SOAS University of London

Jaina Studies

NEWSLETTER OF THE CENTRE OF JAINA STUDIES

March 2018
Issue 13

Centre of Jaina Studies Members

SOAS MEMBERS

Honorary President
Professor J. Clifford Wright
South Asia Department

Chair/Director of the Centre
Dr Peter Flügel
Department of History, Religions and Philosophies

Dr Crispin Branfoot
Department of the History of Art and Archaeology

Professor Rachel Dwyer
South Asia Department

Dr Sean Gaffney
School of History, Religions and Philosophy

Professor Werner Menski
School of Law

Dr James Mallinson
South Asia Department

Professor Francesca Orsini
South Asia Department

Dr Ulrich Pagel
School of History, Religions and Philosophy

Dr Theodore Proferes
School of History, Religions and Philosophy

Professor Richard Reid
School of History, Religions and Philosophy

Dr Peter D. Sharrock
Department of Art and Archaeology

Dr Renate Söhnen-Thieme
South Asia Department

EXTERNAL MEMBERS

Paul Dundas
(University of Edinburgh)

Dr William Johnson
(University of Cardiff)

ASSOCIATE MEMBERS

Dr Naomi Appleton
(University of Edinburgh)

Professor Lawrence A. Babb
(Amherst College)

Professor Nalini Balbir
(Sorbonne Nouvelle)

Dr Ana Bajželj
(Polonsky Academy,
The Van Leer Jerusalem Institute, Israel)

Professor Piotr Balcerowicz
(University of Warsaw)

Nicholas Barnard
(Victoria and Albert Museum)

Dr Rohit Barot
(University of Bristol)

Professor Jagat Ram Bhattacharyya
(Viśva-Bhārati-University, Śāntiniketan)

Professor Willem Bollée
(University of Heidelberg)

Professor Frank van den Bossche
(University of Ghent)

Surendra Bothra
(Prakrit Bharati Academy Jaipur)

Professor Torkel Brekke
(University of Oslo)

Professor Johannes Bronkhorst
(University of Lausanne)

Professor Christopher Key Chapple
(Loyola University, Los Angeles)

Professor Christine Chojnacki
(University of Lyon)

Dr Anne Clavel
(Aix en Province)

Professor John E. Cort
(Denison University)

Dr Eva De Clercq
(University of Ghent)

Dr Robert J. Del Bontà
(Independent Scholar)

Dr Saryu V. Doshi
(Mumbai)

Professor Christoph Emmrich
(University of Toronto)

Dr Anna Aurelia Esposito
(University of Würzburg)

Dr Sherry Fohr
(Converse College)

Janet Leigh Foster
(SOAS Alumna)

Dr Lynn Foulston
(University of Wales)

Dr Yumi Fujimoto
(Sendai, Japan)

Dr Sin Fujinaga
(Miyakonojō Kōsen, Japan)

Dr Richard Fynes
(De Montfort University, Leicester)

Professor Jonardon Ganeri
(New York University)

Dr Jonathan Geen
(University of Western Ontario)

Dr Marie-Hélène Gorisse
(University of Lille)

Professor Phyllis Granoff
(Yale University)

Dr Ellen Gough
(Emory University, Atlanta)

John Guy
(Metropolitan Museum of Art)

Professor Julia Hegewald
(University of Bonn)

Dr Haiyan Hu-von Hinüber
(University of Freiburg)

Dr Kazuyoshi Hotta
(Otani University, Kyoto)

Professor Dharmacand Jain
(Jai Narain Vyas University, Jodhpur)

Professor Prem Suman Jain
(Bāhubali Prākṛt Vidyāpīṭh, Śravaṇabeḷagoḷa)

Professor Rishabh Chandra Jain
(Muzaffarpur University)

Dr Sagarmal Jain
(Pracya Vidyapeeth, Shajapur)

Professor Padmanabh S. Jaini
(UC Berkeley)

Dr Yutaka Kawasaki
(University of Tokyo)

Dr M. Whitney Kelting
(Northeastern University Boston)

Dr Laurent Keiff
(University of Lille)

Dr Kornelius Krümpelmann
(Münster)

Dr Hawon Ku
(Seoul National University)

Muni Mahendra Kumar
(Jain Vishva Bharati Institute, India)

Dr James Laidlaw
(University of Cambridge)

Dr Basile Leclère
(University of Lyon)

Dr Jeffery Long
(Elizabethtown College)

Dr Andrea Luithle-Hardenberg
(University of Tübingen)

Professor Adelheid Mette
(University of Munich)

Gerd Mevissen
(Berliner Indologische Studien)

Professor Anne E. Monius
(Harvard Divinity School)

Dr Andrew More
(University of Toronto)

Dr Catherine Morice-Singh
(Université Sorbonne Nouvelle, Paris)

Professor Hampa P. Nagarajaiah
(University of Bangalore)

Professor Thomas Oberlies
(University of Göttingen)

Dr Andrew Ollett
(University of Chicago)

Dr Leslie Orr
(Concordia University, Montreal)

Dr Jean-Pierre Osier
(Paris)

Dr Lisa Nadine Owen
(University of North Texas)

Professor Olle Qvarnström
(University of Lund)

Dr Pratapaditya Pal
(Los Angeles)

Dr Jérôme Petit
(Bibliothèque Nationale de France, Paris)

Adrian Plau
(SOAS)

Samaṇī Unnata Prajñā
(JVBI Ladnun, SOAS)

Samaṇī Kusuma Prajñā
(JVB Ladnun)

Samaṇī Dr Pratibhā Prajñā
(JVB Ladnun, SOAS South Asia Department)

Prof Shahid Rahman
(University of Lille)

Aleksandra Restifo
(Yale University)

Dr Josephine Reynell
(Oxford University)

Susan Roach
(SOAS Department of History, Religions and Philosophies)

Dr Sreeramula Rajeswara Sarma
(Düsseldorf)

Dr Fabien Schang
(State University of Moscow)

Dr Maria Schetelich
(University of Leipzig)

Dr Shalini Sinha
(SOAS Alumna, University of Reading)

Dr Atul Shah
(University Campus Suffolk)

Professor Bindi Shah
(University of Southampton)

Ratnakumar Shah
(Pune)

Dr Kanubhai Sheth
(LD Institute, Ahmedabad)

Dr Kalpana Sheth
(Ahmedabad)

Dr Kamala Canda Sogani
(Apapramśa Sāhitya Academy, Jaipur)

Dr Jayandra Soni
(University of Marburg)

Dr Luitgard Soni
(University of Marburg)

Dr Herman Tieken
(Institut Kern, Universiteit Leiden)

Professor Maruti Nandan P. Tiwari
(Banaras Hindu University)

Dr Himal Trikha
(Austrian Academy of Sciences)

Dr Tomoyuki Uno
(Chikushi Jogakuen University)

Dr Anne Vallely
(University of Ottawa)

Dr Steven M. Vose
Florida International University

Kenji Watanabe
(Tokyo)

Dr Royce Wiles
Nan Tien Institute, Wollongong

Dr Kristi L. Wiley
(University of California Berkeley)

Professor Michael Willis
(British Museum)

Dr Juan Wu
(University of Leiden , Tsinghua University, Beijing)

Dr Ayako Yagi-Hohara
(Osaka University)

Jaina Studies
NEWSLETTER OF THE CENTRE OF JAINA STUDIES

Contents:

On the Cover

Jain Sculptures at the Gwalior Fort Madhya Pradesh, India in the Nineteenth Century
From *El Mundo en La Mano*, Published 1878

Letter from the Chair

Dear Friends,

The *20th Jaina Studies Workshop* is certainly a landmark for the CoJS. Who would have thought that the enthusiasm of Jainologists from all over the world contributing to it would last so long? Because a change of generation of scholars is imminent, and also because of the recent project of the CoJS on Johannes Klatt's *Jaina-Onomasticon*, the forthcoming *Brill's Encyclopaedia of Jainism*, and new developments in the field, the theme *History and Current State of Jaina Studies* presented itself almost naturally.

The current issue of the *Newsletter* features a report on Jainism in Pakistan, an under-researched area which promises to yield many more interesting findings in the future, when safe working conditions are secured in the area. It also contains an historic article by Padmanabh S. Jaini, one of the most revered scholars in the field, on an annual ritual in his home village, which has never been studied before. We feel honoured that he has chosen our humble *Newsletter* to publish this significant report.

In addition to the important conference reports, without which little would be known about the latest research findings in the field, the volume also reports on the results of two excellent doctoral dissertations by Aleksandra Restifo of Yale and by Melinda Fodor of the Sorbonne. In this context we wish to express our congratulations to Dr Samaṇī Pratibhā Prajñā, who completed her doctoral studies at SOAS in 2017, as the first Jaina nun to do so outside of India.

Finally, we have two reports on Jaina images: in the British Museum, displayed in a newly designed gallery, and on the wonderful collection of materials assembled by the project on Jaina Sites of Tamil Nadu completed by a research team of the University of Paris and the French Institute in Pondicherry, led by Nalini Balbir.

We think the volume is fitting the occasion of the 20th Anniversary Workshop and hope you will enjoy it!

Jain Sculptures at the Gwalior Fort Madhya Pradesh, India in the Nineteenth Century. From *El Mundo en La Mano*, Published 1878.

The 18th Annual Jaina Lecture

Jainism and the Rāmāyaṇa

Eva de Clercq
(University of of Ghent)

Friday 23 March 2018
18.00-19.30 Brunei Gallery Lecture Theatre
19.30 Reception Brunei Gallery Suite

History and Current State of Jaina Studies

20th Anniversary Jaina Studies Workshop at SOAS

Saturday, 24 March 2018
Brunei Gallery Lecture Theatre

First Session: History of Digambara Literature and Philosophy

9.15 Hampana Nagarajaiah
Current Debates on the Influence of Jainism on Early Kannada Literature

9.45 Nalini Balbir
Digambara Books of Discipline: A Study in Progress

10.15 Piotr Balcerowicz
A Note on the Oeuvre of the 'Collective Thinker' Kundakunda. The Case of the *Pañcâstikāya-saṅgraha* (*Paṁc'atthiya-saṁgaha*)

10.45 Tea and Coffee

Second Session: Brajbhāṣā, Science and Technology in Jaina Studies

11.15 Adrian Plau
Rāmcand Bālak's *Sītācarit*: A 'New' Jain *Rāmāyaṇa* in Brajbhāṣā

11.45 Himal Trikha
Digital Corpus of Vidyānandin's Works

12.15 Peter Flügel
The Jaina-Prosopography Database

12.45 Group Photo

13.00 Lunch: Brunei Gallery Suite

14.00 Award Ceremony: Shravanabelagola 2017 International Prakrit Jñānabhāratī Award

Jain Sculptures at the Gwalior Fort Madhya Pradesh, India in the Nineteenth Century. From *El Mundo en La Mano*, Published 1878.

Third Session: Brill's Encyclopaedia of Jainism

14.15 Roundtable Discussion
John Cort, Paul Dundas, Kristi Wiley
Jayandra Soni (chair) Christine Chojnacki (discussant)

15.00 Tea and Coffee

Fourth Session: Jaina Studies and the Jaina Community

15.30 Shin Fujinaga (Miyakonojō Kōsen)
Paṇḍits and Monks in Jaina Studies

16.00 Steven M. Vose
From Jainology to Jaina Studies…and Back? Toward a Dialogic Approach to Scholarly Engagement with Jaina Communities

16.30 Brief Break

Fifth Session: Current State of Jaina Studies and Future Prospects

16.45 Roundtable Discussion
Christine Chojnacki, Hampana Nagarajaiah
Samaṇī Pratibhāprajñā, Olle Qvarnström
Jayandra Soni
John Cort (chair), Paul Dundas (discussant)

18.00 Final Remarks

The conference is co-organised by Peter Flügel (CoJS), Charles Taillandier-Ubsdell and Shahrar Ali (SOAS Centres and Programmes Office), and co-sponsored by the JivDaya Foundation (Dallas) and the Shravanabelgola Matha.

SOAS University of London

ABSTRACTS

Digambara Books of Discipline: A Study in Progress
Nalini Balbir, Sorbonne III, University of Paris, France

While the canonical Śvetāmbara *Chedasūtra*s have been the starting point of increased scholarship in the last decades, their Digambara counterparts are still very little-known. The present paper will explore these texts known as *Chedapiṇḍa* and *Chedaśāstra* written in Jain Śaurasenī Prakrit (edited by Pandit Pannalal Soni, published in MDJG 18.1921 under the collective title *Prāyaścittasaṃgraha*).

A Note on the Oeuvre of the 'Collective Thinker' Kundakunda. The Case of the Pañcâstikāya-saṅgraha (Paṃc'atthiya-saṃgaha)
Piotr Balcerowicz, University of Warsaw, Poland

After a brief sketch of methodology applied to analyse the contents and structural/historical layers of works ascribed to Kundakunda, the paper takes as an example the *Paṃc'atthiya-saṃgaha*. The examination reveals that the text is a compilation of three small works, each of which consists of a number of historical layers spanning a few centuries. The same approach can be applied to other works ascribed to Kundakunda, who should be taken as a collective author 'Kundakunda'. The most probable compiler of the works which came to form the *Paṃc'atthiya-saṃgaha* was Amṛtacandra-sūri. Further, the paper discusses possible historical reasons behind the popularity of 'Kundakunda' in Jainism.

Jainism and the Rāmāyaṇa
Eva de Clercq, University of Gent, Belgium

The *Rāmāyaṇa* is without a doubt one of the most influential stories in the history of the South Asian subcontinent. Jains, too, engaged with the story and composed their own versions of it. In view of the conference theme, this lecture will focus on different aspects of these Jain *Rāmāyaṇa*s, and reflect on their significance for the history of Jaina Studies, on the one hand, and of Rāmāyaṇa Studies, on the other, and on their intersection.

The Jaina-Prosopography Database
Peter Flügel, SOAS

One of the main desiderata in Jaina Studies is the investigation of the social history of the Jaina tradition. The Jaina mendicant tradition exerted a lasting influence on Indian culture and society. It emerged in Magadha some two and a half thousand years ago, and spread to most parts of South Asia. In the process, it segmented into numerous competing schools, sects, and lineages, in complex interaction with local social and political configurations. Some of these traditions have been short-lived, while others still exist today. Since the inception of Jaina Studies as an academic field in the 19th century, considerable advances have been made towards the reconstruction of the history of these mendicant traditions, particularly through the analysis of monastic chronicles and inscriptions. The social history of Jainism remains, however, imperfectly understood. This is because the principal sources, a vast corpus of unpublished and published bio-bibliographical data, extracted from manuscripts and inscriptions, still await systematic investigation.

The need for interlinking the available, but scattered information on the itinerant Jaina ascetics, their lineages, networks, and relationships to followers and patrons has long been felt. A great number of catalogues and conspectuses of relevant primary sources have and are being produced in pursuit of this aim. Yet, the only attempt systematically to pull together data from different published sources to date remains Johannes Klatt's (2016) belatedly published *Jaina-Onomasticon*. Klatt's work offers a comprehensive compilation of the information available up to 1892, but makes no attempt at cross-referencing and interlinking the assembled data through indexes, since the onomasticon itself is a kind of index. The links are also too numerous, and would have required the creation of a second, supplementary volume, which, as far as one can tell, was not planned. Klatt was mainly interested in producing a bio-bibliographical directory of individual names of persons, places, organisations, and literary works. His encyclopaedic list of proper names is accurately described as an *Onomasticon*. Due to the colossal amount of detailed information presented in this way, the work serves equally as a source book for Jaina collective biography as well as a proto-prosopography.

The usefulness of meta-catalogues and meta-indexes, such as Klatt's, for prosopographical research has only recently become apparent after the introduction of modern computer technology to Jaina Studies. With the help of computers, the social and geographical contexts in which monastic lineages and support networks were formed, texts composed, temples and halls constructed, and socio-religious events arranged, can for the first time be systematically mapped out, and studied from different points of view, on the basis of already published meta-data, such as those collated by Klatt and subsequently produced catalogues of Jaina manuscripts and inscriptions, as well as the sizable biographical literature of the Jainas. A fresh look at this body of published data with the help of the new tool boxes of Digital Humanities has not been attempted as yet, though promising new analytical strategies abound.

In February 2017, a Leverhulme Trust Research Grant supported research project of the Centre of Jaina Studies at SOAS, *Jaina-Prosopography: Monastic Lineages, Networks, and Patronage*, commenced to explore the relationships between Jaina mendicant lineages and their supporters, focusing on the nexus of monastic recruitment, geographical circulation of monks and nuns, their biographies, literary works, and patterns of householder support and patronage of mendicant inspired religious ventures. The project is inspired by the overall vision to produce a comprehensive prosopographical

database for the reconstruction of the social-history of the Jaina tradition. Electronic databases will permit the introduction of novel quantitative and qualitative sociological approaches to Jaina Studies, for instance for sociological analyses of the conjunction between monastic lineages and their social support networks, as documented in donative inscription and colophons of manuscripts, using network analysis, statistical methods, advanced digital technology and visualization techniques. It can be expected that computer-assisted prosopographical investigations will become an essential part of most future research in the socio-religious history of the Jaina tradition, once reliable and sufficiently populated databases have been produced.

The paper will present a work in progress report on the current development and future requirements of the Jaina-Prosopography Database, a new open access tool for anyone interested in Jaina Studies.

Paṇḍits and Monks in Jain Studies
Sin Fujinaga, Miyakonojō Kōsen, Japan

Activities of Jains began to be known to scholars in Europe and other parts of the world in the middle of the 19th century. At the beginning of the following century, Jaina Studies in India started to bloom and this has continued for ten decades. This flourishing of scholarship was brought about mainly through contributions of paṇḍits and monks. The fruits yielded by their endeavours were articles mainly written in Indian vernaculars and finely edited Sanskrit and Prakrit texts, published in numerous series. Some of these will be highlighted, namely, the paṇḍits M. K. Jain and D. D. Malvania, and Muni Jambūvijaya. The main aim of this paper is to explore how and why they were able to accomplish their brilliant and lasting achievements in various fields of Indology.

Rāmcand Bālak's Sītācarit: A 'New' Jain *Rāmāyaṇa* in Brajbhāṣā
Adrian Plau, SOAS

The *Sītācarit* is a mid-17th century retelling in Brajbāṣā of the Jain *Rāmāyaṇa* composed by Rāmcand Bālak, a Digambar about whom we know next to nothing. Yet the manuscript evidence indicates that his *Sītācarit* was popular; multiple manuscripts from the 18th and 19th centuries are found in Digambara temple libraries across Western and Central India. The text itself is innovative in its reordering of the familiar *Rāmāyaṇa* narrative to emphasise Sītā standing as a devout Jain laywoman, a *mahāsatī*, aesthetically daring in its free-flowing combination of metres and its embrace of everyday vernacular language usage, and arguably a significant epic narrative of early modern Hindi literature.

Yet like other larger Jain narratives in Brajbhāṣā, the *Sītācarit* has received little to no interest in the modern era and has till now never been available outside of the manuscript format. In this talk, I will draw on my forthcoming critical edition of the *Sītācarit* to highlight some of the composition's remarkable features and address what I perceive to be some of the cultural and historical assumptions that may have led to the lacking recognition of the position of Jain literature in Brajbhāṣā in both the Jain literary canon and in early modern Indian literature in general.

Digital Corpus of Vidyānandin's Works
Himal Trikha, University of Vienna, Austria

The Digital Corpus of Vidyānandin's Works is a web application that provides digital resources for the study of the Sanskrit works of the 10th-century Digambara philosopher Vidyānandin. In the current stage of development, the application can be used to search through the text of editions of these works, which add up to 1,200 pages in Devanāgari script. In my presentation, I will first introduce central features of the search function of the application. I will then talk about future developments and their requirements. These include the identification and documentation of lemmata, quotations and parallel texts.

From Jainology to Jain Studies…and Back? Toward a Dialogic Approach to Scholarly Engagement with Jain Communities
Steven M. Vose, Florida International University, Miami, USA

'Lived religions' approaches have reshaped 'Jainology' into 'Jaina Studies' over the last 30 years in the American academy. Focusing on the practices, statements, texts and objects which Jains themselves engage in and use, scholars argued these approaches better describe what it means to be Jain than previous studies that investigated doctrines, philosophies, etc. as found in canonical scriptures and intellectual works. Anthropological and historical studies of Jains have sought to describe the Jain traditions in ways recognizable to Jains themselves. However, some groups of Jains, especially those in the diaspora, have expressed uneasiness about the state and nature of this style of scholarship, expressing a preference for scholars to study Jainism rather than Jains themselves. That is, they would prefer scholars focus on the study of abstract doctrines and philosophies, especially as they may address contemporary global issues. This presents scholars of the 'lived religions' approach with the ethical challenge of how to address the changing dynamics within Jain communities and between communities and scholars. Is it possible to do justice both to the demands of historicist and phenomenological studies while engaging with Jain community interests in scriptural and philosophical studies, which may be far from the everyday experiences of many other Jains? Attending to the problems of doing so may help scholars to recognize latent forms of Orientalism in our work, including ways that the lived religions approach remains predicated on a 'world religions' epistemological model that has been heavily critiqued in recent studies. By refiguring the lived

religions approach toward a dialogical model of writing and speaking, we may begin to develop an academic platform for engaging Jain communities' interests in tenets, doctrines and philosophies as new forms of praxis. Such re-centering may help scholars of Jainism become more responsive to new gender and class dynamics that exist within Jain communities in India and in the diaspora, as we continue to ask the vital question of who has the power to represent Jains and Jainism. Such an approach could also help scholars to make concerns about gender and class audible and sensible to Jain communities looking to connect their tradition to cosmopolitan and diasporic contexts.

Roundtable Discussion on Brill's Encyclopaedia of Jainism
John Cort (Denison University, USA), Paul Dundas (University of Edinburgh), Kristi Wiley (Berkeley, USA)

In their opening remarks, Cort, Dundas and Wiley, the editors of the forthcoming Brill's Encyclopedia of Jainism, will address how the state of the field of Jaina Studies appears from their perspective of working on BEJ.

Roundtable Discussion on Current State of Jaina Studies and Future Prospects
Christine Chojnacki, Hampana Nagarajaiah, Samani Pratibhāprajñā, Olle Qvarnström, Jayandra Soni, John Cort (chair), Paul Dundas (discussant)
The roundtable will address the question of the current state and future prospects of Jaina Studies.

SOAS University of London

21st Jaina Studies Workshop
Jainism and Money

23-24 March 2019

Papers addressing *Jainism and Money* are invited.

For further information please see:

www.soas.ac.uk/jainastudies
Inquiries: jainastudies@soas.ac.uk

SOAS University of London

Jaina Studies Certificate

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

Ingrid Schoon

History and Current State of Jaina Studies
Speakers and Discussants

Professor Nalini Balbir
Sorbonne III
University of Paris
Paris (France)
nalini.balbir@wanadoo.fr

Professor Piotr Balcerowicz
Institute of Oriental Studies
Krakowskie Przedmieście 26/28
PL 00-927 Warszawa (Poland)
piotr@uw.edu.pl

Professor Christine Chojnacki
Professeur de langues et cultures indiennes
Faculté des langues
Université de Lyon 3
Cours Albert Thomas
69008 Lyon (France)
christine.chojnacki@univ-lyon3.fr

Professor Eva De Clercq
Department of Indology
University of Gent
Blandijnberg 2-146
9000 Gent (Belgium)
ev.declercq@ugent.be

Professor John E. Cort
Department of Religion
Denison University
Granville, OH 43023 (USA)
cort@denison.edu

Paul Dundas
University of Edinburgh
7 Buccleuch Place
Edinburgh EH8 9LW (Scotland, UK)
SKTPDS@srv0.arts.ed.ac.uk

Dr Peter Flügel
Centre of Jaina Studies
SOAS, University of London
Thornhaugh Street
London WC1H OXG (UK)
pf8@soas.ac.uk

Dr Sin Fujinaga
c/o Miyakonojō Kōsen
Miyakonojō, Miyazaki
Japan
fujinaga@cc.miyakonojo-nct.ac.jp

Professor Hampana Padmanabaiah Nagarajaiah
1079, 18-A Main, 5th Block
Rajajinagar
Bangalore 500 010 (India)
Indiahampana1@gmail.com

Adrian Plau PhD Candidate
South Asia Department
School of History, Religions and Philosophy
SOAS, University of London
Thornhaugh Street
London WC1H (UK)
602158@soas.ac.uk

Dr Samaṇī Pratibhāprajñā
School of History, Religions and Philosophy
SOAS, University of London
Thornhaugh Street
London WC1H (UK)
164429@soas.ac.uk

Professor Olle Qvarnström
Lund University
Allhelgona Kyrkogata 8
SE-223 62 Lund (Sweden)
Olle.Qvarnstrom@teol.lu.se

Dr Jayandra Soni
Associate of the University of Innsbruck
Poltenweg 4
A-6080 Innsbruck
Austria
soni@staff.uni-marburg.de

Dr Himal Trikha
Institute for the Cultural and Intellectual History of Asia
Austrian Academy of Sciences
Apostelgasse 23
A-1030 Vienna (Austria)
himal.trikha@aoeaw.ac.at

Dr Steven M. Vose
Department of Religious Studies
Florida International University
Modesto A. Maidique Campus
Deuxieme Maison, Room DM 302
11200 SW 8th Street
Miami FL 33199 (USA)
svose@fiu.edu

Dr Kristi Wiley
1200 Woodland Ave.
Menlo Park, CA 94025 (USA)
kristi.wiley@gmail.com

Jainism and Buddhism: 19th Jaina Studies Workshop, SOAS 17-18 March 2017

Samani Pratibha Pragya

The 17th Annual Jaina Lecture and *Jainism and Buddhism*, the 19th Jaina Studies Workshop, took place at SOAS on 17-18 March 2017. The Lecture and Workshop were co-hosted by the Centre of Jaina Studies and the SOAS Centre of Buddhist Studies, with generous additional support from the V&A Jain Art Fund, and the Jivdaya Foundation in Dallas.

17th Annual Jaina Lecture

The proceedings commenced with the ceremonial Launch of Johannes Klatt's *Jaina-Onomasticon*. Thereafter, Sin Fujinaga (Miyakonjō Kōsen, Japan) delivered the 17th Annual Jaina Lecture on 'Nidāna: A World with Different Meaning'. Investigating the concept of *nidāna* within the wider Indian philosophical context, he showed that it is used in Hinduism, Buddhism and Jainism. The term '*nidāna*' is used in the sense of 'cause' in Buddhism, whereas in Jainism it holds a specific meaning, namely, the 'bartering of penance'. Fujjinaga noted that a Buddhist text, the *Suttanipāta*, offers the oldest use of *nidāna*, designating a cause that evokes lust and hatred. He referred especially to the *Mahānidānasutta*, a dialogue between Ānanda and the Buddha about dependent origination (*paṭiccasamuppāda*). In this text the Buddha is said to have anticipated diverse perspectives about *nidāna*, such as cause (*hetu*), origin (*samudaya*), and source (*paccaya*). Fujinaga then discussed the application of the term *nidāna* in early Jaina texts such as the *Ācārāṅga-sūtra* and the *Uttarādhyana-sūtra*. In a former text (ĀS I.6.1.2), *nidāna* refers to something which obstructs the way to liberation. The commentator Śīlāṅka construes this term as '*upādānaṃ karman*'. Fujinaga gave the term *upādāna* used in Buddhism a slightly different meaning: 'a special cause of reincarnation'. He noted that in other parts of the *Ācārāṅga*, commented on by Śīlāṅka (ĀS I.4.3.3; I.8.1.4), the term *nidāna* appears twice

Riccardo Labianco

Sin Fujinaga (Miyakonojō Kōsen)

with a negative prefix 'a' in the same phrase *a-nidāṇa* ('*aniyāṇā*'). In this context *nidāna* designates something which causes adverse effects, especially passions such as anger. He noted that an early Jaina canonical text, the *Uttarādhyana-sūtra*, narrates in the thirteenth chapter the story of Citta and Saṃbhūta. This story is very important for illustrating how *nidāna* can be effective in enabling a series of desired reincarnations. The idea of *nidāna* in this context could be regarded as a cause which leads to rebirths. Moreover, the *Ācāradasāḥ*, an earlier canonical text and originally the second part of *Ācārāṅga-sūtra*, describes *nidāna* in the tenth chapter with regard to ten stories. Of these, the first nine are concerned with *nidāna* and the tenth narrates *a-nidāna*. The first and second stories depict Jaina monks and nuns. In the first story King Śrenika and his queen Cellaṇā are depicted as leading a happy life with opulent ornaments and many attendants. Observing this, some Jaina mendicants thought, 'If there is a special boon for

Launch of Johannes Klatt's Jaina-Onomasticon, Peter Flügel, Hampana Nagarajaiah, Samaṇī Pratibhā Prajñā, Renate Söhnen-Thieme, Samaṇī Unnata Prajñā, J. Clifford Wright, Kornelius Krümpelmann.

penance, regulation, chastity and perseverance, then we will also experience various luxuries of human beings in another life. How wonderful!' In the story, Mahāvīra refers to such thoughts as *nidāna*. He further elaborates that such mendicants, having entertained such thoughts without confession and atonement, will be born as gods or reincarnate as members of noble families. However, they will not be able to imbibe dharma. In the third story, a monk worries about his life as a male and wishes to be born as a female, whilst in the fourth story a nun expresses the difficulties of being a woman and desires to be a male. Such wishes and desires are also called *nidāna*, because without confession or atonement, even though they may bring about rebirth as a god or a goddess who enjoys life in heaven, they will be unable to hear and comprehend the preaching of the omniscient ones. These examples suggest that the idea of *nidāna* was meant to encompass all followers of Jainism, both ascetics and laypersons. Fujinaga had briefly investigated this concept in Buddhism, and in Śvetāmbara Jaina texts. He suggested, however, that there may be more evidence about the concept of *nidāna* available in Digambara texts such as the *Ṣaṭkaṇḍāgama* and its commentaries. Fujinaga noted that the concept is not used in Hinduism at all.

Workshop: Jainism and Buddhism

The first session of the 19th Jaina Studies Workshop commenced on 18 March 2017, and was chaired by Vincent Tournier (SOAS Centre of Buddhist Studies). The first paper was read by Charles DiSimone (Ludwig-Maximilians-Universität München, Germany) who spoke on the *Mūlasarvāstivāda Dīrghāgama Manuscript Found at Gilgit that Deals with Jainism in the Eyes of the Buddhist*. He mentioned that collections that were lost for centuries were found at Gilgit, which is on the border of Pakistan and Afghanistan. These findings are known as *Dīrghāgama*, which are a 'collections of long discourses', comprising 47 fragmented texts. They are analogous to the *Dīghanikāya* of the Theravāda Buddhist tradition. The focus of the presentation was a depiction of Mahāvīra's death (*jñātaputra nirvāṇa*) and a discussion of his teachings, including the understanding and misunderstandings of his disciples. The *Prāsadika-sūtra* narrates about Mahāvīra's demise followed by a split and dispute among his disciples. According to the Buddhist view, an ill proclaimed doctrine is not praiseworthy. Only the Buddhist doctrine are considered complete and beyond doubt, and even after the Buddha passed away, they are praiseworthy. DiSimone concludes that based on the nature of manuscripts, during the time of the composition of the *Dīrghāgama* there was no actual debate with any religious opponents (*anyatīrthika*). Hypothetically, the narrative served as a means of proselytization and legitimizing Buddhist doctrine.

The second paper was by Christopher Key Chapple (Loyola Marymount University, USA) on *The Conversion of Jaina Women to the Buddhist Path According to the Pali Canon*. The *Therīgāthā* provides accounts of early Jaina nuns who were influenced by Buddhist teachers and converted to Buddhism. Such tales of conversion are not available in Jaina canonical texts. Chapple cited two stories of ladies who had been members of Jaina religious orders before converting to Buddhism. The first woman was Bhaddā Kuṇḍalakesā, who was born into a 'financier's' family and trained as a Jaina nun. She eventually became proficient at debating, travelling from village to village as a religious master. She was persuaded to adopt Buddhism by Sāriputra. The second nun was Nanduttarā, who was born into a Brahmin family but later became a Jaina nun. In a similar vein, she too became adept at debating, and eventually became a Buddhist nun after an encounter with Moggallāna. The paper speculated on how these two narratives characterise, from a Buddhist perspective, early conversations between Buddhists and Jainas. Chapple commented, finally, on the life-style documented, which closely resembles the norms of Jaina ascetics, such as not eating after sunset, sleeping on the ground, and so on, which are important aspects of a Jaina nun's lifestyle.

Peter Flügel

Juan Wu (University of Leiden)

The third paper by Juan Wu (Leiden University and Tsinghua University) was entitled *The Buddhist Salvation of Ajātaśatru and the Jaina Non-Salvation of Kūṇika*. Ajātaśatru was considered to be a proponent of both Buddhism and Jainism. Both traditions share a common narrative that Ajātaśatru / Kūṇika, for the sake of a throne, imprisoned his father Bimbisāra / Śreṇika which led to his death. The Buddhists, however, portray Bimbisāra's death as patricide whereas the Jainas consider it to be a case of suicide. Juan Wu concluded that the Buddhist tradition is quite compassionate towards liberating Ajātaśatru from the sin of patricide and opens the door of liberation for him. In contrast, the Jaina textual tradition mentions his reincarnation in hell with no indication of future liberation.

The second session, which was chaired by Paul Dundas (University of Edinburgh), opened with Haiyan Hu-von Hinüber (University of Freiburg, Germany) who

presented a paper on *Ekapoṣadha and Ekamaṇḍalī: Some Comparative Notes of Jaina and Buddhist Monastic Rules*. Both religions belong to the *śramaṇa* tradition, and they differentiate between the *pauṣadha*/*poṣadha* ceremony for the monastic members in Buddhism and those for the laity in Jainism. She mentioned that the practice of *poṣadha* has been an ongoing practice since the time of the historical Buddha. According to some of the early Buddhist sources such as the *Aṅguttara Nikāya*, the *Vinayapiṭaka* of the Mahāsāṃghika and the Mūlasarvāstivāda school, it is evident that the Buddhists actually adopted the *poṣadha* ritual from 'ascetics of different faith' (*anyatīrthikaparivrājaka*), among those the *nigaṇṭhūposatha* is explicitly referred to as the source. Comparing the above mentioned Buddhist texts with some early sources of the Jaina canon (*Uttarājjhāyā*, *Viyāhapannati*, *Uvāsagadasāo*, etc.), the paper discussed the usage of certain technical terms. Hinüber discussed the boundary, or *ekamaṇḍalī* ('in one district only'), of the group of mendicants collecting alms and eating together. Technically it is known as *sambhoga* in Jainism. She further discussed the required ritual immaculateness demanded of all monks or nuns staying within a *maṇḍalī,* who have to confess offences before taking the meal jointly. The Buddhist *Vinaya*, presents boundaries (*sīmā*) which correspond to the Jaina term *maṇḍalī*, and prescribes that only one *uposatha* / *poṣadha* ceremony is allowed to be held in one residence of monks, in order to guarantee the purity of the *saṃgha*.

The next paper of this session was read by Kazuyoshi Hotta (Otani University, Kyoto) on *Corresponding Sanskrit Words of Prakrit Posaha: With Special Reference to Śrāvakācāra Texts and Buddhist Texts*. He argued, on the basis of the earliest use of the term *upavasatha* documented in *Śatapathabrāhmaṇa* 1.1.1.7, that this was a purification rite practiced on the day prior to the performance of a Vedic ritual. Later on the rite of *upavastha* as *posaha* had been incorporated by Jainism and Buddhism in distinctive ways. Buddhism developed this rite mainly as a ritual for mendicants whereas Jainism employed this rite mainly as a practice for the laity. Consequently, descriptions of Jaina *posaha* are found in the group of texts called the *Śrāvakācāra* which contain codes of conduct for the laity. R. Williams states that there are several Sanskrit word-forms like *pauṣadha*, *proṣadha*, and *poṣadha* that correspond to the Prakrit *posaha*. In addition to this, the only exceptional form — *upoṣadha*—is found in editions currently in circulation. However, it is necessary to carefully consider whether this form can be traced back to the original manuscripts. Many scholars have followed R. Williams' opinion that *poṣadha* attained general currency, but we cannot accept this statement without qualification. Hotta argued in this presentation that the word *proṣadha* is most frequently used in the *Śrāvakācāra* texts. He referred to 52 kinds of *Śrāvakācāra* texts. Finally, he concluded that an important factor in this regard is the fact that Digambaras have overwhelmingly more *Śrāvakacāra* texts than Śvetāmbaras.

The third session, chaired by Sin Fujinaga, began

Peter Flügel

Jayandra Soni (University of Innsbruck)

with Yumi Fujimoto's (Miyagi, Japan) presentation on *Vasati in Vyavahārabhāṣya I-II in Comparison to Buddhist Texts*. The *vasati* is a place where ascetics stay and used synonymously with the terms *śayyā* (a bedding) and upāśraya (abode, house, dwelling place, Jaina monastery). Similarly, the *kṣetra* can be interpreted either 'the site where a *gaṇa* is established' or 'the territory of a *gaṇa*'. Fujimoto discussed at length the rules of prohibition and execution related to staying into a vasati by Jaina ascetics. In the context of dwellings, she explained that there are some specific places such as *abhiśayyā* and *abhiṇaiṣedhikī* where monks are allowed to go in a group for *svādhyāya* etc. with the permission of leader. The difference between *abhiśayyā* and *abhiṇaiṣedhikī* depends on whether they spend a night there or not. When monks return to a *vasati* at night, the place is called *abhiṇaiṣedhikī*, and when monks spend a night there, the place is called *abhiśayyā*. Furthermore, the *vasati* is similar to *āvāsa* or *vihāra* mentioned in Buddhist texts, although *vasati* does not seem to have as many facilities as the *vihāra* in Buddhist texts. In conclusion, Yumi suggested that *upāśraya*, *abhiśayyā* and *abhiṇaiṣedhikī* can be compared with *senāsanaṃ* or the five kinds of *leṇa*,which are places to stay in the *Pāli-vinaya*. There is a difference between *vasati* and other places to stay, a distinction that is maintained in the *Pāli-vinaya* according to Fujimoto.

Yutaka Kawasaki (Tokyo University) presented his paper on *Haribhadra's Criticism on the Concept of Possession (parigraha)*. In the *Dhammasaṅgahaṇi*, Haribhadra comments on the possession of property by Buddhist monks. He says that the possession of villages believed to contribute to the growth of the three jewels namely dhamma, buddha and saṅgha was flawed. He opines that detachment from the material world is not complete as long as ownership of properties or assets prevails, and suggests that the growth of religion can be attained only with a commitment to living without any possessions. It is customary, he suggests, for the disciples and followers to make necessary arrangements for mendicants. The focus of mendicants should not

be perturbed by indulging in materialistic possessions. Thus, monks should not deviate from their goals when they have chosen to follow the path of non-attachment (*aparigraha*). Yutaka concluded that it is uncertain that these views were articulated by Haribhadra, even though Haribhadra did accept the principle of *aparigraha*.

Samani Kusum Pragya (Jain Vishva Bharati Institute, Ladnun) sent her paper on *Why is the Buddha Missing in the Isibhāsiyāim?* She stated that in Indian literature, *Isibhāsiyāim* is the only work which includes the teaching of sages from all three Indian traditions—Vedic, Jaina and Buddhist. The text includes prominent figures of the Jaina tradition such as Pārśva and Mahāvīra, Vedic sages such as Yājñvalkya and Nārada, and Buddhist sages such as Sariputra, Vajjiyaputra and Mahākāśyapa. Considering that each of these are presented, it is perplexing why the Buddha, the founder of Buddhism, is missing in *Isibhāsiyāim*. Samani Kusuma Pragya attempted to answer this question by using a philological and historical approach to research the identity of Sāiputra/Sātiputra, and trying to trace the Buddha through him. She notes that the name of the Buddha's mother was Māyā. In Hemacandra's *Abhidhānacintāmaṇi* 2.151 the synonym of the Buddha is *māyāsuta* and furthermore *saci* is one of the synonyms of Māyā. Therefore, it is likely that Saciputra is the name of the Buddha. This is consistent with an ancient tradition where a person and place is given a new name using its synonyms. For example, the town Ratangarh is also known as Vasugarh and Ratnadurga. In conclusion, she claimed, Sāiputta must be the Buddha, but leaves the question open for further research. Because Samani Kusum Pragya was not able to present her paper in person, it was read by Samani Pratibha Pragya on her behalf.

The fourth session, chaired by Marie-Héléne Gorisse (Ghent University and SOAS), began with a presentation by Lucas den Boer (Leiden University) on *Jaina and Buddhist Epistemology in Umāsvāti's Time*. He argued that the epistemological innovations in the *Tattvārtha-sūtra* were partly motivated by encounters with other philosophical movements. Den Boer investigated references to other philosophical movements in the epistemological parts of the text and its auto-commentary. He mentioned that these texts occasionally refer to other schools by name. There are also several implicit references to existing debates and positions that throw some light on the intellectual surroundings of the TS. He argued by explaining some terms which are indicative of other philosophical movements such as padārtha from the Vaiśeṣika school, samyak from the Buddhist tradition and the definition of (*a*)*jñāna* from the Yoga school. He mentioned that there is a strong influence of Nyāya thought on chapter one and its auto-commentary.

Jayendra Soni (University of Innsbruck) explored *The Digambara Vidyānandin's Discussion with the Buddhist on Svasaṃvedana, Pratyakṣa and Pramāṇa*. He presented a comparative study of an epistemological problem debated between the Jainas and Buddhists. Soni discussed Vidyānandin's approach to elaborating the Jaina theory of particulars and universals (*aṃśa*/*aṃśin* and *avayava*/*avayavin*), to counteract the Buddhist position by quoting Dharmakīrti's *Pramāṇa-vārttika*. Vidyānandin brings into discussion the concept of perception of an object as a whole, and further continues with *svasaṃvedana*, *pratyakṣa* and *pramāṇa* (self-awareness, perception, and valid means of knowledge). The presentation attempted to deal with these concepts in order to see how Vidyānandin vindicates the Jaina position vis-à-vis the Buddhist one.

The last presentation of this workshop was by Heleen De Jonckheere (University of Ghent) who presented her paper on *Two Buddhists, Two Jackals and a Flying Stūpa: Examination of the Buddhists in the Dharmaparīkṣā*. This text, written by Amitagati in 1014, is an example of how the Jains dealt with their 'others', especially with Hindus and Buddhists. She focused on the 'strange' story of two young Buddhist laymen who staged climbing a *stūpa*, which was then lifted up by two animals. Their decision to become monks, after they were saved by hunters who happened to be passing by, does not seem to be based on rational reasons. The tale was clearly meant to be comical. Yet, it is not clear if this laughter was directed towards the Buddhists, or served merely to mock and criticize the Brahmanical *Purāṇa*s and the Brahmanical tradition. De Jonckheere concluded that such stories and satirical criticisms of other religious traditions in the *Dharmaparīkṣā* were most likely meant to be heard or read by a Jaina lay audience, with the goal

problem debated between the Jainas and Buddhists. Soni discussed Vidyānandin's approach to elaborating the Jaina theory of particulars and universals (*aṃśa/aṃśin* and *avayava/avayavin*), to counteract the Buddhist position by quoting Dharmakīrti's *Pramāṇa-vārttika*. Vidyānandin brings into discussion the concept of perception of an object as a whole, and further continues with *svasaṃvedana*, *pratyakṣa* and *pramāṇa* (self-awareness, perception, and valid means of knowledge). The presentation attempted to deal with these concepts in order to see how Vidyānandin vindicates the Jaina position vis-à-vis the Buddhist one.

The last presentation of this workshop was by Heleen De Jonckheere (University of Ghent) who presented her paper on *Two Buddhists, Two Jackals and a Flying Stūpa: Examination of the Buddhists in the Dharmaparīkṣā*. This text, written by Amitagati in 1014, is an example of how the Jains dealt with their 'others', especially with Hindus and Buddhists. She focused on the 'strange' story of two young Buddhist laymen who staged climbing a *stūpa*, which was then lifted up by two animals. Their decision to become monks, after they were saved by hunters who happened to be passing by, does not seem to be based on rational reasons. The tale was clearly meant to be comical. Yet, it is not clear if this laughter was directed towards the Buddhists, or served merely to mock and criticize the Brahmanical *Purāṇa*s and the Brahmanical tradition. De Jonckheere concluded that such stories and satirical criticisms of other religious traditions in the *Dharmaparīkṣā* were most likely meant to be heard or read by a Jaina lay audience, with the goal of directing them back on the Jaina path. They were also sometimes used as a tool for refuting other religious traditions and converting their followers to Jainism.

The Centre of Jaina Studies congratulates Dr Samani Pratibhāprajñā for having earned her doctorate at SOAS, 2017, on completion of her dissertation:

Prekṣā Meditation: History and Methods

Samanis Unnata Pragya, Kusuma Pragya, Pratibha Pragya, Satya Pragya, Punya Pragya, Rohini Pragya (after the ceremony at SOAS). Photo: Peter Flügel

Jaina Studies in Japan: Conference Reports

Masahiro Ueda

The 68th Annual Conference of the Japanese Association of Indian and Buddhist Studies (JAIBS)

The 68th Annual Conference of the Japanese Association of Indian and Buddhist Studies (JAIBS) was held at Hanazono University in Kyoto on 2-3 September 2017. In this conference, five papers on Jainism were presented.

In "The Criteria for *hiṃsā* and *ahiṃsā* in Jainism," Tomoyuki Uno (Chikushi Jogakuen University) revealed the history of discussion of the criteria for *hiṃsā* and *ahiṃsā,* examining the description in commentaries of Śvetāmbara Jaina scriptures. According to him, an important criterion for determining whether an act is recognized as *hiṃsā* or not is based on arguments in *Niryukti*s and *Bhāṣya*s, which were written in verse during the 5th through 7th centuries. He focused on discussions in Bhadrabāhu's *Niryukti*s and pointed out that criteria for *hiṃsā* are closely related to the state of the mind of the one who engaged in the act. He examined the *Bṛhatkalpabhāṣya* by Saṅghadāsa, the *Viśeṣāvaśyakabhāṣya* by Jinabhadra and the *Hiṃsāphalāṣṭaka* by Haribhadra and detailed the historical evolution of discussion on the criteria.

Kazuyoshi Hotta (Otani University) read a paper entitled "Are *pṛthivī*, *āp*, *teja*s and *vāyu* alive? Reexamining an Animistic Aspect of Jainism." He reviewed the perception of Jainism as animism, as represented, for instance, by H. Jacobi, and also the criticism against it in previous research. According to Hotta, a problem in the view of Jainism as animism is that it is based on the idea that animism is based on conceptions from prior centuries. This point has not been focused on in previous studies so far. He pointed out that this idea is influenced by the theory of cultural evolutionism, which regards animism as the earlier phase in the development of religions. However, cultural evolutionism is hardly accepted today. Therefore, he concluded that there is room for reconsideration of the perception of Jainism as animism, which derives from cultural evolutionism.

In "Haribhadra on the Affirmation of *kāma* 'Sexual Appetite'," Yutaka Kawasaki (University of Tokyo) focused on a controversy over *kāma* in the *Dharmasaṅgrahaṇi* by Haribhadra. Kawasaki pointed out the possibility that, in this work, the subject of criticism of

Masahiro Ueda

Tomoyuki Uno (Chikushi Jogakuen University)

those who affirm *kāma* is not directed at people who live their life according to the view of life of Brahmanism, but to those belonging to his own Śvetāmbara sect, who were more tolerant of *kāma*. Kawasaki argued that this is because Haribhadra's primary concern is not the offence of the sexual intercourse of lay people of other traditions, but that of Śvetāmbara monks.

In "A Change of the Neminātha Story: From Carita to Bārahmāsā," Tomoyuki Yamahata (Hokkaido University of Science) discussed differences of the episodes that appeared in the Neminātha stories and the historical transition of the Jain tales from the sixth century to the thirteenth century. He mainly focused on the characteristic of Rājal, a fiancée of Neminātha, who appears in these narratives. According to him, the Neminātha stories can be categorized into three major stages from the historical point of view. The first one deals mainly with episodes concerning Ratanemi, Nemi's brother, the second one mainly with the life of Kṛṣṇa, who is Nemi's cousin, and the last one with the mourning of Rājal's separation.

In "An Example of the Deities and Rituals in the *Gotra*s of Jainas: Mūrtipūjaka in Punjab," Akiko Shimizu (The Nakamura Hajime Eastern Institute) reported on her fieldwork on the deities and the rites amongst Jainas which was carried out in 2017 in Dehli and Ludhiana. She focused on the *gotra*s of Mūrtipūjaka Śvetāmbaras belonging to the Śrī Ātmānanda Jain Sabhā. According to her, the characteristic of deities of *gotra*s in Punjab is that they worship their ancestors as deities. There are rituals for the deities of *gotra*s mainly in daily life, in every

Masahiro Ueda

Participants of the 32nd Conference of the Society for Jaina Studies at Hanazono University

season, in every year, at an initiation ceremony and what is done on special occasions such as *yātrā*. She pointed out that they differed from *gotra* to *gotra*.

32nd Conference of the Society for Jaina Studies

On 30 September 2017 the 32nd Conference of the Society for Jaina Studies was held at Ōtani University, Kyoto. Three papers were read at this conference.

In "On the Two Types of Exile from *Gana* in the *Bṛhatkalpasūtra* IV 2-3," Yumi Fujimoto (Tohoku-gakuin Tsutsujigaoka High School) examined in detail the difference between demotion (*anavasthāpya*) and exclusion (*pārāñcita*), which are respectively the 9th and 10th atonements defined in the *Bṛhatkalpasūtra* IV 2-3 and its commentaries. According to Fujimoto, the periods imposed for atonement are common in both. Another common point is that these atonements will be lifted if ordered by a king. In the case of *anavasthāpya*, the monks who are accepting it will cohabit with other members in their *gaṇnaṇa*. However, in the case of *pārāñcita*, they must go outside their *gaṇnaṇa*. This is one of the most significant differences seen in both atonements. In addition, Fujimoto pointed out that a verse that defines *anavasthāpya* in the *Bṛhatkalpabhāṣya* appears in the context that defines both *anavasthāpya* and *pārāñcita* in the *Vyavahārabhāṣya*.

In "Minakata Kumagusu and Jainism," Tomoyuki Uno (Chikushi Jogakuen University) clarified a part of the history of Jainism in Japan. Minakata Kumagusu was a famous Japanese biologist, naturalist and ethnologist who lived in the late 19th to early 20th centuries. In some previous studies, he has been regarded as highly appreciative of Jainism and its *ahiṃsā* from a biological point of view. Uno carefully traced the source of this perception and also examined the work of Minakata in detail. He revealed that there is no basis for this view and concluded that Minakata Kumagusu knew Jainism in fact, but did not appreciate Jainism highly.

In "*Dhammapada* 160 and Jainism Scriptures," Kenji Watanabe (Taishō University) examined the meaning of *nātha* in detail, based on previous research and similar expressions in other texts. According to him, it is well known that the 160th verse of the *Dhammapada* shares common parts with the 380th verse. Few Indologists have mentioned the similarities to phrases in the *Bhagavadgītā* VI, 5. Watanabe also pointed out that there is another example in the *Uttarādhyayanasūtra* (Utt.) XX, 35. He also examined the expression in the Utt. XX, 12 and the *Manusmṛti* VIII, 84 and concluded that the meaning of *nātha* is "the Lord."

***Masahiro Ueda** is a PhD candidate at Kyoto University. His dissertation centres on the study of the exegetical literature of the Śvetāmbara Jainas. He is currently an adjunct lecturer at Kyoto University, and is presently editing the unpublished text of the* Cūrṇi *commentary on the* Vyavahārabhāṣya.

Gyan Sagar Science Foundation

With the blessing of Param Pujya Sarakoddharak Acharya Shri 108 Gyan Sagar Maharaj Ji and his vision and the Gyan Sagar Science Foundation (GSF) came into being in September 2009 with the primary object of bridging Science and Society and to propagate ancient scientific knowledge for the wellbeing of mankind. The foundation aims to provide a national forum where different disciplines of Science (Physics, Chemistry, Biology, Medicine, Engineering, Agriculture etc.), Society and Spirituality are converged and views are exchanged for sustaining life and harmonious living. The Foundation seeks to cultivate and promote value-based education of today's youth in proper prospective and a harmonious application of Science with Religion.

The work of this Foundation is dedicated to Sarakoddharak Acharya Shri 108 Gyan Sagar Maharaj Ji who has tirelessly worked to propagate the eternal principles of SATYA (Truth) and AHIMSA (Non-violence) and to promote the culture of vegetarianism. He has been instrumental in holding seminars/conferences of students, teachers, doctors, engineers, chartered accountants, bank officers, bureaucrats, legislators, lawyers, etc. to instill moral values amongst people from all walks of life and work collectively for establishing peace in the world and progress for betterment of the country.

Activities of the Foundation include conferences (Bangalore, 29-31 January 2010; Mumbai, 7-8 January 2012; New Delhi, 8-9 February 2014; Sonagiri, 5-6 December 2015, Vahalana Ji 14-15 October 2017) and an annual journal: *Journal of Gyan Sagar Science Foundation*. The fourth volume was published in October 2017 (available online: www.gyansagarsciencefoundation.in). This issue covered all abstracts presented during two conferences and some full-length papers. The papers were published after a peer review process.

To appreciate and recognize contributions of individual scientists to society, the Foundation has instituted an award. The award consists of a cash prize of Rs. 200,000 in the beginning, a medal and a citation. The first award was bestowed on Prof. Parasmal Ji Agrawal Jain for his paper "Doer, Deeds, Nimitta and Upadana in the context of Modern Science and Spriritual Science." It was presented at the 2nd Jain Laureate award handed over to Dr D.C.Jain for his research work on Neuro Sciences.

GSF is also a regular contributor to the annual Jaina Studies conference at SOAS, and has committed to five years of sponsorship of *Jaina Studies,* Newsletter of the Centre of Jaina Studies at SOAS.

International Prakrit Conference on Prakrit Literature and Culture

Luitgard Soni

The Mahāmastaka-*abhiṣekha* of the colossal statue of Śrī Gommaṭeśvara Bāhubalī in Śravaṇabelgola, celebrated in a twelve-year cycle, is being staged starting from February 2018. As a festive prelude to it, the *First International Prakrit Conference* was held on 3-6 November 2017 in Śravaṇabelgola, Karnataka, and it presented itself as an extraordinary academic event. In the sequel to several past *National Prakrit Conferences and Seminars* connected with the Bāhubalī Prākrita Vidyāpīṭha, this *First International Conference* stands also as a sign-post for the Prakrit-University to be opened in 2019.

The four-day conference was a multifaceted gathering in honour of Prakrit and its heritage and was a powerful cultural statement under the auspices of Svasti Śrī Cārukīrti Bhaṭṭāraka Svāmijī. It was graced by the presence of many Jaina nuns and monks in a Guruvandana gathering, honoured by persons from public life, arts, education and politics, and hosted an array of about 150 scholars whose research work, in one way or the other, pertains to the Prakrit languages.

The inaugural function celebrated the event with prayers and praises and a warm welcome speech by Professor Hampa Nagarajaiah. The president of the conference, Prem Suman Jain tuned the audience into the theme of the conference and a very old illustrated palm leaf manuscript of the *Gommaṭasāra* by Nemicandra Siddhānta Cakravarti was displayed ceremoniously in a very dignified way.

Nalini Balbir (Sorbonne-Nouvelle University, Paris) delivered the keynote address which brought on stage a scholarly view and an inspiring perspective on Prakrit and on the present state and future tasks of Prakrit studies. Her speech underpinned the significance of a Prakrit International Conference particularly in view of the fact that Prakrit does not have the status of a 'Classical Language' as do Tamil, Sanskrit, Kannada, Telugu and Odia, in spite of clearly fulfilling the official criteria for eligibility. Balbir indicated the broad scope of Prakrit, its distinct relation to Sanskrit as well as the vernaculars, its prominent place in the classical Indian literary heritage, evident for example in *muktaka*-poetry, major epic poems, novels, in classical Indian plays, in the *saṭṭaka*-genre, the Jaina scriptures and in inscriptions. A glance at what has been achieved for the study of the language, the edition of texts in the past decades, and at what is being done now is encouraging. Balbir mentioned that several university departments in India and abroad have Prakrit courses in their programme, that summer schools are organised, and that in Śravaṇabelgola there has been the National Institute of Prakrit Studies and Research since 1993. Editions and partial or full studies of seminal works such as the *Vasudevahiṇḍī* and the *Kuvalayamālā* have been brought out, several editions of the *Āgama*s can be consulted, in-depth and comparative studies of stories and their sources are available for research,

Luitgard Soni

Nalini Balbir (Sorbonne-Nouvelle University, Paris)

as are editions of leading works of the Digambara tradition such as the *Mulācāra*, *Bhagavatī Ārādhanā* and the *Ṣaṭkaṇḍāgama*. With these and other examples of achievement, a challenge persists to promote the teaching of Prakrit and to coordinate the efforts to make more Prakrit texts accessible, in print as well as online.

In the plenary academic session, the theme 'Prakrit Studies: Today and Tomorrow' was discussed and suggestions were given for the support and promotion of Prakrit studies regarding teaching and research in linguistics, history and literature.

G.C. Tripathi (Delhi) pointed out that the numerous Prakrit manuscripts lying in libraries all over India call for work on a new history of Prakrit languages and for research in Prakrit texts pertaining to any discipline. He also drew attention to the beauty of Prakrit recitation and emphasized the importance of an actual teacher-taught situation for the pronunciation, since the sound values can hardly be transmitted online.

Peter Flügel's (SOAS) speech focussed on essential features of the ordination of monks on the basis of 'The Ṇikkhamaṇa of Mahāvīra according to the Old Biographies'. The oldest surviving narratives on Mahāvīra's *Ṇikkhamaṇa*, i.e. the *Āvaśyaka-Niryukti*, *Āyāra*, and *Jinacariya*, appear to be retrospective constructions of late-canonical origin. From the analysis of the three main accounts few shared core-elements can be identified. Leaving the house and pulling out the hair are essential elements. Invariable named elements of the plots are *dāna*, *chaṭṭha-bhatta* and *paṃca-muṭṭiya-loya*. He also argued that the historical sequence of the old biographies could be determined freshly on grounds of

their degrees of completeness rather than, as previously, on disputed linguistic terms. Full life stories including the funeral ceremony can only be found in much later texts.

Hampa Nagarajaiah (Bengaluru) raised the question of the neglected status of Prakrit which does not rank as a classical language in spite of its heritage and the enormous corpus of texts.

For the sake of anchoring Prakrit as an important part of Indian history and culture, and to facilitate its study, Prem Suman Jain (Udaipur) emphasized the necessity of *pāṭhśālā*s.

Numerous discussants responded to these speeches and supplied valuable information about the work of several institutions all over India where Prakrit plays the central role for research.

The following two and a half days were filled with parallel academic sessions in which 140 papers of 10 minutes each were read and discussed for 5 minutes. Almost half of the papers were read in Hindi, the other half divided into English, Prakrit and Kannada. Certainly the multilingual conditions posed a taxing challenge for the discussion and the exchange of ideas, but they also reflected the reality of a polyglot academic gathering exposed to the necessity of grasping and expressing ideas in more than one language. It was in any case a most impressive experience to listen to Prakrit, quoted, recited and sung in many of the presentations and discussions.

Under the main theme of the conference, 'Prakrit Literature and Culture' the research papers covered varied areas and topics and texts: epigraphy, manuscriptology, grammar, narrative literature, epics, poetry and drama. Jaina philosophical concepts and ethics, cosmology and karma theory were dealt with in several papers, some in a more general way, but most on the basis of textual studies. Linguistic studies pertained to Pali, Prakrits and Apabhraṃśa as well as their relation to modern Indian languages. There were a few studies on medicinal plants in canonical texts, on mathematical texts, on issues contained in several canonical and post-canonical texts related to sociology, life-science and environment. Several presentations pointed out their relevance to modernity. The papers on modern Prakrit writers, contributions of women in editing Prakrit texts, Prakrit Studies of the past two decades and methods of teaching Prakrit enriched the scope of the academic sessions. The abstracts of the papers are printed in: *Pāiyaṁ Abbhuṭṭhāmo Souvenir - 2017*, edited by Prem Suman Jain and published by the Bahubali Prakrit Vidyapeeth and the Mahamastakabhisheka Mahotsav Committee 2018, Shravanabelagola 2017. The plan is to publish all the papers of the Conference, to be published and released at the Mahāmastaka-abhiṣeka in February 2018.

In the concluding session of this *First International Prakrit Conference* it was announced that the recipient of the Prākṛta Jñānabhāratī International Award for 2016 was Natalia Zheleznova, Institute of Oriental Studies, Russian Academy of Sciences, Moscow, for her extensive work on Jaina philosophy and especially for her translations into Russian of works by Kundakunda and Pūjyapāda.

Also, at the valedictory function, the president of the conference Prem Suman Jain presented some of the resolutions taken at the Conference, by way of extracting the impetus provided by this event for future research. He confirmed that the work on the Gommaṭeśa Prākṛta Viśvavidyālaya, the Prakrit University, in Shravanabelgola, would start soon; further there is a plan to found a second Prakrit University in Mahāvīra's birthplace, in Vaiśālī. It was also resolved to promote the establishment of Prakrit academies in several states of India. Setting up a National Library of Prakrit Studies and Jainology in Shravanabelgola was regarded as a very important project.

The cultural programmes presented in the evenings abounded in dance, song, and play. Students competed in a Prakrit *Antyākṣarī* and displayed their spontaneous skills in the language. Several authors of Prakrit poems

Luitgard Soni

recited their compositions with verve and were applauded warmly.

Celebrating, honouring and studying Prakrit with ceremony and with scholarship were the great gestures of this *First International Prakrit Conference* at the feet of Bahubali. An extraordinary gesture was above all the very generous hospitality provided for all the delegates; it extended to travel, accommodation, honorarium and excellent food, all of which were organized perfectly and managed with utmost care.

Workshop: The Concept of Rationality in Jaina Thought

On 9th November 2017 the National Institute of Advanced Studies (NIAS), in the wonderfully green Indian Institute of Science Campus, Bengaluru, Karnataka, hosted a one day Workshop on *The Concept of Rationality in Jaina Thought,* planned and realized by Sundar Sarukkai, Professor of Philosophy in NIAS. Varun Bhatta organized the day efficiently and with great care. About 40 participants and three speakers spent a whole day in lively encounters while presenting, exchanging and discussing terms, concepts, theses and particulars of Jaina rationality.

The opening lecture by Jayendra Soni (University of Innsbruck) offered a broad context for the theme of rationality: 'The Tension between Reason/Rationality and Wisdom/Mysticism in Indian Thought'. The reference by Indian systems to a reality 'as it is' (*yathārtha*) that is to be realised, contains a certain mystical component in its definitions as well as in the modes of its realisation as, for example, in the Jaina concept of the sentient being inherently possessing *samyag-darśana*, *samyag-jñāna*, and *samyak-cāritra*. This aspect can be contrasted with the role of reason and rationality in epistemology. By describing the means of cognition, their numbers and their characteristics, Soni outlined the concept of cognition which is decisive for the discussion of the terms philosophy and mysticism. Another conspicuous component of Indian thinking which was described in detail are dialogue and debate reflecting reason and rationality. The key words of this lecture triggered a vivid discussion with inputs from various areas, reflecting the interests and the engagement of the persons present whose fields were philosophy, sociology, medicine, arts, science and architecture.

The next presentation involved the audience in one of the most salient epistemological positions of Jaina philosophy: Himal Trikha (University of Vienna) depicted and analysed 'The role of Rationality in Jaina Perspectivism'. Starting with the claim that falsification plays a significant role in the argumentation of medieval Jaina philosophers and linking it to Popper's model of scientific progress, Trikha highlighted Vidyānandin's attitude to the factual plurality of opinions and stated its potential for reconciling conflicting views. Vidyānandin's critical perspectivism rationally treats the tension between exclusivistic and perspectivistic

Luitgard Soni

Sundar Sarukkai, NIAS, Bengaluru

positions by arguing sharply against several dissonant simplistic hypotheses and arriving at complex theories with consonant epistemic alternatives. The lecture was illustrated by several examples, citations and graphs supporting the fascinating premodern Jaina method of falsification and epistemic pluralism.

The meaningful engagement with themes of a philosophical tradition, such as Jaina rationality, was depicted in a philosophically far-reaching and intricate lecture by Sundar Sarukkai (NIAS Bengaluru) 'Implications of Jaina Rationality'. Probing the sense in which we talk about rationality in Jainism, led Sarrukai to fundamental questions as to why the theme rationality is important in connection with Indian philosophy. Indian philosophy, being a wide field where philosophical and religious systems are discernible and yet interconnected, prompts one to track the role of rationality within belief systems. Rationality in Indian medicine, logic and mathematics is yet another authentic philosophical quest. The Jaina analysis of utterances presents itself as constructing forms of reasons. The topic of plurality as addressed by Jaina thinkers is a fertile ground and important feature in the implementation of rationality as such.

The last session of the workshop was a panel discussion along with a lively, general discussion moderated by Varun Bhatta (NIAS Bengaluru). Detailed questions were put to the presenters and led to intensive discussions with regard to themes such as substance, quality and mode, the role of karma in Jainism and the relevance of *syād-vāda*. The concept of rationality became embedded in the wider framework of Jaina metaphysics.

Luitgard Soni *has a PhD from the University of Salzburg, and studied Sanskrit, Indian Philosophy and Hindi at the Banaras Hindu University. She was affiliated to the Department of Indology at the University of Marburg from 1992 until 2012. She works mainly on Jaina literature.*

Communicating Jainism: Media and Messages at the European Association for the Study of Religion Conference 2017

Heleen De Jonckheere

This year's meeting of the *European Association for the Study of Religion Conference* (EASR), held at the Catholic University of Leuven from 18-21 September 2017, hosted as many as eleven international scholars to discuss topics on Jainism. Since the Conference centred around the communication of religion, Tillo Detige, Tine Vekemans and Heleen De Jonckheere (all Ghent University) organised a panel titled *Communicating Jainism: Media and Messages*.

Steven Vose (Florida International University) opened the first of three sessions, *Communicating Jainism: Theoretical Perspectives* with a paper titled 'Reflections Toward a New Approach to the Anthropology of Jainism' in which he discussed current tensions in Jaina Studies between the relatively recent scholarly 'lived tradition' approaches and approaches preferred by certain Jain groups that focus on doctrine and beliefs. Taking a short tour into the history of Jaina Studies, he explained how older scholarly analyses mostly centred around beliefs and doctrines of Jainism, while disregarding Jain practices. An important turning point was John Cort's PhD dissertation *Jains in the World: Religious Values and Ideology in India* (completed 1989, published in 2001). Instead of studying Jainism, Cort studied Jains using anthropological and historical approaches. Some thirty years later this 'lived tradition' approach is well settled in the field of Jaina Studies. However, with chairs in Jaina Studies becoming more prevalent at US universities, and the annual Jain Summer School, ways of thinking about Jainism by (mostly wealthy male) Jains, especially in the diaspora, characterized by a focus on doctrine and text, start to influence academic work more heavily. Therefore, Steven Vose suggested an 'anthropology of Jainism' alongside an 'anthropology of the Jains' in future studies, by which scholars would work collaboratively with Jain communities, while explicating influences of such relations within Jaina Studies.

Tillo Detige (Ghent University) in 'Commu(nica) ting Selves: Dancing Devotees & A Practice Theoretical Approach to Jainism' questioned whether it is practice or theory which comes first in Jainism and which should therefore also be prioritized in scholarly descriptions of the tradition. He advocated an approach towards the study of Jainism that looks at their media of knowledge transmission. Detige proposed to put ritual and devotional practices, story-telling, meditation, songs and dance, pilgrimage and dietary practices first in the study of Jainism, analysing how these 'technologies of the self' construct practical, experiential, relational and embodied knowledge. In this way, Detige suggested a turn away from a scholarly focus on beliefs and reified doctrines, shifting instead towards Jainism as 'lived tradition' with a focus on its material, sensory, performative and emotional aspects.

Claire Macs

Steven Vose and Tine Vekemans

Tine Vekemans' (Ghent University) presentation, 'Learning Jain Online: How New Technologies Impact Upon the Practice-Theory Equilibrium,' explored how research on Jain online media could contribute to the discussion about a practice or doctrine focussed approach in the study of Jainism. Referring to the panel title Vekemans suggested that each medium for learning Jainism favours a certain type of message. In diasporic contexts, where Vekemans' research is set, learning Jainism takes very different forms in comparison to Indian contexts where *muni*s, temples, etc., are easily accessible. Jains in the diaspora therefore use other ways of learning Jainism such as reference books, *pāthśālā*s and, with its growing popularity, online media. From an examination of digital media it appears that older online media were mostly text-based containing descriptions of Jain philosophy and teachings, while newer media include more interactive elements. This shift impacts upon the conveyed message in that it reflects a turn from doctrine toward practicing Jainism.

The second session on written texts, *Communicating Jainism: Storytelling, Wordplay and Literary Composition*, was opened by Heleen De Jonckheere (Ghent University) who in her paper 'The Story of the Stories within the Story: Narrating Jain Selves' discussed how one narrative text, the *Dharmaparīkṣā* by Amitagati (1014 CE) both reflected and transformed the Jain tradition. The *Dharmaparīkṣā*, a collection of stories aimed at criticizing Puranic Hinduism, seems to reveal aspects of what it meant to be a Jain at that time. The opening theme is the concern about 'false belief' (*mithyātva*), while the inner core seems to comment more upon everyday morality and behaviour. Also dominant are motives from the Purāṇas and epics that show the Jains' concern with popular Hinduism. By both including and criticizing these stories the author of the *Dharmaparīkṣā* uses a double strategy of denying the authority of and also opposing the Hindu tradition. De Jonckheere argues that with these different layers the *Dharmaparīkṣā* shows

the richness of Jain narrative literature, using didactic motives and popular material, and adapting to changing environments, thereby transforming and perpetuating the Jain tradition.

In her presentation 'The Transformative Nature of Hymns: A Twelfth-century Jain Monk's Usage and Conceptualization of Stotras' Lynna Dhanani (Yale University) examined the relationship between *stotra* and narrative, focusing on a portion of Hemacandra's *Vitarāga-Stotra* that appears in the biography of Mahāvīra found in his *Triṣaṣṭi-śalākā-puruṣa-caritra*. Presenting current research that has discovered over half of the*Vītarāga Stotra* embedded within both the Ajitanātha and Mahāvīra *caritra*s, Dhanani showed how Hemacandra's placement of *stotra* within biography reflects both a continuation of a tradition of embedding *stotra*s at the moment of an auspicious life event or *kalyāṇaka* in the biographies of Jinas and his expansion of the use of *stotra* within this genre to include them in events occuring outside of a *kalyāṇaka*. The paper examined one such instance by showing how stotra was used to advance the narratives concerning Gautama's omniscience and the testing of the laywoman Sulasā's faith in the Jina's teachings, as one example of the ways in which medieval monks were experimenting with and extending the use of *stotra*.

In 'Playing with Words when Stating an Inference: The Practice of Patra in Jainism' Marie-Hélène Gorisse (Ghent University & SOAS) presented the theory of *patra*s or puzzle-arguments using two Digambara Jain texts, the *Patraparīkṣā* by Vidyānanda and the *Prameyakamalamārtaṇḍa* by Prabhācandra. A *patra* is an inferential reasoning expressed by means of statements not directly comprehensible as such and is thus very difficult to understand by an audience unfamiliar with this type of argumentation. The difficulty is strengthened by a puzzle of coding techniques such as periphrastic presentations of concepts, alternative analysis of expressions, alternative meanings of words, references to lists and other references. This all requires that the receiver of a *patra* has a lot of background knowledge, which is probably why *patra*s are so rarely found. However, according to Gorisse, *patra*s have some benefits: they ensure the reliability of the debater, with their multiple possible meanings they train the listener in a sensitivity to the Jain concept of non-onesidedness, and they 'embody' the connections that in the Jain view exists between all complex objects of knowledge. As such, the practice of puzzle-arguments is in line with the Jain perspectivist teaching of non-onesidedness.

The last session of our Jain panel, *Communicating Jainism: New Media, New Messages*, brought us back to modern times. In 'A Real Tirth Has a Website, A Real Tirth Needs No Website: Using Media to Build Temple Prestige' Whitney Kelting (Northeastern University) revealed a change in websites on Jain pilgrimage sites using the Seth Ananda Kalyanji Trust website as example. Just a few years ago (before about 2014) online sources on Jain pilgrimage sites were rare, as people used pilgrimage guidebooks and their common knowledge about Jain festivities to go on pilgrimages. However, very recently sites such as *jinalaya.com* and *gojainyatra.com* have appeared providing online users with broad information on Jain *tirtha*s and methods for online booking of taxis and *dharmaśālā* rooms. In reaction to this phenomenon the trusts of some pilgrimage sites, such as the Ananda Kalyanji Trust, have published their own website with detailed information and festivity dates of

specific *tirtha*s linked to their trust (e.g. Shatrunjaya). In this way the Trust claims control over access, information and prestige surrounding the pilgrimage site, asserting its legitimacy in response to the new unofficial websites.

In 'Communicating Heritage: Construction of Tamil Jain Identity in Print and Social Media' Mahima Jain examined the role of different modern media in the construction of contemporary Tamil Jain identity. Looking at extracts from The Hindu the overall ill-represented Tamil Jains are mostly portrayed as a community from the past, given that articles on Jain heritage and history dominate print media. This neglects the fact that Tamil Nadu still has a lively Jain population. Therefore, Tamil Jains have turned to social media to voice their interests and identity as Tamil Jains. Even if discourse on heritage is also here strongly present, media such as Facebook and WhatsApp have given the Tamil Jain population the opportunity to talk about themselves and their own pilgrimage experience. As such reflecting the need of Tamil Jains to identify and show themselves as Tamil Jains with their own characteristics, different from northern Jains.

In 'Narratives of Jain Religiosity or of Humanitarianism: Understanding Jain Diaspora Philanthropy' Bindi Shah presented her fieldwork with a Jain socio-spiritual organisation, TripleS, focussing on the meaning people in this organisation have given to diasporic philanthropy. TripleS was founded with the mission of doing *sevā* (selfless service to the poor) as a reinterpretation of the Jain path to liberation. A large part of this *sevā* is transferring donations (*dāna*) from Jains in the diaspora to several education and health projects in India. From interviews with donators to TripleS it appears that a number of motivations lie behind the donations, like feelings of equality and passing on Jain norms of compassion to younger generations. Through this *dāna* Jains in diaspora are able to practice their religiosity in the modern world and carry Jainism to younger generations.

At the end of a day full of thought-provoking presentations, Samani Pratibha Pragya (SOAS) talked about the 'Role of Media and Manpower in Dissemination of Prekṣā-dhyāna.' She argued that the meditative practices, called *prekṣā-dhyāna*, developed by Ācārya Mahāprajña and further promoted by the Jain Terāpanth *saṅgha*, engage in a cultural process shared with twentieth-century yoga gurus to promote their own meditation or yoga package in the contemporary world as a tool for holistic development and solving 'everyday' problems of the individual. The Terāpanthis promote their *prekṣā-dhyāna* through various means such as national and international camps, trainers' sessions, celebrating a *prekṣā* day, building *prekṣā* meditation centres, and publishing special magazines, websites, apps, television shows, etc. Samani Pratibha Pragya analysed these various methods with their varying strategies therein to look at how the Terāpanthis promote and spread their meditative practices in the modern-day world.

Every paper of the session *Communicating Jainism: Media and Messages* was followed by a lively discussion encouraging both speakers and audience to think further on topics ranging from theories toward Jain studies to Jain meditation. More discussion and new ideas were shared during an informal conference dinner. We hope this will foster good connections between Jain scholars and perhaps inspire new challenging research.

In a separate conference panel on *Religion, Spirituality and Mental Health* Samani Unnata Pragya also presented at this year's EASR with a paper 'Communication with the Jina through Samudghāta and non-Samudghāta Method.'

Heleen De Jonckheere *is a PhD candidate at the Department of Languages and Cultures of Ghent University in Belgium. Her research deals with Jain narratives and inter-religious, literary dialogues in medieval North India, focusing on the genre of Dharmaparīkṣās.*

Pārśvanātha Mandira, Śaṅkheśvara. Photo: Ingrid Schoon 27.12.2015

Jainism Panels at the Annual Conference on South Asia and the American Academy of Religion

Steven M. Vose

In late October 2017 at the 46th Annual Conference on South Asia, hosted by the University of Wisconsin's Center for South Asia in Madison, there were four papers presented on Jainism-related topics.

Steven M. Vose (Florida International University) presented the paper, "Forming the Traditional Modern Ascetic: Translating Textual and Visual Tropes in Representations of Rājacandra (1867-1901)." Vose analyzed two biographies of Rājacandra, focusing on their depictions of his memory performances (*avadhāna*), a popular practice in the 19th century, comparing them to the two most frequently used photographs of him. The comparison revealed two ways that modern empirical methods blended with traditional categories of value to demonstrate his spiritual advancement. Vose argued that the extensive discussion of *avadhāna* performances in his biographies, even though Rājacandra himself repudiated the practice as a hindrance to spiritual advancement, uses a traditional practice to connect him with a category usually reserved for monks (i.e., the *śatāvadhāni*, one who can attend to 100 different tasks at once) while satisfying the requirements of modern empirical standards to prove his uniqueness. Vose then compared the photographs of Rājacandra's emaciated body to stone images of the Jinas and of famous monks and nuns, as well as to photographs of Mahatma Gandhi. Here, he showed that the model for Rajacandra's bodily presentation is modern, as the appreciation of the depiction of his thin body comes not from traditional categories, which neither show nor describe Jinas' bodies as emaciated (*tapaḥkṛśa*), but from modern photographic images of ascetic bodies. Vose concluded by showing recent sculptures of Rājacandra's body and their ritual use in the Dharampur Mission.

Lynna Dhanani (ABD, Yale) explored the relationship between *stotra* and *mantra* in Hemacandra's twelfth-century Sanskrit hymn, the *Mahādeva Stotra*, in which he lauds the Jina as Śiva. Focusing on the last seven verses, which contain an explication of the mantra, *arhan* (which in Prakrit is more commonly found as *arhaṃ*, for the Sanskrit *arhant*), she shows how Heamcandra associated each of its phonemes with a Hindu god and with the attributes linked to a Jina's omniscience. She contextualized her analysis of this Jain mantra with passages from earlier Jain texts and from the chapter on meditation and visualization in Hemacandra's *Yogaśāstra* to show that this unique exposition in the Jain context closely mirrored the explication of the mantra *aum* found in certain Vedic texts and in several Śaiva *stotra*s. Hemacandra described a Jain *mahāmantra* in a manner reminiscent of a Hindu *mahāmantra* that would have been familiar to his intended audience, the Śaiva king Kumārapāla, Dhanani argued that Hemacandra's discussion of a mantra within *stotra* allowed him to demonstrate his knowledge of two ritual systems and their corresponding textual traditions while presenting a doctrinal exposition of the Jina's omniscience and highlighting its role in demonstrating the correctness of the Jain path to the Hindu king.

Hemacandrācārya, Pārśvanātha Daherāsar Pāṭaṇ (Photo: Steven Vose May 2010)

Jahnabi Barooah (University of Michigan) examined *praśasti*s, eulogistic verses appearing at the end of many Jain manuscripts composed in western India in the period *c*. 1200-1600 CE. Despite largely fading from public inscriptions after Islamic polities were established across the subcontinent beginning in the thirteenth century, *praśasti*s continued to be composed, appearing frequently in Jain manuscripts. Barooah examined several previously un-translated Jain *praśasti*s and other scribal remarks to interrogate this period, during which manuscript culture and literary production burgeoned in the region. Through her close reading of these "genealogical microhistories," she shed new light on the emergence of new power elites, literati associations, centers of manuscript production, and the rise of professional authors and scribes. Further, by examining the broader aesthetics of patronage in the

region, she was able to assess why Jain patrons sought to legitimize their family histories through the use of *praśasti*s, despite their decreasing popularity among other communities

Miki Chase (Johns Hopkins, PhD student) presented, "Producing a 'Useable Past': Jain Discursive Engagements with Atheism and Secularity." Chase argued that Hindu, Islamic, and modern secular challenges to Jain religiosity have produced strands of a dominant discourse around "Jainism," which she traces as a semantic and lexical field. Modern Jain intellectuals, monks, and scholars, as well as international scholars who study Jainism, use such English terms as "secular," "atheist," "(non-) materialist," "rational," "modern," and "scientific" to illuminate "Jainism" as such. Using critical discourse analysis to examine patterns of both Jain discourse and scholarly discourse on Jainism, this paper illustrated how Jains have fashioned new rhetorical engagements with "Jainism" as a semantic field in a way that is socially and politically meaningful to the construction of a modern Jain identity.

American Academy of Religion (AAR)

In November 2017, the Jain Studies Unit at the Annual Meeting of the American Academy of Religion (AAR), hosted the panel, "Region and Identity in the Study of the Jains," organized by Gregory Clines (ABD, Harvard). The panel featured two papers on medieval western India and two on modern diaspora communities in the UK.

Clines spoke on "The Multiple Regions and Multiple Languages of Early Modern Digambara Literature." He offered a careful reconstruction of the relationship between Sanskrit and regional language literatures in the Digambara tradition centered in Idar, Gujarat in the fifteenth century, the period in which Gujarati literature burgeoned. Examining the relationship between region, language and communal identity, he argued that understanding the interrelationship among these three factors is the key to theorize "vernacularization" properly. Specifically, he focused on the "work" that Sanskrit and vernacular literatures do in specific contexts in order to help us understand why one author might compose in both linguistic registers. Focusing on the Digambara author Brahma Jinadāsa who composed works in both Sanskrit and the local vernacular, Clines argues that Jinadāsa undertook a self-conscious project of composition and dissemination of works in both languages to express an identity that was at once a "localized cosmopolitan" and a regionally specific one. Jinadāsa composed tellings of the *Rāmāyaṇa* in both languages, a *Padmapurāṇa* in Sanskrit and a *Rām Rās* in the vernacular. Wishing to move beyond the didactic function of the Rāma story to ask why these texts were composed in their respective languages, Clines focusesd on the social interests the author expressed in each work. The cosmopolitan reach of the Sanskrit telling, he argued, spoke to Jinadāsa's desire to connect his monastic order (*gaṇa*) to the broader Jain tradition; vernacular compositions served a "complementary" purpose of localizing his order's authority among the laity in the Idar region. To do this, he showed how Jinadāsa constructs himself as an author in each text. In the vernacular, Jinadāsa emphasizes his immediate guru and the local monastic order; he also emphasizes local lay religious practices. In the Sanskrit, Clines showed that Jinadāsa connects himself to the long lineage of the Digambara tradition going back to Kundakunda; the monk also evoked the translocal world of pilgrimage networks. Clines also showed that while Jinadāsa claims to be the creator of the *Rām Rās*, he claims merely to be the "inheritor" of the Sanskrit telling passed down through his lineage, specifically declaring that he was working from Raviṣeṇa's seventh-century *Padmapurāṇa*, to show that he was qualified to re-tell the Rāma story. Clines' work sought to challenge and refine current theories of vernacularization as well as Pollock's conceptualization of regional languages as "cosmopolitan vernaculars."

Aleksandra Gordeeva Restifo (ABD, Yale) analyzed medieval depictions of life in the City of Aṇahilavāḍ, the capital of the Caulukya Empire encompassing much of present-day Gujarat. The vibrant capital was central to Śvetāmbara Jain prosperity and as such was hotly contested among the various mendicant orders (*gaccha*) for families and clans affiliating with the tradition. Restifo compared the court poet Rāmacandra's *Kumāravihāraśataka* with three of the Kharatara *ācārya* Jinadattasūri's works: the *Gaṇadharasārddhaśataka*, *Upadeśarasāyanarāsa*, and the *Carcarī*. Restifo argued that "attitudes toward aesthetic pleasure and artistic expression…delineated religious affiliations and were part of personal religious identities." While Rāmacandra, a student of Hemacandra, lauds the city's potential for leading a spiritual life, tying literary and other artistic performances to the vibrant and properly spiritual daily life of the temple, Jinadatta uses double-entendre to subtly critique the city as itself the setting of a drama, going so far as to critique Jain monks for their interest in artistic production and to make clear that the temple, as a site for attaining liberation, should not be a site for sensual pleasures. Restifo pointed out the ambiguous nature of the Kharatara monk's criticism of artistic production, noting his mastery of the poetics of each of his works. She further argued that a seventeenth-century commentary was composed at a time when the Kharataras were losing out to the Tapā Gaccha as an effort to re-assert the importance of the Kharatara emphasis on correct ritual praxis.

Anja Pogacnik (ABD, University of Edinburgh) presented a comparative study of Jain youth under 30 in India and England to understand how Jains living in Leicester conceptualize their status as living in a diaspora, in terms of social and geographical changes from India to England as well as inter-generational changes to religious practices and ideas. Examining how locality influences religious expression and religious practices and attitudes, she foregrounds "interpretative variability" of what counts as proper to the practice and expression

of Jainism. Variables such as contact with other Jains, accessibility of religious centers, and attitudes of the surrounding non-Jain society toward their faith, she shows, affect how Jain youth perceive what is important about their tradition. She notes that Leicester Jains lack the "stabilizing influences" on Jain practice, which leads to greater degrees of reinterpretation of certain practices, self-consciously modifying them from the way of older generations, rejecting temple ritual and prioritizing in-depth understanding of doctrines. Pogacnik shows that the importance youths placed on the supremacy of Jainism did not diminish, but rather the contours of what counted as "essential" to being a practicing Jain tended to conform with those of a generalized Protestant Christian ethos, placing greater emphasis on reading and understanding scriptures, on philosophy and internal dispositions rather than ritual performances, and rigid adherence to dietary strictures as part of an overall strategy of self-discipline.

Emma Tomalin and Caroline Starkey (University of Leeds) presented their analysis of the recent survey of Jain communities in England to show patterns of settlement and integration, focusing on the various types of religious centers established since the 1990s. The general trend shows that Jains have created spaces from home shrines to temples made from converted homes to full-scale temple complexes. They further showed that as the Jain community has grown, Jains have moved from an earlier tendency to form caste (*jāti*)-specific centers to form sect- or tradition-specific centers, including several Digambara centers. They argued that an analysis of the built environment can help scholars to identify ever subtler patterns of community development and change, showing how Jain communities are maturing in terms of identity formation in contemporary, "super-diverse" England.

Ellen Gough (Emory University) responded.

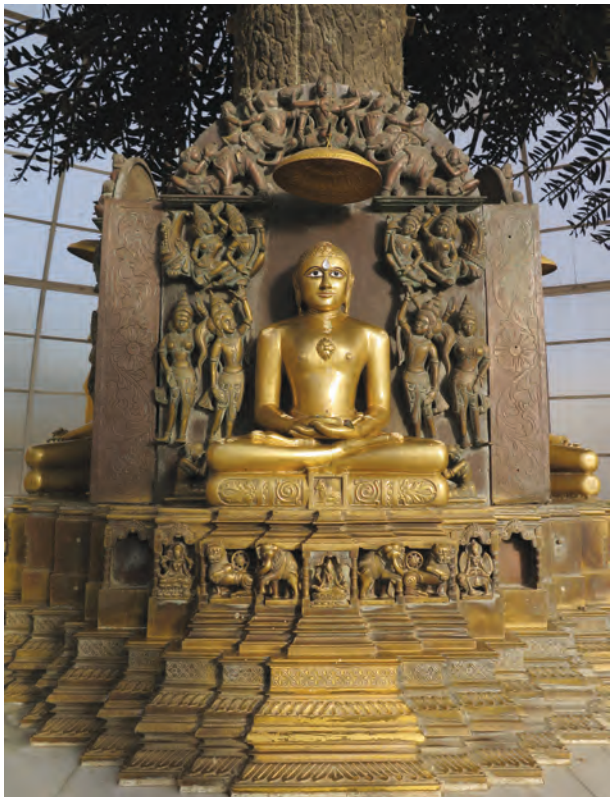
The New Directions in the Study of South Asian Religions panel, hosted by the Religion in South Asia (RISA) Unit featured two papers on Jainism.

Lynna Dhanani presented another part of her thesis on Hemacandra's hymns in Sanskrit, focusing here on the intertextual and devotional elements of his *Vītarāga Stotra*. Dhanani showed how Hemacandra, in his quest to convert the Caulukyan Śaiva King Kumārapāla to Jainism, placed the genres of *śāstra*, biography, and *stotra* in conversation with one another. She showed how Hemacandra uses the flexible genre of stotra to reiterate fundamental notions of Jain doctrine in ways similar to both his *Yoga Śāstra* and certain narrative moments in his voluminous *Triṣaṣṭiśalākāpuruṣacaritra*. Drawing on passages that articulate Hemacandra's polemical views on the inferiority of Hindu gods and the superiority of the Jina, Dhanani argued that Hemacandra's *stotra* extracts from these other textual materials a normative definition of Jain devotion in order to negotiate its value within the larger arena of Indian religiosity.

In "From Hilltop Ascetics to Courtly Advisors: The Development of Jain Monastic Communities and Literary Production in Ancient Tamil Nadu," Julie Hanlon (University of Chicago) analyzed archaeological sites and early Tamil literature to reconsider the prevailing historical narrative about the development and growth of the Jain community in South India. Using archaeological evidence to reassess the extent of the Jain presence in the region from the 3rd century BCE to the 6th century CE, she shows how Jains slowly gained political power and an ever-greater presence in royal courts of the region. While the predominant narratives speak of Jains in pejorative and negative terms as outsiders who migrated into Tamil Nadu, they fail to account for how they integrated into Tamil society and how Jainism gained popularity in the Tamil South. Rather than merely North Indian outsiders who competed with Hindu bhaktas for royal patronage, she shows that Jain authors may have been some of the earliest authors of Tamil literature, using indigenous Tamil literary genres to propagate Jainism. She supports her analysis of literature with the archaeological and epigraphic evidence of sites located in the hills surrounding Madurai.

Anne Monius (Harvard) responded.

Steven M. Vose *is the Bhagwan Mahavir Assistant Professor of Jain Studies and Director of the Jain Studies Program at Florida International University. Vose's PhD dissertation focused on late medieval Śvetāmbara literature in Sanskrit, Prakrit and Old Gujarati to understand how mendicants' intellectual practices facilitated the encounter between Jains and the Delhi Sultanate in the early fourteenth century.*



Samosaraṇa of Sīmandara, Sīmandhara Svāmī Mandira, Mahesāṇā
Photo: Peter Flügel 25.12.2017

An Exploratory Survey of the Jaina Heritage in Pakistan

Peter Flügel and Muzaffar Ahmad

The neglected field of the Jaina heritage in Pakistan was revived in 2015-17 through a pilot study conducted by the CoJS of SOAS in collaboration with a research team of the Nusrat Jahan College (NJC) in Rabwah, with additional help of local historians of Jainism in North India.[1] In view of the long-term neglect of Jaina sites in Pakistan, and the pressing need of preserving key religious monuments, the project focused on the documentation of the surviving infrastructure, Jaina temples, halls, community buildings, art and writings, along with a historical and demographic study of the Jaina sectarian traditions in the region. Our report summarizes key findings.

Background

Jainism has a long history in Pakistan, going back to the early historical period, and ending with the partition of British India in 1947. The extent of the Jaina presence in the region in ancient times is yet to be fully assessed.[2] Early Muslim, Sultanate and Mughal periods show only little Jaina activity, predominately in Sindh. Many of the Jain merchants that had settled west of the Rann of Kutch and the Thar desert came under the influence of the Kharataragaccha, which became the dominant Jaina tradition in the region. This was mainly due to the influence of its third "miracle producing" *dādāguru* Jinakuśalasūri (1280-1332), who toured the small towns and villages of the Indus valley south of Multan for five years between V.S. 1384 and 1389, until his death in Derawar (Devarājapura, Derāur), where a *stūpa* (*samādhi*) was erected over his ashes and a "*dādābāṛī*" surrounding it (Fig. 1).[3] The *samādhi* was regarded as a miracle working shrine, and became the center of a network of *dādābāṛī*s dedicated to Jinakuśalasūri, in Halla, Multan, Dera Ghazi Khan, Lahore, Narowal, etc.

Some Jaina presence is notable in Lahore, Sialkot, Gujranwala and Multan during the Mughal rule. The *dādābāṛī* in Lahore was constructed by Akbar's Osavāla minster Karmacand Bacchāvat (1542-1607) from Bikaner, a disciple of the fourth *dādāguru*, "Akbara-pratibodhaka" Jinacandrasūri VI (1541-1613), who, through Karmacand's intercession, met the Emperor Akbar in Lahore at various occasions in 1592, 1593, and 1594. In 1595 Jinacandra walked, via Multan (Mūlasthāna) and Uch (Uccapuri), to the *samādhi* at Derawar, to pay his respects, and then back to Rajasthan.[4] Under the reign of Muslim rulers who vigorously opposed image veneration, the influence of the Kharataragaccha declined due to the impact of non-image-venerating (*amūrtipūjaka*) Jaina mendicant traditions, whose followers took control of most religious properties of the Kharataragaccha in the Punjab at the time of the Partition. Yet, the Kharataragaccha maintained its presence in the desert region of Tharparkar in Sindh, where it still has a few followers today.

The new religious developments in the Punjab were initiated between 1503 and 1551 by the monks Rāyamalla and Bhallo, two disciples of Yati Saravā, sixth leader of the recently formed *amūrtipūjaka* Gujarati Loṅkāgaccha, who wandered from Gujarat to Lahore, and founded the Lāhaurī- or Uttarārdha Loṅkāgaccha, which became the most popular tradition amongst the Jainas in the northern Punjab in the 17th and 18th centuries. It established permanent seats (gaddī), first in Lahore, and later in Jandiyala Guru, Phagvara, Nakodar, Ludhiana, Patti, Samana, Maler Kotla, Patiala, Sunam, Ambala, Kasur, etc. After a while, image-veneration was re-introduced by the *yati*s and temples erected in places such as Ramnagar (Rasulnagar), Gujranwala, Sialkot, Pinda Dadan Khan, or Papanakha.[5] Hence, between 1673 and 1693, the orthodox monk Haridāsa split from the Uttarārdha Loṅkāgaccha, joined the Ḍhūṇḍhaka (Sthānakavāsī) tradition of Lavajī in Gujarat, and finally founded his own reformist *amūrtipūjaka* tradition in Lahore. The tradition became known under the name Pañjāb Lavajī Ṛṣi Saṃpradāya. Under Ācārya Amarasiṃha (1805-1881) it gradually absorbed the Uttarārdha Loṅkāgaccha, and became the dominant Jaina tradition in the Punjab.[6]

At the time of the Sikh expansion individual Jainas played important economic and political roles. And significant mercantile communities established themselves in the Punjab, mainly dealing in cloth,

1 The work was sponsored through a generous gift of Baron Dilip Mehta of Antwerp. Key contributors were PI Peter Flügel (SOAS), Mirza Naseer Ahmad (NJC), coordinator of work in Pakistan, and RO Muzaffar Ahmad, who analysed data from published sources in Urdu and English and from museums in Pakistan and planned the field research. Fieldwork was conducted and written up by Asif Rana, and maps were produced by Naeem Ahmad and Tahira Siddiqa (all NJC). Ravinder Jain of Maler Kotla and Purushottam Jain of Mandi Gobindgarh in India provided invaluable background information about locations of Jaina sites in Pakistan, based on prior research (Jain & Jain 1974) and communications from Sādhvī Svarṇakāntā (1929-2001) (born in Lahore), Sādhvī Arcanā (family from Rawalpindi), Mahindra Kumar Jain (Co-researcher of the late Hiralal Duggar in Panch Kula), and others, and from Iqbal Qaisar in Lahore, who conducted independent research on the same subject. See Qaisar (2018). Valuable information was also supplied by Noel Q. King (1922-2009) of Corralitos in California (born in Taxila), who in 2003 researched the Jain temples and institutions in Pakistan but had his notes stolen on a train, and Raj Kumar Jain (born in Jhelum), the principal stalwart of the Śvetāmbara refugee community in Delhi. They were interviewed by PI on 8.6.2005 and 23.2.2017 respectively. Further interviews were conducted with informants in Meerut, Jaipur, Bikaner, etc.

2 For an overview, see Duggaṛ (1979). Fresh archaeological discoveries continuously increase our understanding of the Jaina past in Pakistan. Members of the research team located caraṇa-pādukās of uncertain date in Chakwal (Ahmad 2015), and in Nagarparkar recorded on site sculptures, of relatively recent origin, being excavated by the Department of Archaeology Sindh.

3 After Partition, relics, sand and stone, were moved from the site to the Derāur Dādābāṛī near Jaipur (Vinayasāgara 2004/5: 197).

4 Vinayasāgara (2004/5: 226-9).

5 Duggaṛ (1979: 339, 355).

6 On the history of the *amūrtipūjaka* Jaina traditions in the Punjab and adjacent regions, see Flügel (forthcoming).

Figure 1. *Samādhi* of Jinakuśalasūri at Derawer (Photo: Asif Rana 15.4.2016)

grains, general merchandise, jewelry, and banking. The British period brought in a new system of roads and railways, and Jaina merchant communities took full advantage of it. New settlements emerged alongside these trade routes in Sindh and in the Punjab. In this period, between 1855 and 1875, sixteen mendicants split off the Sthānakavāsī Gaṅgārāma Jīvarāja Saṃpradāya, a small mendicant tradition that was popular in the southwest of Ludhiana, and joined the *mūrtipūjaka* Tapāgaccha in Gujarat. The main leaders until 1947 were Buddhivijaya (Sthānakavāsī name: Būṭerāya) (1806-1882), Vijayānandasūri or Ātmānanda (Sthānakavāsī name: Ātmārāma) (1836-1896), and the Gujarati monk "Panjāb Kesarī" Vijayavallabhasūri (1870-1954), whose lineage, the Vallabha Samudāya, was and still is the most active branch of the Tapāgaccha in the Punjab. They regarded temple construction as a necessity for the survival of the Jaina tradition in the Punjab, where Christian missions and Dayānanda's Ārya Samāj had gained support, and inspired their lay-followers to take possession of buildings vacated by the slowly vanishing Loṅkā tradition, and to erect new temples, with adjacent upāśraya for visiting mendicants.[7]

The Sthānakavāsī mendicants were very orthodox at the time. They rejected all "violent" construction work, not only of temples, but also of halls (*sthānaka* = *upāśraya*) as "non-" or "anti-religious." Generally, they resided in empty rooms of private houses or in empty buildings judged to be acceptable in terms of monastic codes of conduct. By the end of the 19th century, however, empty buildings of the Loṅkāgaccha *yati*s were also taken over by the Sthānakavāsīs. The first mendicant in the Punjab who, against internal opposition, advocated the construction of *sthānaka*s, religious schools and libraries, was Muni Khazāncand (1884-1945) of the Pañjāb Saṃpradāya. With permission of "Pañjāb Kesarī" Ācārya Kāśīrām (1884-1945), he started in the 1930s in his birth place Rawalpindi, a city dominated by the Sthānakavāsī community, located at the very edge of the realms of movement of Jaina mendicants, and later in towns such as Gujranwala, Jhelum, Kasur, Lahore, Sialkot, Maler Kotla, and Dhuri.[8]

Due to the influence of the charismatic Vijayānandasūri, many Sthānakavāsī śrāvakas had converted to the Tapāgaccha between 1855 and 1945. In turn, the leaders of the Pañjāb Lavajī Ṛṣi Saṃpradāya prohibited inter-sectarian marriage, and occasionally commensality. As a consequence, the members of the local Osavāla caste were split along sectarian lines for almost a century. With the exception of Sindh, where Poravāḍa and Śrīmālī castes prevailed, almost all Śvetāmbaras in the region of modern Pakistan were Osavālas. They were migrants, who had lost contact with their native Rajasthan, stopped intermarrying with Rajasthani Osavālas, adopted Urdu as their first language, and Persian as their second. Their "mother tongue" Punjabi was only used as a spoken language. Maybe for these reasons the Punjabi Osavālas referred to themselves not as "Osavāla," or "Bīsa / Dasa Osavāla," but as "Bhābaṛās."[9]

7 See Duggaṛ (2013: 204f.) on Buddhivijaya's initiatives and temples already existing prior to this.

8 Cāvalā (1945/7: 71, 88, 270).

9 Sumitta Bhikkhu (1949: 195) derives the term from the compound *bhāva-baṛā* ("great belief"), while Duggaṛ (1979: 236f.) opts for the name of the village Bhāvaṛā, south of Lahore, where Karam Chand Bachhawat had erected a foot-image (*caraṇa-bimba*) of Jinakuśalasūri, which became the local focus of the popular *dādābāṛī* cult.

In the British period, the Bhāvaṛā communities, became the leading mercantile class in the Punjab, and many villages, *bāzār*s and *mohallā*s in Pakistan still retain this name. Bhāvaṛā Jains distinguished themselves in the fields of finance, education and publishing early on. Most Jaina heritage sites in the Punjab were once owned by Bhāvaṛā associations. Yet, not all Jains in the Punjab were Bhāvaṛās. Almost as many mendicants of the Pañjāb Lavajī Ṛṣi Saṃpradāya were and are recruited from Brāhmaṇa, Kṣatriya (Rājput), Agravāla, and Jāṭ families as from Bhāvaṛā families, not to speak of mendicants from low castes.[10] Generally, northwest of Ambala no Digambara communities can be found. The small minority of Terāpanth Digambara Agravālas, who established small communities and settled in towns such as Rawalpindi, Sialkot, Lahore and Karachi were suppliers of the British military. Their temples were located in the cantonment areas. Most, if not all of them have been demolished after 1947. Only few towns such as Multan (which once had a bhaṭṭāraka seat) featured old Digambara temples in the bāzār areas of the walled city.

Before Partition, the Jaina community was less than one percent of the total population in areas which were included into Pakistan. At the eve of partition almost the entire Jain population migrated to India, except for a few households in Nagarparker. Some Jainas are said to have converted to Islam.[11] But most left in the protective presence of the British Army and, in exceptional cases, of monks, such as Vijayavallabhasūri, who were forced to break their monastic rules and to use trucks, trains or planes, to save their lives. The refugees mostly settled in the Indian Punjab, Hariyana, Rajasthan, U.P., and in Delhi. They took with them their portable religious art and libraries, leaving behind empty buildings, shelves, and niches.

In 1960, the Government of Pakistan established the Evacuee Trust Property Board (Awqaf) for the protection and administration of properties attached to educational, charitable or religious trusts of migrated Hindu and Sikh communities. For the Muslims in Pakistan the Jainas were "Hindus," and the Jaina religious heritage is therefore also generally being considered as "Hindu." Only with prior information at hand can one hope to find a mention of Jaina sites in Awqaf's records, and this is not always the case. Non-religious heritage buildings have long been occupied by locals. In some cases Muslim migrants from India exchanged properties with migrant Jain communities from Pakistan, as in the case of the Shri Amar Jain Hostel Lahore, now located in Chandigarh.

After Partition, no research on the Jaina heritage in Pakistan has been conducted. Hīrālāl Duggaṛ (1979: 354) hence noted that "at the present time there is no information on the condition of all the temples and institutions in Pakistan." Similar observations were made by R. K. Jain (2003: 2): "The present status of Jain Temples, Upashrayas and Sthanaks is generally not known. Whereas Ghar-Mandirs, Upashrayas and Sthanaks have by and large been usurped and put to different uses by the Pakistan Authorities and Public, the Sikhar Band Mandirs still seem to exist. Since there are no Jains left in Pakistan, these Temples are not being worshipped at all." Our research project tried to answer the question as to the current state of Jaina temples and institutions.

10 See Flügel (forthcoming).

11 Noel King, Interview 8.6.2005.

Field Survey

In the first phase of project a thorough literary review was conducted and relevant information on pre-Partition demographics and sites of the Jaina community collected from available literary sources, and through interviews. Thus a list of about one hundred potential Jaina sites at thirty locations in the Punjab, North West Frontier (KPK) and Sindh was prepared. Subsequently it was modified and reduced to approximately ninety locations in the end. These sites include Digambara and Śvetāmbara temples, dādābāṛīs, sthānakas, samādhis, libraries, schools, hostels, as well as mohallās identifiable through their Jaina or caste names, etc. Most of these structures were built or renovated during the British period, between 1865 and 1947. During the literature review demographic trends of the in Jaina populace of Pakistan were traced through a study of available Gazetteers and some other research publications of the British era. Significant information is available in these sources about demography, caste background, and distribution of the predominately city-dwelling Jaina population, concentrated in particular quarters,[12] from 1819 to 1947. The official data, suggesting the existence of some 12,861+ Jains in the region in 1941, is incomplete, and not reliable.[13] It also does not offer a breakdown of the religious affiliation of the Jaina population. A tentative overview of the geographical distribution of the three main sectarian traditions in 1947: the Sthānakavāsī traditions (especially the dominant Pañjāb Lavajī Ṛṣi Saṃpradāya), Tapāgaccha & Kharataragaccha, and Terāpanth Digambara, is offered by the table on the facing page.

The information is based on estimates of Jaina refugees in India. It was collated by R. K. Jain in 2003 "from some elderly people," and on the basis of his "own memory," on request of the Anandji Kalyanji Pedhi in Ahmedabad. As admitted by the compiler R. K. Jain, the number of Sthānakavāsīs is underestimated. The numerical proportions may be relatively accurate. But in some cases the low figures seem only to make sense if taken to refer to houses rather than persons.[14] The corresponding census data, included in the table, are, however, equally low.

The research focused on a survey of the built heritage.

12 Almost all Jains of Karachi lived in the quarter of Runchore (Lambrick 1942: 98).

13 Lambrick 1942: 25 mentions the desirability of "more accurate enumeration."

14 Ravinder Jain 8.3.2018. Sumittabhikkhu 1949: 417 reports of 500 Sthānakavāsī "houses" in Karachi in 1945, pointing to a figure of ca. 2500 Sthānakavāsīs. Figures for the North Western Frontier were extremely low and were excluded from the 1931 Census Report.

Estimated Number of Jainas in Selected Towns 1947 & Census Data 1941

Punjab - Province	**Mūrtipūjaka**	**Sthānakavāsī**	**Digambara**	**CENSUS**
Lahore	200	500	350	1095
Lahore Cantonment				99
Kasur	350	350	X	452
LAHORE DISTRICT				**1951**
Gujranwala	1750	2100	X	1343
Pipanakha	70	X	X	
Ram Nagar (Rasul Nagar)	70	X	X	14
GUJRANWALA DISTRICT				**1411**
Sialkot	15	2100	X	2710
Sialkot Cantonment				90
Sankhatra	70	X	X	
Pasrur	X	350	X	106
Narowal	280	70	X	240
SIALKOT DISTRICT				**2797**
Khanga Dogran	70	X	X	
SHEIKHUPURA DISTRICT				**211**
Jhelum	70	80	X	146
Pind Dadan Khan	70	X	X	12
Rohtas	X	140	X	
JHELUM DISTRICT				159
Rawalpindi	X	1400	X	1301
Rawalpindi Cantonment	X	X	175	101
RAWALPINDI DISTRICT				**1337**
Multan	700	175	350	499
Multan Cantonment				34
MULTAN DISTRICT				**552**
Bhera (Dist. Sargodha)	X	X	X	1
Kala Bagh (Dist. Mianwali)	70	35	X	23
Dera Ghazi Khan (Distr. Same)	350	X	X	106
PROVINCE				**9174**
North West Frontier - Province (Khyber Pakhtunkhwa)				
Bannu	70	X	X	
Latamber (Dist. Bannu)	35	X	X	
Kohat	35	X	X	
Sind - Province (Sindh)				
Karachi	1000	700	300	3214
Hyderabad	70	X	X	217
New Halla (Mirpur Khas Road)	70	X	X	
Thar Parkar				212
PROVINCE				**3687**

(Sources: R.K. Jain 2003: 1f., Fazl-i-Ilahi 1941: 33, 35, 37, 44, 59, 61, 63, Lambrick 1942: 23-5, 28, 98, Scott 1942: 20, 23, 30)

A team of NJC researchers travelled thousands of kilometers in Punjab and Sindh, mapping and recording identifiable Jaina sites in the districts of Lahore, Qasur, Sialkot, Chakwal, Khoshab, Bhera, Gujranwala, Farooqabad, Jhang, Chiniot, Multan, Bahawalpur, Marot, Rahimyar Khan, Karachi, Nawab Shah, Kunri, Tharparkar, and Nagarparkar. Observable features, murals, inscriptions, icons and sculptures, street views, etc., were recorded as much as permitted access allowed. All structures were photographed, and a database of more than three thousand photographs was created, planned to be put online, together with a spreadsheet with descriptive, background, and interview data.[15]

Inscriptions of the British era are found on some Jaina buildings in Punjab. They are mostly in Devanagari script, but also in Persian script. In some cases Urdu and Hindi bilingual or Urdu, English and Hindi trilingual inscriptions are found. Occasionally the words are in Rajasthani or Gujarati. In a few cases, local Laṇḍā scripts are also evident, along with above mentioned languages and scripts. Some Jaina edifices provide a glimpse into the art of religious painting popular in Sikh and British periods, presenting scenes from Jaina religious history, and sometimes explaining them with short inscriptions. Yet, with the notable exception of the temple in Gauri, most surviving inscriptions and mural paintings are reduced to small fragments of little historical or aesthetic value.

Since many investigated sites were found ruined, demolished, or could not be clearly identified, the interpretation of the collected data relies largely on background information available only in India in oral and written form, and to local historians, who were interviewed wherever possible. Ravinder K. Jain of Maler Kotla motivated migrant Jaina community members to help identifying further Jaina heritage sites in Pakistan, confirm or disconfirm collected information, and to supply supplementary evidence. Additional interviews with migrants were conducted in India by the PI in Delhi, Meerut, and Jaipur. On the basis of the written and oral record, many of the surveyed sites could be re-connected to particular social groups, religious traditions, and historical events.[16] Not all sites indicated on the map of investigated locations (facing page) still exist, or can be unequivocally linked to the Jaina tradition.[17] The initial survey of the built heritage brought this fact to light that Jainism has lost its footing in modern Pakistani society decades ago. Many temples, under the administration of the Evacuee Trust Property Board, have been allotted to the local families who reside there. Houses were assigned to new residents, and community buildings given on rent by the Evacuee Board without maintaining any separate record, and many temples and halls, many of them built shortly before Partition, were simply demolished. Most of the remainder are left to the process of natural decay.

Survey of Museums, Libraries, and Archives

The last stage of this pilot study was to survey museums, libraries and archives for Jaina heritage. The Umarkot museum in Tharparkar and the Bahawalpur museum yielded very little in this regard. The Lahore museum has the best collection of Jaina artifacts and structures anywhere in Pakistan. The artifacts from Murti are potentially important. They were brought into the museum right after the site was excavated by Stein. Yet, most of the collection is in storage and inaccessible. The other notable collection in the Lahore museum is of *caraṇa-pādukā*s. The most impressive items belong to Gujranwala Jaina sites, and were transferred from there to the museum to prevent their destruction. There are also impressive Jaina statues on display, but no record of their whereabouts exists.

Apart from one Jaina manuscript housed in the Lahore Museum Library, there is a big collection of Jaina manuscripts in Punjab University's Woolner Collection. Other than the old catalog published by the Punjab University, there is a newly developed database produced by a joint project of the Punjab University and the University of Vienna, and Geumgang University.[18] Most other Jaina manuscripts and books held by Jaina institutions were transferred to India around 1947. Most of these sources are now preserved by the B. L. Institute in Delhi. Verbal accounts tell also of missing and destroyed materials which were never recovered.

Some pamphlets published in Urdu as part of the Jaina Tract series from Lahore, Delhi and Ambala are found in the Khilafat Library Rabwah and the Punjab Public Library Lahore. The Khilafat Library Rabwah, Punjab Public Library, Punjab University Library, Iqbal Public Library Lyallpur, National Archives, National Documentation Center and the Punjab Archives all have vast collections of books in Devanagari and Gurumukhi scripts.[19] Since there are no catalogue records of these materials, nothing can be presently said of the Jaina books in these collections. The unorganized nature of these archives demands a full project of cataloguing or sifting through these archival materials to locate any material relevant to Jaina Studies.

Summary

This first systematic field survey and mapping of the Jaina heritage in Pakistan after 1947 brought to light a wealth of information about the current state of the built heritage, sacred art and literary contribution of the Jainas. The

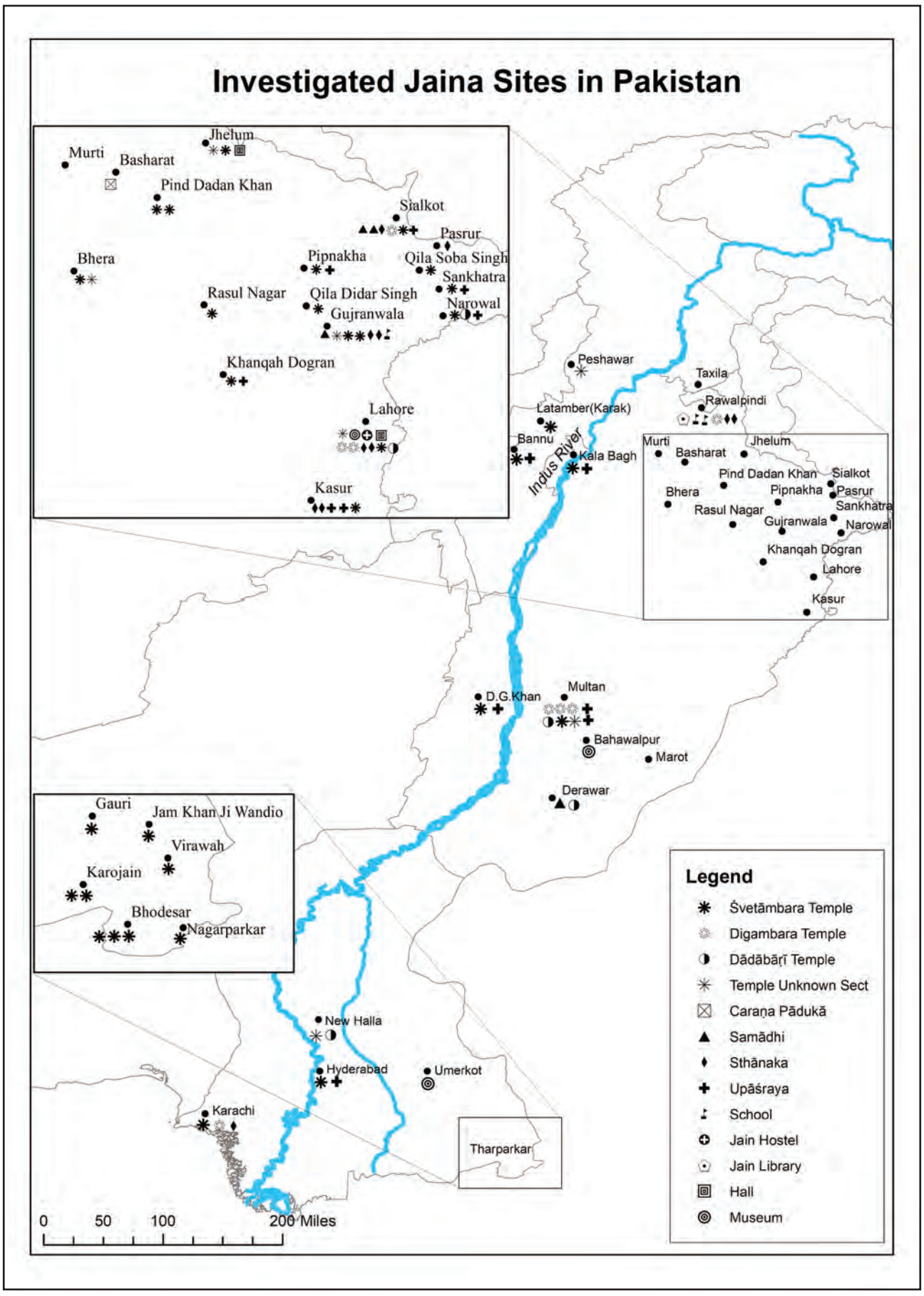
15 See: www.soas.ac.uk/jainastudies/research/exploratory-survey-of-the-jaina-heritage-in-pakistan.

16 The findings of the recently published narrative work of Iqbal Qaisar (2018) *Visiting Deserted Doors: Historical Fiction of the Jain Temples in Pakistan* (in Urdu & Forthcoming English Version), are also being taken into account. Based on a long-term collaboration with Ravinder Jain and Purushottam Jain, the book is not quite as "fictitious" as it pretends to be.

17 Cf. Marshall's (1951 II: 463-6) speculations on "Jaina stūpas" at Sirkap/Taxila

18 https://www.istb.univie.ac.at/woolner/

19 The PU Library contains for instance a copy of the "Jaina History" written in Urdu by Pandit Prabhu Dayal in 1902. Most of the book contains translations of Jaina inscriptions by the author: https://archive.org/details/JainItihas1902UrduPanditPrabhuDayalJain


Investigated Jaina Sites in Pakistan
Jhelum
Murti
Basharat
Pind Dadan Khan
Sialkot
Pasrur
Bhera
Pipnakha
Qila Soba Singh
Sankhatra
Rasul Nagar
Qila Didar Singh
Narowal
Gujranwala
Khanqah Dogran
Lahore
Kasur
Peshawar
Taxila
Rawalpindi
Latamber(Karak)
Bannu
Kala Bagh
Indus River
Multan
D.G.Khan
Bahawalpur
Marot
Derawar
Gauri
Jam Khan Ji Wandio
Virawah
Karojain
Bhodesar
Nagarparkar
New Halla
Hyderabad
Umerkot
Karachi
Tharparkar
0
50
100
200 Miles
Legend
Śvetāmbara Temple
Digambara Temple
Dādābāṛī Temple
Temple Unknown Sect
Caraṇa Pādukā
Samādhi
Sthānaka
Upāśraya
School
Jain Hostel
Jain Library
Hall
Museum

picture is not rosy. The surviving structures are generally in miserable condition. The Temple at Multan is mostly intact as it was turned into a Madrasa and its management takes good care of the building and the paintings. One temple in Farooqabad is occupied by a local merchant who takes good care of it. The temples in Tharparkar are not used for Jain worship anymore, but the structures of some temples, in Bhodesar, Nagarparka, and Virawah are intact, and worth preserving, in particular the famous paintings of the Gauri temple, which are in urgent need of restoration. Most murals in Jain temples have either been vandalized or left to decay.

After Partition, Jainism and Jaina communities of Pakistani Punjab and Sindh vanished from the collective memory. There are almost no references of Jainism or Jains in the local literature. History books on Bhera, Sialkot and Lahore have a few lines on Jains here and there. Old people above the age of 80 still retain memories of their Bhāvaṛā neighbours. The lack of interest and records of the migrated Jaina families in India and fading memories is another problem. Only a few Jaina households in Nagarparkar remain. But they are unwilling to disclose their religious identity.

In the light of this pilot study, the following conclusions have been reached.

1. The Jaina built heritage in Pakistan from the 19th and 20th centuries is in miserable condition and requires a swift transfer from the control of Awqaf to the Department of Archaeology or to the Ministry of Culture, to facilitate the preservation of religious monuments of historical significance.
2. The labelling of artifacts displayed in museums should be reviewed, since generally no clear distinction between "Hindu" and "Jaina" objects is made.
3. Libraries and archives should be encouraged to catalogue work in Devanagari and Gurumukhi scripts.
4. Results of this pilot study suggest that careful archaeological surveillance could bring to the surface further evidence of Jaina activity. An archaeological survey to locate and study pre-Muslim Jaina heritage in Pakistan should be conducted.
5. A Department of Jaina Studies should be established in a federally run university.

References

Ahmad, Muzaffar. "Newly Discovered Jaina Caraṇa-Pādukās in Chel-Abdal Chakwal." *Jaina Studies: Newsletter of the Centre of Jaina Studies* 10 (2015) 40-42.

Cāvalā, Kāṃśī Rāma. *Svāmī Śrī Khaẓānacandajī [Kalyāṇacandajī] Mahārāja*. Hindī Anuvādaka: Syāma Lāla Jain. Dhūrī Maṇḍi (Paṭiyālā Sṭeṭ): Lāla Dūrgadāsa Jain, (1945) 1947 [Original in Urdū].

Duggaṛ, Hīrālāl. *Madhya Eśiyā Aura Pañjāb Meṃ Jainadharma*. Dillī: Jaina Prācīna Sāhitya Prakāśana Mandira, 1979.

Duggaṛ, Hīrālāl. *Saddharmasaṃrakṣaka: Muni ŚrīBuddhivijaya (Būṭerāyajī) Mahārāja Kā Jīvana-Vṛttānta*. Godharā: Bhadraṅkarodaya Śikṣaṇa Ṭrasṭ, 2013.

Fazl-i-Ilahi, Khan Bahadur Sheikh. *Census of India*. 1941, Vol. VI: *Punjab-Tables*. Delhi: Government of India Press, 1941.

Flügel, Peter. *Sthānakavāsī Śvetāmbara Jaina-Traditionen in Nordindien: Manoharadāsa-, Lavajī Ṛṣi-, Harajī- und Jīvarāja-Saṃpradāya*. Wiesbaden: Harrassowitz (Forthcoming).

Jain, Raj Kumar. "Jain Temples in Pakistan and the then Jain Population." Letter to Sheth Shrenikbhai (Sheth Anandji Kalyanji Pedhi), Delhi 18.7.2003.

Jain, Raj Kumar. *My Life Journey: Through the Memory Lane*. Delhi 31.5.2015 (unpublished manuscript).

Jain, Ravindar & Puruṣottam Jain. *Purātana Paṃjāb Vica Jaina Dharama*. Prerikā: Savaraṇa [Svarṇa] Kāntā. Māler Koṭlā: Paccīsvīṃ Mahāvīra Niravāna Śatābadī Saṃyojikā Samiti, Pañjāb, 1974. http://www.jainworld.com/JWPunjabi/puratan%20punjab%20vich%20jain%20dharm/index.htm

Lambrick, H. T. *Census of India. 1941, Vol, XII: Sind-Tables*. Simla: Government of India Press, 1942.

Marshall, John Hubert. *Taxila: An Illustrated Account of Archaeological Excavations carried out at Taxila under the Orders of the Government of India between 1913 and 1934*. Vols. I-III. Cambridge: Cambridge University Press, 1951.

Qaisar, Iqbal. *Ujaṛe Darāṃ De Darśan: Pākistān Vicale Jain Mandirāṃ dī Tavārīkhī Fikśan* (Visiting Deserted Doors: Historical Fiction of the Jain Temples in Pakistan). Lahore: Pakistan Punjabi Adabi Board, 2018.

Samudrasūri, Ācārya. "ŚrīmadViyayānanda Sūriśvarajī Ke Śiṣyādi Kā Paṭṭaka." *Navayuga Nirmātā: Nyāyāmbhonidhi Śrī Ācārya Vijayānanda Sūri Śrī Mahārāja Kī Jīvana Gāthā*. By Vijayavallabhasūri. Pariśiṣṭa 2: 425-438. Sampādaka: Haṃsarāja Śāstrī. Ambālā: Ātmānanda Jaina Mahāsabhā Pañjāb, 1956.

Scott, I. D. *Census of India. 1941, Vol. X: North-West Frontier Province*. Simla: Government of India Press, 1942.

Sumittabhikkhu (Sumitra Muni, Sumitra Deva). *Kaśmīr se Karācī*. Prakāśaka: Viśveśvarddayāla Jaina. Guṛgāṃv-Chāvanī (Pañjāb): Mālik Naukār Āyran Sṭor, 1949.

Vinayasāgara, Mahopādhyāya. *Kharataragaccha Kā Bṛhad Itihāsa*. Saṃyojana: Bhaṃvaralāla Nāhaṭā. Sampādaka: Śiva Prasāda. Dvitīya Samskaraṇa. Jayapura: Prākṛt Bhāratī, 2004/2005.

A South Indian Jaina Rathotsava (Chariot Festival) at Nellikar in Tuḷunāḍu

Padmanabh S. Jaini

The present day Tuḷunāḍu Jains can be divided into three groups: (1) Jains (2) Śeṭṭi-Jains and (3) Indra-s. They are all Digambaras and speak both Tuḷu and Kannada.

The Indra-Jains (also known as "Purohita-s" and "Jain-Brāhmaṇas") are hereditary priests at [Digambara] Jain temples (*basadi*-s). The Venerable Bhaṭṭāraka Cārukīrti Svāmi-jī of the Shravaṇabeḷgoḷa Maṭha belongs to this community. The Indra-s are functionally comparable to the Upādhye-s of northern Karnataka. Muniśrī Vidyānanda-jī, presently in Delhi, as well as the renowned Prakrit scholar, Dr. Ādinātha Neminātha Upādhye, are Upādhye-s from the Kolhapur area.

A majority of the Jain community are simply called "Jains." Most of them were land-owners who lived in villages and near market places (*peṭe*). They cultivated the paddy-fields, and plantations of coconuts and areca (*aḍike*) nuts. The term "Jain" was never used by them as a surname. They shared a dozen or more surnames (e.g. Ajila, Adhikāri, Ballāḷa, Banga, Kadamba) with a non-Jain Tuḷu community called the Bunts, and also followed their *aḷiya-kaṭṭu*, the law of matrilineal inheritance (Rao 2010: 150-5).

The "Jains" appear to have been very active in building *basadi*-s. The earliest Jain inscription in Tuḷunāḍu is found in Mūḍabidrī, where the date 714 CE is given for the re-consecration of the image of *tīrthaṅkara* Pārśvanātha at the Guru-Basadi. Here the manuscripts of holy scriptures (*Dhavalā-Jayadhavalā-Mahādhavalā*) were also preserved at a later time. The *guru-pīṭha* known by the name Cārukīrti-Bhaṭṭāraka was established in the year 1220. The famous temple called Tribhuvana-Tilaka-Cūḍāmaṇi (Crest-jewel of the Three Worlds) was inaugurated in the year 1430, and a large *maṇḍapa* (assembly hall) was added to it by the Princess Bhairādevī in 1462. Mūḍabidrī occupied a strategically central place between two colossal images of Bāhubali, one erected by the Bhairava-arasu (=*rājā*) of Kārkaḷa in 1432, and the other by the Ajila-*arasu* at Veṇūru in 1604.

The Kannada word Śetti comes from Sanskrit Śreṣṭhin (a foreman of a guild, an honorable banker) and appears in Hindi as Śeṭh or Seṭhī, and also in Tamil as Cheṭṭi where it mostly applied to a tradesman. It was believed that a large number of these Tuḷunāḍu Jains (Śeṭṭi-s to be distinguished from Bunṭ-Śeṭṭi-s), over many centuries, had migrated from northern Karnataka into Tuḷunāḍu, adopting Tuḷu and (in many cases) the *aḷiya-kaṭṭu*, prevalent among the "Jains." Several temples at Mūḍabidrī are named after such Śeṭṭi-s: Cola Śeṭṭi gaddige maṇḍapa Guru Basadi (1538), Vikrama Śeṭṭi Basadi, Deramma Śeṭṭi Basadi, Cola Śeṭṭi Basadi, Mādāya Śetti Basadi, also Ambu Śeṭṭi Niṣidhi, Adu Śeṭṭi Niṣidhi, etc.

It is believed that the Hoysaḷa King Devarāya of Haḷebīḍu was converted from the Jaina faith to Vaiṣṇavism and took the name Viṣṇuvardhana (r. 1104-1141). This resulted in violence towards Jain merchants causing waves (over centuries) of migration of Jain-Śeṭṭi-s to the coastal area of Tuḷunāḍu. They settled in various places where Jain *arasu*-s (rājā-s), the Bhairava-s at Kārkaḷa, the Ajila-s at Veṇūru, the Cauṭas at Mūḍabidrī and the Banga-s in Belthangaḍy, sheltered them. They brought wealth and prosperity to the area, and lived side by side with the local "Jain-s," while maintaining their own trades and traditions primarily by endogamous marriage within the Śeṭṭi community. The Indra-s also married within their own group, and strictly adhered to the patrilineal inheritance (*makkaḷa-kaṭṭu*) like the non-Jain (Vaiṣṇava-Śaiva-Smārta) *brāhmaṇa*s.

Figure 1. The image of Anantanātha Jina with termite marks. (Photo courtesy of Sheethal K. Jain)

Nellikar [=Nellikāru]

Nellikar is one such settlement, on a long cart road (now a busy bus route of 60 miles) going from Kārkaḷa to Dharmasthaḷa, via Belthangaḍy (another former Jain *peṭe* with three Jain temples, c. 1600). Nellikar is unique in that there are no houses of "Jains," let alone, non-Jains. It is populated only by Jain-Śeṭṭi-s and one Indra family. It is believed that (around 1700) these Śeṭṭi families arrived here from Kārkaḷa as the Bhairava royal palaces were reduced to ashes in a huge fire and the merchant class sought safety elsewhere.

The layout of the town is noteworthy. At a short distance from the main bus-road stands a large *aśvattha-vṛkṣa* (banyan tree), that marks the start of the town. The first noteworthy building is a shed on the left side of the road. It houses the large wooden chariot (*ratha*), the bamboo structures and the cloth and paper decorations that will be mounted on them, as well as the long ropes to

pull the chariot through the street. On each side of a wide road there are five large two-storied houses, the fronts of which might have once served as the market (*peṭe*). Houses end at the foot of a small hill.

Fifteen large stone steps bring one in front of a double storied Jain *basadi* within three brick-walls. There is no *mānastambha* (the customary "pillar of fame" in front of a Digambara temple), but there is an *Indra-dhvaja*, a tall wooden flag pole covered in copper plate, with a metal flag high on top (cf. Hegewald 2009: 193, # 405). It is believed that Indra, the king of Bhavanavāsi *deva*-s (gods) in Jain cosmology, raises the *mānastambha* in the Holy Assembly (*samavasaraṇa*) of a *tīrthaṅkara*. Hence this pillar is also known as indradhvaja (*mānastambhāḥ ... prāptendradhvajarūḍhikāḥ* / Ādipurāṇa 22/101).

Probably some four hundred years old, this temple is dedicated to the fourteenth *tīrthaṅkara* Anantanātha, a black stone image in cross-legged (*padmāsana*) posture (fig. 1). Two *devī*-s, Sarasvati and Padmāvati, appear at a distance on the left and right sides of the main image. During special days (such as the *rathotsava*) the central position between the *devī*-s is given to Brahma-deva, a sidewise horse-riding black stone image with two arms. In the right-arm it holds up a short sword while in the left a large fruit. It is famous for its miraculous power of *hū koḍuvudu*, i.e., bestowing a flower at the end of a special *pūjā* as a blessing in response to the prayers of devotees (see Flügel 2015).

All three sides of the temple walls are surrounded by two-storied houses, with their own wells, backyards and cow-sheds. Facing the temple, the first house on the left is called *Haḷe-mane* (Old House), meaning probably the ancient house. A *nāgabana*, "snake-forest" for a human faced snake image, under trees within a circular wall, is in front and belongs to this house. It is our ancestral home. There are only ten houses surrounding the temple. The last house called *Indra-ra mane* (Indras' House) facing ours on the other side of the temple, is that of the temple-priest Śrī Candayyā (=Candrarāja) Indra, whose great-grandsons now perform the *pūjā* at the temple as before.

Why Haḷemane?

During my college days (*c*. 1940) I became curious about the unusual name *Haḷe-mane* (Old House) of our home and casually asked my mother for an explanation. She knew she had heard something, but asked me to see Śrī Candayyā Indra (1890-1950) a contemporary of my father. What I learnt from him has not been published and deserves to be known. He asked me to come next day early morning in clean clothes to the temple and wait for his call to enter the inner sanctum (where only Indras may go).

As I arrived there properly attired, he took me to the main stone image of Śrī Anantanātha Svāmi, seated in a cross-legged position. He pointed to me the deep termite (or white ant) marks all over the forehead, mouth, the torso, the shoulders, hands and the folded legs! And he told me an extraordinary story he had heard from his elders, of what had transpired here some three hundred years ago:

> Several Jain merchants (*śeṭṭi*-s) running away from the fires of the Kārkaḷa palaces of the Bhairava Kings, came here to settle down and found this image seated inside a huge anthill (*hutta* in Kannada), and the temple, then probably a small building covered by a thatched roof, in ruins! They found the town deserted except the house near the Nāgabana, known since then as *Haḷe mane*! The new settlers cleared the anthill, cleaned the termite/ant-eaten image, performed the ritual of *abhiṣeka* (lustration) to the image on the same place and rebuilt a small shrine. Slowly the town grew and the additional images, including that of the *devī*-s and the *yakṣa*-Brahmadeva (the guardian deity of the Bāhubali image in Karkala) were installed.

Not a single inscription was found there to collaborate this narrative, but the deep termite-marks on the image validate the above account. (Figure 1)

In all no more than twenty houses, the temple (*basadi*) is the heart of the town, where young and old (mostly males) gather daily for morning *darśana* (vision) and the evening *abhiṣeka* (lustration) with water, milk and sandalwood paste of the main image, followed by *ārati* (offering of lamps, with camphor) to the beating of drums and sound of bells.

The ritual of *abhiṣeka* is an enactment of the first bathing, on the mount Meru, of the baby *tīrthaṅkara* (to be) soon after his birth (*janma*), by Indra, the King of the Saudharma heaven. In ancient times, it was probably the simple daily *prakṣālana* (washing with water) of a *tīrthaṅkara* image. It might have developed into an elaborate daily "lustration" ritual (with water, milk, sandalwood paste, flowers, etc.), popularized by the 9th-century *ācārya* Jinasena's Ādipurāṇa, where the *janmābhiṣeka* of the first *tīrthaṅkara* Ādinātha by the god Indra is described in as many as 219 *śloka*-s, as in the following:

> *śuddhāmbusnapane niṣṭhāṃ gate gandhāmbubhih śubhaiḥ/*
> *tato'bhiṣektum īśānaṃ Śatayajvā pracakrame//*
> Ādipurāṇa, parva 13, 185.
>
> When the bathing with pure water was over, Indra (=*śatayajvā*) commenced lustering the Lord (Jina) with the auspicious fragrant waters (mixed with sandalwood paste).[1]

The title Indra:

At a later time, the temple priest performing this *janmābhiṣeka* would assume the title "Indra," reciting

1 Ācārya Hemacandra gives an equally lengthy description. See Johnson's Translation of *Triṣaṣṭiśalākāpuruṣa-caritra*, Vol. I, pp. 111-31.

the following verse:

> śrīman Mandaramastake śucijalair dhautaiḥ
> sadarbhākṣataiḥ/
> pīṭhe muktivaraṃ nidhāya racitaṃ tvat
> pādapadmasrajaḥ//
> Indro'haṃ nija-bhūṣaṇārtham amalam
> yajñopavītaṃ dadhe,
> mudrā-kaṅkaṇa-śekharāṇy api tathā
> janmābhiṣekotsave//
> Jain Pūjāpāṭha-sangrahaḥ/[2]
>
> On the peak of the holy Mandara platform [of the Mount Meru], cleaned with pure water, darbha grass and rice grains, I place the Lord of Emancipation (the Jina) …
> I am Indra, for my ornamentation I wear this sacred thread for the worship (*yajña*),
> the seal ring, bracelet, crown and so forth, at the lustration ceremony of his birth.

The Jains in Tuḷunadu may offer similar lustration to a portable image of a Jina placed in the outer hall of the temple, but they do not enter the inner shrine. It is well known that the Digambaras in the North have no temple-priests, nor sacred thread. A layman and his wife may perform this ritual, wearing a crown, on special occasions, calling themselves Indra and Indrāṇī for the duration of this ritual.

The Indras of the Tulunādu, however, appear to have received (from some unknown authority) the honorific name Indra as their permanent designation, probably to distinguish them from non-Jain *brāhmaṇa* priests, and to officiate daily as hereditary priests of Jain temples.

Rathotsava (The Chariot Festival)

The high point of the temple ritual is the annual *rathotsava* (Chariot festival of seven days) beginning on the Yugādi day, the first day of a New Year of the Śālivāhana Śaka era observed in South India (beginning in 78 CE). I have an elaborate invitation on a long and gaudy paper (*śrīmukha patrikā*) dated, 8 March (Friday) thru 14 March (Thursday), 2016. It describes the daily ritual activities (*dhārmika-vidhi*) for this period in Kannada. The invitation issued for the last year (March 2017) *rathotsava* is however quite simple. The following is a translation of the *patrikā* for the year 2016.

Śukravāra, Friday, 3/08/2016, Yugādi day. [Śrī Mahāvīra Śaka 2542] Durmukha nāma saṃvatsara, Yugādi pāḍya 1.

Early morning, after the *ārati*, hundreds of Jains from the surrounding area gather and pull out the four-wheeled wooden chariot from its shed and bring it to the steps of the temple. It has a tall platform, reached by a ten-step ladder. Several decorated wooden boards are raised around it, with colorful paper flags above, mounted high on bamboo rings. It thus becomes a holy shrine for the main rituals on Wednesday the 13th, to be performed in the presence of Svasti Śrī Bhaṭṭāraka Lalitakīrti Svāmī-jī, Śrī Jaina Maṭha, Kārkaḷa.

6:45 a.m. *Indra-pratiṣṭhe*: Invoking god Indra at the temple door.

7:45 a.m. in *Meṣa-lagna*, *Toraṇa-muhūrta*: placing a new flag made of tall pieces of wood in the shape of an "A," with fresh mango leaves tied around. *Vimāna śuddhi*: purification of the *ratha* by chanting of mantras. *Pañcāmṛta-abhiṣeka*: lustration of the main image with five ambrosias: water (*jala*), milk (*kṣīra*), curds (*dadhi*), sandalwood-paste (*gandha*) and a shower of flowers (*puṣpa*). *Yakṣa-pratiṣṭhā* and *pūrvābhimukha-vidhāna*: Temple dignitaries and visiting Indras gather to see the horse-riding stone image of *yakṣa* Brahmadeva (fig. 2), being transferred from its high seat near the massive stone pillar in the corner, to the highly decorated area, facing East, in front of the image of *tīrthaṅkara* Anantanātha, between the images of the *devī*-s Sarasvatī and Padmāvatī.

2:00 p.m. *Nāndī-Maṅgala-vidhāna*: Chanting of the *pañca-namaskāra-mantra* for happiness and fortune of all. In the evening *śrī-bali-vidhāna*: Offering of fruits and flowers on a short stone pillar at the entrance of the temple door (probably to ward off evil spirits).

At night, after the daily *abhiṣeka* and *ārati*, *vasanta-kaṭṭe-pūje*: A portable image (*utsava-mūrti*) of a *tīrthaṅkara* is carried in a decorated palanquin by priests

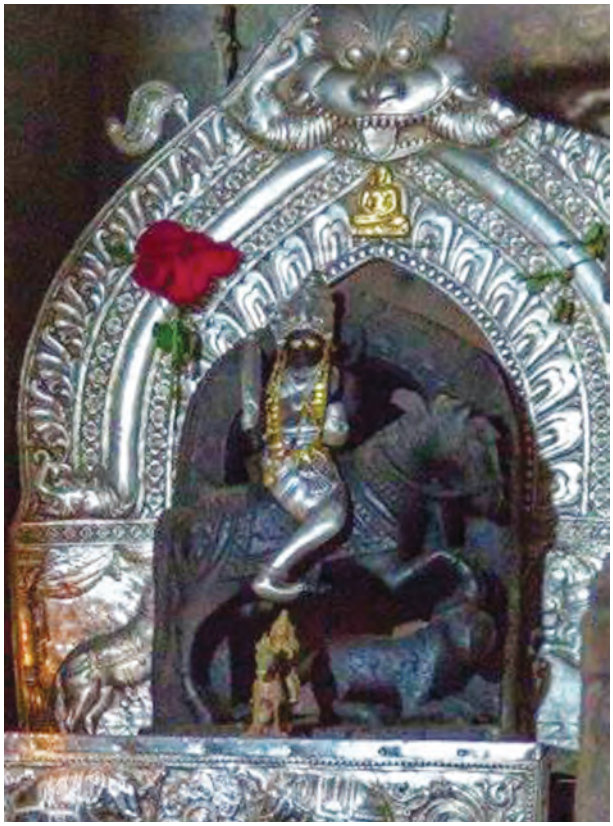


Figure 2. The image of Yakṣa Brahmadeva. (Photo courtesy of Sheethal K. Jain)

2 See also Mandira-Vedī-pratiṣṭhā-Kalaśārohaṇa-vidhi.

around the outer wall of the basadi, receiving flowers from householders, and is placed on a decorated high seat called *vasanta-kaṭṭe* (spring-platform), under a *campaka* (*sampige* in Kannada) flower tree. Music is played, fireworks follow and the palanquin returns to the temple. Finally, there is *Mahā maṅgaḷārati* (the grand *ārati*) after which the activities of the day are over. (Services for the day were performed in the presence of Svasti Śrī Bhaṭṭāraka Cārukīrti Svāmī-jī, Śrī Jaina Maṭha, Mūḍabidre).

Śanivāra, Saturday, 3/09/16:
8:00 a.m. Daily morning *abhiṣeka*.
11:25 At *Mithuna-lagna*, *Śrī Kṣetrapāla–ārādhanā*: propitiation of the guardian *yakṣa* who has a small shrine on top of a stone pillar outside, within the temple wall.
12:25 At *Abhijit-muhūrta*, *Śrī Nāgadeva pūjā*: Under the Kṣetrapāla pillar there are several stone images of hooded snakes. These are protectors of the *basadi*. A worship is performed asking for their continued protection.
12:45 *Vāstu-pūjā-vidhāna*: purifying the House (probably the Chamber on the *ratha*).
Mangalasūtra-bandhana: Tying the auspicious thread to the wrists of those who have commissioned performance of *yantra-pūjā*-s.
Navagraha Mahāśānti pūjā: Worship commissioned by a family for pacification of the nine planets: Sun, Moon, Jupiter, Venus, Saturn, Mars, Mercury, Rāhu and Ketu.
Grāma-bali (offering worship to the village.) Probably offerings of coconuts to the village goddesses at the Aśvattha (banyan) tree at the entrance to the village.
At night: The daily abhiṣeka and ārati, followed by the *vasanta-kaṭṭe pūjā*.

Ravivāra, Sunday, 3/10/16:
8:00 a.m. The daily *abhiṣeka* on the ground floor, is followed by the *abhiṣeka* upstairs to the image of Śrī Candranātha Svāmi. Performance (*ārādhanā*) of the *Vajra-pañjara* (Diamond Cage) a copper plate *yantra*, inscribed with holy diagrams for health and longevity.
4:15 p.m. In *Siṃha-lagna*, *Śrī Sarasvati Devī pratiṣṭhe*: A "re-consecration" ceremony for the image of Sarasvati-devī. (Probably this is not a public function.)
At night: *Vasanta-kaṭṭe pūje*.
(Services for today were performed in the presence of Svasti Śrī Bhaṭṭāraka Lakṣmisena Svāmī-jī, Śrī Jaina Maṭha, Simhanagadde, Narasimharājapura).

Somavāra, Monday, 3/11/16:
8:00 a.m. Śrī *Caturviṃśati-tīrthaṅkara-ārādhane*: Worship of the 24 *tīrthaṅkara*s.
12:00. p.m. Upstairs *abhiṣeka* to the image of *tīrthaṅkara* Śrī Candranātha Svāmi.
6:15 p.m. In *Kanyā-lagna*, *Śrī Padmāvati-devī pratiṣṭhe*: A "re-consecration" ceremony for the image of Śrī Padmāvati-devī. At night: *Vasanta-kaṭṭe pūjā*.
(Services for today were performed in the presence of Svasti Śrī Bhaṭṭāraka Lalitakīrti Svāmī-jī, Śrī Jaina Maṭha, Kārkaḷa.)

Maṅgaḷavāra, Tuesday, 3/12/16:
8:00 a.m. After the daily *abhiṣeka* and *ārati* there follows an elaborate ritual of the *pratiṣṭhā* ("re-consecration") of the *mūlanāyaka* image of Śrī Anantanātha Svāmi.

In the daily [*janma*] *abhiṣeka*, the festival is of bathing the new born baby (*tīrthaṅkara* to be). At the time of the *rathotsava*, there is going to be a celebration of the same person's attainment of Omniscience (*kevala-jñāna*) and thus becoming a *tīrthaṅkara*. He will then appear in the holy assembly called *samavasaraṇa*. This transition is implied in the *pratiṣṭhā* (or symbolically a re-consecration) by the rituals of *Mantra-nyāsa* and *Nayanonmīlana*, given below. These are performed by a senior Indra, a Master (*ācārya*) of *pratiṣṭhā*.
12:05 *Aṣṭa-dikṣu-dhāma samprokṣaṇa*: purification of eight directions by sprinkling holy sandalwood-paste water.
Gandha(*Gaṇadhara?*)*-yantra-ārādhanā*: Worship of a *yantra* with the names of twelve canonical scriptures inscribed, as taught by the immediate disciples (*gaṇadhara*-s) of the *tīrthaṅkara* Mahāvīra.
Mantra-nyāsa: writing (with sandalwood paste) of the holy mantras on the image of Śrī Anantanātha Svāmi.
Saṃskāra-mālā-ārohaṇa: placing of a consecrated garland on the image. In *Mithuna-lagna* the *pratiṣṭhā* of the image by *nayanonmīlana* ("opening of the eyes") [by a small stick with sandalwood paste]. This is followed by *abhiṣeka* with 108 pitchers of water.
6:15. p.m. in *Kanyā-lagna*, a ritual of the *pratiṣṭhā* ("re-consecration") of the image of Śrī Yakṣa Brahmadeva. Daily *abhiṣeka* and *ārati*.
Aśvattha-kaṭṭe-pūjā: Offering lamp-worship at the platform under the Banyan tree at the start of the town. While returning, *Aramane-kaṭṭe-pūjā*, *ārati* on a decorated Platform in front of the "palace," the ancestral home of Paṭṭaṇa-śetty, the City Mayor, followed by *Vasanta-kaṭṭe pūjā*, etc.
(Services for today were performed in the presence of Svasti Śrī Bhaṭṭāraka Devendrakīrti Svāmī-jī, Śrī Jaina Maṭha, Hombuja = Humca).

Budhavāra, Wednesday, 3/13/16:
The *samavasaraṇa* where the *tīrthaṅkara* sits in his omniscient glory, is decorated (by gods) with eight auspicious objects (lotus, golden jar filled with water, etc.). *Yakṣa*-s stand with arms raised high, holding the *dharma-cakra* (The Wheel of Law) on their heads, the Ādipurāṇa, p. xxii, v. 292, says:

> *tāṃ pīṭhikām alaṃcakrur aṣṭamaṅgalasaṃpadaḥ/*
> *dharmacakrāṇi coḍhāni prāṃśubhir*
> *yakṣamūrddhabhiḥ//*

On this day, the Festival of the Chariot (*ratha*) begins. This is the day memorable for the procession of two *yakṣa*-s, from the temple to the *ratha*. One is Brahmadeva, whose horse-riding image is familiar to the public. There is another, called Sarvāhṇa *yakṣa*, whose image is seen in public only on this occasion. This is

because, this four armed *yakṣa* performs a distinguished function of carrying a *dharma-cakra* in his raised two back-hands, while folding his two front hands in greeting (*namaskāra*)! This *yakṣa* is also known as Gomedha (Sarvāhaṇa) *yakṣa* of *tīrthaṅkara* Nemi, but without an image (cf. Hegewald 2009: 671). It is believed that this *yakṣa* heralds the arrival of the *tīrthaṅkara*, who is going (*vihāra*) from place to place.

7:00 a.m. The *abhiṣeka* of nine pitchers to the images of Śrī Anantanātha Svāmi and Śrī Brahmadeva. This is followed by *Lakṣa-hūvina-pūje* (worship with a *lakh* flowers), apparently performed by laymen and women.

Śrī Bali-vidhāna: possibly, offering fruits and flowers at the Banyan Tree-platform, pacifying the village divinities.

Ratha-samprokṣaṇe: sprinkling of holy water (collected from the *abhiṣeka*) on the *ratha*, both inside and outside.

By 11:00a.m. a crowd has gathered around the *ratha*, waiting for the arrival of the *yakṣa*-s.

Then in the Abhijit *muhūrta*, the dignitaries of the town and the assembled Indras, pray to the *yakṣa* Brahmadeva for permission to begin the *rathotsava*.

Śrī Sarvāhṇa-yakṣa-vihāra:

This is the time for bringing out a portable bronze image, called *utsava-mūrti*, of the *yakṣa* Sarvāhṇa, holding the *dharma-cakra* (fig. 3). It is profusely decorated with ornaments and flower garlands. It is carried on his head by an Indra, dressed in silken colored *dhoti*, but bare-chested, with strings of beads and gold necklaces, hanging from his neck. He comes out of the temple and a procession begins, within the temple walls, keeping the temple to the right hand, with music of *nāgasvaram* (Indian pipe) and the beating of drums, followed by the crowd, all barefoot in scorching heat.

The procession returns from the left side and the Indra stands in front of the temple gates, facing the *ratha* below. The Indras on one side and trustees on the other, greet him and invoke the *yakṣa* Sarvāhṇa to appear and join the *ratha* festival. At the moment of the *ārati*, the Indra carrying the *yakṣa* image raises his arms high (as if imitating the *yakṣa* image holding the *dharma-cakra*) and exhibits a slight animation. It is believed that he thus becomes a *pātri* (a role player) of the *yakṣa* (fig. 4). The *yakṣa* image slowly descends the temple steps and meets the large crowd waiting near the decorated *ratha*. He walks on both sides of the street giving the crowd a vision (*darśana*) and stands by the ladder of the *ratha*, awaiting the arrival of the *tīrthaṅkara*-image (fig. 5).

Śrī Anantanātha Svāmi-vihāra by an Indra, a *pātri* of Śrī Brahmadeva *yakṣa*:

Another Indra then comes out of the temple, carrying on his head a portable bronze image (*utsava-mūrti*) of the standing *tīrthaṅkara* Anantanātha Svāmi (fig. 6). He is said to be a *pātri* (role player) of the *yakṣa* Brahmadeva. He goes around the inner walls of the temple, and descends the temple steps to the loud greetings of *jaya-jaya* (victory, victory) from the gathered devotees. The two Indras, one carrying the image of *yakṣa* Sarvāhṇa and the other carrying the image of *tīrthaṅkara* Anantanātha Svāmi, meet face to face. This is said to be a magical moment of the ritual, attended by loud chanting of hymns, welcoming the arrival of the *tīrthaṅkara* to the newly erected *gandha-kuṭi* (a fragrant hut) for him on the *ratha*.

It would appear, from the way the *dharma-cakra* carrying image leads the *tīrthaṅkara* image to the "chariot-shrine," that the *ratha* ceremony is, in essence, an enactment of the *vihāra* of the *tīrthaṅkara* from one place to another. The images are then carried above, climbing the ladder and placed ceremonially on the high seat prepared for the *tīrthaṅkara*, and a lower side seat for the Sarvāhṇa *yakṣa*. Waving of the lamps (*ārati*) and shower of flowers (*puṣpavṛṣṭi*) will follow and the crowd disperses having witnessed an enactment of a vision (*darśana*) of the *tīrthaṅkara* on his arrival at their humble abode!

Both images are returned to the temple for the evening *ārati*. Public meetings are held for discourses by learned speakers and the chanting of *bhajana*-s by women. The night ends with artists from surrounding areas performing dance-dramas called *yakṣa-gāna* on the Jain themes like Bāhubali's renunciation after defeating his brother Bharata, the two sons of the first *tīrthaṅkara* Ādinātha. (Services for today were performed in the presence of Svasti Śrī Bhaṭṭāraka Lalitakīrti Svāmī-jī, Śrī Jaina Maṭha, Kārkaḷa.)

Figure 3. The image of Sarvāhṇa Yakṣa carrying *dharmacakra*.
(Photo courtesy of Bhaṭṭāraka Cārukīrtiji, Jain Maṭha, Mūḍabidrī)

Figure 4. Indra carrying the image of Sarvāhṇa yakṣa descends the steps to the decorated *ratha* (chariot).(Photo: Sheethal Nisarga Hosmar)

Figure 5. Indra carrying the image of Sarvāhṇa yakṣa awaits the arrival of the Indra carrying the image of a standing Jina. (Photo: Sheethal Nisarga Hosmar)

Guruvāra, Thursday 4/14/2016
7:00 a.m. *avabhṛt[h]a-snāna* ("bathing or ablution after a sacrificial ceremony." Monier-Williams Dictionary)
The daily *abhiṣeka* and *ārati*.
Guru-pūjā: The trustees honor with shawls and *dakṣiṇā* (gifts) of silver coins, primarily the *pratiṣṭhācārya* Śrī Nāgakumāra Indra from Karkala, who presided over the ritual activities. He is followed by the *pratiṣṭhā-upādhyāya* Śrī Prasanna Indra of the Nellikar basadi, his family members, and guest Indras in attendance.
Kaṅkaṇa-visarjana: Untying the red string on the wrist (that was tied on the first day). This indicates that the Indras and the trustees have accomplished their task and are now free from certain restrictions accepted during the *rathotsava* period.
Dhvaja-avarohaṇa: Bringing the A-shaped wooden flag

(*dhvaja*) from the temple-door step to the *ratha*.
Kuṃkumotsava: Celebrating the conclusion by sprinkling water mixed with vermilion on each other, *okuḷi* in Kannada, followed by the removal of flags and other decorations of the *ratha*. At the end, the *ratha* is taken back to its shed.

Have the Indra-s always been Jains?

The *janmābhiṣeka* is an exclusively Jain ritual, and the participation of the "Jain" *yakṣa*-s in it is supported by the *Purāṇa*-s. In the *Śrīmukha-patrikā*, there appear non-Jain elements in other rituals, notably, the *Navagrahamahāśānti-pūjā*, the *Vajrapañjara-ārādhanā*, the *Śrī Bali-vidhāna*, and most importantly, the *avabhṛta-snāna* and the distribution of *dakṣiṇā*-s to the Indra-s.

Have these priests (Jain-brāhmaṇa-s) always been Jains, as they are believed to be? A study of some literary and inscriptional sources (given here in their chronological order) shows that, around 10th century, certain South Indian Vedic brāhmaṇa-s of high standing and learning, became converts to the Jaina faith, a few eminent poets (*kavi*-s) producing classical works in Apabhraṃśa or Kannada, while some becoming priests in Jain temples.

Two poets of a South Indian brāhmaṇa family accepting the Jain faith.

(1) Mahākavi Puṣpadanta (=Pupphayaṃta): He is the author of the *Apabhraṃśa Mahāpurāṇu* (completed in Śaka 887 = 965 CE), during the rule of the Rashtrakuta Krishna III, at Mānyakheḍa=Malkhed village, (destroyed in 970 CE) now in Maharashtra. In his *praśasti* of the Mahāpurāṇu, Puṣpadanta says:

> *Śivabhattāiṃ mi Jiṇasaṇṇāseṃ ve vi mayāiṃ*
> *duriyaṇiṇṇāseṃ/*
> *baṃbhaṇāiṃ Kāsava-risigottāiṃ*
> *guruvayaṇāmiya-pūriyasottāiṃ//*
> *Muddhādevī-Kesavanāmāiṃ mahu piyarāiṃ*
> *hoṃtu suhadhāmaiṃ//*
>
> My parents, devotees of Śiva, died in the manner of the recluses of the Jina (i.e. by performing *sallekhanā*=fast unto death) as their ears were filled with the ambrosia of the [Jain] words. They were *brāhmaṇa*s of the *gotra* of the sage Kāśyapa, my mother Mugdhādevī and my father Keśava. May they attain happy abodes.

At the end of the Uttarapurāṇa:

> *Maṇṇakheḍapuravare ṇivasaṃte maṇe Arahaṃtu*
> *deu jhāyaṃte/...*
> *Pupphayaṃtakaiṇā dhuyapaṃkeṃ jai*
> *Ahimāṇameru-ṇāmake/*
> *kayau kavvu bhattie paramattheṃ Jiṇapaya-*
> *paṃkaya-mauliya-hattheṃ/*
>
> (Harivaṃśapurāṇu, Introduction, p. 2, 1941).

Figure 6. Indra carrying the image of a standing Jina around the temple on his way to the ratha (chariot). (Photo courtesy of Shailendra)

> The Poet Puṣpadanta, known by the name 'Abhimāna-meru', living in the Mānyakheṭa City, having cleaned his mind of sins by contemplating in his mind on the Divine (*deva*) Arahanta (One worthy of honor, i.e. the Jina), and having joined his hands in worship of his lotus-feet, has created this *kāvya* [*Mahāpurāṇa*] with pure devotion.

(2) The tenth century "Kannada ādikavi" Pampa.

Pampa is the author of the *Ādipurāṇa* and *Vikramārjunavijaya* (= Pampa *Bhārata*), the latter completed in 941 CE during the reign of the Cālukya Prince Arikesari II at Vengi (in Andhra). In the *Pampabhāratam* (Ch. 14, 48) Pampa, who had the epithet of *kavitā-guṇārṇava*, says:

> *jātimoḷellam uttamada jātiya Viprakulage*
> *naṃbalem-*
> *āto Jinendradharma-me valaṃ dore*
> *dharmadaveṃdu nambi ta-j-jātiyan uttarottarama*
> *māḍi negaliḍidan intarātma-vi- khyātiyan ātanāda*
> *magaṃ negaḷdaṃ Kavitā-guṇārṇavam// 48//*
>
> Of all the *varṇa*-s Brahmanism is the best. But Jainism is king among religions. For a Brahmin who desires to improve his caste, Jainism is ideal choice. With this belief, Abhirāmadevarāya (= Bhīmapayya) embraced Jainism.

Inscriptional record of a temple priest "Jina-Brāhmaṇa":

> At Amarapuram (in Karnataka) in the year 1278 CE came into being a significant temple dedicated to god Prasanna Pārśvadeva, which was named Brahma Jinālaya. Bālendu Maladhārideva, Kundakundānvaya … was responsible for the creation of this holy structure … Malliseṭṭi … made a gift … for the temple. The income derived from the gift was to be used for reconstructing the Jaina temple with stone from the foundation to the pinnacle with the mahāmaṇḍapa, bhadramaṇḍapa, Lakshmīmaṇdapa, gopura, mānastambha … the gift was received by the temple priest Chellapilḷe who hailed from Bhuvalokanāthanallūr in the southern Pāṇḍya country. He was a Jina Brāhmaṇa of Yajurveda, Aitareya śākhā, Vasiṣṭha gotra and the pravara Kauṇḍinya-Maitrāvaruṇa-Vasiṣṭha … at this time the region was under the … Noḷamba-Pallava chief Irungoḷa II who was a patron and follower of the Jaina religion" (South Indian Epigraphy, 1917, Appendix C, No. 40-42, in Desai 1957: 158).

I would like to suggest the possibility of the Tuḷunāḍu Jain-brāhmaṇas being successors to a similar Vedic heritage, prior to their conversion to Jainism. While following the *Ādipurāṇa* as their primary scripture, they may have adopted non-Jain rituals like the *Navagraha-śānti-vidhāna*, popular among the laity.

In doing this no Vedic divinity was invoked. Instead, the *graha*-s (planets), like Saturn (*śani*) were joined with a *tīrthaṅkara* and a Jain *yakṣa*, as in the following mantra:[3]

> *Oṃ namo arhate bhagavate śrīmate Munisuvrata tīrthakarāya Varuṇa yakṣa Bahurūpiṇī yakṣī sahitāya Śani mahāgrahadevāya …nakṣtra-jātasya … nāmadheyasya sarva śāntiṃ kuru kuru svāhā//*

The Indras of Nellikar are to be commended for their dedication in carrying out the centuries old annual Jain rathotsava in a traditional manner.

Padmanabh S. Jaini *is Professor Emeritus of Buddhist Studies at the Department of South and Southeast Asian Studies, University of California, Berkeley.*

3 Obtained orally from a Nellikar Indra.

References

Ādipurāṇa of Jinasena. 9th C. In: *Ācārya Jinasena-Kṛta Ādipurāṇa*. Bhāga I-II. Hindī Anuvāda, Prastāvanā Tathā Pariśiṣṭa Sahita. Sampādana - Anuvāda: Pannālāla Jaina. Kāśī: Bhāratiya Jñānapīṭha, 1950 / 1963.

Chabda, K. (Ed.). J*aina Pūjāpāṭha-saṃgrahaḥ*. Calcutta, no date.

Desai, Pandurang Bhimarao. *Jainism in South India and Some Jaina Epigraphs*. Sholapur: Jaina Samskriti Samarshak Sangh, 1957.

Flügel, Peter: "Digambara Jaina Divination Rituals in Coastal Karṇāṭaka." *Jaina Tantra*. 16th Jain Studies Workshop, Centre of Jaina Studies, SOAS, 20.3. 2015 (PPP).

Harivaṃśapurāṇu. Ed. P. L. Vaidya. Vol. III. *Pariccheda*-s 82 to 92. Poona, 1941.

Hegewald, Julia A. B. *Jaina Temple Architecture: The Development of a Distinct Language in Space and Ritual*. Monographien zur indischen Archäologie. Berlin: G. H. Verlag, 2009 (Kunst und Philologie 19).

Mandira-Vedī-pratiṣṭhā-Kalaśārohaṇa-vidhi, Varanasi, 1962.

Pampabhāratam. Ed. K. V. Puttappa (Ch. 14, 48) *emba Vikramārjunavijayam*. Mysore: Mysore University, 2004.

Rao, Surendra B. "The Jaina Connection." *Bunts in History and Culture*. Mangalore: World Bunts' Foundation Trust, 2010, pp. 150-155.

Śrīmukha Patrikā: March 08 - March 14, 2016. Nellikar Basadi. Karnataka.

Triṣaṣṭiśalākāpuruṣacaritra of Ācārya Śrī Hemacandra. Translated by Helen M. Johnson: *The Lives of Sixty-three Illustrious Persons*. Vol. I. Baroda: Oriental Institute, 1931 (Gaekwad's Oriental Series 51).

The Theater of Renunciation: Religion and Pleasure in Medieval Gujarat

Aleksandra Restifo

Śvetāmbara canonical and commentarial literature prohibits Jain mendicants from engaging with dance, drama, and other forms of aesthetic activity and enjoins laypeople to abstain from sensual pleasures.[1] These activities stir up emotions and passions and infringe on monastic and lay discipline. However, Śvetāmbara sources describe the dancing of devotees and professionals at celebrations of the Jina's *kalyāṇaka*s, during the rites of worship, and at other festive events.[2] Gods and laypeople often express their devotion (*bhakti*) to the Jina and mendicants through artistic expression.

The incongruity between the rejection of aesthetic activities and their pervasive presence in Jain literature raises the following questions: How did Jains conceive of artistic expression? In what ways did they negotiate the tension between pleasure and restraint? What do conceptions of aesthetic activities tell us about Jains' inter-sectarian relationships and religious identities? This report on a dissertation entitled "The Theater of Renunciation: Religion and Pleasure in Medieval Gujarat" offers an example of how Jain mendicants tackled this inherent controversy and argues that despite the criticism of aesthetic pleasure in ancient and medieval literature, Jains recognized sensual activities such as dance and drama as efficacious devotional practices from the early centuries of the Common Era. The tension between aesthetic pleasure and the Jain principle of detachment reflects larger processes within the Jain fold, that is, the necessity to negotiate the requirement of lay support and royal patronage, to adhere to canonical injunctions, and to respect the authority of mendicant leaders. The controversy over aesthetic experience highlights this complex relationship.

The report on my thesis focuses on the *Rāyapaseṇiyasutta*,[3] a Śvetāmbara canonical text, in which a performance organized by the god Sūriyābha for Mahāvīra displays the interweaving of sensual pleasure, ritual, and devotion. It, next, considers the implications of a medieval debate between Kharatara mendicants, particularly Jinadatta (1075-1154) and Jinapāla (thirteenth century), and the Jain monk and court poet Rāmacandra (1093-1174), a disciple of Hemacandra (1088-1172), through the study of their works about the nature of temple rites.

The *Rāyapaseṇiya* already provides a particularly elaborate model of worshipping the Jina and mendicants

Musicians. Kumāravihāra Temple, Tharāḍ. Photo: Aleksandra Restifo, December 2016.

with supreme opulence, splendor, preeminence (*deviḍḍhi*, *devajui*, *devāṇubhāva*), and thirty-two dance-dramas (*naṭṭavihi*).[4] In it, the god Sūriyābha travels to Jambūdvīpa in order to pay homage to Mahāvīra. The thirty-two dance-dramas, performed by young gods and goddesses produced out of Sūriyābha's body, should be understood as a complex phenomenon that represents a ritual, an aesthetic spectacle that evokes the erotic (*siṃgāra*) emotion,[5] and a devotional (*bhatti*) expression.[6] The thirty-one dramatic dances are largely aesthetic and mimetic, and only the final element in Sūriyābha's performance consists of the adaptation of Mahāvīra's life story from his past births to liberation. This reenactment of the Jina's biography is one of the earliest accounts of what Haribhadra later describes as a dharmic drama (*Pañcāśakaprakaraṇa* v. 9.11) to be performed at the celebration of the Jinas' *kalyāṇaka*s and other festivals (*yātrā*s) in imitation of Indra and other gods (*deviṃdādiaṇugiti*) (*Pañcāśakaprakaraṇa* vv. 9.30-37). Sūriyābha's spectacle is deliberately designed to offer sensual pleasure. It endorses artistic expression and pleasurable experience as an efficacious devotional practice, thereby creating a model ritual for laypeople who temporally transform into gods and goddesses during the worship of the Jina.[7]

Haribhadra's limitation of artistic expression to the singing of the Jina's virtues that evokes a desire for liberation (*saṃvega*) and to dharmic dramas during festival processions curtails the element of sensual pleasure in

1 *Āyāraṃga* 2.2.4.504; *Sūyagadaṃga* 2.2.664; *Paṇhāvāgaraṇāi* 2.4.43, 2.5.45; *Uttarajjhayaṇa* 13.422; *Uvāsagadasāo* 1.48, 1.57

2 *Kappasutta* 97-9, 111-113. In the Digambara *Tiloyapaṇṇattī* of Yativṛṣabhācārya and *Harivaṃśapurāṇa* of Jinasena (vv. 57.27,38,68,93), theater spaces where female dancers continually perform dance-dramas are integrated in the build-up of the Jina's preaching assembly (*samavasaraṇa*). In *Tiloyapaṇṇattī* 4.756-760 (also 4.815-816, 4.838-839), each theater consists of thirty-two stages and on each stage thirty-two female dancers and singers incessantly praise the Jina.

3 The *Rāyapaseṇiya* was composed in the early centuries of the Common Era, see Jain 1947, 35-37.

4 *Rāyapaseṇiya* 22 (p. 242)

5 *Rāyapaseṇiya* 23 (p. 244)

6 *Rāyapaseṇiya* 22 (p. 245)

7 For early references to devotion in Jainism, see Cort 2002.

devotional worship (*Pañcāśakaprakaraṇa* vv. 9.9-11).[8] Building upon Haribhadra's injunctions, eleventh-thirteenth-century Kharatara monks developed extensive arguments against a number of devotional and aesthetic practices in temples.[9] The Kharatara reaction to aesthetic activities in temples can be construed as a response to the increasing interest in drama in Gujarat and Rajasthan.[10] For instance, in his *Gaṇadharasārdhaśataka* (vv. 65-68), Jinadatta likens the city of Aṇahilavāḍ, in which Jineśvara arrives to establish the system of temporary lodgings (*vasahi*) for mendicants, to a play through the literary device of double entendre, suggesting that the city turned into a drama. However, the Kharatara critique also appears to be a means of encouraging devotees to construct new temples (*vihicei*) called *āyayaṇa*s ("abode" for the Jina, not monks) and establishing the authority of Kharatara mendicant leaders (*Carcarī* v. 15).

While in his *Upadeśarasāyanarāsa* and *Carcarī*,[11] Jinadatta proscribes inappropriate singing, watching plays, performing dance-dramas, playing games, or engaging in other amusements that do not aim to evoke the sentiment of detachment (*Upadeśarasāyanarāsa* v. 37), he concedes that following the example of gods, a layperson can arrange a dance on the occasion of the Jina's *kalyāṇaka* with the permission of a true mendicant (*Upadeśarasāyanarāsa* v. 32). Jinapāla (1235) further explains that in light of the danger posed by the presence of female dancers in the temple, Kharatara monks forbade devotees to invite them. And they did so in opposition to the canonical texts, which did not prohibit it (*āgamāniṣiddham api*). Monks reasoned that the performance of a skilled and beautiful female dancer would cause young laymen to grow lax about their religious responsibilities, such as giving donations, and to stray away from dharma (*Upadeśarasāyanarāsa* v. 32; see also vv. 33, 34).

In regulating the performance of aesthetic activities in temples, the Kharatara leaders put their authority not only above the *āgama*s, but also above other contemporaneous monks, including Hemacandra and Rāmacandra. Hemacandra includes watching dances and dramas in the list of careless acts (*pramādācaraṇa*) that must be avoided (*Yogaśāstra* vv. 3.78ff.), but he also recommends that wealthy laypeople build temples and arrange plays and musical performances in them (*Yogaśāstra* v. 3.120). However, the main advocate of aesthetic pleasure should be considered his disciple Rāmacandra, the author of a poem dedicated to the Pārśvanātha temple commissioned by King Kumārapāla. Rāmacandra's *Kumāravihāraśataka* paints a picture of a space meant for both ritual and devotional purposes as well as aesthetic and sensual pleasures. Rāmacandra depicts nighttime and sensual dances, music, and plays as key components of temple life.[12] The poet celebrates the very sensual pleasures, which temple rites offer to devotees, that the Kharataras critique. Thus, the attitude to artistic expression grew to constitute a sectarian identity.

The notion that aesthetic performance is an appropriate mediation of devotion for the Jina and mendicants goes back to the *Rāyapaseṇiyasutta*, where the god's spectacle is embedded in the Jina worship, which is said to bring about great fruit (*mahāphala*).[13] This idea is continually reaffirmed through stories and accounts ranging from that of Indra's majestic performances for the Jina to that of the minister Vastupāla's arranging of a dance before the image of Ādinātha.[14] These literary examples of devotional expression and direct injunctions to arrange aesthetic dance-dramas during festival celebrations in other sources provide models, worthy of emulation, for lay support and royal patronage. The Kharatara attempts to regulate this practice and restrict the performance of dance-drama to solely didactic plays and songs that focus on the Jina's virtues represent yet another technique to denounce the temples of sedentary monks (*anāyatana*) and inspire Jains to build new correct (*vidhi*) temples (*āyatana*s). The Kharataras, who claimed that they were being faithful to the word of the *āgama*s in their reshaping of Jain orthopraxy, placed their authority to guard over devotees' conduct still higher than the *āgama*s and thus resolved the tension between the ideal of restraint of sense organs and sensual pleasures. This tension lies at the heart of Jain culture and is rooted in a larger complex relationship, one between monastic imperatives and mendicant dependence on lay support.

Aleksandra Restifo *is a PhD candidate in the Religious Studies Department at Yale University. She has degrees from SOAS (MA, 2012) and Hyderabad Central University (MA, 2009). Her research on Jainism lies at the intersection of literature, aesthetic practices, and mendicant culture.*

References

Primary Sources

Āyāraṃga, Bhagavaī. Nāyādhammakahāo, Paṇhāvāgaraṇāi, Rāyapaseṇiya, Sūyagadaṃga, Uttarajjhayaṇa in *Āgamasuttāṇi Saṭīkam*. Edited by Muni Dīparatnasāgara. Ahmadābād: Āgama Ārādhanā Kendra, 2000.

8 For a recent interpretation of Haribhadra's verse 9.11, see Chojnacki and Leclère 2012, 168f.

9 On the relationship between Haribhadra and Kharataras, see Granoff 1992. On Jineśvara's views on temples, see Dundas 2008.

10 On the proliferation and production of dramas in and outside temples in twelfth-thirteenth-century Gujarat, see Leclère 2010, 2013. Leclère (2013, 67, note 235; 331, note 1754) observes that a later text, the *Kharataragacchabṛhadgurvāvali* (biographies of Kharatara mendicant leaders from the eleventh century to 1336), describes lay people organizing night dances and other pleasurable activities in the temple.

11 *Carcarī* vv. 12, 16, 18, 19, 20, 22, 28. For a comprehensive study of *carcarī* and *rāsaka*, see Leclère 2013, 74-98, 392-394.

12 See vv. 15, 17, 50, 57, 90, 92, 109.

13 *Rāyapaseṇiya* 6 (p. 212). For a study of dancing and playing musical instruments during mendicants' (and householders') funeral rites as meritorious (*puṇya*) "symbolic performances," see Flügel 2017.

14 For Indra's worship of the Jina, see, for instance, the Dasaṇṇabhadda (Daśarṇabhadra) story in Śīlāṅkasūri's *Caupaṇṇamahāpurisacariya* 25. For the episode of Vastupāla's worship, see Bālacandra's *Vasantavilāsamahākāvya* 10.84-85.

Carcarī and Upadeśarasāyanarāsa in *Three Apabhraṃśa Works of Jinadattasūri, with Commentaries*. GOS 37. Edited by Lālcandra Bhagavāndās Gāndhī. Baroda: Oriental Institute, 1927.

Caupaṇṇamahāpurisacariya. Edited by Amṛtlāl Mohanlāl Bhojak. Ahmadābād: Prākṛta Grantha Pariṣad, 2006.

Gaṇadharasārdhaśataka. Edited by Muni Kāṃtisāgar. With a short commentary by Padmamaṃdiragaṇi. Surata: Śrījinadattasūrijñānabhaṃḍāra, 1955.

Harivaṃśapurāṇa. Edited with Hindi translation by Pannālāl Jain. Naī Dillī: Bhāratīya Jñānapīṭha, 2003.

Kappasutta. Edited with Hindi translation by Mahopādhyāya Vinayasāgar. English translation by Mukund Lath. Jaipur: Prakrit Bharati, 1977.

Kumāravihāraśataka. Edited by Muni Ratnabodhivijaya. Mumbaī: Śrī Jinaśāsana Ārādhanā Trust, 2002.

Pañcāśakaprakaraṇa. Edited by Sāgarmal Jain and Kamleśkumār Jain. Hindi translation by Dīnānāth Śarmā. Vārāṇasī: Pārśvanātha Vidyāpīṭha, 1997.

Tiloyapaṇṇattī. Edited by A.N. Upadhye and Hiralal Jain. Hindi translation by Balchandra. Śolāpur: Jaina Saṃskṛti Saṃrakṣaka Saṃgha, 1956.

Uvāsagadasāo. The Uvāsagadasāo or Religious Profession of an Uvāsaga Expounded in Ten Lectures, Being the Seventh Anga of the Jains, edited and translated by A. F. Rudolf Hoernle. With Sanskrit commentary by Abhayadeva. Calcutta: The Asiatic Society, 1890.

Vasantavilāsamahākāvya. Edited by Chimanlal D. Dalal. GOS 7. Baroda: Central Library, 1917.

Yogaśāstra of Hemacandra: A Twelfth Century Handbook of Śvetāmbara Jainism. Translated by Olle Qvarnström. Cambridge, Mass.: Harvard University Press, 2002.

Secondary Sources

Chojnacki, Christine & Basile Leclère. 2012. "Interpreting New Literary Forms in Jain Medieval Literature: The *Vibudhānanda* Play in Śīlāṅka's Novel *Caupaṇṇamahāpurisacariya*." In *Jaina Studies: Proceedings of the DOT 2010 Panel in Marburg, Germany,* edited by Jayandra Soni. New Delhi: Aditya Prakashan, 167-200.

Cort, John E. 2002. "Bhakti in the Early Jain Tradition: Understanding Devotional Religion in South Asia." *History of Religions* 42: 59-86.

Dundas, Paul. 2008. "The Uses of Narratives: Jineśvara Sūri's *Kathākoṣaprakaraṇa* as Polemical Text." In *Jaina Studies: Papers of the 12th World Sanskrit Conference*, edited by Collette Caillat and Nalini Balbir. Volume 9. Delhi: Motilal Banarsidass Publishers, 101-115.

Flügel, Peter. 2017. "Jaina Afterlife Beliefs and Funerary Practices." In *The Routledge Companion to Death and Dying*, edited by Christopher M. Moreman. Abingdon, New York: Routledge, 119-132.

Granoff, Phyllis. 1992. "Jinaprabhasūri and Jinadattasūri: Two Studies from the Śvetāmbara Jain Tradition." In *Speaking of Monks: Religious Biography in India and China*, edited by Phyllis Granoff and Koichi Shinohara. Oakville, Ontario: Mosaic Press, 1-96.

Jain, Jagdish Chandra. 1947. *Life in Ancient India as Depicted in the Jain Canons (With Commentaries): An Administrative, Economic, Social and Geographical Survey of Ancient India Based on the Jain Canons*. Bombay: New Book Company.

Leclère, Basile. 2010. "Performance of Sanskrit Theater in Medieval Gujarat and Rajasthan (From the 11th to the 13th century)." In *Indisches Theater: Text, Theorie, Praxis,* herausgegeben von Karin Steiner & Heidrun Brückner. Wiesbaden: Harrasowitz, 27-62.

Leclère, Basile. 2013. *Le théâtre de l'Inde médiévale entre tradition et innovation: le Moharājaparājaya de Yaśaḥpāla*. Amöneburg: Indica et Tibetica.

CENTRE OF
JAINA STUDIES

The Tradition of *Saṭṭaka* Literature

Melinda Fodor

There is a dramatic genre called *saṭṭaka* ("a [short love] drama"), which is unique among the traditional plays, first of all in terms of its language. It was entirely written in Prakrit, and not alternating Sanskrit and Prakrit dialects, as most of the classical Indian plays. Five *saṭṭaka*s, written between the 10th and the 18th centuries, have come down to us in manuscripts, each of them following the pattern of the very first representative of this genre: Rājaśekhara's *Karpūramañjarī*. In my thesis, defended in December 2017, entitled "Contribution à l'étude du genre *saṭṭaka*, pièces en langue prakrite: la *Karpūramañjarī* et ses successeurs," I investigated all theories about this genre and analysed the five extant plays themselves. This work was necessary, because the *saṭṭaka* has been defined on the basis of a very low number of criteria. Several studies have been published on some aspects of the *Karpūramañjarī*, but the other *saṭṭaka*s have not yet been thoroughly analysed; what is more, most of them have not even been translated so far. Assessments were made mostly according to Viśvanātha's *Sāhityadarpaṇa,* considered as the theory of dramaturgy *par excellence*, and according to him, the *saṭṭaka* is an *uparūpaka* ("minor genre"), while most of theoreticians say that it is a *rūpaka* ("major genre"). In my thesis I tried therefore to elucidate doubtful points and give a solid framework on the following question: What is a *saṭṭaka*?

Although the name of this genre was known at the time of Kohala, a contemporary of Bharata (2nd-4th centuries), the first definition can be found in the prologue of the *Karpūramañjarī* of Rājaśekhara (9th-10th centuries). According to him, the *saṭṭaka* is a dramatic genre related to the *nāṭikā* ("a [short love] drama"), which are four-act romantic comedies, characterized by the use of many female characters, as well as dances, songs and music. However, according to the definition quoted by Rājaśekhara, the *saṭṭaka* omits the *viṣkambhaka* (a kind of interlude introducing the first act) and the *praveśaka* (a kind of interlude introducing each following act), two mandatory explanatory devices in the *nāṭikā*.

Five authors followed in Rājaśekhara's footsteps. Nayacandra Sūri, who lived in the 14th-15th centuries in Gwalior, even if he kept Sanskrit in his *saṭṭaka* for the speeches of high-ranked men, he wrote his *Rambhāmañjarī* on the model of the *Karpūramañjarī*. Mārkaṇḍeya, a 15th-16th century grammarian in Triveṇī, composed his *Vilāsavatī*, a *saṭṭaka* that we know only by the reference in his Prakrit grammar. The *Candralekhā* is the only work to have come to us from Rudradāsa who lived in Calicut in the 17th century. This play bears another title too: *Mānaveda-carita*. Viśveśvara Pāṇḍeya wrote his *Śṛṅgāramañjarī* in Kāśī in the 17th-18th centuries. Finally, Ghanaśyāma, minister of Tukojī I in the 18th century in Thanjavur, composed three *saṭṭaka*s. Only the *Ānandasundarī* was passed down to us in manuscripts. In his works, Ghanaśyāma mentions the *Vaikuṇṭha-carita*, a *saṭṭaka* about Kṛṣṇa's life, and another untitled one.

It seems that the genre *saṭṭaka* existed before the *Karpūramañjarī* as a kind of *nāṭikā*, and except the omission of the two explanatory devices, it followed the rules of the *Nāṭyaśāstra*, including the multilingual rules of Indian Classical Theatre. The combination of several elements allowed Rājaśekhara to break away from the tradition of classical theatre and to replace multilingualism with monolingualism in his *saṭṭaka*. Rājaśekhara composed his *Karpūramañjarī* towards the end of his life, having acquired a certain renown, becoming a *kavirāja* ("the king of poets") free in his choices, independent of his patron. This play was commissioned by his wife, an expert in poetry, and not by a royal patron. The *nāṭikā* was very popular in his time. It has been scrupulously defined in the *Nāṭyaśāstra*, including the linguistic rules to be applied, and well known through Harṣa's plays; the tradition forced authors to keep strictly to the rules. On the other hand, as the *saṭṭaka* was neglected by theoreticians and poets,

Dancing girl with musicians in the palace of the young prince Siddhārtha Gautama. Ajanta, 2nd century BCE (Photo: Melinda Fodor)

it was easier to introduce novelties. Bharata himself exempts authors from applying the multilinguistic rules of classical theatre, on condition that any discrepancy should be well founded.

Concerning Rājaśekhara's choice for Prakrit, he gives only a general answer [*Karpūramañjarī* I.07], designating his four literary languages, Sanskrit, Prakrit, Paiśācī and Apabhraṃśa, as being able to convey poetic expressions [cf. *Kāvyamīmāṃsā* III, VIII, *Bālarāmāyaṇa* I.11]. According to him, by the progressive evolution (*pariṇāma*) of the poet in poetic art, the latter manages to compose more and more beautiful expressions. Nevertheless, the true poetry emanates from the talent being capable of giving a particular aspect to its expressions (*ukti-viśeṣa*) [*Karpūramañjarī* I.07]. These can be only appreciated by an equally talented public who are able to relish in them [*Kāvyamīmāṃsā* IV]. Rājaśekhara, by applying the *vṛtti*s ("phonetic styles") of Udbhaṭa and Rudraṭa, designates the Prakrit language soft by nature [*Bālarāmāyaṇa* I.11], and therefore the most appropriate to express love in the human world (*āryāvarta*) [*Kāvyamīmāṃsā* X].

The *Karpūramañjarī* provoked discussions, including its language. All, theoreticians and later authors of *saṭṭaka*s, explained this choice of language by the sweetness of Prakrit, considered to be the most appropriate language for a love story. Apparently, the stanza I.08 of the *Karpūramañjarī* is a later addition expressing exactly this idea, based on Rājaśekhara's concept [*Bālarāmāyaṇa* I.11] mentioned above. The language of the *Karpūramañjarī* is called *a-saṃskṛta-prākṛta* ("not [alternating] Sanskrit and Prakrit"), *eka-bhāṣā* ("one [homogeneous] language") or simply Prakrit. Some theoreticians tried to define its dialects and gave Māhārāṣṭrī, Śaurasenī and Māgadhī. Indeed, the Prakrit of Rājaśekhara, according to his *Kāvyamīmāṃsā*, incorporates these three grouped together by their common feature: the phonetic softness. Thus, the authors of the *saṭṭaka*s do not follow the rules of the dramatic art that indicate the use of the Māhārāṣṭrī in the stanzas and Śaurasenī in prose. These two dialects, as well as others, are present in the *saṭṭaka* in a mixed form, either in prose or in verses; we call this language a "Literary Hybrid Prakrit".

Not only the language, but some scenes of the *Karpūramañjarī* also served as a model for later writers. Nevertheless, they have interpreted it in two ways that we call "typical" or "atypical" *saṭṭaka*. A typical *saṭṭaka* is the most faithful to the *Karpūramañjarī*. At the same time, it gets closer to the *nāṭikā* in some respect. The *Candralekhā* replaces the *carcarī* (a kind of popular dance) with a *lāsyāṅga* (a kind of song defined in classical Indian theatre) and omits the wrath and the vulgarity of the jester. The *Śṛṅgāramañjarī* borrows many passages from the works of Kālidāsa and also omits any vulgarity. On the other hand, an atypical *saṭṭaka* is not up to the pattern, wanting to surpass the *Karpūramañjarī*. The *Rambhāmañjarī* is a kind of pastiche, the beginning of which is the imitation of the *Karpūramañjarī*, the end is a musical show with many erotic scenes. Nayacandra Sūri explains this divergence by the example of the maturity of the mango, whose taste is flavourless at the beginning but sweet at the end. The *Ānandasundarī* is a comedy rather than a romantic play. Ghanaśyāma decomposed the *Karpūramañjarī* and used some of its elements in a crooked way. The novelties the authors introduce into their plays are strongly influenced by the literary, cultural and historical trends of their time.

The *saṭṭaka* is a hybrid genre of classical theatre (*saṃkīrṇa-rūpaka*), and not a minor one (*uparūpaka*). Firstly, it is related to the *nāṭikā*, which is a popular genre of soft type, a mixture of two major genres (*rūpaka*), the *nāṭaka* ("a [long heroic] drama") and the *prakaraṇa* ("a [long fictitious] drama"). Secondly, most theoreticians adhere to this concept and this is the most accurate classification. In their volume and complexity, the *saṭṭaka* and the *nāṭikā* stand fourth among classical dramatic genres. Finally, the *saṭṭaka* is intended for being recited (*pāṭhya*) and imitated (*nāṭya*) on stage, it is soaked with the *rasa*, the *sāttvika* ("natural") states are duly represented, and passages of diverse dances (*nṛtya* "dance with mimicry", *nṛtta* "pure dance") and songs are integrated into the play. Their structure corresponds to the theory of dramatic art, including visible and invisible preparations (*pūrvaraṅga*), prologue, acts, dramatic links, their subdivisions, and other structural elements. The two omitted explanatory devices are replaced by other dramatic elements. Their omission is not a characteristic of minor genres, as they are omitted in the satire (*prahasana*) too, which is one of Bharata's major genres.

Finally, the *saṭṭaka* has never been "popular" as the minor genres. The poetic language of these works is sophisticated and complex in accordance with the rules of poetic art. Poets' aim is to delight the spectator and gain a certain renown. The double meanings in *Ānandasundarī* and the philosophical discourses in *Śṛṅgāramañjarī* have not been designed for a modest audience. The language of the *saṭṭaka*s, far removed from spoken languages and little cultivated in the circle of scholars versed in Sanskrit between the 10th and 18th centuries, make the composition, recitation and understanding of the text more difficult. It is for this reason that Rudradāsa stated that a *saṭṭaka* is the touchstone of experimented poets and actors. Ghanaśyāma expresses the same idea, when he confirms that only a true poet can compose a *saṭṭaka*. An ordinary audience would not have been able to enjoy a *saṭṭaka*.

Melinda Fodor *completed her PhD at the EPHE, Paris (2017). Having specialized in Prakrit, Pali, Sanskrit, Buddhist Hybrid Sanskrit and classical Tibetan languages, her research fields include* kāvya *literature,* alaṃkāra *("ars poetica") theories and Buddhist philosophy. She has been granted a Gonda Fellowship in Leyden (2018) where she will be working on a critical edition of Ghanaśyāma's* Ānandasundarī.

Jaina Objects at the British Museum

Sushma Jansari

The British Museum holds at least 125 Jaina objects from India that span almost two thousand years of Jaina history. Stone and metal sculpture is particularly well represented, although a small number of textiles, painted palm-leaf manuscripts and a yantra that dates to 1631 are also included among the collections. The refurbishment of the Sir Joseph Hotung Gallery for China and South Asia, which reopened in November 2017, was a good occasion to reassess the Jaina holdings and to display objects that were previously in the reserve collections. It also provided an excellent opportunity to make the collections better known to colleagues outside the museum and the general public, and to bring Jainism to the attention of the Museum's many visitors. The new layout takes a broadly chronological approach to the different regions in South Asia. Within this scheme, the Jaina objects are displayed in three main sections: Mathurā, Western and Central India, and the Deccan. The Edwardian mahogany display cases that are original to the gallery have been retained and all of the objects, with the exception of very large sculptures, are on display within these cases. What follows is by no means an exhaustive account of the Jaina collections, but an introduction to the material that gives a broad overview. Overall, it is notable that a large proportion of the Jaina sculptures were acquired in India and donated to the Museum by British colonial officials in the 19th and early 20th centuries.

Figure 1. *āyāgapaṭa* (fragment, reverse shown)
Mathura, 1st century CE (front) and 3rd or 4th century CE (reverse)
Sandstone
British Museum Asia 1901,1224.10
© The Trustees of the British Museum

Figure 2. Standing figure of the goddess Sarasvatī
Rajasthan, mid-11th century
White marble
British Museum Asia 1880.349
© The Trustees of the British Museum

Mathurā

Like most museums outside India, the British Museum does not have an extensive collection of sculpture from Mathurā. In 1901, Lord George Francis Hamilton, Secretary of State for India (1895-1903), gave eleven objects from Mathurā to the Museum. This donation included all of the Jaina objects from Kankali Tila in Mathurā that the museum now holds. It is not clear how, or from whom, he acquired this material.

The earliest of these objects is a fragment of an *āyāgapaṭa* ('plaque of veneration'). (Figure 1) The earlier face, dating to the c.1st century CE, has circular bands of floral motifs as well as a small seated Jina flanked by celestial garland bearers. It was re-used in antiquity and the carving on the reverse dates to about the 3rd or 4th century CE. This later side features the lower half of a Jina with hands in *dhyānamudrā* sitting on a lion throne, and devotional figures standing beneath. Railing pillars are also displayed in this section but their religious context is unclear.

Figure 3. Seated figure of a *tīrthaṅkara*
Gujarat, mid-12th century
White marble
British Museum Asia 1915,0515.1
© The Trustees of the British Museum

Western and Central India

The museum holds a range of Jaina objects from Western and Central India, and a selection of these are now on display in the Hotung Gallery. These include white marble sculptures of a mid-11th-century representation of Sarasvatī from Rajasthan (Figure 2), and a mid-12th-century *tīrthaṅkara* from Gujarat. (Figure 3) The latter was donated by Sir Alfred Comyn Lyall (1835-1911), a prominent British colonial official in India, and the first Chancellor of Allahabad University.

Three copper alloy sculptures of tīrthaṅkaras are also on display. One, from Gujarat, is among the earliest in the museum's collections and dates to the 7th or 8th century. Another example depicts Saṃbhavanātha, and the inscription on the back reveals that in 1454 it was dedicated by members of the Jaina community from the town of Srimala (now 'Bhinmal') in Rajasthan.

The central object in this section, however, is the important sculpture of Ambikā from Dhār.[1] The inscription written in Sanskrit in the Nāgarī script records that one Maṇathala carved this sculpture and Śivadeva inscribed it in 1034 or 1035. Vararuci, a member of the court of King Bhoja (reigned c.1000-1055) commissioned this and other sculptures. This piece was acquired in India by Maj.-Gen. William Kincaid (1831-1909) and donated to the museum where it was registered in 1909.

1 See: Willis, Michael, 'New Discoveries from Old Finds,' *Jaina Studies: SOAS Newsletter of the Centre of Jaina Studies*, 6, (March 2011), 28-30.

Among the exceptional collections of Maj.-Gen. Charles 'Hindoo' Stuart (1757/58-1828) that were subsequently acquired at auction by John Bridge (1755-1834) and later donated to the museum, is an 11th-century sandstone sculpture depicting Ṛṣabhanātha. (Figure 4) This object seems to be mentioned in Stuart's will where the provenance is given only as 'Bundle Cd' ('Bundelkhand'). It is possible that Stuart acquired it in Khajuraho, but this is by no means certain.

Deccan

As with the collections from Western India, the museum holds a range of stone and metal Jaina sculpture from the Deccan. A selection of the copper alloy sculptures is on display. Most of this material dates to the 10th-11th centuries and include images of Pārśvanātha, a *vidyādevī* and a *yakṣa* and *yakṣī*. An 11th-12th-century tīrthaṅkara figure standing 44 cm high was donated by Sir Walter Elliot (1803-1887), who excavated the *stūpa* at Amaravati. (Figure 5)

A rare stone container sits alongside this figure. (Figure 6) The object may have functioned as a portable shrine, or perhaps a container for ritual utensils such as a *māla*. Three *tīrthaṅkara*s are carved on the lid of this unusual Jaina shrine, and Bāhubalī is depicted inside as the main icon for worship. This devotional object dates to the 16th or 17th century, and may be from Karnataka or southern Maharashtra. It was acquired by the Museum in 1888, but the precise details, including the name of the

Figure 4. Seated figure of Ṛṣabhanātha
Probably Bundelkhand. Dated to the 11th century
Sandstone
British Museum Asia 1872,0701.98
© The Trustees of the British Museum

donor, are unclear.[2]

Four stone sculptures are displayed in this section, including an 11th-12th-century figure of Padmāvatī with a serpent canopy covering her head and a small seated figure of Pārśvanātha above it. A highly polished 13th-century Hoysala sculpture of a standing *tīrthaṅkara* is placed alongside a later sculpture of Bāhubalī, possibly from Rajasthan, and a Jaina *yantra* that dates to 1631. Finally, there is a standing figure of a *tīrthaṅkara* (Figure 7) that was originally part of the collection of Sir Stamford Raffles (1781-1826), Lieutenant-Governor of Java and founder of Singapore. It was among the Raffles material that was donated to the museum by his nephew, Rev. W. C. Raffles Flint in 1859.[3]

2 Exemplifying scholarly collaboration, colleagues from institutions in the UK, India and the USA kindly shared their knowledge and thoughts about this shrine.

3 Alongside his better-known Javanese collections, Raffles also had a small but superb collection of material from India that is now held at the British Museum, including 18th-century Thanjavur paintings. When I was looking through his drawings, I came across one that depicted the interior of a Jaina temple. The drawing dates to about 1783 and was presented by Thomas Law to C. Wilkins. These individuals are presumably the British East India Company employees Thomas Law (1756-1834), a judge who lived and worked in Bihar, and Charles Wilkins (1749-1836), the well-known linguist. During this period, colonial officials knew little of the Jaina religion. This lack of knowledge about Jainism is evident in the title Law gives to the drawing: 'Inside the Temple of Boodha [Buddha] at Gaya'. This is despite the obviously Jain iconography — Pārśvanātha is flanked by numerous figures of other tīrthaṅkaras in the garbha-gṛha of a Jain temple. How this drawing came to be in Raffles' possession is not clear. This drawing will not be on display in the gallery, but it can be seen on the Museum's Collection Online.

Figure 5. Standing figure of a *tīrthaṅkara*
Deccan, 11th-12th century
Bronze
British Museum Asia 1882,1010.26
© The Trustees of the British Museum

Figure 6. Portable shrine or container for ritual objects (2 views: Above: exterior; Below: interior)
Stone
Southern Maharashtra or Karnataka, 16th-17th century
British Museum Asia 1888,0515.5
© The Trustees of the British Museum

The central object in this overall section is a striking dark grey schist sculpture of Pārśvanātha that is almost a metre tall. The tīrthaṅkara is flanked by fly-whisk bearers, and Dharaṇendra and Padmāvatī sit by his knees. The sculpture was originally part of the East India Company's Indian Museum on Leadenhall Street, City of London. Once this museum closed in 1879, it was transferred to the British Museum.

Unfortunately, a number of constraints had an influence on the objects selected for display in the gallery. This was due mainly to the display space available in the

Figure 7. Standing figure of a *tīrthaṅkara* (possibly Munisuvrata)
Deccan, 12th-14th century
Stone
British Museum Asia 1859,1228.172

Edwardian cases, the size of the objects, and the light-sensitivity of the material from which some of the objects were made. Some of the Jaina material that is not displayed in the Hotung Gallery can be seen on the Museum's Collection Online (www.britishmuseum.org/research/collection_online/search.aspx). My aim here was to give a representative overview of the temporal and geographical breadth of the important Jaina material that is held at the British Museum, and a taste of what is on display in the refurbished gallery. I hope you are able to come and visit the new displays, and enjoy them.

Dr Sushma Jansari
Curator Asian Ethnographic and South Asia Collections

VICTORIA AND ALBERT MUSEUM
JAIN ART FUND
Research and Travel Grants

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

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

The Jain Art Fund grants support study, research or training in the field of Jain cultural, historical and art historical studies. They 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.

Scholarships are offered in each of the following categories.

1. UK Visiting Fellowship
For a period of further professional training in the UK
One award per year, to provide airfare and maintenance

2. UK Travel Award
For a short visit to the UK
One award per year, to a maximum of £1000

3. India Travel Award
For a short visit to India
One award per year, to a maximum of Rs. 80,000/-

4. Small Study and Research Grant (UK)
For acquiring essential research materials in the United Kingdom
One or more grants per year, to a maximum of £500

5. Small Study and Research Grant (India)
A number of small grants

The deadline for applications is normally 15 February for awards beginning in April of the same year.

For further details and application forms, see www.nehrutrustvam.org

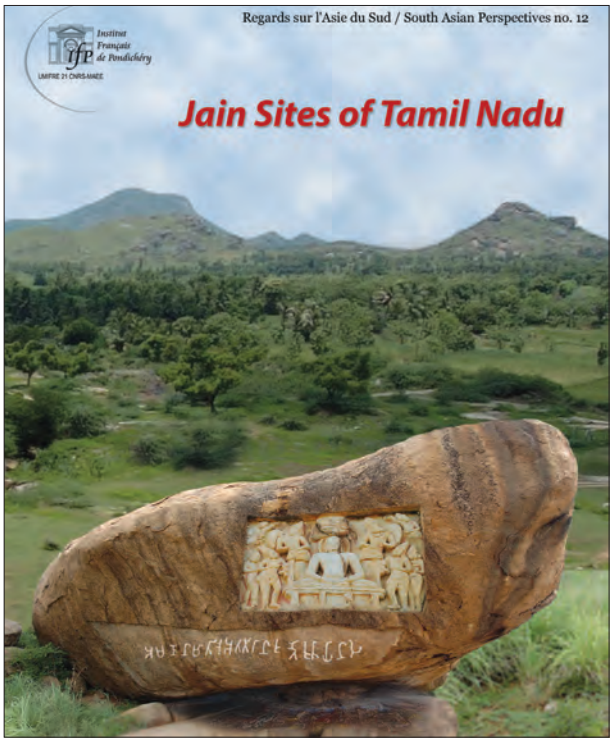
V&A
Jain Art Fund

Jain Sites of Tamil Nadu: A CD published by the French Institute of Pondicherry

Nalini Balbir and Karine Ladrech

The vast region corresponding to today's Tamil Nadu had an enduring presence of Jain communities from the first centuries before the beginning of the common era until now. Tamil Brāhmī inscriptions (Figure 1), rock-beds, sculptured rocks, temples (Figure 2), loose Jain images are some important manifestations of this historical presence. Worship and festivals being conducted today are the signs of a living presence. Jains have never been alone in the Tamil region, which has a complex religious history. They have been one of the communities of the region, with ups and downs, along with Buddhists, for a time, and with Hindus, especially Śaivas, for a very long time. Like Buddhism, Jainism was never the tradition of a majority. But it is clear from the availability of epigraphical records that Jainism is much older than Buddhism in the region, and was well established in the pre-Pallava period. These communities have been competing, sometimes fiercely, for patronage and for recognition. Buddhism and Jainism adopted different strategies. While Buddhism finally disappeared, Jainism could survive over the centuries. Yet, to some extent, the prevalence of Śaivism in the region has led to the suppression of Jain identity and to the removal of its presence: Jain temples or Jain images being converted to Hindu deities or local deities are cases in point. But, in practice, the situation is much more complex: these images may be fully worshipped by the local population who does not care about any sectarian label.

Today, the Jains in Tamil Nadu mainly belong to two groups. Tamil Jains or Samanars constitute a micro Jain community of around 35,000 to 40,000 members, representing less than 0.1% of the population of Tamil Nadu. They are Digambaras and traditionally live in rural areas, depending on agriculture and allied activities. But more and more tend to shift to cities for professional prospects. The second group of Jains in Tamil Nadu are those who migrated from other parts of India, mainly Rajasthan and Gujarat, for business purposes. They are either Digambaras or Śvetāmbaras, and tend to live in cities. In general, interactions between these two groups are rather limited. Jain monks and nuns are a less common sight in today's Tamil Nadu than in Rajasthan



Cover of the CD *Jain sites of Tamil Nadu*.

or Gujarat for instance. Yet, small groups of Śvetāmbara ascetics do occasionally stay in Chennai for their rainy season and Digambara ascetics with their entourage do the same in Chennai, Puducherry, when they are invited by prominent community leaders.

In addition, the Jain landscape in Tamil Nadu is strongly marked by the presence and action of two leading figures: Svasti śrī Lakṣmīsena Bhaṭṭāraka Bhaṭṭācārya Varya Mahāsvāmigal is the head of the Digambara Jain Math at Melsittamur and Svasti śrī Dhavalakīrti Bhaṭṭāraka is the head of the Tirumalai Math. Both of them, efficient managers and learned scholars, preside over the destinies of Jain temples, lands and local Jain festivals in the region.

Despite existing studies, it was felt that the Jain sites of Tamil Nadu needed to be documented afresh with precise location and adequate descriptions, and that the living

Figure 1. Rock-shelter in Muttupatti, district Madurai.

Figure 2. Pārśvanātha temple and spring on Tirumalai hill, district Tiruvannamalai.

Figure 3. Rock-cut images on a rock-shelter site in Kalugumalai, district Tuticorin.

Figure 4. Jina image and remains of a ruined temple in Puthambur, district Pudukottai.

aspects of Jains' religious life as illustrated in Tamil Nadu should be better known. *Jain Sites of Tamil Nadu* is a new interactive CD (working on internet with Mozilla Firefox) including comprehensive material on about 400 sites. It has just been published by the French Institute of Pondicherry (IFP) which was the main institution behind this collective project (authored by Nalini Balbir, Karine Ladrech, N. Murugesan and K. Ramesh Kumar) as no. 12 in the series *Regards sur l'Asie du Sud / South Asian Perspectives* and is available from this Institute. The project has been supported in particular by the Jain community of Pondicherry and the *Bhāratvarṣīya Digambar Jain Tīrthakṣetra Komeṭī*.

The first aim of this CD has been to present a full photographic documentation of all the Jain sites of the region with their monuments or remains. The bulk of it was done from 2007 onwards by K. Ramesh Kumar from the IFP. It grew over the years as more sites came to light. Tamil Nadu has some Jain sites that are well known, such as Kalugumalai (Figure 3), Mel Sittamur, etc. Some are under the protection of the Archaeological Survey of India. But there is also a myriad of small places located far away from today's main roads, not easily accessible, quietly awaiting the visitor in remote and green countryside, or perched on top of hills. Further, in recent years, more and more loose Jain images, earlier ignored because they are not in a Jain environment or proper shrine, have come to light as well. On the other hand, temples and sculptures that were in good condition some decades ago have deteriorated, were removed or stolen. The photographic archives of the IFP which document a few Jain sites from 1956 onwards are therefore invaluable. Not least because some sites have been repainted colourfully.

About 400 sites have been documented. The team has done its best to provide all possible information for the precise location of the sites. This is a necessity as confusions are not rare in existing literature. The maps elaborated by the GIS of the IFP, following the lines of the *Historical Atlas of South India* produced by the same institution, are adequate tools allowing an understanding of the area, its topography and history beyond the surface of today's routes. Some sites are small, represented by one loose Jain sculpture (Figure 4), for instance; some are large and have been divided into sub-sites. Each site and sub-site is treated as a separate entry containing its description. These descriptions and the related photographic documentation are accessed through the map or by selecting district, taluk and site name. A search engine also allows to find photographs matching criteria defined by the user (keyword search).

Further, we have tried to document the actual practice of Jain rituals in Tamil Nadu and the ways in which Jains in the region celebrate some important festivals, such as the Mel Sittamur car festival or the less famous Theppal festival in Thirupanamur (Figure 5). All the material has been contextualized through additional texts describing specific aspects of Tamil religious and literary culture.

All illustrations are courtesy of the French Institute of Pondicherry.

Nalini Balbir *is Professor of Indology at Sorbonne-Nouvelle University, Paris and member of UMR 7528 "Mondes iranien et indien";* ***Karine Ladrech*** *is Lecturer in Indian Art at Sorbonne University, Paris.*

Figure 5. The culminating point of the Theppal festival with the images of Dharaṇendra and Padmāvatī being taken on a floating platform.

INTERNATIONAL JOURNAL OF JAINA STUDIES (ONLINE)

Recent Articles:

International Journal of Jaina Studies (Online)
Vol. 13, No. 2 (2017) 1-17
KAZUYOSHI HOTTA
On Corresponding Sanskrit Words For The Prakrit Term Posaha: With Special Reference To Śrāvakācāra Texts

International Journal of Jaina Studies (Online)
Vol. 13, No. 3 (2017) 1-39
CATHERINE MORICE-SINGH
The Treatment Of Series In The Gaṇitasārasaṃgraha Of Mahāvīrācārya And Its Connections To Jaina Cosmology

International Journal of Jaina Studies (Online)
Vol. 13, No. 4 (2017) 1-34
BASILE LECLÈRE
Architectural Science in Jain Poetry: The Descriptions of Kumārapāla's Temples

International Journal of Jaina Studies (Online)
Vol. 13, No. 5 (2017) 1-10
YUTAKA KAWASAKI
Haribhadra on Property Ownership of Buddhist Monks

SOAS University of London

Published by the Centre of Jaina Studies SOAS

ISSN: 1748-1074

About the IJJS

The Centre of Jaina Studies at SOAS established the *International Journal of Jaina Studies (Online)* to facilitate academic communication. The main objective of the journal is to publish research papers, monographs, and reviews in the field of Jaina Studies in a form that makes them quickly and easily accessible to the international academic community, and to the general public. The journal draws on the research and the symposia conducted at the Centre of Jaina Studies at the School of Oriental and African Studies, University of London, and on the global network of Jaina scholarship. The opinions expressed in the journal are those of the authors, and do not represent the views of the School of Oriental and African Studies or the Editors, unless otherwise indicated.

The *International Journal of Jaina Studies* is a publication of the Centre of Jaina Studies at the School of Oriental and African Studies of the University of London. It is available in two different forms: online at: www.soas.ac.uk/ijjs and in print by Hindi Granth Karyalay. Articles published online should be cited: *International Journal of Jaina Studies (Online)*, and articles published in print: *International Journal of Jaina Studies*.

www.soas.ac.uk/ijjs/index.html

SOAS Centre of Jaina Studies Digital Resources

SOAS University of London

The Centre of Jaina Studies has launched its new website for Digital Resources in Jaina Studies on 23 March 2018 to allow open access publication of rare resources in digital form on its Website. These include journals and manuscripts. Materials acquired by the *AHRB Funded Project on Jaina Law* are in the form of digital images of manuscripts and printed texts.To make these materials publicly available, a section for Digital Jaina Resources was set up on the Centre website. There is also a monograph in the new series 'Working Papers of the Centre of Jaina Studies' (Vol. 1):

Flügel, Peter (2012) *Askese und Devotion: Das rituelle System der Terāpanth Śvetāmbara Jains*. Centre of Jaina Studies Working Paper Vol. 1. London: Centre of Jaina Studies.

https://digital.soas.ac.uk/COJS

Jaina Studies Series

Series editor: Peter Flügel

School of Oriental and African Studies,
University of London

Jaina Studies have become an accepted part of the Study of Religion. This series provides a medium for regular scholarly exchange across disciplinary boundaries. It will include edited volumes and monographs on Jainism and the Jains.

Volume One: ***Studies in Jaina History and Culture: Disputes and Dialogues,*** edited by Peter Flügel (SOAS).

This book breaks new ground by investigating the doctrinal differences and debates amongst the Jains rather than presenting Jainism as a seamless whole whose doctrinal core has remained virtually unchanged throughout its long history. The focus of the book is the discourse concerning orthodoxy and heresy in the Jaina tradition, the question of omniscience and Jaina logic, role models for women and female identity, Jaina schools and sects, religious property, law and ethics. The internal diversity of the Jaina tradition and Jain techniques of living with diversity are explored from an interdisciplinary point of view by fifteen leading scholars in Jaina studies. The contributors focus on the principal social units of the tradition: the schools, movements, sects and orders, rather than Jain religious culture in abstract. This book provides a representative snapshot of the current state of Jaina studies that will interest students and academics involved in the study of religion or South Asian cultures. March 2006: 234x156: 512pp Hb: 0-415-36099-4

Volume Two: ***History, Scripture and Controversy in a Medieval Jain Sect,*** Paul Dundas, University of Edinburgh.

The subject of this fine book is the history and intellectual activity of the medieval Śvetāmbara Jain disciplinary order, the Tapā Gaccha. The overall theme of this book is the consolidation from the thirteenth century by the Tapā Gaccha of its identity as the dominant Śvetāmbara Jain disciplinary order. Thanks to the author's exceptional knowledge of the field, the topic is shown in practice to be central to our understanding of many of the key questions scholars have been asking about the history and development, not just of Jainism, but of South Asian religious traditions in general, including the way in which traditions establish and maintain their authority in relation to texts, the relationship between text, commentary and tradition, attitudes to female religiosity, and tensions both within and between sects. December 2007: 234x156: 256pp Hb: 0-415-37611-4: £65.00

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

Volume Three: ***The History of Vegetarianism and Cow-Veneration in India,*** Ludwig Alsdorf, translated by Bal Patil and edited by Willem Bollée (University of Heidelberg)

For the first time, this influential classic study by Ludwig Alsdorf is made available to an English speaking audience. At the core of the text is the analysis of the role of Jainism for the history of vegetarianism. Furthermore, it also refers to Hindu texts such as pertinent chapters of the *Book of Manu*. Besides a comprehensive translation of the original German manuscript, "Beiträge zur Geschichte von Vegetarismus und der Rinderverehrung in Indien", which refers to two of the most pertinent issues in Indic religion, three important articles related to Alsdorf's work are made available in this new edition. February 2010: 234x156: 240 pp Hb: 978-0-415.54824-3: £85.00

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.

Volume Four: ***Jaina Law and Society,*** edited by Peter Flügel (SOAS)

The struggle for the legal recognition of the Jain community in India as a religious minority from 1992 onwards has generated a renewed interest in Jaina law and an intense debate on the question of Jain identity in the context of the wider question of the interface between religion, society, law and politics in contemporary South Asia. This book analyses contemporary Jain identity and legal status in India.

Chapters in this book written by experts on the subject, address the following issues: How do Jains themselves define their identity and customs, privately and collectively, in different situations and to what extent are such self-definitions recognised by Hindu law? In what way does the understanding of the social identity of lay Jains and their identification as 'secular' Hindu or 'religious' Jain offer in various Jain communities? The book explores these aspects which differ in accordance to the Jain representatives' distinct doctrinal interpretations, forms of organisation, and legal and ethical codes. It presents the social history of Jain law and the modern construction of Jainism as an independent religion on the basis of legal documents, biographies, community histories and ethnographies, disputes over religious sites, and interviews with community leaders in both north and south India. The book fills a gap in the literature and will be an essential resource for researchers interested in Jainism, Indian religions, Indian history, Religious Studies and Law. December 2013: 234x156: 256 pp Hb: 978-0-415-54711-6: £85.00

SOAS University of London

Postgraduate Courses in Jaina Studies

Non-Violence in Jaina Scriptures, Philosophy and Law

The aim of this course is to introduce students to the Jaina ethics of non-violence, *ahiṃsā*, 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 *āvaśyaka* rites, self-mortification (*tapasya*), meditation (*dhyāna*), temple worship (*pūjā*), charity (*dāna*), vegetarianism and the Jaina practice of *sallekhanā* or death through self-starvation. The course will conclude with an overview of Jaina philosophical pluralism and modern Jaina ecology.

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

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

Centre of Jaina Studies

www.soas.ac.uk/jainastudies

SOAS University of London

PhD/MPhil in Jainism

SOAS offers two kinds of Research Degrees in the Study of Jainism.

PhD. This involves at least three years of full-time study, leading to a thesis of 100,000 words and an oral examination. The thesis must be an original piece of work and make a distinct contribution to knowledge of the subject.

MPhil. This entails at least two years of full-time study, leading to a thesis of 60,000 words and a viva. It should be either a record of original research work or a critical discussion of existing knowledge.

Why choose SOAS?

The Centre of Jaina Studies
The unique activities of the Centre of Jaina Studies provide an ideal research environment for Jaina Studies and a vibrant forum for debate.

The SOAS Library
SOAS has one of the best libraries for Asian and African Studies, with nearly a million volumes. Students have access to other world-class libraries in walking distance, such as the British Library, which hosts one of the largest collections of Jaina texts in the world.

Languages and Cultures
SOAS has a uniquely cosmopolitan character. Central to the School's identity is the study of Asian and African languages and the relationship between language, culture, religion and society.

Funding
The fees of SOAS are very competitive compared to other Ivy League universities. The School offers nine Research Student Fellowships each year. Awards are also available from funding bodies such as the Arts and Humanities Research Council in the UK.

For further details please contact:

Centre of Jaina Studies
jainstudies@soas.ac.uk
www.soas.ac.uk/jainastudies

SOAS Registry:
registrar@soas.ac.uk
020 7898 4321

COURSES IN

JAINA STUDIES

AT THE UNIVERSITY OF LONDON SOAS

The School of Oriental and African Studies (SOAS) offers undergraduate, postgraduate and research opportunities at the Centre of Jaina Studies (CoJS).

The aim of the CoJS is to promote the study of Jaina religion and culture by providing an interdisciplinary platform for academic research, teaching and publication in the field.

TAUGHT UNDERGRADUATE

- **Introduction to Jainism**
- **Jaina Scripture and Community**
- **Non-Violence in Jaina Scriptures, Philosophy and Law**
- **Introduction to Prakrit**
- **Readings in Prakrit**

TAUGHT POSTGRADUATE

- **Jainism History, Doctrine and the Contemporary World**
- **Jaina Scripture and Community**
- **Non-Violence in Jaina Scriptures, Philosophy and Law**
- **Introduction to Prakrit**

POSTGRADUATE RESEARCH

- **MA Jaina Studies**
- **MA Prakrit Studies**
- **Three-year PhD in Jaina Studies**

The CoJS organizes the annual SOAS Jaina Studies International Conference and regular lectures and seminar series.

The School of Oriental and African Studies (SOAS), University of London, is one of the world's leading institutions of Higher Education with a unique focus on the study of Africa, Asia and the Middle East.

Courses in Jaina Studies can form part of a BA or MA in Study of Religions, taken as part of our interdisciplinary Asia Area Studies programmes. PhD programmes are also available. Study of Religions at SOAS can also be combined with law, social sciences, languages or humanities subjects.

SCHOOL OF ORIENTAL AND AFRICAN STUDIES

For further details about studying at SOAS please contact the Student Recruitment Office:
Tel: 020 7898 4034 Email: study@soas.ac.uk www.soas.ac.uk

SOAS University of London

Centre of Jaina Studies
School of Oriental and African Studies
Thornhaugh Street, Russell Square
London WC1H 0XG

email: jainastudies@soas.ac.uk

Centre Chair
Dr Peter Flügel

Newsletter Editors
Dr Peter Flügel & Janet Leigh Foster

Design
Janet Leigh Foster

Printed by The Printroom at SOAS

For information on the Centre please consult the Centre website:
http://www.soas.ac.uk/jainastudies

ISSN 2059-416X

SOAS • Russell Square • London WC1H 0XG •
Email: jainastudies@soas.ac.uk

CENTRE OF
JAINA STUDIES

SOAS
University of London