārśvanātha cave is apparently the only datable relief. It has been placed in the 12th century C.E. on the basis of counterparts at Ellora.6

The name of cave no. 4 ‘Śrī Māṅgī-Tuṅgī Digambara

6 Because the Jina images are not well executed and apparently do not feature a śrīvatsa symbol on the chest (which is not the case), B. Jain (1987: 213) estimates that they are very old and may have been created at the end of the Gupta empire, certainly not later than the 7th – 8th century. The web-page of Māṅgī-Tuṅgī (http://www.jainteerth.com/teerth/mangitungi.asp) offers the following historical information, based on the Hindi original of G.N. Jain (n.d.: 9f.):

‘Inscriptions on so many idols are not clear. Many idols installed in V.S. 651 are here. Many inscriptions on rock are here in Sanskrit Language in the ADINATH & SHANTINATH Caves, but not clear. An inscription of V. S. 1400 is still there in the Adinath Cave. Mulher’s Rathor King Viramdeo’s name is written in many inscriptions. He ruled 400 years ago. King Viramdeo whenever went for war, he used to salute Devi Chakreshvari.’

Jaina Guphā Śrī Balabhadra Svāmī ji (Śrī Digambara Muni Balabhadra Svāmī) underlines the exclusive claim of present-day Digambaras to this image, and the mountain as a whole, if not the legendary baladeva Balabhadra itself, although variants of his life-story were first narrated in the Brāhmaṇical epics, then in the Śvetāmbara Agama and Āvaśyaka-Literature, 7 and only later in Digambara and Śvetāmbara universal histories. Although Māṅgī-Tuṅgī does not feature images of Hindu deities, perhaps apart from two saffron-splattered reliefs of minor protective deities on the ‘Tuṅgī’ pinnacle, (Figure 6) and presently does not seem to be subject to competing property claims, allusions to the Jaina Mahābhārata and to the Jaina Rāmāyaṇa and the renouncers Rāma and Siṭṭa are present all over the mountain (one example being the cave of the satī Siṭṭa, just below the circumambulatory path of the ‘Māṅgī’ peak).

The most remarkable feature of cave no. 4, if not of all shrines on the mountain, is the niche featuring the rare, recently renovated relief-image depicting the naked Muni Balabhadra turning his back to the viewer, next to two smaller reliefs of a women and a child. The Balabhadra image is part of a composite structure of three adjacent shrines within a larger cave-like aperture. It is framed on the right side by a Digambara-style images of two jinas in a niche labelled ‘Tapasvī’ Devendrakīrti, (Figure 5) and on the left side by a footprint-image of Ācārya Bhadrabāhu, which, according to B. Jain (1987: 210), commemorates his visit to Tuṅgīgiri. The caraṇa-pādukās of Bhadrabāhu are surrounded by the inscribed names of the sponsors of the 1935 renovation of Balabhadra’s

highly exposed funerary pavilion on the ridge between the pinnacles. The Hindi version of the display on the ‘Archaeological Significance’ of Māṅgī-Tuṅgī explains, in a truncated form, the narrative basis and the presumed age of this unique image of Balabhadra:

Around the stone with the features of Balabhadra Śvāmī a fitting niche was carved with a structure formed in a style prevalent in the medieval period. Under the main well fitted image a beautiful woman is carved whose son had died through an accident. To be spared a recurrence of such incidents he turned away from people.8

Professor Padmanabh S. Jaini9 has pointed out that this particular episode (and the circumstances of Balabhadra’s life as a monk and death by accident) is missing in Jinasena’s HP and only appears in later Śvetāmbara texts such as Hemacandra’s Trisāṣṭiśalākāpurusācāritra (TŚPC) (ca. 1160-70) V:8: 308f. and Devaprabhasūri’s Pāṇḍavacaritam (1450 CE) XVII, 148-209 (Kāvyamālā Series 93, 1911). The Digambaras who created the image hence must have based their work on the narrative paradigm offered by the Śvetāmbara texts.

The earliest version seems to be Devendraśūri’s

8 The same explanation, evidently based on Śvetāmbara purāṇa texts, is given in the statement in modern Hindi placed next to the image of Balabhadra by Rameś Rāmpūra. (See Figure 4.) B. Jain (1987: 212) cites a different rationale, with reference to a circulating “interesting story”, which is more in tune with the Balabhadra story in the Digambara Pāṇḍavacaritam (TŚPC) (ca. 1160-70) V.8: 308f. and Devaprabhasūri’s Pāṇḍavacaritam (1450 CE) XVII, 148-209 (Kāvyamālā Series 93, 1911). The Digambaras who created the image hence must have based their work on the narrative paradigm offered by the Śvetāmbara texts.

9 Personal communications, February 2013.

Māhārāṣṭrī text Uttarādhyayana-Vṛtti, which according to Jacobi (1886; v; 1888: 493, 506f, 522), who edited and translated extracts, including the episodes of Balabhadra’s life as a monk, was completed in the year 1122/3 (Saṃvat 1179).10 But Hemacandra’s almost identical Sanskrit version in his widely known TŚPC may have been the textual basis for the image of Balabhadra at Māṅgī-Tuṅgī (the episodes of his death, rebirth in heaven, visit of Kṛṣṇa in hell, establishment of the Kṛṣṇacult, etc. follow). The story was evidently also used by later Digambara writers:

(After Kṛṣṇa’s funeral) Rāma took initiation and practiced penance, after going to Mt. Tuṅgikā, and Siddhārtha stood guard.

One day Bala entered a city to break a month’s fast and was observed by a townswoman, who was standing at the mouth of a well, accompanied by a small child. Her mind occupied by Rāma’s exceeding beauty, she tied the rope around the boy’s neck instead of the water-jar. When she began to throw him into the well, then she was noticed by Bala and he thought, ‘Shame on my beauty, the cause of evil. Henceforth, I shall not enter cities, villages, et cetera, but shall break fast with alms from wood-gatherers, et cetera, in the forest’. After enlightening the woman, Bala went to that very forest and practiced very difficult penance for a month, et cetera, at a time’ (TŚPC 8-9.36,-, tr. Johnson 1931-1962 V: 308).

Alsdorf (1936: 86, 119) attributed the passages on Balarāma’s life as a monk to an older, now lost version of the HP, which must have existed before the Digambara-Śvetāmbara split (p. 116f., see also Bruhn 1954: 90, 121), of which more in his view was preserved by the Śvetāmaras, because many episodes, such as 2/3 of the incorporated Vāsudevahīndi and ‘the legends of Baladeva’s monastic life and visit [of Kṛṣṇa] in hell’, are missing in the Digambara version of the HP, and must have been ‘condensed or cut’, while other sections were expanded. If it is true, however, that these episodes have been interpolated by Śvetāmbara authors in the medieval period, the image of Balabhadra turning his back cannot be older than the oldest known textual source, and at present must be placed in the 12th century or later.

The inverted image of Balabhadra is still venerated today, every morning, but does not feature prominently in Digambara and Śvetāmbara religious culture. In the academic literature only B. Jain (1987: 2012) offers a brief description of the image, without noting its uniqueness. General studies on Jaina iconography and of

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9 Personal communications, February 2013.


Figure 5 Two unidentified jinas in the ‘Tapasvī Muni Devendrakīrtī Mandirā’

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the iconography of Balarāma, such as Joshi (1979) and Vemsani (2006) seem to have altogether overlooked this rare, evocative image, hidden away in an inaccessible mountain aperture, more than 1300 meters above the sea.

All photographs are by Peter Flügel, December 2012.

References


UttVṛ = *Uttarādhyayana-vṛtti* by Devendragani (Devasri, Nemicandraṣṭā). 1072/3 or 1122/3 C.E. Extracts and translations in Jacobi 1886, 1888.


28
A footnote may be added to John E. Cort’s instructive essay on a Digambara image of CE 1511 (Newsletter of the Centre of Jaina Studies, 7, 2012, 30ff.). Its inscription alludes to the lineage of a known eminent Bhaṭṭāraka Vijayakīrtti of north-east Gujarat, and lists the donors’ immediate family. Cort provided a transcription and translation of the inscribed text, but it seems possible to improve upon these, as regards the matter of the donors’ family ties. The important initial part of the document is not in dispute:

On Monday, May 12, AD 1511 – in the Mūla Sangha, Sarasvatī Gaccha, Balātkāra Gaṇa, Kundakunda Anvaya, at the behest of the guru Bhaṭṭāraka Vijayakīrtti, the disciple of Bhaṭṭāraka Jānabhūṣana, the disciple of Bhaṭṭāraka Bhuvanakīrtti, the disciple of Bhaṭṭāraka Sakalakīrtti, – Jayatā, Śreṣṭhī of the Humbaḍa caste, and his wife Rahī ...

While the subsequent details of the donors’ family are of negligible demographic significance, the general principles involved in their exegesis are of some concern. The family tree of the donors has to be worked out from a much-abbreviated text; and as usual the route taken by the inscription has to be tracked as it meanders around the available spaces on the back. Basically it consists, roughly speaking, of three concentric semicircles followed by a block of six short lines at the Base. Strictly speaking, the Outer curves are in the shape of a rounded capital A; the Inner curve forms a horseshoe; and the Inmost is split into left-hand and right-hand segments. Asymmetrically placed above the Inner semicircle there is also a separate six-syllable phrase with final punctuation (‘Śreṣṭhī Bhojā’s son Venā.’); this has the appearance of a postscript Suppletion. The inscription, excellently reproduced in the Newsletter, can then be read as follows:

OUTER LEFT sam° 1567varṣe vaiśākhasudi15 some/
OUTER TOP śrīmūlasaṃgha sarasvati-gacche
balātkāra-gaṇa-kundakunda-ārya/
OUTER RIGHT kumāḍā-cūrṇa-vīrya bha°srīsakala-kīrttī
ta°bha°srībhuvanakīrttīs tā°/
INNER bha°srījñānabhūṣana ta°bha°srīvijayakīrttī
gurūpadeśāt hu°śre°jaya-tā bha°rahī/
INMOST LEFT su° śre°bhohūjä/ INMOST RIGHT bha° nāthī < SUPPLETION śre°bhohūjä sū°venāl > bhrā°va/ BASE nā bha° jāmī su°/rānā bha°māṇi/ki bhrā°mākā
kā śreṣṭhīśāṃti jīnāṃ/ *nitya praṇamaṃ/ti||

I am indebted to Samani Pratibha Praaya for eliciting the hint that what Cort renders as ‘disciple’, but opaquey transcribes as -kīrtti sta°, represents -kīrttī taus-. In the Base, the reading Jāmī seems certain, rather than ‘Jāśi’ as in Cort. The subsequent reading Māṇiki is clear, despite ‘Māṇikī’ in Cort’s transcription and the evidently inadvertent occurrences of ‘Māṇikā’ in his translation. In the penultimate line of the text, “nitya” has a prefixed sign resembling the abbreviation symbol: the sign is ignored by Cort, and indeed it looks like an error which has caused the final line to overrun by one syllable (tīl), in a manner unworthy of the otherwise carefully planned layout. Adjacent anusvāra dots are placed well to the left of the relevant syllable, so it may be that this meaningless “nitya” incorporates the missing anusvāra of nitya[m].

The syllables that have been underlined in the transcriptions given here indicate the points at which the arrangement of lines differs from Cort’s sequence. After the bha°rahī of the Inner section, he reads

INMOST RIGHT bha° nāthī bhrā°va /
INMOST LEFT su° śre°bhohūjā
SUPPLETION śre°bhohūjā sū°venāl
BASE nā bha° jāmī sū°, etc.
Anomalously, since this document basically proceeds as usual from left to right, Cort reads the Inmost Right section before the Inmost Left section. This has involved the tacit omission (in his transcription) of the abbreviation sign attached to the /su° (that according to him follows bhrā° va°), so as to complete a name ‘Vasu’. In fact, the alleged sequence bhrā° vaisu° śre° bhojā seems to have been read (inadvertently or deliberately?), as ‘bhrā° vasu su° śre° bhojā’, since his translation for this reads ‘his [Jayatā’s] brother Vasu, his [Jayatā’s] son [by Nāthī] Bhojā’. (Bhojā’s epithet ‘Śreṣṭhī’ is twice omitted from the translation.) The alleged sequence has also entailed the omission (in his translation) of the subsequent /nā of the Base, presumably as seeming meaningless.

There is, however, no reason to assume such a sequence. The syllables of the Suppletion, which are located anomalously as an uncompleted line above the Inner semicircle (and not, as in Cort’s reading, between the contiguous Inmost semicircle and Base), are crediting Bhojā with a son Veṇā. They are thus more obviously to be placed within the Inmost right section, so that ‘Bhojā’s son Veṇā’ follows ‘his wife Nāthī’, just as ‘his son Bhojā’ would follow ‘his wife Rahī’, and as ‘his son Rāṇā’ follows ‘his wife Jāmī’. The structure, with the Suppletion in angle brackets, is then relatively clear:

Śreṣṭhī Jayatā, (his) wife Rahī, (his) son Śreṣṭhī Bhojā; (Śreṣṭhī Bhojā’s) wife Nāthī, <Śreṣṭhī Bhojā’s son Veṇā>; (Jayatā’s) brother Vanā, (Vanā’s) wife Jāmī, (Vanā’s) son Rāṇā, (Rāṇā’s) wife Māṇikī; (Jayatā’s) brothers Mākā and Kīkā ....

Understandably, the Suppletion presents a complete phrase <Śreṣṭhī Bhojā’s son Veṇā> whereas, as a constituent of the original text, neither its repetition of Śreṣṭhī Bhojā nor its concluding punctuation would be called for. That its asymmetrically placed syllables do constitute an unplanned postscript may be borne out by their compressed size: one of its abbreviation marks is a mere dot. A caret has arguably been inserted at the appropriate point: a short horizontal line is clearly marked above the bhrā of bhrā° vaisu°...

As Cort has placed the Suppletion, arbitrarily between the contiguous Inmost and Base sections, the punctuating line that follows the incomplete line is inexplicable, and the result is translatable only on the basis of several questionable assumptions about the relationships involved. His version arrives at four generations and, by reading the Inmost semicircle implausibly from right to left, he saddles the donor with two wives (bhāryā Rahī / bhāryā Nāthī), while (in his reading: bhrā° vaisu° śre° bhojā) no wife is assigned to his alleged brother Vasu or to his own son Bhojā. Thereupon the assumptions become somewhat arbitrary: (śre° bhojā) ‘his [Jayatā’s] son [by Nāthī] Bhojā’; (śre° bhojā su° venāl) ‘Bhojā’s son Veṇā’; (nā bhojā jāst su° rāṇā) ‘his [Veṇā’s wife] Jāsī and son Rāṇā’; (bhā° māṇikī bhrā° mākā kīkā) ‘his [Rāṇā’s] wife Māṇikī; and her [Māṇikī’s] brothers Mākā [and] Kīkā’. Least plausible here is surely the attribution of two brothers to the donor’s great-granddaughter-in-law, and no siblings to his closer female relatives. At least ‘her’ should have been bracketed along with ‘Māṇikī’s’. If Mākā and Kīkā are not Māṇikī’s brothers, they may be assigned to Jayatā by the same logic that would assign brother Vanā to Jayatā: as the brothers of anyone else, they would surely be described as sons rather than as brothers.

The version proposed here has at least the merit of symmetry and requires few assumptions. We would have two generations, apart from the grandson of the postscript Suppletion (denoting a recent happy event?), viz., the donor, the merchant Jayatā, his wife, his merchant son, and grandson; his brother Vanā with wife and son; and (plausibly, Jayatā’s own) two younger unmarried brothers Mākā and Kīkā. It is not clear whether Cort’s rejection of Vanā and Jāmī as readings in favour of ‘Vasu’ and ‘Jāsī’ is deliberate, based on superior onomastic knowledge. Are the apparent readings Vanā and Jāmī less probable as names than ‘Vasu’ and ‘Jāsī’?

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Jaina Theories of Inference in the Light of Modern Logics

Marie-Hélène Gorisse

In the direct continuation of the work undertaken in my doctoral dissertation,¹ the first aim of this post-doctoral project is to produce an improved Sanskrit text, as well as an English translation of a selected text about Jaina theory of knowledge and argumentation: the section on inference in the third chapter of the Prameyakamalamārtanda, The Sun that Grows the Lotuses of the Knowable (henceforth PKM), written in the eleventh century by the Digambara Jaina master Prabhācandra (980-1065).² Following this, I aim to produce a philosophical commentary on this section, as well as an overview on the Jaina conception of inference during that period. In a third step, my project will consist in developing a formal representation of Prabhācandra’s account for inference.

Since PKM is an important text in Jainism which has never been reliably edited, producing an improved Sanskrit text of a selected part of it is an important desideratum. This step is but the first of a broader project, because we know, especially from the New Catalogus Catalogorum,⁸ that the number of extant manuscripts of the PKM is particularly high; there are at least 30 manuscripts. A critical edition of the work is therefore a large task. In the scope of a three year Post-doctoral Fellowship from Ghent University, the first steps towards such an edition will be taken. I will investigate especially two manuscripts held by the Bhandarkar Institute in Poona: manuscript 836, year 1875-6, manuscript from 1432-3 CE; as well as the manuscript 638, year 1875-6, manuscript from 1738-9 CE. From this more reliable edition, I will provide the first English translation of the section on inference (anumāṇa), PKM, pp. 348-390. This translation will appear together with the translation of another chapter of the same work I have presented in my doctoral dissertation: the chapter on contextual reasoning, including the theory of viewpoints (nayavāda), the theory of modes of assertion (saptabhaṅgā), and the theory of cryptic inferences (patravāda), PKM, pp. 676-693.

Second, this project will give an overview and a philosophical account for Jaina conceptions of inference during that period. I will focus on three main aspects:

(i) Giving a view on Jaina conceptions of inference in a way that is compatible with modern philosophy of logic. The reason for this is straightforward: due to the very nature of these treatises on knowledge and argumentation, a good contemporary translation of them has to make sense for today’s reader in philosophy of logic.

(ii) Investigating what Prabhācandra borrowed from other schools of thought, and especially from Buddhism. This is of particular importance in the PKM, since in pp. 504-511, a whole work of the Buddhist Dharmakīrtī, namely his Sambandhaparīksañ, Investigation on Relations, is reproduced along with Prabhācandra’s commentary.

(iii) Understanding the relationship, if any, between the Jaina theory of contextual reasoning and the Jaina theory of inference. Concretely, I will try to answer the following question: “Does it make sense to speak about context-sensitivity in the case of an inference? And is it what Prabhācandra is advocating in his theory of viewpoints?” In fact, an inferential process deals with validity and not with satisfiability, because it validates the ascription of properties in relation to the structure of a given argument. One possible solution to this problem is to understand the theory of viewpoints as describing the way one is allowed to attack a given ascription of properties in relation to the underlying ontology of the premises of the argument. In this interpretation, the correctness of an inference is dependent upon argumentative practices too, as well as upon the type of participants in the debate.

Finally, I would like to perform a further step, since my project includes the development of a formal representation of Prabhācandra’s account for inference. Modern techniques of logic have been traditionally applied to Indian historical texts about reasoning and logic in the works of Indologists such as Schayer (1933).² But in recent years, Western philosophers and logicians too have become interested in this process for two main reasons: (i) they have an interest in understanding logic in terms of interaction between agents and, in this dynamic, in seeking the historical roots of logic in the practice of rational debates; (ii) one of the major issues of current discussions in logic is to fill the gap between the empirical approach in science

Religious Individualisation in Historical Perspective

Sociology of Jaina Biography

Doctrinal Jainism conceives of society as an aggregate of individuals. In the terms of Durkheimian sociology it promotes a ‘religion of the individual’ superimposed on (or co-existent with) ‘religion(s) of the group’. It has no concern for life-cycle rituals, except for the soteriological practice of voluntary starvation to death. The tradition of Max Weber therefore describes Jaina individualism as a variant of ‘otherworldly asceticism’.

The Max Weber-Centre for Advanced Cultural and Social Studies (MWK) of the University of Erfurt currently hosts a major DFG-funded research project on ‘Religious Individualisation in Historical Perspective’. Peter Flügel of the CoJS has been invited as a Fellow of the MWK in 2012-13 to contribute to this project in terms of his expertise in the field of Jaina biography and historiography. The main publication to be prepared at the Max Weber Kolleg will be on the ‘Sociology of Jaina Biography’. His study of Jaina monastic and lay biographies, based on vernacular texts, archival and ethnographic sources will contribute to the understanding of concepts of the individual and their social function in South Asia from a comparative perspective.

The project is embedded in a wider research context, comprising edition and publication of Johannes Klatt’s Jaina Onomasticon, an unparalleled source of information on Jaina monastic biography and hagiography in medieval and pre-modern India; ongoing reconstruction of the history, doctrines and practices of the aniconic or protestant Jaina mendicant orders; partly on the basis of biographies; study of practices of commemoration of renowned Jaina saints; and of constructions of ‘Jainism’ and ‘Jainas’, etc., in scholastic, academic, legal and political discourses.

The main outcome of the project will be a number of interconnected publications addressing the phenomenon of ‘Jaina modernism’, that is the changes in Jaina self-conceptions and externally imposed categorisations from the early modern period until today. Any comparative historical analysis of Jaina religion and society such as this is complicated by a baggage of often ill suited classical European sociological distinctions such as individual/society, community/society, traditional/modern or sect/church which will need to be revisited.
Daulatrām Plays Holī: Digambar Bhakti Songs of Springtime

John E. Cort

E veryone observes Holī in north India, as it is a festival that emphasizes the forgiveness of past faults and the creation of bonds with friends and neighbors. Jains are among those who participate in Holī, but some of the customs of the holiday create problems for those who more closely observe orthodox Jain ethical norms. For example, the bonfires that symbolize the burning of the demoness Holikā are considered by some Jains as acts of violence that violate the ethic of ahimsā. Dhaulendī, the well-known day when everyone plays with colored powders and liquids, contravenes both the Jain sense of decorum, and the religious emphasis on equanimity and restraint (samyam). Many people on the morning of throwing colors also indulge in a glass of bhāṅg, a beverage made of milk and marijuana. The resulting intoxication is clearly opposed to equanimity and mindfulness. Everything about Holī—the colors, the food, the music—celebrates the body and the senses, and so goes against an orthodox Jain emphasis on bodily and sensory restraint.

In response to these troubling aspects of Holī, Digambar poets in north India from the seventeenth through nineteenth centuries composed a distinctively Jain genre of Holī songs that emphasized a spiritual (adhyātmik) understanding in contrast to the wider sensual and even erotic (śṛṅgārparak) experience of the festival. Vaiśnava poets in this period also composed hundreds of songs that played on the dramatic tension between love in separation and love in union in the Basant and Phaguā genres. The heroine Rādhā, longing for her lover Kṛṣṇa, stood for the individual soul longing for union with God. Jain poets also played on this theme of separation and union. In the Jain case, the spiritual aspirant starts separated from his true being—his soul (ātma)—and must overcome obstacles of ignorance and bad actions to achieve union with his true self. Nearly every one of the many Jain poets of this period composed alternative Jain Holī songs. In this short research report, I present the two Holī songs by Daulatrām, a Digambar poet.1

Even though he lived only two centuries ago, and his compositions are still widely sung and read by north Indian Digambar Jains today, relatively little is known about Daulatrām. According to Vīrsāgar Jain, he was born in VS 1855 or 1856 (CE 1798 or 1799) in Sasni, a village between Aligarh and Hathras, north of Agra.2 His father Ṭoḍarmal and paternal uncle Cunnīlāl ran a cloth business in Hathras. He was married into a family from the area where Daulatrām lived. His Chahadhlālā (Six Shields), written in 1834, is an oft-reprinted summary of Jain doctrine. Daulatrām also composed 124 short independent hymns, in the genre known as pad. These were collected into a text known as Daulat Vilās (The Sport of Daulat). He composed hymns on all of the various themes to which the poets of the north Indian Digambar tradition addressed themselves in the period between the mid-seventeenth and mid-nineteenth centuries. Among these was Holī (or, as spelled and pronounced in Brajbhāsā, Horī).

Jain poets from the time of Banārsīdās (1586-1643) had composed poems on Holī that were based on a shared allegory. The explicit eroticism of Holī songs was rejected by Jain poets. Instead, they created an allegorical drama. The male hero was consciousness, a defining characteristic of the soul, and therefore the soul itself. It was personified as Cetan or Cetan Rāy, ‘King Consciousness’. If a person’s consciousness focuses on virtues, one can advance on the spiritual path to union with the soul. On the other hand, if one’s consciousness is distracted by all the physical and emotional temptations of the material world, one inevitably will remain separated from the soul and fall into increased suffering. These two alternatives were personified in the drama as Cetan’s two co-wives, Sumati, ‘Good Intention’, and Kumati, ‘Bad Intention’.

The Digambar poets allegorized the many features of Holī—the burning of Holikā and the resulting ashes, the play of color with liquids and dry powders, the sharing of dried fruits, the many songs of the festival—as depicting the need for Cetan to reject Kumati and follow Sumati. The poets did not work from a single, shared allegory. 3 āja girirāja nihārā dhana bhāga hamārā. DV #78, p. 101; Daulat Bhajan Saurabh (hereinafter DBS). Modern Standard Hindi translation by Tārācand Jain. Srimahavirji: Jainvidyā Saṅsthān, 2001, #78, p. 101.


Each poet used his inventiveness to shape the allegory in a distinctive way. Part of the enjoyment of the listeners would be to appreciate a particular poet improvised on the broader, shared themes, just as a connoisseur of north Indian music appreciates how any given singer improvises on the well-known traditional rāga.

Daulatrām did not appear explicitly in either of Daulatrām’s two Holi songs. But Sumati and Kumati did, as competing co-wives. Instead of discussing Cetan in the third person, Daulatrām in one song directly addressed the listener, and put him in the place of Cetan. In the other poem, he placed himself in the role of Cetan.

The allegorical competition between Sumati and Kumati was sufficiently evocative of the fundamentals of the Jain path to liberation that Daulatrām and other Digambar poets referred to the heroine and anti-heroine in other songs as well. Cetan also appeared in many poems, either simply as the conscious soul, addressed directly by the poet, or as an allegorized character. The first of the three songs I translate is an example of a more generalized evocation of Sumati and Kumati. Daulatrām constructed a simple dualism between bad and good, contrasting the virtues of Sumati with the vices of Kumati.

In the other two songs translated below, Daulatrām allegorized Holi. In the first of them, he allegorized the music of Holi to the practice of Yoga, to indicate how one should gain control over the body. He used the generic technical language of yoga common to spiritual practitioners throughout north India. He urged the seeker to make the body itself the song. The rhythm (tāl) is kumbhak. The drum (mṛdaṅg) is pūrak. The lute or veena (bīn) is recak. These three technical terms are three stages in prāṇāyāma or yogic breath control. Pūrak (“filling”) is the stage of inspiration, in which one fills the lungs with air. Kumbhak (“the pot”) is the stage of retention, in which holds the breath in one’s lungs and diaphragm. Recak (“emptying”) is the stage of expiration, in which one exhales all the air from one’s lungs.4

Daulatrām’s second Holi song allegorized the features of the festival in three ways. In the first verse, he equated the musical elements with his own mind, body and good intentions, and thus through his very body he sang the praises of the five supreme lords of Jainism: arhat, siddha, ācārya, upādhyāya, and sādhu. In the second verse, he equated the water and saffron that are mixed to squirt on other people with right faith (samakīt) and compassion (karunā). The allegorized squirt-gun (pickārt), which squirts faith and compassion instead of colored liquids, is wisdom (jñān). By these means he dowses and thereby subdues his senses with spiritual virtues. In the third verse, the dried powders that he throws on his companions are the four kinds of donation (dān): shelter, food, medicine and knowledge.5 The dried fruits that he places in his shoulder-bag are different forms of asceticism (tap), and the bag is his very self (nīj). By transforming the physical Holi on the streets of the city into a spiritual Holi in the land of the Jina, Daulatrām was confident that in Phagū he would find his liberation.

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**kumati kunāri nahīṃ hai bhalī re** *(rāg Māṇḍh)*

Kumati is an evil woman
she’s no good

Sumati is a beautiful woman
she’s full of virtue (refrain)

Leave her alone

Stick with her always
you’ll find the path
to the land of peace

That one’s
a hunchback
she gives only pain

This one’s Rādhā
she’s the joy
who drives away troubles (1)

That one’s Kālī
she’s stuck on others
don’t count on her
you’ll understand nothing

Daul says
O brother

If you go with that one
you’ll find yourself
in a bad place
you’ll stay forever
in an evil womb
where the creeper
of great sorrow blooms

If you go with this one
with those faithful connoisseurs
of the self
you’ll never go again (3)
**jñāni aisi holi macăi** *(rag Kāfī)*

This is how
the wise ones play Holi (refrain)

Do the opposite of what you desire
make the forest your home.
Kumati is attractive
but she’s an evil co-wife.
Go naked to stop karma
pay attention
to the difference
of self & other.
Save yourself from dying
from the attractions out there.  (1)

Abandon friends like Kumati
meditate on the difference
& become calm.
Raise the song in your body.
*Kumbhak* is the rhythm
& pūrak the drum
strum the lute of *recak*.
Experience union. (2)

Count karma as kindling
form and name your foes
& the senses as painful.
Throw them in the fire of penance
& burn them to ashes.
Spread the colors
of the harmful karmas.
This is how you’ll meet
your bride of liberation.  (3)

It’s the Phāg of wisdom
the good time has come.
Show that you’re clever.
_Daulat says_
the guru is kind
to those who suffer
he is merciful.
He explains this to you
don’t let it slip your mind.  (4)

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**mero mana aisi khelata hori** *(rag Horī, or Kāfī Horī)*

This is how
my mind plays Horī (refrain).

I’ve tuned
the drum
of my mind
I’ve made
my body
into the tambura
Sumati the *sarangi*
plays the good colors
My two hands
clap the rhythm
I play the tune
of the five lords.  (1)

I fill it with water
of right faith
mix in the saffron
of compassion
I take the *pickārī*
made of wisdom
hold it carefully
in my two hands
I soak the senses
my companions. (2)

The four kinds of giving
are the red powder
I throw fistful
after fistful
I mix the dried fruits of penance
into the shoulder bag
of my self
I let fly
the red powder of fame.
I play the colors
in the field of the Jina.  (3)

_Daul says_
May I play Horī
like a child
take away the suffering
of birth after birth
My only shelter
is the blessed Jina
Your glory
pervades the world
In Phagū
I meet the beautiful bride
of liberation.  (4)

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*APP  #515, p. 191; DBS #83, p. 127; DV #83, p. 106; HPS  #282, p. 234; JPS #112, p. 105.*
Prekṣā Meditation: History and Methods

Samani Pratibha Pragya

My doctoral research at SOAS focuses on prekṣā-dhyāna, or perceptual meditation, a modern system of meditation introduced in 1975 by Ācārya Mahāprajñā (1920-2010) of the Jaina Śvetāmbara Terāpantha tradition, as the culmination of a long period of research and spiritual practice.1 In the modern period, prekṣā meditation becomes a means of purification rather than liberation. Mahāprajñā explains the word prekṣā-dhyāna as follows:

The word prekṣā is derived from the Sanskrit root viṣa, which means “to see”. When the prefix “pra” is added, it becomes pra+ ikṣa=prekṣā, which means “to perceive carefully and profoundly”. Here ‘seeing’ does not mean external vision, but careful concentration on subtle consciousness by mental insight. Prekṣā dhyāna is the system of meditation engaging one’s mind fully in the perception of subtle internal and innate phenomena of consciousness (italics added).2

The term ‘insight meditation’ echoes Buddhist vipassanā meditation. But the method is entirely different. It means perceive and realise the subtle aspects of self through the self. Prekṣā meditation is a seven-fold method of meditation that is presented by Mahāprajñā as follows:3

3. Śvāsa-Prekṣā: Perception of breathing.
4. Šarīra-Prekṣā: Perception of the body.
7. Anuprekṣā: Contemplation.

I will investigate how and why this modern system of Jaina meditation came into existence. There have been a number of comparative, therapy-oriented and sociocultural studies of prekṣā meditation, but a comprehensive study of the historical development and methods of prekṣā-dhyāna has not yet been carried out. It is one of the aims of this study to address this gap in academic research.

In the classical and medieval periods early Jaina meditation underwent a shift in terms of classification and form. As a result of influences from classical Hindu systems of meditation, incorporating yoga and tantra, Jaina meditation theory and practice was radically re-shaped. I contend that classical Jaina meditation

Peter Flügel in 1994, ‘as a distinct type of Jainism with unique characteristics’, in which scientific analysis of Jain texts and practices is a path towards modernity. The introduction will explain the purpose of the thesis include a literature review, and an outline of the sources and methodology used in this study.

Chapter two begins with an analysis of early textual accounts of the meditative practices of Mahāvīra. It then provides an overview of the practices of meditation attested in Jaina canonical, classical, medieval and pre-modern texts and examines the Buddhist and Hindu influences on Jaina meditation. The purpose of the chapter is to prepare the ground for the subsequent determination of the differenta specifica between pre-modern forms of Jaina meditation and modern forms of meditation such as prekṣā meditation. The chapter focuses on a discussion of the development of the Prakrit term jhāna, (Skt. dhyāna); which first appeared in the early canonical period and was later defined in terms of more elaborate classifications of meditation. The medieval and pre-modern periods produced a number of specific treaties on meditation, which were influenced by the Hindu and the Buddhist tradition.

The material provided for chapter two is a contribution to the exploration of the pre-modern historical background of Jaina meditative practices in the early to late canonical period, and in the classical and medieval periods. How these practices became a substratum for the modern system of meditation will be examined in chapters three and four of the thesis.

In chapter three, I will postulate what Ācārya Tulsī’s motivation was for creating a distinct system of Jaina meditation and how prekṣā meditation was developed historically by Mahāprajña. In addition, what role did their meditational experiences play in the construction of prekṣā meditation? This chapter also discusses briefly the intellectual development within the Terāpanth sect and its institutional and ideological growth at the turn of late nineteenth to twentieth century. I will use the voluminous work on the history of Terāpanth by Muni Budhamala, and a series of the histories of ascetics of the Terāpanth compiled in twenty-five parts by Muni Navaratanamala (1981ff.) called Śāsana Samudra to examine meditational practices over two hundred and fifty years, particularly Jayācārya’s two compositions ‘chojo dhyāna’ and ‘bado dhyāna’ along with a small ‘dhyāna vidhi’ on meditation. I will examine in particular, Tulsī’s (1960) work Manonusāsanam, composed in Sanskrit śātras, and its commentary in Hindi by Mahāprajña, which is known as a foundation book of prekṣā meditation. It will be useful to explore whether any early meditative practices were prevalent and if there were any aspects through which prekṣā meditation evolved. Interviews and archival research will be conducted during fieldwork.

I will examine how the historical development of prekṣā-dhyāna as a modern system of meditation has sought to combine scriptural knowledge, imports from other traditions of yoga and meditation, modern science and subjective meditative experiences, in order to cause modern psychological and social objectives such as behavioural modification and personality development, or health and well-being, along with traditional soteriological goals of self-purification and self-realization. I argue that its roots, however, are derived from Jaina canonical literature which describes the meditative practices of Mahāvīra himself.

In chapter four, I will examine the building blocks of prekṣā meditation. Mahāprajña provides three accounts for the process of construction of prekṣā meditation: (i) canonical, classical and medieval textual accounts of meditative practices; (ii) integration of Buddhist and Hindu yoga systems and science; (iii) his own experiences and research carried out with a team of monks, nuns, lay followers and Jain Vishva Bharati University faculty and students. I will focus on the formulation of the methods of prekṣā and its development in four distinct domains: as ‘meditation’ (prekṣā-dhyāna), as ‘yoga’ (prekṣā-yoga) as ‘therapy’ (prekṣā-cikitsā) and recently as developed ‘skill’ (prekṣā-kausālā). A study of Buddhist and Hindu influences on prekṣā meditation will also be discussed in subsequent chapters three and four.

In chapter four, a key question concerns the exegetical methods of Ācārya Mahāprajña and his integration of elements from different sources and traditions to form a new synthesis. How, for instance, he incorporated Buddhist meditation and Hindu forms of yoga into prekṣā meditation will be assessed, as will his idea of prekṣā-yoga, containing seven limbs and a variety of ‘sub-limbs’. Furthermore, he developed prekṣā therapy as a means of achieving better health and for curing various physical and mental ailments and recently added prekṣā skill (prekṣā-kausālā) for youth to develop their personality.

These important topics will be equally explored in relation to the development of the prekṣā system over a four-decade period. Finally, in chapter five, I will look at other forms of modern Jaina meditation, given that there are number of other Jaina sects which have developed various forms of meditation. Taken as a whole, then, this is a study of the recent past and of the present of the living tradition of Jainism, studied in relation to its connections to the wider indigenous roots of meditation and yoga, stretching in the case of Jainism to the time of its formation in ancient India.
A Unique Seven-Faced Tīrthaṅkara Sculpture at the Victoria and Albert Museum

Maruti Nandan P. Tiwari

During my visit to the United Kingdom as a Nehru Trust Fellow some years back I had the privilege to visit different museums in the UK, including the reserve collection of the Victoria and Albert Museum, London. The collection holds a unique seven-headed stone sculpture of a Tīrthaṅkara, seated in dhyāna-mudrā with both hands in the lap (Fig. 1). Stylistically the provenance of this image should be western India. The sculpture bears the śrīvatsa mark in the centre of the chest, and there is an inscription on the pedestal, dated in saṃvat 1526 (≈1469 CE). Surprisingly, the Tīrthaṅkara sits simply on a low pedestal without a simhāsana (lion-throne), tri-chatra (three-tiered parasol), prabhūmandala or any other prātiṣṭhāya (associated attending feature).

What makes this icon unique is that it has seven faces, three on each side of the central face. The seven faces are obviously suggestive of the renderings of seven Tīrthaṅkaras (Jinas) which would be from the first (Ādinātha) to the seventh (Supārśvanātha). But what is more surprising is the rendering of the crescent cognizance (lāñchana of Candraprabha) on the pedestal and the mention of the name of Candraprabha (8th Jina) in the pedestal inscription. This indicates that the principal Tīrthaṅkara in the image is Candraprabha, while the other flanking faces represent six other Tīrthaṅkaras. Who are these Tīrthaṅkaras? These could not be identified in the absence of any indication or cognizance. All seven faces have a serene appearance and curly hair with protuberance.

The icon is apparently a composite (saṃghāṭa) representing seven Tīrthaṅkaras together wherein Candraprabha, carved in the centre with cognizance, is the principal. Although no Jaina text refers to any form of Tīrthaṅkara image having more than one face, it is very likely that in the spirit of Brahmanical composite images showing two or more deities carved together, the Jinas also attempted such composite images wherein more than one Tīrthaṅkara was represented.

It would be relevant to mention here that sculptures of composite Jinas were carved in the Kuśāṇa period. The Jina caumukhā (or pratimā-sarvatobhadrika) icons of the Kuśāṇa period represent the figures of four different Tīrthaṅkaras, standing in kāyotsarga-mudrā on four sides, two of which are distinctly identifiable with Ādinātha (1st Tīrthaṅkara – with hanging hair locks) and Pārvanātha (23rd Tīrthaṅkara – with seven-hooded snake canopy). From about the seventh century CE onwards such dvītīrthī and tri-tīrthī Tīrthaṅkara images were also carved, which show two or three Tīrthaṅkaras together (mostly standing) in one image. Such composite images are found in Mathurā, Deogarh, Chāndpur, Chandheri, Siron Khurd, Arang, Khajurāho and many other places.

In another form of composite Tīrthaṅkara image, found in Mathurā (in U.P.) Sonbhandār Cave and Rājähr (in Bihar), the cognizance on the pedestal is of one Tīrthaṅkara, while in the same image yakṣa-yakṣi like Kubera-Ambikā, or figures of Balarāma and Vāsudeva Kṛṣṇa, or even a seven-hooded snake canopy represent the composite Tīrthaṅkara image found in Mathurā (in U.P.) Sonbhandār Cave and Rājähr (in Bihar).

Two alternative readings of the inscription have been suggested:

(a) The Victoria and Albert Museum has the following partial decipherment made in 2006 by Professor Gouriswar Bhattacharya:

saṃ naṃdatolena e na pra°tiṣṭhā karāpitaṃ
... saṃ namadbodhena a. tiṣye karāpita.

Translated as:

‘The image of Candraprabha was installed in the temple in Saṃvat 1526 (=1469 CE) on the bright 6th day of the month of Vaśākha’.

This reading is courtesy of Professor Sita Ram Dubey, Chairman of the Department of Ancient Indian History, Culture & Archaeology, Banaras Hindu University, Varanasi.

Editor’s Note:

Two alternative readings of the inscription have been suggested:

(a) The Victoria and Albert Museum has the following partial decipherment made in 2006 by Professor Gouriswar Bhattacharya:

saṃ l[9]25 vai sa 6 gurasat(?)...
... saṃ namadbodhena a. tiṣye karāpita.

Translated as:

‘In the year l[9] 25 (i.e. l[8]68 A.D.), on Thursday, the 6th day of the bright half of (the month of) Vaśākha, the image was caused to be made by Nandatola in the...’

(b) Professor J.C. Wright suggests a different reading of the text, written in Kāthī, not Nāgarī, script:

saṃ 1525 vai su 6 .... ena pra°tiṣṭhā karāpitaṃ.

Professor Wright also notes: “The pra°tiṣṭhā is evidently a truncated version of pratimā-sarvatobhadrikā (with a misplaced abbreviation symbol after pra°-)...”

All three readings agree that only the symbol of the half-moon, inserted after the date, and the śrīvatsa symbol one should add, could point to Candraprabha.

Figure 1. Seven-Faced Tīrthaṅkara
Samvat 1526 (=1469 CE)
Victoria and Albert Museum, London
Acc. No. 451(IS)
Image © Victoria and Albert Museum

some other Tīrthaṅkara. In such composite images mostly Ādinātha-Neminātha, Sambhavanātha-Supārśvanātha, Ajitanātha-Pārśvanātha, and Munisuvrata-Neminātha Tīrthaṅkaras are shown.6

Hence the present seven-headed Tīrthaṅkara image in the reserve collection of the Victoria and Albert Museum is merely the progressive continuation of the practice of rendering composite Tīrthaṅkara images in Jaina art, about which, however, Jaina texts are completely silent. Such composite Tīrthaṅkara images suggest that all the Tīrthaṅkaras are virtually one and the same. Therefore they should be worshipped with equal reverence and devotion with advaita-bhāva (feeling of non-duality).

The rendering of composite Tīrthaṅkara images was a purposeful innovation by Jaina ācāryas and artists, and the present image is an outstanding rare example of the same.

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6 Maruti N.P. Tiwari and Shanti Swaroop Sinha, Jaina Art and Aesthetics, New Delhi, 2011, pp. 82-85.
Aspects of Kalpasūtra Paintings

Patrick Krüger

One of two schools which predominated pre-Mughal painting in northern India during medieval times, miniature painting of the 'Western Indian Style' flourished among Śvetāmbara communities in north-western India. In contrast to the Pāla-school of north-eastern India (Bihar and Bengal) where manuscript illustrations were drawn by Buddhist monks, the illustrated manuscripts of the Western Indian School were painted by craftpeople as commissions. Most of these works were Jaina religious manuscripts, a large number of which were copies of the Kalpasūtra.

The development of the Western Indian Style has remained largely unexplained. According to the Tibetan historian Tārānātha, who lived circa 1600, the Western Indian School was founded in the 7th century by Śrīgadha from Marwar. However, the earliest extant illustrations date from the 11th century. Although the Western Indian School of manuscript painting arose in Gujarat, this style was also prevalent in in Malwa (Madhya Pradesh) and the Jaunpur Sultanate, situated in north-eastern India. For this reason it is compelling to make a comparison of manuscripts that originated from these areas.

My PhD dissertation is based mainly on three illustrated Kalpasūtra manuscripts, two of which are preserved at the Berlin Museum of Asian Art (Inventory-nos. I 5040 and I 5042). Both date from the 15th century and are typical examples of the Western Indian Style. Kalpasūtra Ms. I 5040 is completely preserved and was partially published by W. Hüttemann, while Kalpasūtra Ms. I 5042 is an unpublished fragment. The third manuscript, and probably the most important of those which form part of my research, is the Kalpasūtra from Jaunpur (Yavanapura), dating from 1465 (V.S. 1522). In order to compare the stylistic characteristics of the manuscripts made in the homeland of the Western Indian Style with those from areas outside, such as the Jaunpur Sultanate or Malwa, I have also considered some single folios from other Kalpasūtra manuscripts, such as an example from Mandu (Mandapadurga) dated 1439.

In addition to investigating stylistic development, the second focus of my dissertation is an analysis of the depicted scenes based on the canonical texts and related commentaries. Some of the miniatures depict scenes or include elements which are not contained in Kalpasūtra texts, e.g. the abhiṣeka ceremony (vide infra), hence the illustrations tell in part a version of the Jinacaritra extended to the text.

Regarding the style and ornamentation, the Jaunpur manuscript is of particular importance among the three mentioned Kalpasūtra manuscripts. The Jaunpur manuscript contains 86 folios and was commissioned by Śrāvikā Harṣiṇī (hariseriṇī-śrāvikāya), the daughter of the merchant Sahasarāja and the wife of Saṅghavī Kalidāsa of the Srīmālī caste. The name of the painter is also mentioned as Kāyastha Veniḍāsa, son of Pandita Karmasimha Gauda. The text is written in gold ink on a red background. The manuscript, with numerous illustrations and decorative borders, impresses with its beautiful ornamentation. The conservative style of the illustrations, however, forms a contrast to the variously shaped ornaments which show Timurid influence. In the second half of the 15th century, when the Jaunpur manuscript was produced, the tradition of the Western Indian School with its stylized and defined forms of expression had already been established in Gujarat and Rajasthan. At the same time the Jaunpur Sultanate, reigned by Husein Sharqi, was characterized by advances in the art of painting. Therefore it is no wonder that new ornamental elements were added to the classical illustrations from which a characteristic Jaunpur School likely evolved. In addition to the aforementioned Jaunpur manuscript, there are fragments of not less than two more Kalpasūtra manuscripts preserved, which are of a similar style and are likely to have been executed in Jaunpur too.

In addition to the stylistic aspects, for the purposes of understanding the depicted scenes an analysis based on the relevant textual sources is necessary. A case in point is the depiction of an abhiṣeka ceremony from the Kalpasūtra manuscript in the collection of the Berlin Museum of Asian Art. (Figure 1) The illustration depicts the god Śakra on a rock formation with Mahāvīra sitting on his lap. Śakra is flanked by standing male figures holding a pitcher and bulls standing on a platform above.

The occurrence of abhiṣeka (lustration, inauguration) is mentioned in the Kalpasūtra but not described in detail: ‘After the Bhavanapati, Vyantara, Jyotishka and Vaimānika gods had celebrated the feast of the inauguration of the Tirthakaras birthday…’ In the Ācārāṅgasūtra abhiṣeka is not mentioned. However, the manuscript was formerly part of a collection of other Kalpasūtras of the late Hamsavijayaji. Later, it was preserved in the Narasimhi ni polnā Jājna Bhandāra, Vadodara. The current disposition is unknown.

1 Moti Candra, Jain Miniature Paintings from Western India, Ahmedabad 1949, p. 26.
2 The working title of my PhD dissertation is ‘Aspects of Kalpasūtra Paintings’. Since previous research on the topic by Nawab, Brown etc. discounted several aspects it seems reasonable to discuss the subject again and, additionally, to publish the complete illustrations of the Jaunpur Kalpasūtra and the manuscripts from the Berlin Museum of Asian Art.
3 Wilhelm Hüttemann, Miniaturen zum Jinacaritra, Bässler Archiv. Vol. 4, Leipzig/Berlin 1913. Hüttemann’s essay, one the first publications on Jaina miniature painting in Germany, is a pioneering study of Jaina art but contains some misinterpretations. Thus, a new investigation of this manuscript is needed.


8 Kalpasūtra 99, quoted from the translation by Herman Jacobi.
reference is made to a great lustre evoked by the descending and ascending of the gods and goddesses (Bhavanapatis, Vyantaras, Jyotishkas and Vimānavāsins). Nevertheless, a depiction of the abhiṣeka ceremony is found in nearly every illustrated Kalpasūtra manuscript. Thus we may suppose that the abhiṣeka ceremony, which is primarily performed to consecrate a king, evident by the form of the depicted pitchers, became more important as a religious ritual in early medieval times.

Abhiṣeka is described in Hemacandra’s Triṣaṣṭiśalākāpuruṣacaritra:

The Indra of Aiśāna made himself five-fold [...] and took the Lord the Three Worlds on his lap. [...] Then the Indra of Saudharmakalpa created four bulls from crystal in the four directions from the Lord of the World. [...] The Blessed One, the first Tirthakṛt, was bathed by Śakra with the steams of water flowing from the horns resembling waterworks.

These streams of water are depicted in the illustration. Hemacandra’s description is very detailed, however the Triṣaṣṭiśalākāpuruṣacaritra is not the literary source. In fact this is found in the 6th Upāṅga of the Jaina canon, titled Jambūdvīpaprajñāpīti, where in the 5th chapter a detailed description of the abhiṣeka ceremony is given. The consecration occurs at the Pāṇḍaga grove, situated on the summit of Mount Meru. Śakra is sitting on the abhiṣeya-sīhāsaṇa, which is placed on abhiṣeya-silā. According to the Jambūdvīpaprajñāpīti the abhiṣeka is performed by Accuya, who needs a large number of objects for the ritual. Numerous gods, first and foremost the 63 Indras, attend the ceremony and are involved in the performance of abhiṣeka. One of the two gods depicted in the illustrations is probably Accuya, while the other is representing the numerous gods.

In conclusion, it is evident that the miniatures are not comprehensible solely on the basis of reading the text. In fact an investigation which includes all relevant textual sources is indicated in order to understand the elements depicted in the scenes, especially those which are not mentioned in the Kalpasūtra.

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9 Ācārāṅgasūtra II, 15 (‘Bhāvanāḥ’) contains a biography of Mahāvīra which is certainly older than the Kalpasūtra. Bhāvanāḥ is not referring to abhiṣeka, but the gods and goddesses (Bhavanapatis, Vyantaras, Jyotishkas and Vimānavāsins) are mentioned instead on the occurrence of a great lustre, evoked by their descending and ascending.


11 Since early times, pouring water from this type of vessel (Skr. bhrīṅgara) was used to seal a deal or an act in the law. There is a depiction of a bhrīṅgara on a bas-relief at Badami which shows a horse sacrifice (āśvamedha).


A Digambar Icon of the Goddess Jvālāmālinī

John E. Cort

In November 2011, the Ackland Art Museum at the University of North Carolina at Chapel Hill received a donation of a copper-alloy icon of a Jain goddess, probably Jvālāmālinī (Figure 1). The icon has no inscription, but its date has been estimated at the seventeenth or eighteenth century, although it might be from the nineteenth century. It comes from south India, from the region of northern Karnataka and southern Maharashtra that is home to many Digambar Jains.

While we are used to seeing examples of excellent copper-alloy Jain icons on display in museums, this one reminds us that a majority of Jain temple icons are of a more middling artistic quality. The workmanship is such that details of the objects she carries in her hands are difficult to discern. In the eight arms, the icon has the following attributes:

Right, upper to lower: trident; an oblong object, possibly a goad; another oblong object, possibly a plant or closed flower; and the abhaya mūdra (“fear not” gesture).
Left upper to lower: discus; bow; noose; citron.

The yakṣīs are conceived within Jain cosmology as the sāsana-devīs, twenty-four goddesses each of whom presides over the teachings and community of a particular Jina. Many icons of yakṣīs, especially in the Digambar tradition, include a seated Jina in her crown, as we see in this icon. Above her is a five-headed serpent deity. The goddess is seated in a regal posture upon a lotus. At the base of the icon is a small figure of a bull. The icon is backed by a flaming aureole, which is topped by an auspicious kīrti-mukha (“glory face”).

Complex metal icons in South Asia are often constructed of multiple pieces, which are cast separately using the lost-wax process, and then either soldered together, or fitted together for worship. This icon represents the latter process, of separate pieces that come apart and are pieced together for worship. The icon comes apart into three pieces: the body of the goddess together with the lotus on which she sits and the topmost part of the square base; the backing surround (parikara); and the bottommost part of the square base. Both the style of the incising and the color of the metal differ between the body of the goddess and the other two pieces. This may indicate that greater attention was devoted to the body of the goddess than to the surrounding structural pieces, or that they were cast at different times and later joined. It is possible that the surround and the lower base were intended for a different deity, not even necessarily a Jain one.

This construction is typical of copper-alloy icons from the region of Maharashtra and Karnataka. Leo S. Figiel has described the process as follows:

1 In describing a sacred image, right and left refer to the perspective of the deity, not to the viewer. “Right,” therefore, refers to the deity’s right, not the viewer’s.

With regard to castings from Maharashtra/Karnataka, the following points are to be noted: larger, solid or hollow cast sculptures ranging from approximately 8 to 24 inches (20 to 61 cm.) in height, are usually cast in sections; figures may consist of two, or more frequently three parts: base, figure and back arch.

Figure 1. Icon of Jain goddess, probably Jvālāmālinī
South India, southern Maharashtra or northern Karnataka, ca. 17-19th c
Copper-alloy, 33.6 x 13.2 x 17.5 cm
Ackland Art Museum, The University of North Carolina at Chapel Hill.
Gift of the Rubin-Ladd Foundation. 2011.34.2a-c.
Another feature of the Ackland icon allows us more firmly to identify it with the regional tradition described by Figiel. The part that includes the body of the goddess is designed to slide into the square base to give it stability. This is precisely a feature described by Figiel:

In those cases when two or three solid parts are cast separately, the base and the figure are made so that the flat, inferior surface of the figure will slide into a slot prepared at the upper surface of the base from back to front. This is also unique to Maharashtra and adjoining regions of Karnataka.\(^3\)

The identification of this goddess as Jvālāmālinī is not definitive. There is sufficient variation among the attributes of icons of Jain goddess that the attributes alone are rarely sufficient to identify a goddess. That this goddess has eight arms, and not two or four, lends support that she is the Tantric goddess Jvālāmālinī, one of the most popular Jain goddesses among Digambar Jains in Karnataka. While the eight attributes do not tally exactly with those of any eight-armed Jvālāmālinī icons as described in a number of classical Digambar textual sources cited by S. Settar,\(^4\) there is sufficient overlap that the identification as Jvālāmālinī is likely. The vehicle for Jvālāmālinī is a bull, which is found at the base of the icon.

There are, however, two factors that might throw doubt on this identification. Icons of Jvālāmālinī usually show flames emitting from the back of her crown. In this case, there are no flames on the sculptural piece that contains the body of the goddess; the flames are found only on the separate surround, which, as indicated, may have been cast for a different icon and even deity. Second, the multi-headed serpent deity above her crown is usually a feature of the Jain goddess Padmāvatī, not Jvālāmālinī.

The evidence for identifying the icon as Padmāvatī, however, is not strong enough to support a positive identification. If this icon were of the goddess Padmāvatī, one would expect the Jina in her crown also to be shielded by a multi-headed serpent, for Padmāvatī is associated with the Jina Pārśvanātha. The Jina in the crown of this goddess is not shielded by a serpent deity. Second, if the goddess were Padmāvatī, one would expect to find as her vehicle at the base of the icon either a snake or a cock. Third, icons of Padmāvatī in south India are more often of two or four hands, tokening her more exoteric nature. Fourth, while the serpent hood is usually associated with Padmāvatī among Jain goddesses, this is not a sure identifying mark. For example, H. D. Sankalia published an icon of a 16th century north Indian Digambar goddess, in the collection of the Museum of the Indian Historical Research Institute at St. Xavier’s College, Mumbai, that combines the serpent-hood iconography of Padmāvatī with the attributes of the Jain goddess Vairoṭī.\(^5\)

Closer in time and place to the Ackland Art Museum’s icon, a number of copper-alloy icons of Hindu deities in the Leo S. Figiel Collection (now at the Peabody-Essex Museum in Salem, Massachusetts) are seated in front of separate backing surrounds that include five-headed serpents. These icons date from the 14th through the 19th centuries. Deities whose icons have a covering serpent include Khaṇḍoba, Durgā (in several iconographic forms), Hanumān, Nandī, and Virabhadra, as well as a number of lingas and makha-lingas.\(^6\) Some of these are icons of deities whom one might expect to be shielded by a serpent deity, but not all of them. We are dealing here with a regional sculptural tradition, in which it was acceptable to depict a five-headed serpent deity shielding a wide array of central deities. This is especially evident in one image in the Figiel collection, of a bronze stand for a deity that includes the five-headed serpent placed to protect the main icon, a flaming aureole, and a kīrti-mukha on the top of the image. However, there is no central icon, so this stand was clearly designed with the understanding that the protecting serpent-deity could be cast separately from the body of whatever deity was the focus of the icon. The surrounds on the icons from Maharashtra and Karnataka in the Figiel collection also feature flaming aureoles, makaras, and kīrti-mukhas, similar to the Ackland icon. While the Figiel collection does not include any Jain icons, the Ackland goddess that I have identified as Jvālāmālinī clearly fits into this late pre-modern regional tradition that spread across religious divisions, in ways that Jain sculpture has always interacted with regional artistic traditions. The artistic quality of the Ackland Jvālāmālinī is not as fine as those in the Figiel collection. While some scholars would interpret this to mean that it therefore should be dated to the last phase of this regional tradition, it may instead indicate that throughout the history of this regional style, as with all other artistic styles in South Asia, craftsmen operated with a range of artistic skill.

In sum, this icon can reasonably be identified as the goddess Jvālāmālinī, although this judgment is made with due caution. The iconographic anomalies are not uncommon among Jain goddess icons. Further, we can reasonably locate this icon within the regional copper-alloy casting tradition of southern Maharashtra and northern Karnataka.

The author thanks Phyllis Granoff, Hampana Nagarajaiah and Peter Nisbet for their help in preparing this notice.

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\(^3\) Ibid.
\(^6\) Figiel, loc. cit., illustrations 4-16, 5-34a, 5-35, 5-36, 5-37, 5-44, 5-45, 8-72, 8-73, 9-92a, 10-94, 16-164, 18-177. Some of these icons are also accessible on the PEM website: www.pem.org/exhibitions.
Introducing Jain Art to Australian Audiences

James Bennett

The exhibition Realms of Wonder: Jain, Hindu and Islamic Art of India, opening at the Art Gallery of South Australia in Adelaide on 4 October 2013 until 27 January 2014 is a milestone in the promotion of Jain art and studies in Australia. The exhibition features around fifty Jain works of art, including sculptures, paintings, manuscripts and textiles, and it is the first time that such an extensive display has ever been presented in Australia.¹

The Art Gallery’s decision to present Jain art, displayed in equal prominence with Hindu and Islamic art, seeks to nurture wider public appreciation of Jainism at a time when the religion is little known outside of academic circles and Australia’s Indian community – there are Jain temples in several Australian capital cities. The collecting of Jain art by museums in Australia is very much in its infancy, although the achievement of major exhibitions in the northern hemisphere over the past decade is widely recognised.

The long delay in the promotion of Jain art in Australia reflects historical circumstances. In comparison to Great Britain, Europe and the United States, only in recent decades have art museums turned their attention to actively developing historical Indian collections. Institutions have subsequently focussed on acquiring key iconic pieces rather than assembling survey collections. Donors have typically preferred to support the purchase of stone sculptures as these can be permanently placed on view rather than more fragile works on paper or cloth which are often relegated to storerooms for conservation reasons.

¹ The accompanying catalogue will document twenty-five of the most important works.

Figure 1. Mallināth, the Nineteenth Tīrthaṅkara
Gujarat or Rajasthan, 1182
Black stone, 64.0 cm (height)
Gift of Michael Abbott through the Art Gallery of South Australia Foundation 2003
Art Gallery of South Australia (20033S4)

Figure 2. The World of Mortals, Manuṣya-loka
Rajasthan, 18th century
Ink and pigment on cotton, 84.0 x 72.0 cm
The Michael Abbott Collection of Jaina Manuscripts
(AO QC 2013)
Despite the emphasis on acquiring individual iconic pieces, Indian art exhibitions in Australia until now have invariably presented Jain art subsumed within broader thematic concepts. The Art Gallery of New South Wales’ exhibition *Dancing to the Flute: Music and Dance in Indian Art* (1997) included several exquisite Jain manuscript folios depicting entertainments and a Jain bronze throne-back decorated with celestial musicians. *Goddess: Divine Energy* (2006) displayed the Gallery’s tenth-century stone stele of a *yakṣa-yakṣī* couple, together with Jina, alongside Hindu and Buddhist divine couples. In a radical departure from these previous exhibitions, *Realms of Wonder* seeks to present Jain art as a living expression of very distinct spiritual beliefs and practices. This approach offers the curator the exciting opportunity to explore the defining elements of the Jain aesthetic in a scholarly manner while creating an exhibition whose narrative is inspiring and meaningful for the general audience.

*Realms of Wonder* presents Jainism through a selection of diverse media. The focus of the display space is a seated Sri Mallinatha from the Gallery’s permanent collection. (Figure 1) The statue is dated by the donors’ dedication, appearing on the base, to 1182 CE and the inscription is a reminder of the importance of text as a key element in the religion’s art. The stone images in the exhibition are accompanied by a rich selection of manuscript works and paintings, extending over a time-frame of five hundred years, including *Kalpasūtra* folios (Figure 6), maps of *Manuṣya-loka* (Figure 2), and other texts such as the *Saṃgrahaṇī-sūtra* s that all reveal the great heritage of Jain graphic arts.

Jain textiles feature among the highlights in *Realms of Wonder* with four hangings including *The Universe in the Shape of a Human* (Figure 3), as well as depictions of Tīrthaṅkaras and Digambara monks. The velvet cloths are lavishly embroidered in couched gold and silver metallic thread, with additional stitched sequins and glass beads.
The Universe in the Shape of a Human, with a border of auspicious symbols and dated by inscription to VS 2034/1977, testifies to the continuity of this unique form of Jain art into recent times.

The historical significance of textiles in Jain culture is perhaps best documented in early Indian trade cloths that have been preserved as heirlooms in Indonesia. The presence of Gujarati Jains, working alongside Hindu and Muslim cloth merchants in maritime commerce, is well documented in period sources. It is uncertain what role Jains had in the actual production of trade textiles but several surviving examples suggest the influence of Jain taste in the choice of styles and subject matter. A fourteenth-fifteenth century trade textile, featuring elegantly appalled women (Figure 4), has a remarkably close resemblance to contemporary western Indian figurative painting documented in surviving Jain manuscripts. A fifteenth to sixteenth-century cloth with a hamsa goose motif (Figure 5) appears to be the same pattern seen worn on figures in Jain manuscripts. An example of one such Kalpasūtra illustration is displayed in Realms of Wonder alongside a fifteenth to sixteenth-century hamsa textile, bearing a Surat dyer’s and merchant’s stamps, from the Art Gallery’s collection.

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Figure 5. Length of fabric, depicting hamsa geese
Gujarat, 15th-16th Century (Found in Indonesia)
Cotton, block-printed and mordant dye, 521.0 x 98.0 cm
Gift of Michael Abbott through the Art Gallery of South Australia Foundation 2008
Art Gallery of South Australia (20083A30)

Figure 6. Devananda’s Fourteen Lucky Dreams
Folio 4v from a Kalpasūtra manuscript
Gujarat or Rajasthan, ca. 1575
Pigments and gold on paper, 11.0 x 25.5 cm
The Michael Abbott Collection of Jaina Manuscripts
(Vol. 2 T12464 Kalpa S_8873)
The generic title *Saṃgrahaṇī-sūtras*, essentially meaning ‘compilation’ or ‘compendium’, is used for a wide variety of texts that describe details of the Jaina universe. The most comprehensive study of these works is Collette Caillat and Ravi Kumar’s *The Jain Cosmology*. The manuscripts of these texts often include many illustrations and cosmic diagrams. The most commonly illustrated *Samgrahaṇī-sūtra* is a cosmological text composed in 1136 by the Śvetāmbara monk Śrīcandrasūri. His Prakrit *Saṃghayaṇarayaṇa* is also known by its Sanskrit title *Saṃgrahaṇīratna*, ‘Jewel of the Compilation’ and titled *Trailokyadīpikā*, ‘Illumination of the Triple World’. The text is a summary of a sixth century work the *Bṛhatsaṃgrahaṇī*, or ‘Large Compilation’ by the monk Jinabhadragaṇi. The later work by Śrīcandrasūri is called the *Laghusaṃgrahaṇī*, or ‘Short Compilation’. Many illustrations that are scattered in collections, both public and private, have not been fully studied, but the few complete or near complete manuscripts that I have seen appear to be from the Śrīcandrasuri version. The brightly coloured illustrations in this note (Figs. 1, 3-5, and 7) illustrate this version and are particularly interesting because of the date of their production, VS 1962 or 1905 CE. One often gets the impression that Jaina paintings are all very old, but these represent a living tradition. It is rare, but not uncommon, to find new illustrated manuscripts after editions of these texts had already appeared in print. It is actually rather gratifying to have a late version to consider, even with its rather naive style and use of what appear to be synthetic colours. It underscores the way these texts were and are relevant to the education of the Jaina community.

These texts describe in the smallest detail the three worlds: that of man, the heavens above, and the hells below. They also include much that is common to other Indian traditions. A lot of this material is cosmological, but it also includes more mundane items like the rivers and mountains of the islands that make up the level in which humans live. Figure 1 depicts a diagram of the full universe in the shape of a human. The universe is often depicted in the shape of a person with its arms akimbo, logically suggested by shape of the universe as described in Jaina texts, the *lokākāśa*. Often the anthropomorphic version of the diagram is called *lokapuruṣa*, but the term is a bit misleading, since this title could imply that the universe is some sort of cosmic man, rather than merely in the shape of a person. A number of these diagrams represent the universe as female as well. Here the analogy with a standing human is graphically portrayed. Divided into three, the universe consists of the *ūrdhvaloka* or celestial world above the waist; the *madhyaloka* or middle world, the plain rectangle at the waist; and the *adholoka* or lower world below the waist. Using this diagram as a guide we can place the various other illustrations in their proper layers in this scheme.

illustration from a manuscript executed in VS 1648 or 1591 CE. It depicts the island at the very center of the Aḍhāīdvīpa and it consists of seven continents or varśas. Two-and-a-half of them are truly important to us. These are the karmabhūmi, the worlds of action, where Jinas are born and men can attain enlightenment and mokṣa – liberation or release from reincarnation. The other continents are bhogabhūmi, the world of bliss, where humans cannot attain mokṣa. On two of the continents of the karmabhūmi, Bharata at the very bottom and Airāvata at the top, Jinas are born only in the third and fourth kālas or segments of the half-cycles. We are currently living in the beginning of the fifth stage, so Jinas cannot be born in this degenerate time. But in half of the horizontal middle sections, called ‘Mahāvideha’, Jinas are always living — so living Jinas can and do exist there, while not living in our world.

Divided into seven layers, the hells that form the lower half of the central figure get larger as one gets deeper — the lower the hell the worse the suffering. Scenes of the tortures are often depicted and a detail of the left half of a folio showing some of the torments is seen in Figure 3. These tortures vary depending on the sins committed by each soul. Many folios for the hells include scenes of torture, but others depict the various mansions on those levels, the demi-gods living below the madhyaloka, such as the asurakumāras and vyantara-devas, as well as charts of measurements.

On the heavenly plane we find descriptions of various types of beings, often depicted by their attributes, primarily groups of gods known as the vaimānikas. We also find descriptions and classifications for the heavens, including natural features like trees and mountains. Figure 4 depicts six of the twelve symbols associated with the lower heavens. Heavenly bodies also are illustrated and many folios have to do with aspects of the sun and moon and the nine planets, navagraha. Figure 5 shows the sun surrounded with figures of the directional animals that affect the movement of the planets. Where one would expect a correlation with Hindu cosmology, the animals reflect an entirely different system. In the Hindu construct the elephant for Indra would be in the east and the makara (a composite lion and crocodile) for Varuṇa in the west, the other two directions would be a buffalo for Yama in the south and a human for Kubera in the north. Here we see makara in the east, elephants in the south, bulls to the west and horses to the north.

Among the most esoteric of common diagrams are depictions of the eight black fields, the kṛṣṇarājīs (Figure 6). These exist at the third level of the fifth heaven. The particles of vegetative matter that fill these fields flow up from the madhyaloka right up into the heavens. Importantly, it also includes small yellow circles representing the lokāntika gods that live in that region between the heavens and madhyaloka.
colour says just the trunk, and in turn one wants to cut the branches, another only the ones bearing fruit, the next in turn only those with ripe fruit. The white leśyā, the purest soul that has followed the Jaina path only takes the fruit that has already fallen from the tree. This story of the leśyās underscores the importance Jainism places on ahimsā toward all living beings, including plants and animals. Each of these souls will end up in various levels of the cosmos depicted by the universe seen in Figure 1, as gods or demi-gods, humans, animals, and plants or in the case of the black figure in one of the hells.

The illustrations found in Saṃgrahāṇī Sūtras allow Jains to visualize the elements of the Triple Worlds in a graphic manner. Depending on one’s actions as the soul migrates from one life to another, over the course of countless number of lives, one can be born in any of these worlds. The illustration of the six leśyās in particular makes clear the choices that the soul can make leading to births in a great variety of locations throughout the universe, the lokākāśa.

All of the illustrations here are from The Michael Abbott Collection of Jaina Manuscripts. All are from Saṃgrahāṇī-sūtra loose-leaf manuscripts.

References for the leśyās:


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.

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Johannes Klatt’s Jaina-Onomasticon

Peter Flügel

The indologist and librarian Johannes Emil Klatt (1852-1908) 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 of 1892, a 4132 page long anthology of proper names (Greek: onoma) and biographies of Jaina authors, texts and place names with explanatory historical notes, handwritten in English. The aim of this project, funded by Leverhulme Trust Research Project Grant RPG-2012-620, is to produce a print edition with a historical introduction to this unsurpassed work, a recognized classic in the fields of Indology and the History of Religion, and indispensable source of reference. A second objective is the investigation of the text as a source for the study of Jaina social and intellectual history and of the history of Oriental Studies in Europe.

Background

In the absence of extensive archaeological evidence, monastic chronologies and hagiographies, inscriptions and the information in the colophons 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 (1935 § 4; 2000 § 7) 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.’ Schubring lamented the early demise of Johannes Klatt, whose handwritten manuscript is still unpublished. ‘Jain research would have enjoyed the great luck of having them [the Jaina bio-bibliographical 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’ (ibid.).

In 2010, the Centre of Jaina Studies (CoJS) at SOAS initiated the first steps towards the publication of Klatt’s work. With the generous support of the Library of the Asien-Afrika-Institut in Hamburg, which kindly made the original manuscript available, Xerox copies and an initial trial for transcription of the text were funded through SOAS Faculty of Arts and Humanities funds and overheads of Arts and Humanities Research Council (AHRC) Grant AH/I002405/1. In 2012 the project was awarded a three-year Research Project Grant by the Leverhulme Trust.

Peter Flügel, principal investigator, and Kornelius Krümpelmann, research assistant, are researchers and co-editors of Johannes Klatt’s Jaina Onomasticon. J. C. Wright and Renate Söhnen-Thieme, both of the SOAS Centre of Jaina Studies, are advisors of the project.

The project is inspired by the overall vision of the principal investigator to reconstruct on the basis of biographical, legal and other sources the yet unwritten social and religious history of the Jaina tradition in the early modern and modern periods which culminated in the recognition of Jainism as a world religion all over the globe. It is hoped that the published English text will serve as a valuable research tool to future generations of scholarship.
The Pianarosa Jaina Library

Julia A. B. Hegewald and Erika Schwager

In June 2012, the Department of Asian and Islamic Art History at the University of Bonn officially opened the Pianarosa Library, a specialist library on Jaina art and culture. The roughly 1,600 scholarly monographs, edited volumes and periodicals in European and Indian languages were donated by the family of the late Paolo Pianarosa (1949-2010). The department is striving to further enhance the collections and to make the Pianarosa Library one of the world’s most comprehensive research and resource centres for material on Jaina Studies.

Paolo Pianarosa, a specialist librarian from Turin in Italy worked for the Soprintendenza Beni Librari della Regione Piemonte. He developed an interest in Jainism, particularly in Karnataka. In 1983 he started taking private classes in Sanskrit and continued studying the language for the next twelve years. In the early 1980s, Pianarosa commenced gathering books on Jaina subjects and from 2001 visited India regularly.

When Paolo Pianarosa passed away in 2010, the family searched for a new home for his scholarly collection and contacted Prof. Hegewald who since 2005 has been heading a major research project on Jainism in Karnataka funded by the German Research Association (DFG). The project examines the rise and decline of Jainism in the south of India but also Jaina culture and art in India as a whole as well as in the diaspora.¹

In summer 2011, the books were transported to Bonn and since 2012 his private scholarly collection forms an integral part of the library of the Department of Asian and Islamic Art History at the University of Bonn. It is housed in a separated room of the department, the so-called Pianarosa Library. The library stock covers a wide variety of topics, including Jaina art, architecture, religion, philosophy, language and literature, to name but a few. The majority of the publications date from the period after the 1910s, reaching up to the present day. Due to Pianarosa’s passion for Indian languages, the library comprises over 900 publications written in Sanskrit, Hindi, Kannada and Gujarati. Among these are also a number of traditional Jaina manuscripts bound between book covers. The almost 600 publications in European languages are mainly, but not exclusively, in English.

The Pianarosa Library was inaugurated with a lecture series entitled ‘Text, Image and Circulation: Jaina Art in India and the Pianarosa Library in Bonn’. From April to June 2012 international scholars from Germany, Italy, Belgium, France and Great Britain delivered lectures on the subject at the Department of Asian and Islamic Art History in Bonn. The manuscripts of these lectures will be published in an edited volume as part of the department’s own publication series ‘Studies in Asian Art and Culture’ (SAAC).

¹ For further details on the project, visit www.jainart.uni-bonn.de.

University of Bonn. To inaugurate the lecture series and to introduce the audience to the subject, she spoke on ‘The Role of Sacred Manuscripts in Jaina Religion, Art and Space’. The series continued on 3rd May with a second lecture by Andrea Luithle-Hardenberg from the University of Tübingen. She delivered a presentation entitled ‘The Stations of the Pilgrimage to Mount Shatrunjaya: Patas as Mnemonic Images of Pilgrimage Rituals’, which gave an insight into the detailed research she has carried out on pilgrimage banners of Mount Shatrunjaya. In the following week, Jennifer Howes from the Asia, Pacific and Africa Collections (APAC) of Prints, Drawings and Photographs at the British Library in London lectured on ‘Early documentation on Jainism: The Mackenzie Collection in the British Library’. This was followed by Imre Bangha from the University of Oxford on 24 May 2012. He read a paper entitled ‘The Manuscripts of the Devotional Songs of Ānandghan’. On 14 June, Nick Barnard, curator from the South Asia Department of the Victoria & Albert Museum in London, showed extensive material from the V&A collections and delivered a paper entitled ‘Jaina Manuscripts and Paintings in the Victoria and Albert Museum, London’. The presentation on 21 June on ‘Medieval Digambara Jainism in North India: Bhattarakas, Merchants and Art’,

After these two academic lectures, there was a brief presentation by Erika Schwager, student assistant in the Department of Asian and Islamic Art History, who explained the layout of the library, the ordering system of the shelf marks and the catalogue. Subsequently, honoured guests who had donated books or funds to the library participated in a traditional South Indian lamp lighting ceremony. Wicks were lit by Mrs Maria Elena Romero Paucar (wife of the late Paolo Pianarosa), Willem Bollée from Bamberg, Jayandra Soni from Innsbruck (formerly from the University of Marburg) and Hampana Nagarajaiah from Bangalore. The fifth light was lit by Verena Bodenstein, a BA student and student assistant from the Department of Asian and Islamic Art History in Bonn, to indicate that the library should be used by students and scholars and that the life and future of the collection are in their hands. Finally, Tiziana Lorenzetti, an art historian and keen researcher on Jainism from Rome, and Tiziana Ripepi, who had both been instrumental in bringing the collection to Bonn, cut the ceremonial ribbon and officially opened the remarkable collection of Paolo Pianarosa to the public. The evening was rounded off with a buffet dinner at the department.

The aims of the Pianarosa Library are to preserve the present collections, supplement them with further texts on Jainism and provide easy access for on-site study to scholars wishing to work with the material. The bibliographic records of the collection have been catalogued and are available as a PDF document via a link on the departmental webpage (www.ioa.uni-bonn.de/abteilungen/aik/pianarosa-library). The online catalogue was last updated in January 2013. It has been supplemented by additional books on Jaina art and architecture from the library of the Department of Asian and Islamic Art History and by books given by Professor Soni and Professor Nagarajaiah. Further volumes will join the collection from the Gritli von Mitterwallner bequest from Munich (2012) in due course. Two generous financial donations, which were kindly made by Willem and Annegret Bollée, will allow the department to expand and enhance the collection with recent publications on Jainism in order to keep it up to date.

For further information on the work of the Pianarosa Library please contact the Department of Asian and Islamic Art History (aikinfo@uni-bonn.de, 0049-228-73 72 12) or Professor Julia A. B. Hegewald directly (julia.hegewald@uni-bonn.de). For questions regarding the library catalogue please contact Erika Schwager (ejschw@uni-bonn.de).

Supporting Jaina Studies at SOAS

Jaina Studies at SOAS aims to promote understanding of Jainism worldwide. The Centre of Jaina Studies at SOAS is the only one of its kind outside India, and provides vitally important research and teaching in Jainism and the Jain tradition. Support is essential to ensure that the activities of the Centre continue. Without sponsorship it would be impossible to sustain the range of its public activities and to make them freely available to everyone.

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**Paul Dundas** is Reader in Sanskrit at the University of Edinburgh, Scotland. His previous book, *The Jains*, is also available from Routledge.

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**Willem Bollée** is Professor Emeritus at the University of Heidelberg, Germany. **Bal Patel**, the translator, is a journalist and Chairman of the Jain Minority Status Committee, Dakshin Bharat Jain Sabha.

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For further details please contact:
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Non-Violence in Jaina Scriptures, Philosophy and Law
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.

Jainism: History, Doctrine and the Contemporary World
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 avasyaka rites, self-mortification (tapasya), meditation (dhyana), temple worship (paja), charity (dana), vegetarianism and the Jaina practice of sallekhan 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 Fliegler (pf8@soas.ac.uk)
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