

Jaina Studies



SOAS

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NEWSLETTER OF THE CENTRE OF JAINA STUDIES



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Jaina Studies

NEWSLETTER OF THE CENTRE OF JAINA STUDIES

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On the Cover:



Sculpture of a dancer at the Pārśvanātha Mandira in Jaisalmer in 2008
Photo by Ingrid Schoon

Letter from the Chair

Dear Friends,

With *Jaina Scriptures and Philosophy* we celebrate the 11th Jaina Studies Workshop at SOAS, collaboratively funded by the Centre of Jaina Studies, the University of Lund, the Victoria and Albert Museum in London, and supported by contributions from individual members of the Jain community who wish to remain anonymous. The conference brings together academics with an expert knowledge of the oldest Śvetāmbara and Digambara scriptures, written in Prakrit languages, and scholars specialised in Jaina philosophy. The distinguished Annual Jaina Lecture at SOAS will be delivered by Bansidhar Bhatt, Professor Emeritus of the University of Münster, and long-term collaborator with Professor Klaus Bruhn and the late Professor Candrabhal Tripathi of the Free University of Berlin. Jointly, they created an important research tool, the *Berliner Konkordanz*, an analytical card index of the elementary verses of the Śvetāmbara Āgamas and their commentaries, which deserve to be more widely known. Together with Professor Willem Bollée, guest of honour at this year's conference, Professor Bruhn was honoured last year in Berlin with the Jñānabhāratī International Award of the National Institute of Prakrit Studies and Research at Śravaṇabelāgoḷa. Their speeches delivered at this occasion are published in this newsletter, which also offers reports on international conferences in Jaina Studies at SOAS, in Kyoto, Dallas and Chicago. Important forthcoming events are the *Second Prakrit Summer School* held in Würzburg (17-28 August 2009) by Drs Eva De Clercq, Anna Aurelia Esposito and Petteri Koskikallio, and the Section on Jaina Studies at the *14th World Sanskrit Conference in Kyoto* (1-5 September 2009). In autumn two exhibitions of Jaina art will open in New York City. *Peaceful Conquerors: Jain Manuscript Painting* at the Metropolitan Museum of Art (10 September 2009 – 21 March 2010), organised by John Guy, Curator for Asian Art, and *The Victorious Ones: Jain Images of Perfection*, organised by Professor Phyllis Granoff of Yale University, at the Rubin Museum (18 September 2009 - 15 February 2010). The present newsletter also contains reports on original research conducted in Bikaner, Jaipur, Delhi, Hastinapur, Tamil Nadu, and in the collections of the V&A, and information on several forthcoming publications of the CoJS. Finally, it is a particular pleasure to celebrate the contribution of Mr Pravin Shah of the Jain Study Centre of North Carolina who with the help of selected collaborators in India and several supportive Jain libraries created the marvellous *Jain eLibrary* (www.jainelibrary.org) which is an extremely useful resource and freely accessible to everyone. It is hoped that this project will find further support within the Jain community to enable the e-library to produce searchable electronic documents not only of printed texts but also of manuscripts. This would not only be one of the greatest services to global scholarship in Jaina Studies but contribute to the preservation of the original documents as well. In the meantime, we are already looking forward to next year's 12th Jaina Studies Workshop at SOAS on *Jaina Yoga*, which will be organized by Professor Olle Qvarnström of the University of Lund and Professor Christopher Chapple of Loyola University in Los Angeles.

Peter Flügel



Ingrid Schönn

JAINA SCRIPTURES AND PHILOSOPHY

11th Jaina Studies Workshop at SOAS

The 9th Annual Jain Lecture

Thursday, 12th March 2009

18.00-19.30 Brunei Gallery Lecture Theatre

19.30 Reception Brunei Gallery Suite

**Is Pārśva the Twenty-Third Jina
a Legendary Figure?**

A Critical Survey of Early Jaina Sources

Prof Bansidhar Bhatt

(University of Münster)

Workshop

Friday, 13th March 2009

9.00, Brunei Gallery Lecture Theatre

- 9.00 Tea and Coffee
- 9.15 Welcome
- 9.30 **Prem Suman Jain (Śravaṇabeḷagoḷa)**
One Rare Manuscript of the Prakrit Text
Bhagavati Ārādhana
- 10.00 **Sin Fujinaga (Miyakonojō Kōsen)**
Śvetāmbara Āgamas in the Digambara
Scriptures
- 10.30 **Jayendra Soni (University of Marburg)**
Aspects of Philosophy in the Śaṭkhaṇḍāgama
- 11.00 Tea and Coffee
- 11.30 **Piotr Balcerowicz (University of Warsaw)**
Do Attempts to Formalise Syād-vāda
Make Sense?
- 12.00 **Anne Clavel (University of Lyon)**
Sensuous Cognition - Pratyakṣa or Parokṣa?
Jinabhadra's Reading of the Nandīsūtra
- 12.30 **Olle Qvarnström (University of Lund)**
Siddhasena Divākara on Ājīvika
- 13.00 **Lunch: Brunei Gallery Suite**
- 14.00 **Nalini Balbir (University of Paris)**
Layman's Atonements: The Sāvayapacchitta
and the Shrāddhajītakalpa



- 14.30 **Paul Dundas (University of Edinburgh)**
Pokkhali's Visit to the Fasting Hall:
The Ramifications of a Canonical Episode
- 15.00 **Kenji Watanabe (Tokyo)**
Bee and Mendicant: Two Different Versions
in the Extant Jaina Āgamas
- 16.00 Tea and Coffee
- 16.30 **Johannes Bronkhorst (University of Lausanne)**
What Happened to Mahāvīra's Body?
- 17.00 **Herman Tiekens (Leiden University)**
The Composition of the Uttarajjhāyā
- 17.30 **Peter Flügel (SOAS)**
Reflections on the Origins of the Jaina
Doctrine of Karman
- 18.00 **Final Remarks**

Organisers:

Peter Flügel (SOAS), Olle Qvarnström (Lund University) and
Nicholas Barnard (V&A)

The conference is co-organised and co-sponsored by the Centre of Jaina Studies at SOAS, the Centre for Theology and Religious Studies at the University of Lund (<http://www.sasnet.lu.se/indrellund.html>) and the Victoria and Albert Museum in London (<http://www.vam.ac.uk>).



ABSTRACTS

Layman's Atonements: the *Sāvayapacchitta* and the *Saddhājīyakappa*

Nalini Balbir, University of Paris-3 Sorbonne Nouvelle

As is well-known the atonements for transgressions that are prescribed for the Śvetāmbara mendicants are discussed at length in the so-called *Chedasūtras*. One of those highly technical treatises is the *Jītakalpasūtra*, which was first treated one century ago by the pioneer of Jain studies, Ernst Leumann (1859-1931), in his contribution "Jinabhadra's Jītakalpa, mit Auszügen aus Siddhasena's Cūrṇi" (1892), but was otherwise rather neglected in the West. In one sentence, Leumann rightly remarks that specialized treatises dealing with layman's atonements were modelled and developed after the pattern applied to the mendicant. One of these texts is the *Sāvayapacchitta*, a short Prakrit tract known so far from two manuscripts (one from Pune, transcribed in Leumann's *Nachlass*, and one from the British Library transcribed in our Catalogue [Balbir, Sheth, Tripathi 2006, No. 161]). In both cases this rare tract is appended to a manuscript containing the *Jītakalpasūtra*. On the other hand, the *Saddhājīyakappa* written in Prakrit by the Tapāgaccha monk Dharmaghoṣa (between the end of the 13th and the beginning of the 14th century), which produced various Sanskrit commentaries, is an instance of a text on the topic which seems to have been more widely spread. The present paper will discuss the structure, contents and methods of such texts and try to assess their impact on the tradition.

Do Attempts to Formalise *Syād-vāda* Make Sense?

Piotr Balcerowicz, University of Warsaw

A contribution of Jainism which seems to be most stimulating, provocative, debated, controversial, etc., is the doctrine of multiplexity of reality (*anekānta-vāda*). Its most important component, most hotly criticised by other schools of thought, was the conjunction of three basic angles (*bhaṅga*), or ways of analysing an object within a consistent conceptual framework: (1) *syād asti* ('x is, in a certain sense, P'), i.e. σ (x is P), where the symbol σ represents the modal operator *syāt*; (2) *syān nāsti* ('x is, in a certain sense, not-P'), i.e. σ (x is P); (3) *syād avaktavyam* ('x is, in a certain sense, inexpressible'), σ (x is (P&P)). The remaining four angles were, as it is widely known, permutations of the basic three ones. In the first part, the paper asks the question whether attempts (and these are quite numerous) to formalise *syād-vāda* really make sense, or if they were to make any sense what requirements they would have to fulfil in the first place in order to approach any degree of being an accurate (and correct from formal logical point of view) description of what the Jainas attempted to say through their theory. By implication, the paper will show what approaches to the formalisation issue are flawed at the very outset. In the second part, the paper presents an attempt to formalise *syād-vāda* which, in my opinion, fulfils the formal requirements for an accurate representation of the doctrine.

Is Pārśva the Twenty-Third Jina a Legendary Figure? A Critical Survey of Early Jaina Sources.

Bansidhar Bhatt, University of Münster

The name of Pārśva, appears for the first time in *Āvaśyaka* 2, and remained insignificant until *Āvaśyaka* 4. *Āvaśyakas* 2, 4-6 are later extensions of the early *Sāmāyika* (= *Āvaśyaka* 7). The *niryukti-gāthās* on *Āvaśyaka* (= *Āv*) 4 to *Āv*. 6 describe 2-

23 Jinas together by using only the terms: *majjhimaya*-Jinas, i.e. Jinas (2-23) existing between the *purima* (i.e. the first Jina: Ṛṣabha) and the *pacchima* (i.e. the last Jina: Mahāvīra). The elements invariably connected with *majjhimaya* are *cāu-jjāmas* and *sāmāyika* (*Āv*. 1) and with the *purima* and the *pacchima* Jinas are five *mahā-vratas* and *pratīkramaṇa* (= *Āv* 4), etc. *Āv*. 4 (actually *Āv* 4-6: ca. 1st century BCE) is intended for converting followers of non-Jaina sects and for allowing to re-enter into the Jaina-*saṃgha* those Jaina monks who wandered alone. At this stage, gradually some stories about Pārśva's followers (*pārsvāpatya*) were framed, in which these followers are described to have been converted from Pārśva's *cāujjāma*-belief into the Jaina-*saṃgha* of Mahāvīra believing in *mahā-vratas*, and not only in *Sāmāyika*, but also in *Pratyākhyāna*, *Pratīkramaṇa*, etc. Such stories are not traced in early Digambara texts, but only in Śvetāmbara literature!

The term *cāu-jjāma* for four *vratas* connected with 2-23 Jinas (including Pārśva) is itself also late (not earlier than 2nd or 1st century BCE). The early Brāhmanical term *vrata* is replaced first by a term *dharmān/dharma* in *Smṛti*-texts of early importance, and then by a term: *yama* (and *niyama*) in younger *Upaniśads* (ca. 3rd century BCE onwards). Each of the terms consists of ten *vratas* in which the *vrata* of *aparigraha* is still absent. The ten *dharma*s or *yama*s are later standardized finally in five cardinal *vratas*, called *mahāvratas*, including the *aparigraha vrata* (ca. 2nd or 1st century BCE), for instance in *Viṣṇu Purāṇa*, *Āvaśyakas* 4 onwards, etc.

A statement of very late origin (ca. 4th or 5th century CE) that Pārśva lived some 250 years before Mahāvīra appears first in verse 17 from a block of 1-17 verses cited occasionally in the *Āvaśyaka Cūrṇi* (p. 217) and in Haribhadra's commentary on *Āvaśyaka Nirvyukti* 415. The author of the block of verses 1-17 was aware of the existing conversion-stories regarding Pārśva's followers, describing them as contemporary to Mahāvīra, so accordingly he mentioned only 250 years of gap between the last two Jinas, viz. Pārśva and Mahāvīra, the 24th Jina.

The author of the *Kalpasūtra-Jinacaritas* (ca. 6th-7th century CE) based this source of information for his own calculation by adding 980 years to the calculations of years appearing in the above-stated block of vs. 1-17.

It is thus difficult to consider Pārśva as a historical person.

Some *minor* issues relevant to the subject will be discussed during the lecture.

What Happened to Mahāvīra's Body?

Johannes Bronkhorst, University of Lausanne

An analysis of the relevant portion of the *Jambuddhivapannatti* provides reason to think that there once was an account in which the *tīrthaṅkara* and his companions were cremated and put into *stūpas*, and no bodily relics were taken, neither by gods nor by anyone else.

Sensuous Cognition – *Pratyakṣa* or *Parokṣa*? Jinabhadra's Reading of the *Nandīsūtra*

Anne Clavel, University of Lyon

The most ancient Jaina epistemological theory seems to have been transmitted in the canonical text named *Sthānāṅgasūtra* and then confirmed by Umāsvāti (*Tattvārthādhigamasūtra* I.9-12). While integrating the five kinds of cognition recognised by the Jainas in the two means of knowledge (*pramāṇa*) – the direct or perceptual (*pratyakṣa*) and the indirect (*parokṣa*)–,

the *Sthānāngasūtra* and *Umāsvāti* make sensuous cognition (*matijñāna* or *abhinibodhikajñāna*) a part of *parokṣa*, for, according to the Jaina conception, only a cognition acquired by the mere soul is a kind of *pratyakṣa*, but not cognition produced by sensory faculties (*indriya*) or understanding (*manas*).

For the first time, the *Nandīsūtra* propounds a radically new classification of *pramāṇa* subdivisions which supposes a conception of perceptual knowledge different from the one implied by Jaina tenets holding until then: the *sūtras* 1 to 5 put sensuous perception under the head of *pratyakṣa*. Nevertheless in other *sūtras* the traditional classification is clearly stated, so that one rightfully wonders whether such a contradiction manifests an inconsistency in the text – resulting perhaps from interpolations? – or requires a higher level of interpretation. Contrary to the idea, which is too frequently defended, that describing *matijñāna* sometimes as *pratyakṣa*, sometimes as *parokṣa* reveals that the *Nandīsūtra* was still stamped with the old tradition and could not depart from it (cf. for instance Shastri 1990: 209), this paper attempts to solve the apparent contradiction from a philosophical point of view; to this end Jinabhadra's reading of the *Nandīsūtra* (*Viśeṣāvaśyakabhāṣya* 94-95 and auto-commentary thereupon) will be developed. According to him, *sūtras* 3-5 and *sūtra* 24 don't really conflict with one another insofar as they express two different perspectives: *matijñāna* can be considered as a kind of perception solely from an empirical and conventional standpoint, but not from the transcendental standpoint.

Pokkhali's Visit to the Fasting Hall: The Ramifications of a Canonical Episode

Paul Dundas, University of Edinburgh

The point of reference of this paper is a short episode occurring in *saya* 12 of the *Bhagavati Sūtra* involving interaction between Mahāvīra and a group of laymen, prominent among whom are Pokkhali and Sankha. The episode concludes with Mahāvīra praising the sincerity of Sankha. Various ways of interpreting this episode are possible, but no help is given by the canonical commentator Abhayadevasūri. Later tradition, however, argued that what is significant here is Pokkhali's visit to Sankha in the *posahasālā* and claimed that the episode must be read intertextually with the *Daśavaikalika Sūtra*, the *Āvaśyaka Cūrṇi* and the *Mahānīśītha Sūtra* to highlight an issue of orthopraxy contested by the *Tapā* and *Kharatara Gacchas*, namely the exact procedure permissible in *iriyāvahiyāpaḍikkamaṇa*, the formalised expressing of regret for injury to life forms carried out in moving from one place to another.

Intertwining Narrative and Philosophy: Some Doctrinal Passages in the Vasudevahiṇḍī of Saṅghadāsa

Anna Aurelia Esposito, University of Würzburg

Story-telling was always considered an ideal means for the transmission of moral and religious teachings in a form which can be both easily understandable and absorbing. We owe especially to the Jains a huge amount of lively and entertaining stories with more or less concealed messages for the audience. In this paper I will focus on the "less concealed" messages: parables, allegories, sermons and philosophical passages that are intertwined with the main narrative. I will deal with the following questions: how are these passages placed into the narrative?

Who are the narrators, and who the audience? Furthermore, are the contents of these doctrinal passages in agreement with the canonical scriptures, or do they show some kind of development? I shall limit my investigations to the earliest work of Jain narrative literature, the *Vasudevahiṇḍī* of Saṅghadāsa [This paper cannot be presented but will be published in the conference proceedings].

Reflections on the Origins of the Jaina Doctrine of Karman

Peter Flügel, SOAS

To explain how the act of killing affects the killer, early Jaina texts recur to 'popular' hydraulic metaphors of invisible moral fluids, conceived as physical substrates, flowing in and out of embodied souls, as Hermann Jacobi and others observed. Two disciples of Dalsukh Mālvaṇiyā, Krishna Kumar Dixit, who commented on *Viyāhapannatti* 1.8.68, and Suzuko Ohira, who commented on *Āyāra* 1.3.2.3 and *Sūyagaḍa* 1.1.1.3 and 1.10.21, argued that, historically, the Jaina notion of karman emerged from the concept of hostility or revenge, *vera* (Skt. *vaira*, from *vīra*), of which it is but an objectified form. In the earliest strata of the *Āyāra* and *Sūyagaḍa*, and in the *Viyāhapannatti*, the word *vera* seems to be used to designate the 'energy discharged by a victim's soul' in form of a 'stream', *soya* (Skt. *srotas*) (AS 1.3.4.143f.) which attaches itself to the perpetrator. The word *soya* is rarely used in later texts. In *Viyāhapannatti* 1.8.2 [91b], the expression *verenaṃ puṭṭhe*, 'being touched by the revenge' of the victim, is used. In *Uttarajjhāyā* 4.2, and 6.7 and *Dasaveyāliya* 9.3.7, the word *vera* is employed more in the ordinary sense of hostility and anger, not in the sense of retribution. In the early sections of the same two texts, the word *kamma* is understood as karmic matter (*kamma-puggala*), rather than as action in general, as in *Āyāra* I. Dixit thus concluded that the Jain doctrine of karman is "but a refined version of the belief in question". This intriguing, intuitively appealing, hypothesis has potentially wide-ranging consequences for the reconstruction of the pre-history of the Indian philosophy. However, it has been ignored by mainstream Indology and still remains unconnected with other, equally debatable, theories of the development of the theory of karman in South Asia, despite the fact that there are missing links in all current logical-historical reconstructions. The paper discusses the history and structure of Jaina karman theories from a comparative perspective.

Śvetāmbara Āgamas in the Digambara Scriptures

Sin Fujinaga, Miyakonojō Kōsen

One of the main discrepancies between the Śvetāmbaras and the Digambaras is their attitude towards the scriptures which they regard as authentic. It is generally understood that the one denies the authority of the sacred writings of the other and vice versa. In Jaina literature, however, we often come across quotations by an author from the writings which do not belong to his sect and he quotes the phrases not for the sake of refutation but as authentic.

As the earlier example of such authors, we explore the attitude of Pūjyapāda of the Digambaras towards the Śvetāmbara Āgamas. He is worth examining because he quotes nearly one hundred phrases in his *Sarvārthasiddhi* and this work itself is regarded as the earliest and authentic commentary on the standard manual *Tattvārthasūtra* among the Digambaras.

If we want to find syncretistic tendency in Jainism, we cannot avoid paying attention to the third sect beside the two main

ones. Thus in this paper, we also refer to the Yāpanīya sect which seems to have tried to harmonize the two main streams in Jaina thought.

One Rare Manuscript of the Bhagavatī Ārādhana

Prem Suman Jain, Shravanabelagola

The *Bhagavatī Ārādhana* (Bha.Ā.) is one of the most valuable ancient works of the Digambara Jaina tradition composed in Śaurasenī Prakrit by Ācārya Śivaraya or Śivakoti who flourished in the 2nd Century A.D. The author mainly deals with the nature and types of *ārādhana* (practice of the *ratnatrayas* and *tapas*) and *samādhimaraṇa* (voluntary peaceful death). The Bha.Ā. is the most complete treatise devoted to the subject of voluntary peaceful death or *samādhimaraṇa*. The work also contains the descriptions of the practices to eliminating the passions (*kaṣāya*), the means of karmic influx, bondage, stoppage and separations as well as hells, miseries and the eternal bliss of final liberation. Stressing the importance of death in a state of equanimity Śivārya says in his work Bha.Ā.: 'One' who dies a peaceful death in a state of equanimity (*samādhi*) even once, does not wonder much and liberates in a maximum of seven or eight birth.

According to Jain thought, *samādhimaraṇa* is not only a process of giving up the ghost by undertaking the fast unto death but also a systematic practice to shed spiritual flaws like attachment, aversion and passions, quasi-passions etc. Bha.Ā. deals with all these issues in detail. The text emphasizes efforts for attaining higher and higher degrees of spiritual purity through the practice of twelve types of penance both external as well as internal. Bha.Ā. says that the assigned practitioner should understand that his religious practice is for enabling him to overcome bodily attachment and, at the same time, for enhancement of equanimity through the internalisation of his psyche. This practice of *samādhimaraṇa* enables him to maintain equanimity of mind in life and in death.

The *Bhagavatī Ārādhana* is a lengthy text containing nearly 2,170 Prakrit verses among the *Ārādhana* works of Jainism. The popular name of this work is *Bhagavatī Ārādhana*, but the genuine title, according to the author himself, is *Ārādhana*, *Bhagavatī* being only an honorific appellation added by the text to qualify the practice of *ārādhana*. Prabhācandra and Āśādhara have given the name '*Mūlārādhana*' to this text to glorify the subject matter of it. It is also said that it looks quite reasonable that the *Bhagavatī Ārādhana* in order to be distinguished from letter and smaller *Ārādhana* texts, came to be called by the names *Mūlārādhana* and *Vaddārādhana*, which means big or great *Ārādhana*.

This important Prakrit text Bha.Ā. was published with the commentary of Pt. Sadāshukhdāsa in 1909 for the first time. Pt. J. P. Phadakule edited this text with three commentaries and published it in 1935 with Hindi translation. Then the popular edition of this work was edited by Pt. Kailasha Chandra Shastri with a Hindi translation and it was published by Sholapur in 1978. Its fourth reprint came out in 2006. But a critical edition of *Bhagavatī Ārādhana* on the basis of available manuscripts is still awaited. I am also not aware of any translation of the text in English or in any European language or a critical edition of Bha.Ā. published by any western scholar. There may be some research papers or dissertations on this text Bha.Ā., but I have not seen them.

Bha.Ā. and Kathākosas :

The *Bhagavatī Ārādhana* refers to many didactic, legendary, edificatory and ascetic tales in its Prakrit *gāthās*, which were the source for later-writers of *Kathākosas* composed in Prakrit, Sanskrit and Apabhraṃśa. Śricandra quotes 39 *gāthās* of the *Bhagavatī Ārādhana* and then gives the stories in his *Kahākosu*. He picks up only those *gāthās* from Bha.Ā. for which the stories are to be illustrated, explains their literal meanings in Sanskrit and then gives short and long tales. Śricandra also remarks that nothing would be interesting if given out of context, so the stories would follow only after the *gāthās* are given.

Pune Manuscript :

I have taken up a project of collecting the information about the available manuscripts of this significant Prakrit text Bha.Ā. I have collected information on 39 manuscripts of the work from different places in India. There are few manuscripts of the Bha.Ā. They have no commentaries, only Prakrit *gāthās* of the text, which are very useful for critical editing and study of language of the Bha.Ā. Here, I would like to present some information about one rare manuscript of Bha.Ā. which is stored in the Bhandarkar Oriental Research Institute (BORI), Pune, India, in the report of A.B. Khatawate in his collection of 1895-1902 with the work No. 1112.

This rare paper manuscript of Bha.Ā. contains 135 folios with 9-10 lines in each. The script of this MS is Devanāgarī. This MS was scribed by Brahmanika, pupil of Bhaṭṭāraka Jinacandra, in Vikram Saṃvat 1539. The place of copying was 'Kāsilnagar'. This Kāsilnagar may be somewhere in Rajasthan, the place where Bhaṭṭāraka Jinacandra used to roam. Copies of some folios of the Pune MS are presented in the appendix of this article.

The reading of Prakrit words of this Pune MS correspond with the readings used in the edition of Pt. Kailash Chandra Shastri. But some words are different.

The material contained in the Bha.Ā. belongs to the time of early Jainism when the division of Śvetāmbara and Digambara did not exist in the Jaina Saṅgha. The subject matter of the Bha.Ā. became popular in both the traditions of Jaina Saṅgha. So some *gāthās* are found common in the texts of both the sects of Jainism. It seems that there must be some common source of Prakrit verses, from where later authors might have taken those verses, which now convey the same meaning at times with slightly different wordings.

We may take the example of some verses related to the description of the disposal of the dead body of Jain Monks as given in the Bha.Ā. and the *Āvaśyaka-niryukti-cūrṇi* and *Brhatkalpabhāṣya* etc. The Bha.Ā. under the section of Vijahaṇā deals this issue of the disposal of the dead body of Jaina monks, while this custom has been elaborated in detail in the *Āvaśyaka-niryukti* and *-cūrṇi* under the *Paritṭhāvaniya* section and in the *Brhatkalpabhāṣya* under *Visumbhāṇa Sutta*.

The whole Pune MS and all three printed editions of the Bha.Ā. should be examined from a critical point of view. Various readings and total *gāthā* numbers of the text may be finalised by such study. Such manuscripts of original Prakrit *gāthās* of the Bha.Ā. without any commentary are rare. There is one manuscript of Bha.Ā. of 130 folios preserved in Bhaṭṭārakiya Digambara Jaina Grantha-Bhandāra, Nagaur (Rajasthan), India. It may also be without commentary. So far I have not personally seen this.

Though three to four editions of Bha.Ā. are published with its commentaries and Hindi translations, a critical textual edition of this significant earlier Prakrit text is still awaited on the

basis of new manuscripts known for the last 30 to 40 years. This research paper is the beginning of this laborious task. Here some information about the one rare manuscript of the Bha.Ā. is given with the comparative statement of some readings of the text. This Pune manuscript contains the original Prakrit *gāthās* of the Bha.Ā. without any commentary. This manuscript was not used by any previous editors of the text because it was not known to them in that period.

Three types of comparative statements related to this Pune Manuscript are discussed. The explanation of some Prakrit verses are quoted by the Apabhraṃśa poet Śricandra in his *Kahākosu*. Some common *gāthās* of Bha.Ā. and the texts of the Śvetāmbara tradition and a comparative table of some readings of the text and the *Vijayodayātikā* of Aparājita Sūri. Sanskrit Timpans and Prakrit words of the Bha.Ā. are also a speciality of this Pune manuscript, which needs thorough and serious study.

A list of more than 36 manuscripts of the Bha.Ā. known today, is also given with this paper, which may be useful for further study of the text.

Siddhasena Divākara on Ājīvika

Olle Qvarnström, University of Lund

Jain doxographical texts belonging to the medieval period comprise ample information on non-Jain religious traditions. The earliest known doxography is entitled *Dvātrīṃśikā* and ascribed to Siddhasena Divākara. The doctrinal content of this work, said to have originally comprised 32 hymns (including the *Nyāyāvatāra*), ranges from Jain philosophy and religion to accounts of non-Jain traditions, labelled by the copyists in the colophons as Vedavāda (IX), Nyāya (XII), Sāṃkhya (XIII), Vaiśeṣika (XIV), Bauddha (XV) and Niyativāda (XVI), presumably Ājīvika. The date and authorship of the *Dvātrīṃśikā* are difficult to assert, and it is highly probable that the different hymns neither have a common authorship nor are composed by Siddhasena Divākara (defined as the author of the *Sanmatitarka* and *Nyāyāvatāra*). There are certain indications, however, that the *Dvātrīṃśikā*, if not written by Siddhasena Divākara, at least stems from the same period as the *Nyāyāvatāra* (6th century A.D.) and that the doxographical hymns have a common authorship. Of the different hymns on non-Jain traditions, the *Niyativādadvātrīṃśikā* is of great historical significance, since our knowledge of the Ājīvika tradition is extremely scarce and stems in the main from Buddhist and Jain canonical texts. What makes the hymn on Ājīvika even more noteworthy is that its author primarily seems to have played the role of an editor or compiler - altering an archaic text by arranging it into a certain number of stanzas of a specific metre, etc. - and not the actual composer of the text. Based on a number of corrupted manuscripts, this paper discusses the Ājīvika doctrine as presented in this novel source material.

Aspects of Philosophy in the *Ṣaṭkhaṇḍāgama*

Jayendra Soni, University of Marburg

In *Ṣaṭkhaṇḍāgama* 1, 1, 4 fourteen terms are mentioned that are associated with *jīva* and many of these are significant to know in order to understand the early history of Jaina philosophy in the mid-second century and later philosophical discourse. In the ninth-century Vīrasena wrote the famous commentary on the work, called *Dhavalā*, and he supplies the Sanskrit equivalents of the 14 Prakrit terms given in the *sūtra*: *gati*, *indriya*, *kāya*, *yoga*, *veda*, *kaṣāya*, *jñāna*, *saṃyama*, *darśana*, *leśyā*, *bhavya*,

samyaktva, *saṃjñī* and *āhāra*. In this paper a few of these terms will be selected with the aim of extracting the philosophically significant points from the commentary.

This textual study will be preceded by a few general remarks about the significance of this early Jaina work that effectively functions as a canon for the Digambara tradition.

The Composition of the *Uttarajjhāyā*

Herman J.H. Tieken, Leiden University

According to Charpentier it is very hard to detect a plan in the arrangement of the chapters in the *Uttarajjhāyā*. If there is such a plan, it would be an unconscious one. In the present paper Charpentier's challenge is taken up and an attempt is made to show that the chapters in the *Uttarajjhāyā* are arranged according to a definite plan. This will be followed up by some considerations concerning the origin of the *Uttarajjhāyā* as a compilation.

Bee and Mendicant: Two Different Versions in the Extent Jaina *Āgamas*

Kenji Watanabe, Tokyo

The *Dasaveyāliya-sutta* forms a part of the canon of the holy scriptures of the Śvetāmbara Jains called the *Āgamas* or *Siddhāntas*, and belongs to the oldest strata of *Āgamas*. In the opening chapter of the *Dasaveyāliya-sutta*, we can see the simile of bee and mendicant, some of which remind us of the sayings in the Buddhist *Dhammapada* verse 49. Both the *Dasaveyāliya-sutta* and *Dhammapada* inform us of the behavior of the bee, delicately taking nourishment at random and without violence to those who offer it. This verse indicates "begging in the manner of a bee". The comparison of a bee with a begging mendicant is instructive in at least in two ways. A bee gathers nectar from many flowers and does not injure them in the process. Likewise, an ascetic by begging a little food from several houses does not become a burden on any single householder. If we were to follow the way of the bee, we should learn to take only a little from several sources and be content with it.

The *Dasaveyāliya-sutta* edited by Ernst Leumann, which is regarded as a standard edition, shows locative plural ending *-esu* in the text. But the *Cuṇṇi* several times has the oblique plural ending *-ehiṃ*, while the rest of the tradition shows *-esu*. The *Cuṇṇi* seems to favor the oblique plural ending *-hi(ṃ)* of the eastern dialect texts. We can find the same phenomena in the text of extant *Dasaveyāliya-sutta* II, 11, VIII, 34 and V, 1, 57.

All these examples testify to the fact that the *Cuṇṇi* readings are better, and more original, than readings in the extant text represented by Leumann's edition. It is interesting to mention that the readings accepted by the *Cuṇṇi* are not available in any other readings in the manuscript traditions in extant Jaina *Āgamas*.

It is also interesting that exactly the same distribution of case forms is found in Aśoka's *Rock Edict* VI, where the eastern dialects have *mahāmātehi* "to the ministers" in Dauli. This form is replaced by *mahmātesu* in the Girnar *Rock Edict* in western India.



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Conference Report 2009: Jaina Art and Architecture

Anne Vallely

The 10th “Jubilee” annual Jaina Studies Workshop at SOAS was an intensive day-long affair that included debate, inspiring findings and a sumptuous visual bonanza for all who attended. Although few in the audience shared the specialized training in Jaina art and architecture of the presenters, all benefited from the experience, and were left with the cheery impression of being privileged insiders – for a day – into the very animated and fertile field of Jaina art.

Although the themes of the presentations varied widely, they can – for the purposes of this review – be loosely grouped into two broad categories: 1) historical investigations, and 2) interpretive explorations of art and meaning.

In the first category of historical exploration, we had the presentation by Avadhanula Vijaya Kumar Babu, (Osmania University, Hyderabad) who communicated the results of an excavation of the structural remains of a presumed “Jaina *Stūpa*” in Andhra Pradesh by the team of T.V.G. Shastri in an effort to establish the importance, and antiquity of, this area for Jain studies. Max Deeg (Cardiff University) presented a titillating account of possible Jaina influences on the works of the Syriac Bardesanes of Edessa, and on Mani. Exploring textual sources from a perspective of cultural coherence, Deeg argued that influence of Jainism on these 3rd century thinkers is a distinct possibility. R. Uma Maheshwari (JNU) presented an intriguing study of the ancient Jaina Digambar agriculturalist community of Tamilnadu, called “Nainars”. She argued that their story-telling, passed down from generations, reflects a constant theme of socio-religious marginalization, and a preoccupation with maintaining social boundaries. Maheshwari queried the historicity of some of the community’s more disquieting stories, suggesting that their centrality for the Jaina community may very well point to actual events in history.

Gerd J.R. Mevissen (FU Berlin) deepened our knowledge of Jain history by bringing to light the little known Jaina influence on North Bengal artistic expression of the 11th and 12th centuries. He convincingly argued that the sculptures from the time period (although only a small number remain) possess iconographic features



Glenn Reichliffe

that reveal influences of Hindu and Buddhist imagery, yet were ingeniously adapted and integrating in uniquely Jain ways. Janice Leoshko’s (University of Texas) presentation likewise contributed to our knowledge of the early spread of Jainism by exploring Jaina art and architecture in Orissa (Udayagiri-Khandagiri), believed to date from as early as the second century BCE. Leoshko argued that the Jaina art of Orissa remains an understudied area that, if plumbed, has tremendous potential to shed light on the centuries-long Jain religious experience of eastern India. Lisa Nadine Owen (University of North Texas)’s presentation on the Jain stone carvings of Tamil Nadu was a stimulating intellectual and visual treat. Owen’s theoretical focus was that of ‘sacred space’ – how it was ideologically conceived, maintained and ritually engaged within Jainism. Her presentation raised many fascinating questions as she queried the stone relief carvings of Jina images in the village of Kalugumalai, elucidating their resonances with, and divergences from, more traditional sites of devotional activity. Alvappillai Valuppillai (University of Arizona) treated the religious polemics of Tamil Jainism as a window into the survival of the minority tradition. Jainism, along with Śaivism, Vaiṣṇavism, and Buddhism fought it out ideologically, from the 7th century onwards, as each strove to establish the legitimacy of their own religious path and, concomitantly, their socio-political and economic footing.



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The remaining presentations, employing more of an interpretive methodology, specifically focused on the central role that art (or art forms) plays in the construction of religious and cultural meaning.

Nalini Balbir (University of Paris), gave us a fascinating presentation of invitation scrolls (*vijñaptipatra*) as a distinctively Jain cultural and aesthetic phenomenon. The scrolls, in and of themselves, contain masterful aesthetic qualities and offer historians a wealth of detail. But they also provide us with a uniquely Jain cultural artefact, one that emerged out of distinctive Jain cultural and religious needs (namely, the communication between householders and honoured renouncers). Balbir's paper expertly established the central role that art plays in cultural perpetuation and communication.

Robert J. Del Bontà delighted his audience with the passion and erudition he brings to his work. His presentation on the Bāhubali colossus at Śravaṇabelgoḷa was no exception; he received rapt attention from an audience very familiar with the image, but likely unaware of the vast repertoire of distinct traditional narratives that surround it. Del Bontà's exploration of diverse cultural and sectarian (Śvetāmbar/ Digambar) narratives revealed not only the diversity of meanings which have been imputed to the image, but also confirmed the unavoidable conclusion that meaning is inescapably tied to narrative.

Christoph Emmrich (University of Toronto) took the audience on a fascinating and multifaceted journey into the history of Tamil Jainism via an engagement with contemporary members of the Jaina community of Kanchi, and their architectural heritage. Cultural self-in-

terpretations are constructed in negotiation with the remains of ancient temples, and through the delicate, and (to some extent) inevitably "imagined" terrain of a long religious history – a history which includes cultural suppression, intolerance, as well as voluntary assimilation and cultural appropriation. Reminiscent of Del Bontà's argument, we saw that meaning, created at the intersection between narrative and material culture, is never fixed. Peter Flügel (SOAS) took the theme of meaning and material culture in Jainism to its highest point – the summit of Sammeta Śikhara, the tradition's most important pilgrimage site. The paper, rich in detail and insight, explored the veneration of both 'relics of use' and 'relics of commemoration' in Jain ritual culture. Equally important is the symbolic import of the Jina's bone-relics (a form of representation found in literature alone, since the physical remains of the Jinās are believed to reside in the heavenly realms, outside of the reach of human beings). Flügel argued for an analytical distinction between sites of empowerment (associated with special events) and sites of commemoration (which are arbitrarily chosen), claiming that their differentiation is critical to a fuller understanding of Jaina architecture, art and ritual practice. Furthermore, Flügel argued that the absence of bone-relics of the Jinās (though not of Jaina *ācāryas* as his report in *Jaina Studies*, issue 3 shows) effectively eliminated the possibility of a ritual culture focused on "objectified charisma" (as developed within Buddhism) and instead led the way to a ritual culture centred on the "routinisation of charisma". This proclivity for symbol over object dovetails with the Jain "master narrative"



Chann Rasthrie

which associates worldliness with corporeality, and its transcendence with the incorporeal. Flügel insightfully contended that the difficult pilgrimage to the distant site of Sammeta Śikhara, the peak of which contains only the “intangible”, is an affirmation of Jain soteriology *par excellence*; reaching its heights affirms and effectuates, ritually, the Jain path of liberation. And yet, ironically, the “body” is never truly absent. As Flügel noted, the motivation to make the pilgrimage is to establish bodily contact with a place where the once-embodied Jinas inhabited. Olle Qvarnström and Niels Hammer (University of Lund) presented findings from their preliminary exploratory forays into the Jaina caves at Ellora. While the paintings differ in style and motif, Qvarnström and Hammer argued that, taken together, they reveal an overarching and ideologically informed narrative, as well as an affiliated affective “grammar” (intriguingly, one of “joy”). These findings raise interesting questions about inter-religious influences, and contribute to a rich and nuanced understanding of Jain history and meaning-making. John Henry Rice (University of Pennsylvania) offered a fascinating analysis of the intersection between material culture and ideology in his discussion of temple building in medieval Karnataka. Rice demonstrated how the study of temple architecture is revelatory not just of a distinctive religious ideology, but an underlying socio-political reality. The shift in Jain temples from the longitudinal *bastis*, with their symbolism of cooperation and symbiosis, to the monumental *caturmukha bastis*, with their symbolism of universal kinship, is reflective of their growing political ascendancy in the 16th century.

Prakash Shah (Queen Mary College, London) delighted the audience with a visual extravaganza of Jain ritual practice in Britain. His analysis of Jain devotional activity at the opening of the Śvetāmbara Jain temple near Potters Bar, north of London, emphasized both its cosmological significance (as diaspora Jains recreate ritual and sacred space outside of India) and its “symbolic capital”, reflecting a community that has achieved a measure of economic security, as well as confidence in its socio-religious identity in pluralistic Britain.

It seems fitting to end this review with Maruti Nandan P. Tiwari’s impressive and wide-ranging overview of the state of the field of Jain art and architecture in his keynote SOAS Annual Jaina Lecture, which took into consideration both its historical and interpretive dimensions, and suggested avenues for fruitful future study. He warned against the trend to ghettoize Jaina studies, and advocated a more holistic approach to the field which would situate Jaina art within its broader South Asian context, of which it forms an integral part. In a similar vein, he argued that Jaina art cannot be contained within a framework of renunciation, and scholars must be able to make sense of its worldly dimensions as well. Other areas for profitable study in the field of Jaina art include what Tiwari referred to as its “social-engineering” (namely, socio-economic foundations of its patronage) as well as the pervasive role that nature (fauna and flora) plays in its artistic representation.



WORKSHOP 2010

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The next Jaina Studies Workshop explores the various notions of yoga and their developments as found in the textual traditions of Jainism as well as in contemporary Jaina practice. The Jaina concept of yoga reflects the intertwined relationship with India's broad tradition of Yoga as well as Jaina innovations related to the theory and practice of yoga.

Contributions are invited on *Jaina Yoga*.

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Peter Flügel

Jaina Studies in Japan and Korea: Annual Meeting of the Japanese Society for Jaina Studies

Sin Fujinaga

Jainism has been known to the Japanese for at least one thousand years. Before the Meiji era the understanding of it was only through Chinese Buddhist texts. Some of these Chinese texts refer to *Niggaṇṭhanāta-putta Rṣabha* and also offer some opinions of Jainism. Nichiren, founder of the Nichiren set of Buddhism in the 13th century, refers to Rṣabha as a heretical philosopher. So the interest in Jainism among the Japanese has a long history.

Prior to the Second World War, some Japanese academics in Europe studied Jainism. Dr Ensho Kanakura (1896-1987) translated Jaina texts into Japanese. It was about twenty years ago that the late professor Astusi Uno, who had studied Jainism in Varanasi from 1954 through 1957, brought some Japanese students together to found the Society for Jaina Studies. Since then we have held an annual meeting at Otani University in Kyoto. In general, about 30 scholars participate and three papers are presented every year.

On the 4th of October 2008 more than 30 people from all over Japan, and also from Korea, attended the Jaina workshop at Otani University. Dr Moriichi Yamazaki, the third president of the society, inaugurated this year's meeting, followed by three stimulating papers and discussion.

Dr Akiko Shimizu, who recently completed her PhD at the University of London, spoke on the topic of her dissertation: *The Community of Śvetāmbara Mūrtipūjakas in Delhi*. According to the census conducted in 2001, the population of the Jains in Delhi is 155,122, which comprises 1.1% of the whole population of the city. There are more than 200 Jaina temples. Most of them belong to Digambara sects which are very powerful in the city and come from UP and MP. Mūrtipūjakas, whose ancestors came from Rajasthan or Gujarat, maintain 16 temples. Sixty-one meeting halls are kept by Sthānakavāsīs from Rajasthan or UP. As is well known, the Jains in Delhi mostly run retail or wholesale shops and some of them are jewelers.

Next Dr Shimizu explained the strata of the Jaina mendicant community among the Mūrtipūjakas. The broadest sub-categories are the *gacchas*, such as the Tapā, Vimala, Añcala and so on. Under the *gaccha*, a group led by an *ācārya* is known as *samudāya*. This is followed by *parivāra*, which is usually translated as 'family'. Dr



Yon Jin Jun

Shimizu pointed out that there is a tight relationship between mendicants and laypersons in the *samudāya*.

As an example of a typical Jaina community, Dr Shimizu described one in Rūp Nagar which is located in the northern part of Delhi. She defined a community as a group of laypersons that supports a particular assembly of mendicants and is based on a doctrine and rites.

Historically the Mūrtipūjakas in the Punjab were directly guided by Ācārya Vijaya Ānanda (1836-96) and Ācārya Vijaya Vallabha (1870-1954). After the partition, the Jains took refuge in Old Delhi, and in the middle of 1950 they settled at Rūp Nagar and Kamla Nagar. As a formal organization, Śrī Ātmānand Sabhā Rūp Nagar/Delhi was founded, and in 1961 built Śrī Śāntinātha Jain Śvetāmbar Mandir Rūp Nagar. This Sabhā supports the Vallabha Samudāya to which 52 monks and 205 nuns belong. For the rites in a temple or at home they use a text compiled by the two *ācāryas* as a guidebook.

Since the attendees of the workshop had little knowledge of contemporary Jainism, Dr Shimizu's report was very stimulating indeed.

Dr Mi Suk Kim, the second speaker, got her PhD in Jaina Studies from Ton Gok University in Seoul. She is a professor at the university and a leading Korean scholar on Jainism. At our invitation, Dr Kim visited Japan with her students and gave a talk on Jaina Studies in Korea.

Koreans are famous as pious Buddhists, but according to Dr Kim, modern studies on Buddhism only started about 50 years ago. Jaina Studies are younger than that, and in the strict sense of the word, began just recently. So



Yon Jin Jun



Yon Jin Jun

Jainism Panel at the DANAM Conference in Chicago 2008

Anne Vallely

far, three PhD dissertations on Jainism have been submitted by Korean scholars. The dissertation by Dr Jim So Kim explained the relationship between Buddhism and Jainism in ancient India, and also discussed the theory of *Ahiṃsā*. Dr Hawon Ku, who had previously read a paper on Jainism at a workshop at SOAS, examined the history of Śatruñjaya in her dissertation as submitted to Minnesota University.

Dr Kim pointed out that the main feature of Jaina Studies in Korea can be summarized as follows: Firstly, Jaina Studies has a close relation with the Buddhist Studies; those who wrote papers on Jainism in the earlier period of Jaina studies in Korea mostly majored in Buddhism. They stopped pursuing Jaina Studies after publishing a few papers, those having been regarded as a sub-category of their Buddhist studies. Secondly, the Korean interest in Jainism, and the study of it, is aimed at utilizing the topic for a deeper understanding of Jaina vegetarianism, environmental issues, and ecology. Satish Kumar, who once took the initiation of Jainism, influenced Korean ecologists through his writings, which were introduced to Korea in 1997. Dr Kim concluded that the key to increasing the academic momentum of Jaina Studies in Korea is to translate the main scriptures and analyses of them. This would facilitate an understanding of Jainism as a unique religious system.

The final presentation, on *Śīla-pāhuḍa* attributed to Kundakunda, was given by Dr Kiyooki Okuda, who is known in the western world for having edited and published the Digambara work *Mūlācāra*. In Japan he is one of the leading scholars of Jainism. In addition to presenting a Japanese translation of the work mentioned above, he also made some important suggestions. First he pointed out that the Digambaras were told to use Jaina Śaurasenī for their writing, but in fact they used Māhārāṣṭrī. His second suggestion was that the Digambaras compiled their fundamental texts by quoting verses from the older strata of the *Āvaśyaka Niryukti*. Dr Okuda also recommended that we should study the Jaina view of living beings as elucidated in the 36th chapter of the *Uttarādhyāyana* and in the *Mūlācāra*.

It was a very productive, stimulating meeting and we were grateful to the participants for their contribution to the study of Jainism in Japan and Korea. After the presentations, we held a general meeting of the society where information about the 14th World Sanskrit Conference in Kyoto was given. It is our hope for a continued expansion of the study of Jainism in our part of the world.

Sin Fujinaga is a professor at Miyakonojō Kōsen (Miyakonojō National College of Technology). His research centres on all aspects of Jainism.

For a second year in a row, the DANAM (Dharma Association of North America) conference, held in conjunction with the American Academy of Religion meetings in Chicago, hosted a Jainism panel. Organized by Anne Vallely (University of Ottawa) and chaired by Stephen Quinlan of the same university, the panel, with the theme of “The Intersection of Religion & Culture in the Lived Tradition of Jainism” explored contemporary debates within Jainism as reflective of the vitality of the lived tradition. The panel, which was very well received, included presentations by Kyle Green (University of Ottawa) “Mahavira’s Unveiling: Inaccessibility” and Schwartz’ *God’s Phallus* in Digambara Jain Iconography”; Smita Kothari (University of Toronto) “Revival and Reform of Jaina Yoga – The Preksha Dhyana Movement”; Ellen Gough (Yale) “Jain Understandings of the Power of the Word: Interpretations of the *Rṣi Maṇḍala Yantra*”; Tom Pokinko (McGill University) “Contemporary Views on Jaina Values and Conduct Among Indian Lay Jainas from Jaipur and Delhi”; Andrea Jain (Rice University) “Health, Well-Being, and the Ascetic Ideal: Terapanthi Jainism in the Context of Late Capitalism”; and Victoria Gibb (University of Ottawa) “‘The Coldest of all Religions’: Late British Colonial Interpretations of Jaina Dharma.” The Jainism panel has now officially become an established feature of the DANAM meetings.

Anne Vallely is assistant professor in the Department of Religious Studies at the University of Ottawa. Her research interests fall within the Anthropology of Religion, and focus on the Jain religious and cultural tradition in India, as well as on the traditional Jain community outside India.



Peter Fitzgall

Jainism in South India

Sudalaimuthu Palaniappan

South Asia Research and Information Institute (SAR-II) and the Religious Studies Department of Southern Methodist University (SMU) organised a one-day conference on “Jainism in South India” on September 20, 2008 in Dallas, Texas. The objective of the conference was to highlight the significant influences Jainism has had on South Indian Culture. The conference was chaired by Dr Steven Lindquist of SMU. Prof. Vijayan Pillai of SARII and Dr Cordelia Candelaria, SMU's Dean of Dedman College of Humanities and Sciences, welcomed the attendees. The speakers included Dr Alvappillai Veluppillai of Arizona State University, Dr Robert Zydenbos of University of Munich, Dr Rangarajan Vijayalakshmy, retired from the International Institute of Tamil Studies, Dr Sudalaimuthu Palaniappan of SARII, Dr Lisa N. Owen of University of North Texas, and Ms Eva-Maria Glasbrenner, MA, of University of Munich. The conference was attended by over 140 persons representing the South Asian community, the SMU faculty and students as well as others. The presentations of the speakers are summarised below.

Dr Veluppillai's presentation was entitled, “Jainism: Its Origin in Eastern North India and Later Arrival and History in South India.” According to Dr Veluppillai, western north India was the place where the Vedic religion originated while eastern north India was where Jainism, Buddhism and Ajivikism originated. While the Jaina tradition talks of 24 *tīrthankaras*, modern researchers consider only Pārśva (9th century BCE?) and Mahāvīra (6th century BCE?) to be historical figures. Since early evidence relating to Mahāvīra does not mention Pārśva, Mahāvīra can be considered to be the founder of Jainism. Jainas characterise the enlightenment of their founder as omniscience. The earliest available Jaina scriptures could be dated ca. 2nd century BCE. The essence of Jainism as a unique understanding of the reality of the world where beings are found even in the elements of nature and each being wants not to be hurt is discussed in the earliest scripture. Although Mahāvīra does not mention the Upaniṣads and the Upaniṣads do not mention Mahāvīra, Jainism's worldview holds *karma*, *saṃsāra* and *mokṣa* in common with other religions like Buddhism and the Vedic religion. Veluppillai further discussed the migration of Digambaras to South India and the Jaina schism resulting in the Digambara and Śvetāmbara sects. Finally



Jon Geunry: Arun Bhikshesvaran

he discussed Jainas establishing the Drāviḍa Saṅgha in Madurai in 5th century CE. The story of Tamil Caṅkam, the academy of Tamil literature, in Madurai seems to be modeled on the Jaina *saṅgha*.

Dr Zydenbos' talk was entitled, “Jainism in the History and Literature of Karnataka”. According to Dr Zydenbos, the history of Jainism in South India is the history of Jainism in Karnataka. The history of the Digambara denomination is intimately connected with the southward migration of Jaina ascetics in pre-Christian times to the part of India that is now known as Karnataka, and Karnataka has remained the main cultural centre of Digambara Jainism ever since. Important Jaina authors in Sanskrit and Prakrit have lived and worked in Karnataka, and the first few centuries of the history of Kannada literature are dominated by Jaina authors such as Pampa, Ranna, and Ponna. Pampa, called Ādikavi, set the literary standard for Kannada. This immensely rich literature also reveals a great deal about the religious, social and political history of southern India.

Dr Vijayalakshmy's talk was entitled, “Religion: Leitmotif of Jaina Tamil Literature”. According to Dr Vijayalakshmy, Jainism found its way into Tamil land as early as 2nd century BCE and has contributed greatly to Tamil language and literature. Jainas made their literature accessible to a wider audience by authoring texts in Tamil. This led to Tamils being attracted to Jainism. They also earned the patronage of Tamil kings after the 5th century CE. Jaina contribution to Tamil literature can be divided into three phases. The first phase covers the Caṅkam and post-Caṅkam period from 2nd century BCE to 6th century CE. In this period there is reference to Jainas in the Caṅkam Tamil texts but we do not have direct reference to any Jaina text. We do have, however, references to *Sallekhana* which was called *Vaṭakkiruttal* in Tamil. In the post-Caṅkam works called the *Paṭiṇeṅkīlkkāṇakku*, we have texts like the *Nālaṭiyār* and the *Tirukkuraḷ* showing



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Jaina influence. The *Cilappatikāram*, the post-Caṅkam epic, has a Jaina nun, Kavuntī, and Jaina Cāraṇas as characters. The second phase of Jaina influence is the Bhakti period when Śaiva Nāyaṇmār and Vaiṣṇava Ālvārs gained royal support. Religious tolerance gave way to fanaticism. The secular love of Caṅkam poetry was used to express love between devotee and God. Jainas were ridiculed and criticised. Jainism lost its earlier influence. In the third phase, Tamil Jaina authors imported from Sanskrit and Prakrit many texts and translated them. These include works such as *Cīvakacintāmaṇi*, *Peruṅkatai*, *Cūḷāmaṇi*, and *Nīlakēci*. The leitmotif of all these texts was to propagate Jaina principles through epic literature. *Cīvakacintāmaṇi* (8th-9th century CE) is the best example of this genre.

Dr Palaniappan's presentation was entitled, "Going to Hell or Being Low-born: Misinterpretation of Jaina Tamil Usage and the History of Untouchability in Early South Indian Society." According to Dr Palaniappan, Tamil nationalist scholars have held that the early Tamil society was casteless. But, they have not been able to explain away the occurrence of words such as *pulaiyaṅ*, *iḷipirappiṅṅ*, *iḷipirappāḷaṅ*, and *iḷicīṅaṅ* traditionally interpreted as low-born persons in classical Tamil literature. On the other hand, these words have led other scholars like K. K. Pillay and George Hart to state that the concept of untouchability - and hence the notion of caste - has been present from the time of Classical Tamil literature. All these scholars have failed to consider the influence of Jaina worldview reflected in the classical Tamil literature. When the classical Tamil texts are analyzed using information from the field of Jainism along with philology, Dravidian linguistics, and South Indian epigraphy, one could see that neither untouchability nor caste was indigenous to Tamil society. In fact, the word *pulaiyaṅ* which later came to mean 'a polluted man' originally meant 'a man who causes auspiciousness/prosperity'. Ironically, the non-violence principle of Jainism was an inadvertent catalyst in the development of violence-ridden untouchability among the speakers of Dravidian languages in post-classical Tamil times.

Dr Owen's talk was entitled, "Sculpture or Architecture? Reconsidering Jaina Rock-Cut Monuments in Tamil Nadu." According to Dr Owen, there are a number of medieval Jaina sites in Tamil Nadu that feature large boulders or outcrops of stone that are carved with images of Jinas and Jaina deities. The relief carvings that constitute these sites typically span the entire surface of the boulder and are often accompanied by donative inscriptions. Given the large number of these reliefs and the fact that they are independent donations, most art historians examine them in an effort to track changes in Jaina iconography and style. This approach, however, tends to deny the efficacy of these images when viewed collectively. More importantly, it denies the ways that these images demarcate Jaina notions of sacred space. Dr Owen presented slides showing cave sites, such as Cittaṅṅavācal, followed by detailed analysis of boulder carvings at Kaḷugumalai. She demonstrated that these images clearly function col-

lectively to identify the boulder and its surrounding environs as a place sacred to Jainas and as a place worthy of worship. She concluded that by examining the nature of the "site" rather than examining individual sculptures we could come to a better understanding of how such places functioned in their medieval context.

Ms Glasbrenner's presentation was entitled, "The Holy Jaina Field of the White Pond: Bāhubali and His Kṣetra as Reflected in the Mahāmastakābhīṣeka Ritual." According to Ms. Glasbrenner, Śravaṇa Beḷagoḷa, the place of "the white pond of the Jainas (Śramaṇas)" has been a very important Jaina *kṣetra*, if not the most important center of Jainism in South India, since at least the 3rd century BCE. The most influential Digambara *maṭha* has its seat here, between the two temple hills called Cikka and Doḍḍa Beṭṭa, with the world's tallest monolith statue of Bāhubali (58' 8" tall), the Gommaṭeśvara (dating from 981 CE). After giving a short history of Śravaṇa Beḷagoḷa, thereby showing its great influence as religious Jaina center, Ms Glasbrenner focused on the Mahāmastakābhīṣeka, the perhaps most elaborate Jaina ritual, that takes place once every 12 years. She presented rich photo and film material of the last Mahāmastakābhīṣeka of Śravaṇa Beḷagoḷa in 2006, elucidating the socio-religious, ritual, aesthetic and spiritual dimensions of the impressive religious ritual. The photographs and film provided a multi-layered and vivid introduction to the powerful status of Śravaṇa Beḷagoḷa as a Jaina *kṣetra* and demonstrated its significance for the inner cohesion of the Jaina community and its outer representation towards other religious groups.

After the individual presentations were over, there was a lively open question and answer session with the audience asking the speakers questions on various aspects of Jainism as well as how the speakers came to study Jainism. Mr Dilip Shah of the Jain Society of North Texas complimented the speakers and organisers for a very informative conference. Dr Palaniappan presented the vote of thanks.

Sudalaimuthu Palaniappan, PhD (Pennsylvania) is President of South Asia Research and Information Institute, a Dallas-based non-profit organization dedicated to research into and dissemination of information related to South Asia. His main interest is researching Tamil cultural history through an inter-disciplinary approach involving philology, linguistics, and epigraphy.

Prakrit Jñānabhārati International Awards 2005-2006 Ceremony

Addresses by Prof Dr Willem Bollée and Prof Dr Klaus Bruhn

The Prakrit Jñānabhārati International Award is presented to an eminent scholar of international recognition who has rendered a significant contribution to the development of Prakrit Studies. The award is administered by the National Institute of Prakrit Studies and Research at Śravaṇabeḷagoḷa (Karnataka, India). The Institute was established in 1993, under the aegis of the Śrutakevalī Education Trust, to propagate and promote Prakrit studies and research. Under the guidance of Śrī Cārukīrti Bhaṭṭārakajī, the Institute has begun to publish translations of the *Dhavalā*, *Jayadhavalā* and *Mahādhavalā*, the three celebrated commentaries on the *Ṣaṭkhaṇḍāgama* into Kannada. It is also publishing bilingual texts in Prakrit and Kannada to facilitate Prakrit teaching and learning. The Institute hosts seminars and workshops which focus on Prakrit, a repository of Indian Culture. With the aim of enlarging the scope of Prakrit Studies, the Prakrit Jñānabhārati International Award was instituted in 2004; it comprises a citation, memento, and a cash prize of Rs.1 Lakh.

The first award in 2004 went to Professor Padmanabh S. Jaini of the University of California at Berkeley. In 2007 the Institute has proudly announced the awardees for the years 2005 and 2006: nestor scholars Professor Dr Willem Bollée (Bamberg) and Professor Dr Klaus Bruhn (Berlin), both from Germany and authors of groundbreaking works in Prakrit Studies. The award ceremony took place in Berlin on 25 May 2008.

The text of the addresses given by Professors Bollée and Bruhn follow:

Professor Dr Willem Bollée:

Professor Padmarajaiah Hampana, Professor Prem Suman Jain, Dr Mrs Saroj Jain, dear colleagues, especially the ones formerly in Heidelberg, Professors Heidrun Brueckner, Lothar Lutze and Joachim Bautze.

I wish to first thank His Holiness Pūjya Svasti Śrī Cārukīrti Bhaṭṭārakajī Mahāsvamījī as chairman, and the other members of the selection committee of the Śrutakevalī Education Trust and the National Institute of Prakrit Studies and Research in Śravaṇabeḷagoḷa, for the



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most honourable award, conferred on my person for my work in the field of the study of Middle-Indo-Aryan literature and Jain religion. So far I have worked predominantly in Ardha-Māgadhī and Jaina Mahārāṣṭrī, but since I succeeded in obtaining some more relevant texts, also in Śaurasenī and Jain Sanskrit, as the booklet will show, which is to be released later on during this function.

Asked about one's profession here, one often has to explain first that an Indologist is not a kind of medical specialist, and that the religion of the Jains is completely unknown.

According to modern brain research we have neither an I nor a free will. Be that as it may, I came to the study of the Jains only after my degree because of lack of interest in non-brahmanical India at my university just after World War II, where the professor of Indology himself had never been to India and told us that one could better study the discipline at one's desk at home.

Besides, I had begun as a student of European classics and Indo-European linguistics, for in the Latin Grammar School Greek had been my favourite discipline. On one occasion, on the last day before the Easter holidays, I was fascinated, when our teacher, with whom we read Xenophon's expedition with his Greek mercenaries to Persia, had written and explained King Darius' Behistun inscription in Old Persian on the blackboard - that king, who may also have inspired the Emperor Aśoka to make proclamations to his peoples on the same way in stone.

The so-called fate had early helped my interest in oriental languages, when one day, together with a classmate, I found in a bookshop a Sanskrit grammar and we started to learn Devanāgarī. From books we also became interested in Buddhism on which my friend later wrote his thesis, whereas I worked some years on the Critical Pali Dictionary, first in Denmark, and soon after that in Hamburg, at that time the centre of Middle-Indo-Aryan, especially Jain Studies in Europe.

I used the good opportunity to participate in some courses, first on Haribhadra, then also in Ardha-Māgadhī. As in contrast to the Tipiṭaka - only a fraction of the Śvetāmbara Āgamas has been critically edited and stud-



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ied, and the early editions now must be revised, I decided to further concentrate on Jinological research. At Münster university, where I was an assistant professor when my contract with the Pali Dictionary ended, my Jain studies were still combined with Indo-European linguistics; after my DLitt. degree at Heidelberg I could restrict it to comparison with other Indian religions.

After World War II the interest in the advanced civilisations of the past fast decreased, in Europe as well as in India, where we have lost a whole generation of great scholars such as A. N. Upādhye, who visited me in Bonn in the early seventies of the last century; Mālvaṇiyā, whom I saw in Ahmedabad, and Bhāyānī. The *avasarpinī*, however, is gradually followed by an *utsarpinī* period. I am not informed about India, but in Germany we are happy now to have some promising younger students of Jainism. They, too, will want to build up a library and therefore face the same difficulties as we had, namely the procurement of books, especially the older text editions.

In the past, Jain studies used to be promoted by royalty: we think of the Mahārāja Gaekwad of Baroda, and other prominent laymen such as Singhi Jain. The series they sponsored are mostly out of print now and urgently need to be made available once more. This holds true even more for the *pothis* and books printed in the first quarter of the twentieth century. Some of these were recently reset and regrettably not properly proofread. An additional difficulty is that nowadays Indian publishers consider reprinting a text a commercial risk. Therefore, at my suggestion, Maurice Bloomfield's digest of Bhāvadeva's *Pārśvanāthacarita* has now been made available again, but the text, which appeared in Benares in 1911 and of which I had provided the exemplar, is still waiting. For this reason the library of the newly founded chair of Indology in Würzburg will have to find many antiquarian books. This is a burden to its budget, all the more, because Jain studies are only a part of our discipline. Therefore, and in view of the fact that in the Indian *śramaṇic* religions people are always invited to *dāna*, I have decided to donate the prize money connected with my award to my Würzburg colleague, Professor Heidrun Brückner.

Professor Dr Klaus Bruhn:

It is a great honour for me to welcome the three Indian guests in Berlin, Śrī Ajitkumār Benadi, Prof Hampa Nagarajaiah and Śrī Prem Suman Jain. I have to greet Prof Willem Bollée and Prof Annegret Bollée and last but not least all the participants. For me this is a great event, a great event for myself and for my wife and for all the members of my family.

I extend my thanks for the prestigious Prakrit Jñān Bhārati International Award to the Śrutakevalī Trust and to the National Institute of Prakrit Studies and Research, in particular to the head of the religious centre Jagadguru Karmayogī Svasti Śrī Cārukīrti Bhaṭṭāraka jī Mahāsvamījī. In other words, my thanks go to Śravaṇabeḷagoḷa in Karnataka. I visited Śravaṇabeḷagoḷa in the fifties, not knowing how important the place would be for me at a certain occasion in my later life.

Do I deserve the award? I shall try to describe in a few words my study of Jainism. We do not have in Germany departments of Jaina Studies. But as you probably all know there have been several great scholars in Germany, who started the study of Jainism and who have made pioneering and significant contributions to the study of Jaina literature. More than that. These scholars, some at least, tried to supply an overview of sections of the vast Jaina literature. Here is one of the main tasks, the consolidated study of important portions of the literary cosmos. To this day the problem has not been solved. After the time of the pioneers, the interest was mainly concentrated on individual texts. As a consequence we have systematic studies of works belonging to different genres, but it is always the individual work that has been studied rather than a group of works. We need, excuse me for theorizing, a shift from Singular to Plural. It seems that that could only be done by giants like Albrecht Weber, Hermann Jacobi, Ernst Leumann, Walther Schubring, Muni Puṇyavijaya and A.N. Upadhye. Today great projects are dreams. Perhaps the Śravaṇabeḷagoḷa Institute (the National Institute of Prakrit Studies and Research) will be able to follow this line in the case of Karma-literature with its extensive commentaries, Dhavalā etc. We are looking forward to the expected publications.

My own career was a simple one. I was a student of Professor Ludwig Alsdorf in the University of Hamburg. Ludwig Alsdorf (1904-1978) was the successor of Walther Schubring (1881-1969). Schubring had devoted his entire life to the study of Jainism. Alsdorf followed him but was equally interested in Buddhism and Vedic religion. Alsdorf had secured manuscripts of an ancient Prakrit text. This was just an episode in his life. But he asked me to analyse this particular text (author Śīlāṅka) by way of a comparison with a parallel Jaina text in Sanskrit. This parallel existed in the form of the famous *Triṣaṣṭīśalākāpuruṣacaritra* by Hemacandra (1089-1172), the universal history, mainly a biographical corpus of the lives of the 24 Jinas or *tīrthankaras*. I prepared such a comparison, producing on the whole an overview of the Śvetāmbara tradition with its major and minor branches.



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But unfortunately I did not include an overview of two important Digambara texts, one by Guṇābhadrā and one by Puṣpadanta. An edition of Śīlāṅka's voluminous text (probably 9th century), in other words of "my" text, was later on prepared by Pt. Amritlāl Mohanlāl Bhojak.

What we need today is an introduction into the universal history, into the entire ensemble, canonical and post-canonical, Śvetāmbara and Digambara, Prakrit and Sanskrit, a primer as it were. But although the details have largely been studied, such a primer will never be written. The very word "primer" does not seem applicable to such material.

The study of the universal history (my thesis) is in a way a simple subject, but even then I mentioned here some details for which I hope to be excused.

My academic career was largely determined by my "Gurus". When I was granted a scholarship for a stay in India from 1954-1957, my Guru Ludwig Alsdorf suggested that I should study on the one hand the two *Daśavaikālika-Cūrṇis* and on the other hand certain iconographic Jaina motifs (devotional objects, often cosmographic) like Samavasaraṇa, Meru, and Nandīśvaradvīpa. But in India I met Dr U.P. Shah (1915-1988), the great authority for Jainism in Baroda who had himself collected material for such an iconographic study (unfortunately unpublished) and who suggested that I should rather study the Jaina art of Deogarh in Uttar Pradesh. This I did and the *Cūrṇi* project was not continued.

Deogarh means "fort of the gods", and there are many places with this name in Northern India. "My" Deogarh, to put it again in this way, was in the Lalitpur District of Uttar Pradesh, approximately in the middle between Agra and Bhopal. This locality has Hindu and Jaina remains, in the first place the famous Viṣṇu Temple or Gupta Temple. There are many Hindu remains besides the Gupta Temple, but there is also a cluster of Jaina temples on the hill to the southeast of the small village of Deogarh. The Jaina temples on the hill, ninth to twelfth centuries, were to become my subject, my field of research, my "paradise", for many months to come. There were thirty-one Jaina temples, mostly of a simple architectural type but of different sizes. But there were in particular hundreds of Jaina sculptures, mostly Digambara Jinas, in other words

naked Jinas, standing or seated. There were also other Jaina statues, especially representations of the Jaina goddesses Ambikā and Cakreśvarī: Ambikā - a goddess with a child or with children (a mother-goddess), Cakreśvarī - a goddess with many arms and weapons, mainly disks (a belligerent goddess). I myself had to concentrate on the Jina images, as you can see from the book lying on the table. I have unfortunately not studied the other material which is fairly rich.

Nobody has visited Deogarh without taking a glance at the river Betwa or Vetravati. The river creates one of the most picturesque sceneries in Central India, and I wish I could show you a slide. I think foreign tourists are always welcome in Deogarh, but accommodation has to be planned in advance. But that is not our subject. I have studied the place, in particular the Jina images, for many years. The Deogarh book was published in 1969 when I was already a professor at the Free University of Berlin. The Jaina art of Deogarh is not isolated. There are similar images in the surrounding area, even at some distance, e.g. cut into the steep rock of Gwalior. See my article in Kurt Titze's "Pictorial Guide" to Jainism.

Forty years after Deogarh:

I have recently studied Jaina miniature paintings from western India, and I have for many years after Deogarh studied Jaina iconography (some efforts successful, perhaps in need of revision). But, in continuation of my thesis I have studied once more Jaina literature, this time early Jaina literature.

In the nineties I concentrated on the five *mahāvratas*, the five vows or commandments, comparable to similar constellations in other religions, in particular comparable to the Ten Commandments of Christianity. In early Jainism, the five vows are found, completely or in parts, in many different Jaina works. The matter is important, *inter alia* because Mahāvīra mentions five vows: non-violence, truth, abstention from theft, chastity, and non-possession or poverty (1-5); whereas Pārśva, the predecessor of Mahāvīra, the 23rd *tīrthāṅkara*, mentions four



Statue of a Jina, main idol of Temple Number 15 near Deogarh, 1954 (Bruhn 1969: 299). Photo by the author.

vows (i-iv), an unexplained difference. But it is not only a question of four or five - of this well known historical distinction. There are very many synonyms for the five vows (different words for the same vow), there are more rigid forms of the vows for monks and less rigid forms of the vows for laymen, there are extended forms and reduced forms of the configuration, there are explosions of the description (endless enumeration of varieties of a particular vow), and there are combinations of the five vows with totally different concepts. All this is somewhat complicated but not absolutely incomprehensible for the non-specialist.

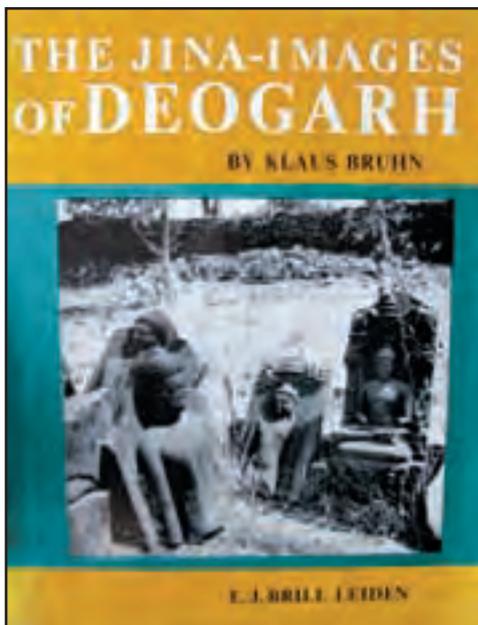
Incomprehensible is another subject, the almost legendary Āvaśyaka literature. There are six *āvaśyakas* or rules or duties, including the obligatory recitation of a praise of the twenty-four Jinas or *tīrthaṅkaras*. All that seems quite natural. But, for unknown reasons, the six small rules or texts have produced an immense body of literature, mainly dogmatical. Our friend Prof Bansidhar Bhatt, Professor emeritus at the University of Münster, is perhaps the only scholar who really knows this literature. The study was started by Ernst Leumann (1859-1931) in Strasburg, but Leumann had no successor for Āvaśyaka Studies, with this one exception. Let us hope that Bansidhar Bhatt will make good progress in his Āvaśyaka Studies. Others, including myself, have apparently not had the courage to enter, after Ernst Leumann, the impenetrable jungle of the Āvaśyaka literature.

An award is often linked with cash. As you know, the present prize is also connected with a presentation. I now have to say where the euros of my award (one lakh rupees) will go. One half will go to the Children's Hospital at Śravaṇabeḷagoḷa, and one half will go to the Loomba Trust and Foundation, founded in 1997 by Raj Loomba. This foundation is a charity founded to benefit impoverished women and children around the world.

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Obituary

Professor Doctor Gustav Roth (22.1.1916-6.6.2008)

Thomas Oberlies

The doyen of Jaina studies in Germany, Dr. Gustav Roth, died on 6th of June 2008 at the age of 92 at his home in Lenglern near Göttingen. He was born on 22nd January 1916 in Breslau, Silesia, then a part of Germany. In 1937, he was admitted to the university of his home town and studied Indology under Paul Thieme. His teacher impressed him deeply, and he entertained a cordial friendship with Thieme until the latter's death in 2001. In 1939 Roth left for Leipzig, where he continued his Indological studies under Friedrich Weller. In 1941 he continued his studies in Halle, where he again met up with Thieme, who had been appointed as chair there that very year. But soon after, Roth was drafted into the army. Thanks to his good knowledge of Persian, he was assigned to the Indian National Army (*Azad Hind Fauj*). He spent most of the war in Bordeaux, being trained to "conquer India" – as he would put it. It was Roth who managed to get Thieme recalled from the Russian front to become a member of the "Indische Legion", a feat for which Thieme retained a life-long gratitude. After the war Roth had to move to Penzberg, Bavaria. In 1949, he enrolled at the University of Munich to study under Helmut Hoffmann, a pupil of Heinrich Lüders, and under Karl Hoffmann, who had been trained by Ferdinand Sommer. In 1952, he completed his studies with a thesis on the eighth chapter of the *Nāyādhammakahāo*, the *Mallījñāta*, which was published only in 1983 as volume 4 of the "Monographien zur indischen Archäologie, Kunst und Philologie". The following years he spent in India, mostly in Patna, where he studied ancient Indian history and archaeology – supported by a scholarship granted by the Indian State – under A. S. Altekar and B. P. Sinha. At that time he met great Jain savants like Acharya Shri Tulsi, Hiralal Jain, Muni Jambuvijaya-ji, Muni Punyavijaya-ji, Dalsukh Malvania, Nathmal Tatia, A. N. Upadhye and Padmanabh S. Jaini. When Baladewa Mishra, decipherer pandit of the newly founded K. P. Jayaswal Research Institute at Patna, introduced him to the scripts of the manuscripts that Rahula Sankrityayana had discovered and photographed in Tibet, A. S. Altekar then entrusted the task of editing the *Bhikṣuṇī-Vinaya* of the Mahāsāṅghika-Lokottaravāda school to Gustav Roth, who published his masterly edition in 1970. In 1957, Roth moved to Calcutta where he lived for two years. In 1959, he returned to Germany to join the Indological Institute of the University of Göttingen as assistant to Professor Ernst Waldschmidt, who had invited him to do so when they had met in India in March 1958. In 1965, he was appointed "Akademischer Rat" and, later on, "Akademischer Ober-rat" under Waldschmidt's successor, Heinz Bechert. At the University of Göttingen he gave classes in Sanskrit, Middle Indic and modern Indian languages (including in



the literatures of these languages). Upon retiring in 1981 from the university, he was appointed director of Shri Nava Nalanda Mahavihara by the State Government of Bihar, a position he held from 1982 through 1985. Back in Germany, he devoted himself to his Indological studies and published on quite a number of topics.

As can be seen from the list of his main publications on Jainism, he was particularly interested in cross-cultural studies. And also here Jainism played a major role as *comparandum*.

Gustav Roth took a keen interest in all activities at his old institute, indeed, until only a year before his death, he attended each and every lecture there and joined in the very lively discussions that ensued. But if there was one small-scale project he was really enthusiastic about, it was our project on Rahul Sankrityayan. When Gustav-ji, as he was called here, heard about the problems we were having in obtaining certain books on Sankrityayan, he immediately contacted his bookseller in Patna and procured what was missing.

Gustav Roth was honoured with four felicitation volumes – probably the largest number of festschrifts to have ever come a scholar's way – plus a collection of his published articles up to 1983 (Indian Studies, Delhi 1986). He is survived by his wife Helga, his *paivvayā* for almost half a century.

Thomas Oberlies, Seminar für Indologie und Tibetologie, University of Göttingen

Gustav Roth
Main Publications on Jainism

- The Terminology of the Karana Sequence in Ancient Digambara and Shvetambara Literature'. *Proceedings and Transactions of the All India Oriental Congress* 28 in 1955 (1958) 250-259.
- 'Notes on the Pañca-Namokkāra-Parama-Maṅgala in Jaina Literature.' *Adyar Library Bulletin* 38 (1974) 1-18.
- 'What the Jaina Sources Can Teach Us'. *Journal of the Oriental Institute Baroda* 24 (1974-1975) 175-186.
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- Mallijñāta*. Das achte Kapitel des *Nāyādhammakahāṇo* im sechsten Anga des Śvetāmbara Jainakanons. Hrsg., Übersetzt und erläutert. Wiesbaden: Harrassowitz (Monographien zur indischen Archäologie, Kunst und Philologie 4), 1983.
- 'Legends of Craftsmen in Jaina Literature. Including Notes on the Bell-Frieze and Mount Mandara in the Jaina Canon and in Ancient Indian Art'. *Indologica Taurinensia* 11 (1983b) 211-225.
- 'Aniconic and Iconic Tendencies in Jainism, Judaism and Christianity'. *Dr. Bhattasali Centenary Volume*. Delhi 1989, 129-162
- 'Gosāla Mañkhaliputta's Birth in a Cow-Stall. Notes on a Parallel in the Gospel of Luke 2'. *Jain Studies in Honour of Jozef Deleu*. Ed. by R. Smet & K. Watanabe. Tokyo 1993, 413-455
- 'Lesefrüchte aus und um den Jainakanon'. *Festschrift Klaus Bruhn*. Ed. by Nalini Balbir & Joachim K. Bautze. Reinbek 1994, 545-560
- 'Vergleichende Beobachtungen zu Aśokas Felsenedikt XIII. Expanding and Merging Horizons'. *Contributions to South Asian and Cross-Cultural Studies in Commemoration of Wilhelm Halbfass*. Ed. by Karin Preisendanz. Wien 2007, 143-166.



Figure 2. **Mount Meru**
Folio from a *Samgrahāniratna sūtra* loose-leaf manuscript
Ink and opaque watercolor on paper
Navin Kumar Collection
4 3/8 x 10 inches (11.1 x 25.4 cm)

For more about this image, please see:
Victorious Ones: Jain Images of Perfection
beginning on page 43.

Jain Monastic Life: A Quantitative Study of the Terāpanth Śvetāmbara Mendicant Order

Peter Flügel

One of the most neglected areas of research in Asian religions is the sociology of monastic orders.¹ This is surprising, given the pivotal importance of organised asceticism for contemporary Jain, Buddhist and Hindu traditions. Jain mendicant orders are the oldest surviving monastic traditions of the world. Today, they broadly refer to themselves as *śramaṇa saṅghas*, or ascetic communities. While information on the history and organisation of these itinerant groups is increasingly accessible, few studies inform us on their social and geographical dynamics. To remedy this situation regarding one centrally organised and tightly regulated Jain mendicant order in India, a combined socio-demographic and network-analytical survey was conducted by the present writer in 2001-2003 in Rajasthan, with the blessings of Ācārya Mahāprajña (born 1921), the current head of the Śvetāmbara Terāpanth mendicant order. The aim was to supplement previously collected qualitative data on the history, rules and regulations, monastic division of labour and religious life of the Terāpanth, and on general demographic trends in contemporary Jaina monasticism.

The principal unit of investigation was the monastic order itself, which was treated as social system differentiating itself from the social environment through rules of membership, role-definitions, and emergent actions. The analysis of living social systems is predicated on third order observation, or observation of self-observation. While the Terāpanth order describes its own functioning in normative terms, resembling the model of rule-implementation of classical organisational sociology with a focus on values, norms, rules, commitment, hierarchy, lines of command, compliance, etc., the project aimed at an understanding of the social dynamics within a Jain monastic community which presents itself as a limiting case of perfect social self-regulation. Not the formal structure and the practice of rule-implication, but the conditions, functions and consequences of the process self-organisation were the main concern of the project.

The principal aim of this pilot study was to generate a clearer idea of the network structure of actual contacts within the mendicant order, ideally in form of a sociomatrix recording the internal transactions of all mendicants in selected media (name-recognition, communications, services, material transactions) within a defined time-frame and, to collect data for the study the spatial dynamics, measure group connectedness, statistically correlate the results with the newly generated demographic data, and to analyse outcomes in the light of the rules and regulations of the order and ethnographic background information collected over more than fifteen years. The project specified three main objectives:



Muni Navaratnamal in Lāḍnūm 2000

- To produce reliable statistical information on the demographic and social composition of the entire contemporary Terāpanth mendicant order, including psychological factors such as motivations for renunciation.
- To produce a systematic analysis of the network structure within the order and the patterns of transactions in key media such as information and material support.
- To learn more about the network analytic aspects of studying a trans-regionally organised group of itinerant mendicants.

The research was conducted in form of a survey amongst in 2003 785 Terāpanth monks (19.6%), nuns (68.5%) and male (0.5%) and female novices (11.3%) using a two-part questionnaire in Hindi.

Data Collection

The first round of data collection took place between 1.8.2001–1.8.2002. After pre-tests, the distribution of the questionnaire amongst an exceptionally large group of some 450 monks and nuns attending the annual assembly, *maryādā mahotsava*, of the Terāpanth mendicant order held in January 2002 in the town Pacapadarā in Rājasthān proved to be a great success. With the help of a leading monk, Muni Sukhlāl (born 1930), and the junior monks under his guidance, research assistant Harshita Jain of Bikaner managed to get most of the locally distributed questionnaires returned in February 2002.

Because the response to the network analytical questions was insufficient for statistical investigation, additional questionnaires were distributed by mail with the

¹ The project was funded by the British Academy Small Research Grant SG-32893. For a detailed account see Flügel 2009.

help of Muni Sukhlāl and his associates. More than 100 questionnaires were returned in this way. Due to the geographical distances no interviewer could be used.

By August 2002, 477 mendicants completed the questionnaire, at least in part. The response rate of monks and *samaṇīs*, who are all well educated, was notably higher than of the nuns. Some mendicants were too old or sick to be involved in the project. Many older nuns did not answer the questionnaire because they could not read and write, though some asked younger nuns to help them.² A number of mendicants never received or did not return their questionnaire, and about 10-20% refused to answer or did not fill in the questionnaire properly for a variety of reasons, partly due to the mechanical and apparently meaningless nature of the exercise and the perceived “shallowness” of network-analytical questions geared towards quantitative analysis. The quality of the answers varied significantly from question to question.

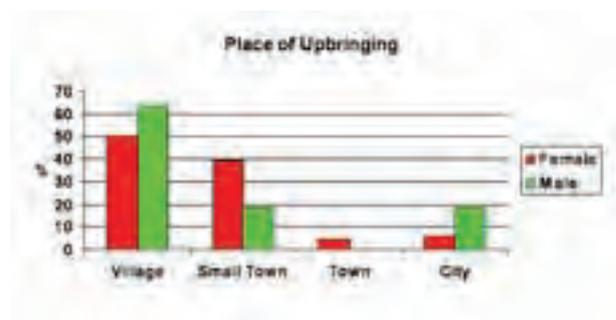
Because of the, not entirely unexpected, difficulties encountered with the response rate and the quality of the data for network analysis, it was decided to initiate a second round of data collection with the help of interviewers during the period of residency of the mendicants during their annual rain retreat, or *cāturmāsa*, in July-November 2002, and to extend the project by six months until March 2003. During this period, the response rate was increased to 530 or 67.6%: 108 monks (14%), 362 nuns (46%), 4 male novices (0.5%), and 56 female novices (7%). For an additional 40 (5%) mendicants (13 monks, 12 nuns, 15 female novices) basic demographic information was extracted from mendicant biographies and group statistics published by Muni Navaratnamal (1981-2002). In this way, detailed demographic data were collected for 570 or 72.6% of all mendicants in the Terāpanth Jain order between August 2001 and March 2003. However, for some items of Part I of the questionnaire the response rate was too low to form a representative sample, and in order to enable meaningful cross-tabulations, 74 of the 570 questionnaires had to be excluded from analysis.

The final sample of 496, 99 *sādhus* (20%), 341 *sādhvīs* (68.8%), 4 *samaṇs* (0.8%) and 52 *samaṇīs* (10.5%), is statistically representative of the population and forms one of the largest collections of demographic data on a South Asian mendicant order to date.

Social Background of the Mendicants

State of Origin: The majority (78%) of the sample of Terāpanth mendicants came from a small number of districts in Rajasthan, in particular Churu (30%), Bikaner (20%) and Nagaur (10%), and from migrant families from these regions to Kalkatta (3.2%) and other commercial centres (where the majority of Terāpanth laity now live).

Birth Place: Most mendicants were born and brought up in villages (52%) and small towns (36%), and only a minority in towns (4%) and cities (8%). The main recruitment areas were the small towns Sardarshahar (10%), Gangashahar (9%), Dungargarh (7%), Ladnun (9%) and the surrounding villages and adjacent small towns such as Sujangarh, as well as the area around Badmer and Kalkatta. The highest proportion of male renouncers came from villages. There is no significant evidence of (an impact of) family migration from villages to towns and cities or vice versa.



Caste: The majority of the mendicants belonged to the Osvāl castes (85%) with a significant minority of Agravāls (12%) from the region of Hisar and Hansi in Hariyana (and Delhi and Orissa). Most respondents returned themselves as Bīsa Osvāl or emphasized that the status distinction between Bīsa- and Dasa Osvāl is not observed anymore.

Father's Occupation: Generally, the data on father's occupation (in the majority of cases equivalent with family occupation) show that nearly all mendicants (87%) came from traditional self-employed lower middle class business families with a modest but relatively secure source of income. This seems to reflect the overall pattern amongst the Rajasthani Osvāl castes. More than half of the business families from which Terāpanth mendicants emerged engaged in the traditional cloth (33%), jute (4%) and jewellery (5%) trades as well as in shop keeping (13%). Only 7% engaged in manufacturing, and 1% in finance. The rest were higher professionals and employees in government service and management etc. (11%), and a small number of (part time) farmers (0.8%).

The fact that wealthy metropolitan Terāpanth Osvāls families produced only few mendicants was explained by Terāpanth nuns with reference to the “greater freedom” and “more entertainment” and “opportunities for self-development” rich women enjoy. Women of “poor” middle class families in rural areas live in joint families. They have less time for themselves and are totally dependent on their husbands and their families. They have no independent income, cannot leave the house often, and, because the villages offer not much, enjoy few public entertainments. But they have more contact with mendicants than metropolitan families. The only entertainment and intellectual stimulation is often provided by religious contexts. Similar reasons have already been reported by Goonasekera (1986) for Terāpanth monks.

² Balbir 1990: 202-4, 223 reports similar experiences.

Family Name: The mendicants were recruited from a small number of gotras, or exogamous family clans. Of altogether 114 family names mentioned by respondents, 17 names accounted for 33% of all mendicants.

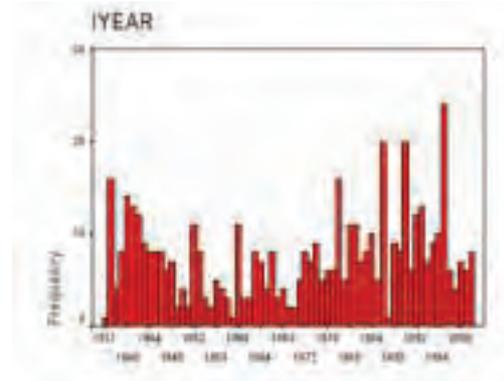
Family Size: Nuclear families (within the joint family) had a median size of 6 members (range of 1-14). This family size is not untypical for middle class Rajasthani households, though firm data are a desideratum. It decreased slightly over the last 70 years. Most of the key families had more than one mendicant in the order (one nun could name 13 relatives inside the order).

Birth Order: Previous studies on Buddhist (Spiro 1970) and Terāpanth Jain mendicants (Goonasekera 1986: 122) argued that the motivation for renunciation can be explained in terms of the emotional deprivation of middle children, i.e. Freud's theory that "middle children experience fluctuations of nurturing and affection from early childhood ... especially girls". In contrast to Goonasekera's finding of a higher than statistically expected proportion of middle children amongst his sample of 75 Terāpanth "renouncers" (82%) - 65 females (86.6%) and 10 males (13.3%) - the present sample of 137 respondents - 56 *sādhus* (40.9%), 40 *sādhvīs* (29.9%), 41 *samañīs* (29.2%) - revealed only the expected percentage of 61% middle children (given an average family size of 6), as well as 26% youngest (Goonasekera: 10%), 11% eldest, and 2% only children. The overrepresentation of middle children in the earlier study may thus be a sampling effect. But both samples are not statistically representative. It is significant, though, that 10% more female than male middle children renounced. The high number of youngest male children reflects the economic and social importance of the eldest male child as the principal heir of the family business.

Initiation Age: The data confirm the overall increase of the mean initiation age over time observed by Goonasekera, and substantiate trends, such as the impact of the aforementioned institutional factors on initiation patterns. The mean initiation age for the entire sample was 20 years. Generally, males (mean age: 18) were initiated earlier than females, nuns (20) earlier than female novices (*samañīs*) (24). However, during the period between 1931 and 1948 the mean initiation age of 15 years was identical for male and female mendicants. Gender differences developed with the creation of the first pre-monastic educational institution for girls in the town of Ladnun in 1949, and in particular after the reforms of Ācārya Tulsī (1914-1997) in the 1980s which only permit male but not anymore female child-initiation (*bāla-dīkṣā*). Both the overall gender differential and the higher initiation age of female novices compared to nuns thus appear to be effects of institutional factors, especially the compulsory pre-monastic education for girls which also accounts for the increasing number of unmarried girls rather than widows in the monastic order (90% of the mendicants in the sample are unmarried). Social support for widows is nowadays provided by religious and social funds.

Initiation Year: In 2001-2 the mean age of the Terāpanth mendicants was 52 (for monks it was slightly

lower: mean 50, median 47) with peaks around 75 and 40, i.e. those born 1926 and 1961. This reflects the lower recruitment rate during the 1950s and 1960s compared to the 1940s and the 1980-1990s. The number of initiations increased after the inaugurations of the last two *ācāryas* in 1937 and 1997, and during the decisive years of the Indian freedom struggle between 1940 and 1945, followed by a post-Independence low, and a peak after the establishment of two new institutions – the Jain Vishva Bharati centre in Ladnun in 1978 and the new Terāpanth novice order in 1980. Less than 50% of all initiations took place in the home-village/town of the mendicants.



Reasons for Renunciation

The two open questions concerning the causes informing the decision to renounce the world and the sources of inspiration identified push and pull factors. For statistical analysis, the spectrum of answers was coded into seven categories, after discussing the answers with Terāpanth *samañīs*:³

- SOCIAL REASONS (6%: male 4%, female 6%): social reasons, fear of marriage, the monastic environment, to live a meaningful life, to gain spiritual power, to gain the status of a mendicant.
- PSYCHOLOGICAL REASONS (27%: male 21%, female 28%): death of a family member or others, sight of suffering, illness, uncertainty of life.
- RELIGIOUS REASONS (7%: male 11%, female 6%): path of salvation, religious disposition, experience of meditation or ritual, experience of a natural event, religious literature, drama or film, inspired by a deity.
- INSPIRED BY A MONK OR A NUN (20%: male 33%, female 16%).
- SELF INSPIRED (34%: male 25%, female 37%).
- INSPIRED BY A RELATIVE (7%: male 6%, female 7%): inspired by a family member, inspired by the initiation ritual of a relative.
- OTHER (0.4%: male 0%, female 0.5%): unknown.

³ Boradiyā (1975: 265-80) interviewed 100 nuns "from various sects" and coded the stated reasons for renunciation in a similar way: 21 "personal reasons", 19 "inspired by particular nun", 17 "orphan", 14 "ambiance of ascetic community", 5 "outward appearance of ascetic life", 59 "spiritually motivated", 17 "refuge", [?] widows, 11 "increase of knowledge for specific religious end", 10 "service of the community", 3 "escape from marriage". The word 'reason' is ambiguous. Motives and intentions are rarely clearly distinguished.

Statistical analysis demonstrated that religious experiences or doctrinal reasons were not the prime motivating factors. The fact that nevertheless relatively more men than women mentioned religious reasons may be explained by the perceived need of men to legitimize their interest in religion, since traditional role models cast them as 'less religious' than women.

A more detailed analysis of the responses revealed interesting gender differences. For males, especially young males, the personal influence of ascetics (sometimes but not necessarily relatives) was important, while for females (socio-) psychological factors were more significant. Personal interviews indicated that the most frequent answer of female mendicants in response to the question who inspired them to become initiated: 'self inspired' (*svataḥ preraṇā*) also served as a rationalization for a number of unspecified personal, spiritual, social and psychological reasons.⁴

Initiation as an alternative to marriage for women was not often explicitly mentioned (10 nuns and no monks), although in the ethnographic literature on Jain mendicants it is highlighted as the most important factor. However, this motive may also hide behind the answer 'self inspired' and co-varies with certain 'psychological reasons'. Interviews with Terāpanth nuns confirmed that relative poverty and family pressure only indirectly influence female renunciation "because the conflicts produce intense bitterness in the mind of the renouncer" (Goonasekera 1986: 224).

Widowhood (Boradiyā 1975, Goonasekera 1986) could not be established as a dominant factor for renunciation anymore (15 widows, 2 widowers), since most initiation candidates are nowadays young and unmarried (Reynell 1985: 269). Within the Terāpanth this is not only a consequence of fewer numbers of child-widows and improvements in the social world of women (Cort 1991: 659f.), but also because of new rules regarding pre-monastic education of female candidates (Flügel 2006: 364f.).

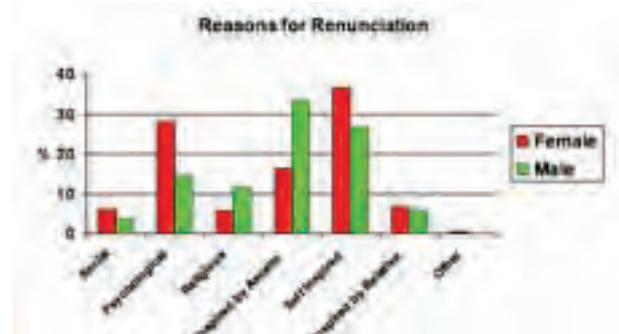
For young women the 'experience of death' was an important explicit motive, but less so for young men, who more often mentioned 'religious disposition/inclination' (*dhārmik pravṛtti/ruci*) or the 'extreme attraction' (*atyadhik ākarṣaṇa*) of religious life as motives (despite the high number of fatherless male renouncers), which was rarely referred to by women. An explanation for this may be sought in the role patterns in Rajasthani middle class and caste families, i.e. the strong family orientation that is imprinted more on women than on men, who are frequently on business travels away from home. Men have to legitimate their special interest in religion, which is taken for granted in the case of women, who described themselves as "more sensitive".

The analysis of the survey data showed that, in con-

4 "Within the order, desire to belong to the group, or attraction to a charismatic leader, is not treated as a 'social' motivation, stemming from worldliness. Instead, it too is seen as evidence of a spiritual purity" (Vallely 2002: 197).

trast to Buddhist societies (Spiro 1970), economic or status considerations were not directly important; nor are women forced to renounce by their families as is often suspected (see already Goonasekera 1986).

With regard to the factors 'own choice' and 'social' and 'psychological' reasons not much seems to have changed over the last 2000 years. Self-attributions of motives and intentions are, of course, constructions which are, more or less, informed by role expectations. Many of the returned reasons, especially extrinsic or psychological reasons, have already been enumerated in sections of the Jain canon "which, partly, give the impression of holding up a mirror to the monks" (Schubring 1935/2000 § 137). The ten principal reasons are listed in the *Couplets on Renunciation (Pavvajjā-padam)* of Ṭhāṇa 10.15 [712a]: (1) one's own choice, (2) anger, (3) poverty, (4) dreams, (5) fulfilment of an earlier vow, (6) recollection of inspiration received in a former birth, (7) illness, (8) insult, (9) enlightenment by the gods, (10) affection for a son who is a *muni*. Ṭhāṇa 4.571-577 [276ab] lists additional this-worldly and other-worldly motives and methods for inducing the inclination for renunciation in another person. To put these empirical motives in perspective, Ṭhāṇa 4.577 distinguishes four types of renunciation on a scale beginning with renunciation free of fault and three progressively more faulty types. The leaders of Jain mendicant orders are compared with farmers who are interested in keeping only unsullied grain.



Division of Labour

The favourite activity of initiated monks (38%) and nuns (32%) is to study (*svādhyāya*), followed by service (*sevā*) to the order (16%) for monks, and needlework (*silāṭ*) (9%) and art work (*kalā*) (7%) for women, i.e. producing objects of daily use (begging bowls, etc.), drawing, and other crafts. This reflects the traditional sexual division of labour within the order which is perpetuated through a system of rewards (*kalyāṇaka* bonus points) (Flügel 2003b), though the quantity of items produced and transacted is low.

Statistically, needlework, study/research, and service to sick and old nuns and monks (it is obligatory for young

monks and nuns to serve one year in one of the *sevā kendras* for old nuns and monks), but also artistic work, are more often than other 'good deeds' rewarded with bonus points by the present head of the order. Officially, *kalyāṇaka* bonus points should not be used as a medium of exchange within the order. However, for females the correlation of the length of time spent in the mendicant order with the number of bonus points collected for good work is statistically significant. Nuns accrued far more bonus points than monks. High scoring men and women tended to study and to write. By contrast, there is no statistically significant correlation with regard to males. This result furnishes indirect proof for the observed pattern that males used their bonus points as a medium of exchange and spent their *kalyāṇakas* on help offered by the nuns for mending clothes, etc., while nuns rarely received reciprocal services from monks. The rules of the order explicitly rule out the practice of equivalent exchange in favour of the ideal of service to the order.

Monastic Networks

The key questions for network analysis concerned the extent to which the order was socially integrated, which informal networks or groups ('cliques') existed, and how the monastic rules and regulations shaped the network structure.⁵ The analysis of selected features of the monastic networks demonstrated: (a) that many mendicants do not know one another; (b) that older mendicants are better connected than younger mendicants; (c) that mendicants of the same category, gender, age group and kinship group are more connected than others; (d) that the members of the entourage of the head of the order, or *gurukula*, are more connected than others; and (e) that both novices (*samaṇī*) and ex-novices who were promoted to the status of fully initiated mendicants are extremely well connected. There are three reasons for this: the *samaṇīs* lived and studied together for several years in religious boarding schools, they are allowed to travel and meet other monks and nuns, and they meet each other every year at the annual assembly of the mendicants. Thus, over time, the entire network structure of the order will be affected by the introduction of the novice category in 1980. Increased connectivity between the nuns is to be expected.

The data also showed that: (a) (with the exception of the members of the *gurukula*) fully initiated male and female ascetics hardly ever interact across the gender divide, since contact between male and female ascetics is strictly regulated and because there are few opportunities for itinerant mendicants to meet; (b) the networks are oriented towards the office holders of the centralised monastic hierarchy, who qua position know and interact with

everyone; (c) family members of the same gender often live together in the same itinerant group, because in this way conflict within small groups is minimized; (d) family connections are maintained within the order through occasional "exchanges" of small gifts which have to be mediated by the group-leader and the head of the order; (e) group solidarity as a whole is strengthened through birth-day- and initiation-day cards from the leadership of the order; (e) rotation of personnel does not often take place, except: in cases of conflict, to balance the educational and age profile of a group, and for specific collaborative projects; (f) due to the greater group size the rate of rotation is higher amongst nuns than amongst monks; (g) novices show a higher degree of mutual interaction than other mendicants for the said reasons.

Summary

On the basis of a sample of 496 mendicants of the Terāpanth Śvetāmbara Jain order in the years 2001-3, a number of ethnographic observations and theories on Jain ascetics could be tested, albeit only for few questions in a statistically representative way due to uneven response patterns. A socio-demographic analysis showed that the Terāpanth mendicants are largely recruited from lower middle class Osvāl business families in the villages and small towns of the Churu, Bikaner and Nagaur districts of Rajasthan. The pivotal families are long-term followers of the Terāpanth and often have more than one initiated family member in the order. Nowadays, the majority of the mendicants are unmarried females who renounce of their own accord, primarily because their conservative families do not offer them any other alternative to marriage, and because of their familiarity with Jain values and pre-established links with the well organised Terāpanth order which offers unique educational opportunities for women in a traditional social context. With regard to the rural background, the findings resonate with Spiro's (1970) observations on Therāvada Buddhist monks in Burma. However, the families of Terāpanth Jain renunciators are more urbanized and of higher social and economic standing than those of the Buddhist monks in Burma. There are no significant material reasons for renunciation, and no one is forced to enter mendicancy. Goonasekera (1986) offered a psychoanalytical interpretation of Terāpanth Jain patterns of renunciation, but overlooked the psychological significance of experiences of death and suffering for female renunciators in particular. By contrast, one of the main findings of this study is that social and organisational factors, such as the pre-monastic educational institutions of the Terāpanth founded in 1949 and 1980, have a strong influence on initiation patterns, gender relations, geographical spheres of influence, the division of labour and the social integration of the order.

⁵ The following characteristics of personal or ego-centred networks oriented the analysis in particular: (a) morphological: anchorage, reachability, connectedness (density), range, (b) interactional: directness (symmetry/asymmetry), frequency, content. See Mitchell 1969.

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Muni Sukhlāl in Pañcāvāt 2001

Peter Flügel

The Theory of Knowledge in Akalaṅka's *Laghīyastraya*

Anne Clavel

This study, the focus of my doctoral dissertation, attempts to reconstruct the theory of knowledge according to Akalaṅka, a Jaina Digambara philosopher who lived in India during the 8th century C.E. (720-780?). It is based on a preliminary critical edition and a translation of Akalaṅka's *Laghīyastraya* and of Abhayacandra's commentary, entitled *Syādvādabhūṣaṇa* (13th century). The study comprises three main areas: a thematic study; material for a critical edition; and a translation of the stanzas, the autocommentary and selected extracts from Abhayacandra's *Syādvādabhūṣaṇa*. What follows is a summary of this research.

Cognitive validity, cognoscibility and truth

In order to understand the relations between cognitive validity, cognoscibility and truth, one should first of all endeavour to reconstruct the general definition of the means of knowledge (*pramāṇa*), because every epistemological inquiry depends on it. The definition of the means of knowledge elaborated throughout the *Laghīyastraya* (LT) enabled Akalaṅka to make his position clear in the epistemological debates in which his theories conflict with other schools as well as with other Jaina philosophers. While characterising the means of knowledge as a cognition (*jñāna*) endowed with certainty, Akalaṅka limits the *pramāṇa* to cognitive acts only and excludes doubt, error and indeterminate cognition from it. But certainty about the object of knowledge is not sufficient to make a *jñāna* become a *pramāṇa*, for reflexivity is a distinguishing feature of the means of knowledge: a *pramāṇa* knows itself and its object simultaneously; even though cognitive validity requires the presence of apperception, this apperception is not by itself a *pramāṇa*, as Dignāga and Dharmakīrti assumed, because the existence of a determined content ensures the singularity of each knowledge.

Non-deceptiveness in the empirico-practical realm (*avisaṃvādatva*) is indeed a criterion of cognitive validity, but doesn't belong to the *pramāṇa* definition. Non-deceptiveness enables the cogniser to offset partly the inability of every imperfect knowledge – i.e. every knowledge other than omniscience – to prove intrinsically its validity. Permitting to avoid an infinite regress – for every new cognition meant to prove the validity of a previous one would be itself devoid of validation – experiences reveal the falsity of an erroneous judgment insofar as they deceive the cogniser's expectation of it. Then reliability would give us the possibility to appreciate the validity of a cognition only *a posteriori*. However, when a cognition has already been tested, memory enables the cogniser to compare the new cognition to be tested with the previous one obtained before. In this case, the criterion of cognitive validity is provided by the coherence between the different cognitions. The need to use non-



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deceptiveness as a criterion of validity doesn't mean that *pramāṇa* is a purely pragmatic notion. Such pragmatism is only necessary to non-omniscient beings, whose cognition always remains approximate, for in order to know perfectly a single thing, one should know everything.

Thus, *pramāṇa* validity must be appreciated according to conformity of a cognition with empirico-practical activity. When one uses a means of knowledge that seems valid but has a result that is not suitable in the empirico-practical realm, it is actually a fallacious means of knowledge (*pramāṇābhāsa*). Nevertheless the distinction between *pramāṇa* and *pramāṇābhāsa* doesn't hold true, but depends on the viewpoint chosen by the cogniser and the use he aims at. Therefore we can understand that Akalaṅka applies the sevenfold predication (*saptabhaṅgī*) to the statement which establishes a connection between cognitive validity and non-deceptiveness.

The *syādvāda* or the sevenfold predication (*saptabhaṅgī*) is a structural rule permitting the combination of two contrary predicates {A, ¬A} with one another in all possible ways, so as to consider one and the same state of affairs as exhaustively as possible. The sevenfold predication is usually expressed as follows:

- (S1) In some respect (*syāt*), x is only (*eva*) A;
- (S2) in some respect, x is only ¬A;
- (S3) in some respect, x is A and ¬A;
- (S4) in some respect, x is only inexpressible;
- (S5) in some respect, x is A and inexpressible;
- (S6) in some respect, x is ¬A and inexpressible;
- (S7) in some respect, x is A, ¬A and inexpressible.

Despite appearances, the *saptabhaṅgī* is based on two predicates, because the third one, 'inexpressible' (*avak-tavya*), is nothing but a peculiar association of the predicates A and ¬A: language has no means to express accurately the complex nature of reality, namely the fact that a being is A and ¬A at the same time. Therefore one has to choose either the predicates semantism (S3) which implies that the predicates must be uttered successively but

not simultaneously, or the notion of simultaneity (S4) that can only be expressed by a predicate in which semantics has been totally erased. Once these elementary rules governing the building of propositions S3 and S4 have been acknowledged, one understands that only three new propositions can be produced, for any other combination can be simplified to one of the existent propositions.

Since neither the subject nor the fundamental predicates changes throughout the *saptabhaṅgī*, the compatibility between Jaina logic and two main logic principles, i.e. the principles of contradiction and of excluded-middle, raises a real problem. The word *syāt* (sometimes wrongly translated as "maybe") doesn't introduce any modalisation in each proposition so as to express a probability; in that case Jainism would appear to be a doctrine of ontological indetermination or a scepticism. Firstly, the existence of seven propositions doesn't conflict with the principle of contradiction, for, despite the equivocality of the adverb *syāt*, each proposition is considered under a different respect. Secondly, the coexistence of two contrary predicates in one and the same substance can be explained thanks to an inter-expression which holds at the logical level as well as at the ontological one: in each substance the determinations characterising every other substances are inscribed. This inter-expression cannot be conceived by a mind whose faculties are limited by the power of *karman*. The fact that every empirical knowledge is partial results from the cognitive standpoint adopted by a finite mind. Because his capacities are limited, an ordinary cogniser sets the object to be known apart from the rest of the reality; while doing so, he treats as unilateral (*ekānta*) what is basically multilateral (*anekānta*). Therefore the omniscient being alone is able to know perfectly a substance; any other means of knowledge is imperfect and approximate.

Although the *syādvāda* should apparently apply to every statement (cf. LT 63), it doesn't bring the possibility of omniscience into question. Even though, according to Jaina cosmological conceptions, the highest stages of spiritual development cannot be attained any more in Akalaṅka's age (i.e. the *duḥṣama* era, the fifth era of the descending world-period), omniscience and salvation don't lapse. Both are attainable either in a very distant time or in another continent without cosmic cycles. Since soul has cognitive faculty as its natural property, it must absolutely be able to find this faculty again, even if some souls are not perfectible, i.e. are so much defective that an omniscient being can assert that they will never obtain salvation or omniscience. Thus, the sevenfold predication cannot apply to a statement like: "omniscience is a means of knowledge". Few statements, especially meta-statements, escape the *saptabhaṅgī*, because they are absolutely valid insofar as they aren't uttered from the empirico-practical viewpoint, but from the transcendental one. Nevertheless, in the empirico-practical reality, the partial and relative nature of judgements can be surpassed thanks to ersatz cognitions which perfect knowledge is diffracted in. Except the sevenfold predication, these substitutes consisting in viewpoints (*naya*), intentions of a word

(*nikṣepa*) and points of investigation (*anuyoga*) are expressed by Akalaṅka at the end of LT in a chronological and hierarchical order: their sequence corresponds to the disciple's progressive deepening. Then Akalaṅka seems to say that the soul who has achieved this intellectual path attains omniscience and salvation; but such a statement is apparently incompatible with admitting that perfect knowledge cannot be obtained in the *duḥṣama* era. Which status could then be imparted to the author who follows, during the whole treatise, the thought processes supposed to lead to salvation? Could we compare him to a *ṭrthāṅkara*? According to us, Akalaṅka aims at establishing an analogy between himself and a *ṭrthāṅkara*, but his teachings can only deal with the mundane kinds of knowledge which the Jaina community may aspire to. What's at stake in the *Laghīyastraya* concerns the empirico-practical reality but not the ultimate one.

From *pratyakṣa* to *parokṣa* – the empirico-practical knowledge

How to distinguish *pratyakṣa* from *parokṣa*? The ancient *āgamic* tradition characterised perception (*pratyakṣa*) as the cognition acquired by the soul, without its using any helper (sensory faculty, understanding); thus omniscience, telepathy and clairvoyance belonged to *pratyakṣa*, whereas sensuous cognition (*matijñāna*) was rejected in the indirect means of knowledge (*parokṣa*), as well as articulate cognition (*śrutajñāna*). However, following the way marked out by the *Nandīśūtra* and by Jinabhadra (6th c. CE), Akalaṅka propounds, in accordance with the distinction between two levels of knowledge – the empirico-practical and the transcendental –, a double architectonics of *pramāṇa*: according to the classification accepted at the empirico-practical level, sensory and quasi-sensory cognitions are parts of *pratyakṣa*; but Akalaṅka admits that this first classification is nothing but a concession to popular use, and strictly speaking only traditional classification is valid.

In order to justify the association of two kinds of perception – empirical and transcendental – in a single *pramāṇa*, Akalaṅka underscores a common characteristic: clarity. This characteristic doesn't concern the nature of the thing itself, for one and the same thing may be apprehended by different means of knowledge according to the circumstances. In this way Akalaṅka rejects categorically the dichotomy between objects of perception and objects of inference, as it was assumed by Dignāga and Dharmakīrti. Understanding whether clarity concerns the object of representation itself or the way an object is apprehended by knowledge is more difficult. Both hypotheses aren't equivalent because clearly cognizing doesn't only demand to cognize an object clearly, but also requires the second part of the cognitive process, i.e. apprehension, to be clear. A cognition that is clear only as far as the object of representation is concerned is nothing but a case of fallacious perception. The degree of clarity produces a second opposition: whereas sensory perception is endowed with partial clarity, the three kinds of

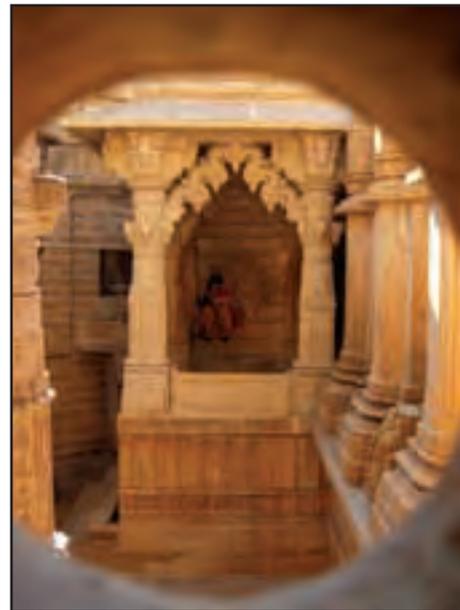
supra-sensory perception have a total clarity. This degree depends on whether there are conceptual constructions in the cognitive process or not. Total clarity is a feature of transcendental perception, i.e. the cognition by which the cogniser apprehends an individual in his ecceity.

But if clarity is a good criterion on which to distinguish sensory perception from supra-sensory perception, it isn't sufficient to establish exactly what sensory perception is according to Akalaṅka. In order to understand the nature of this kind of cognition, it should be firstly determined which stages belong to its process, and then conceived at what moment of a continuum devoid of breaks ignorance becomes knowledge. Akalaṅka views sensory cognition as a succession of four moments: apprehension (*avagraha*) of the form of an object, inquiry (*thā*) into one of its property, determination (*avāya*) of this property and retention (*dhāraṇā*). The moment immediately following the contact between a sensory faculty and an object, the moment which consists in the mere intuition of an existent, doesn't belong to perceptive process yet. This intuition (*darśana*), in contradistinction to apprehension coming just after, isn't conceptual and, on this account, doesn't enable the cogniser to make a decision in the empirico-practical realm. For the existent apprehended by *darśana* is the mere positing of a thing, so that this cognition is devoid of content. In the empirico-practical reality, a cognition can be non-deceptive only if it is conceptual.

Sensory faculties are not sufficient to change sensation into perception, because they aren't able to produce concepts by themselves; this function is peculiar to understanding (*manas*). Thus *manas* activity is similar in the case of sensory perception (*indriyapratyakṣa*) and of quasi-sensory perception (*anindriyapratyakṣa*), which consists in recollection, recognition, inductive reasoning and inference. Moreover *manas* ensures a continuity between these two kinds of perception, both characterised by a partial clarity. The pre-eminence of sensory faculties or of *manas* is enough to determine the precise nature of perception. Understanding also plays a very important part in indirect cognition (*parokṣa*), insofar as it makes activity of language possible *parokṣa* is based on. In that way, there is a strict parallelism between the subdivisions of *anindriyapratyakṣa* and those of *parokṣa*; language distinguishes two kinds of cognition one from another: prelinguistic cognition comes within *anindriyapratyakṣa*, whereas the cognition endowed with the same cognitive content belongs to *parokṣa* from the moment that is put into words. Then a principle of continuity appears which is functional between the kinds of mundane cognitions (*indriyapratyakṣa*, *anindriyapratyakṣa* and *parokṣa*), as well as between the subdivisions of each kind; this principle may assume the shape of a chronological succession (in the case of the four moments of *indriyapratyakṣa*) or the shape of genetic relations between the cognitive validity of the four sorts of *anindriyapratyakṣa*. The same principle of continuity, of which one of the main manifestations consists in the ontological inter-expression, also works between the various empirico-practical *pramāṇa* and the transcendental ones.

To sum up, the validity of a cognition can never be absolutely asserted by a non-omniscient being; a finite mind is only able to determine whether a cognition is valid or not according to a pragmatic criterion: the non-deceptiveness in the empirico-practical reality. That's why using the sevenfold predication makes sense solely when judgements are uttered from an empirico-practical point of view; the sevenfold predication is nothing but an ersatz cognition, like the seven viewpoints, that enables an imperfect soul to get over the limits belonging to all kinds of empirical knowledge, so as to reach a higher stage of knowledge. For, there is no absolute break between empirical and transcendental cognitions. Akalaṅka aims at underscoring continuities between the different kinds and levels of knowledge: for instance, the notion of clarity establishes a link between both kinds of empirical perception (sensory and quasi-sensory) and transcendental or supra-sensory perception, whereas language is sufficient to change a cognition from the quasi-sensory perception to the indirect means of knowledge. Such continuities also reveal Akalaṅka's special position in the history of Jaina philosophy: he embodies a point of convergence between the traditional inheritance and a new rational way of thinking, that makes him still interesting for modern scholars.

Anne Clavel wrote her PhD dissertation on Akalaṅka's theory of knowledge at the University of Lyon (France), where she has taught Sanskrit and Indian Culture.



Ingrid Schönm

***Yakṣī* Worship among the Tamil Jains: Understanding a Relational Concept Within Popular Jainism**

R. Uma Maheshwari

The subject of this report concerns one of my areas of research on the collections in London supported by a fellowship from the Nehru Trust for the Indian collections at the Victoria and Albert Museum. This is part of a larger project on the history of the Tamil Jaina community.¹ By ‘relational’, I mean the kind of personal identification with the *yakṣī* that I observed among women in particular. It resembles a phenomenon of *bhakti*, relating to a personal god-concept at an emotional level.

One of the most distinguishing features of Tamil Jainism is the worship of the *yakṣī* (and in rare cases, the *yakṣa*) within the structural edifice of the Jaina temple complex. Among the most popular *yakṣīs* in Tamil Jaina temples are Padmāvātī, the *yakṣī* of Pārśvanātha, and Ambikā locally referred to as Dharumadevī or Kūṣmāṇḍinī, the *yakṣī* of Neminātha. Of the two, Ambikā is by far the most popular in Tamil Nadu, and her worship is older than that of other *yakṣīs* as temples dedicated to Neminātha in Tamilnadu are older and more numerous than the ones dedicated to other *tīrthaṅkaras*.

According to Padmanabh S. Jaini (1991:193), “Ancient Jaina texts are silent about the status of the *yakṣas* (or *yakṣīs*) within their religious fraternity ...”. M.N. Tiwari (1989:21) notes that “the earliest archaeological evidence ... shows that Ambikā does not appear in Jaina worship prior to AD 550 ...” He further points out: “The worship of Ambikā started as early as in the 6th century AD and at least up to 9th century AD she was carved in association with Ṛṣabhanātha, Pārśvanātha and Neminātha. (And) her more distinctive iconographic form was first visualised towards the close of the 8th century AD...” (ibid. 23).

Authored by Iṅanko-aṭikal, a Jaina, the ancient Tamil text *Cilappatikāram* mentions *yakṣī* (*iyakki*) worship at a temple referred to as *icakkiyamman koil*. Inscriptional records mentioning *yakṣī* worship in Tamilnadu have been found at Pañcapāṇḍavarmalai, Tirumalai, Poṅṅūr (North Arcot district), Aivarmalai, Tiruchānātrumalai and Kaḷugumalai (Madurai district) among others.

Tiwari states, elsewhere, that “There is bulk of iconographical and archaeological evidence to show that in the Tamil country, the *yakṣī* was accorded an independent status and raised to a very superior position, almost equal to that of the Jina. In some instances the worship of *yakṣī* appears to have superseded and overshadowed even that of a Jina himself” (Tiwari 1983:58-59).

Among the places showing prominence of the *yakṣī* image in iconographic terms are Ānandamaṅgalam (identified variously as Siddhāyikā, and Ambikā), Pañcapāṇḍavarmalai (North Arcot, Poṅiyakkiyār, golden *yakṣī*), Āṇaimalai and Seṭṭipoḍavu hill (Maṇḍurāi district), Tiruparuttikuṅṅram (Jinakanchipuram, Cheng-



Pārśvanātha with attendant deities-Karandai.

leput district, Ambikā), Kaḷugumalai (Tinneveli district, Ambikā), and Karandai (Cheyyar taluk, Kanchipuram district, Dharumadevī).

Incidentally, the Tamil Jains believe that the Ambikā image in the Tiruparuttikuṅṅram temple was originally part of the Kāmākṣī temple complex at Kanchipuram which, according to them, was a Jaina temple later converted into a Śaiva temple. Ambikā in this temple is portrayed as one holding a mango leaf, a child and a staff. She is seen as a powerful deity in her own right and granter of boons.

The story of Ambikā is most popular with the Tamil Jains – both in terms of her origins as well as her ‘interventions’ in holding aloft the Jaina faith, or doctrine.

Her story, which appears in the *Śrīpurāṇam*, a text found in all Tamil Jaina households, lives in the popular memory of the Tamil Jains. The story goes like this:

Agnilā was the wife of a brahmin named Somasarma from north Girinagara, and together they had two sons. Once during a ritual offering to the departed ancestors (*śrāddha*) Somasarma went to bathe in the river with his relatives. In the meantime, a Jaina monk passed by his house and Agnilā gave him some of the food that was meant for the Brahmins. When Somasarma returned and heard of this, he was furious, and accused his wife of being unchaste. Dejected, she left her house with her two children and sought refuge in the forest with a Jaina mendicant. Later, a repentant Somasarma followed her to the forest (with a burning torch of flame in some versions) with the intention of bringing her back; but seeing him thus, in her fear Agnilā jumped into a well, leaving her children behind. She instantly

¹ I thank Rosemary Crill, Senior Curator, Beth McKillop, Director of Collections and Keeper, Melissa Appel, Nick Barnard, Curator, Asian Department, V&A Museum for helping me to use their library and collections for my research.

became a *yakṣī*, named Ambikā. In his despair Somasarma too gave up his life and was reborn as her mount, the lion. Ambikā became the protective deity of Neminātha (or Nemi) *tīrthānkara*.

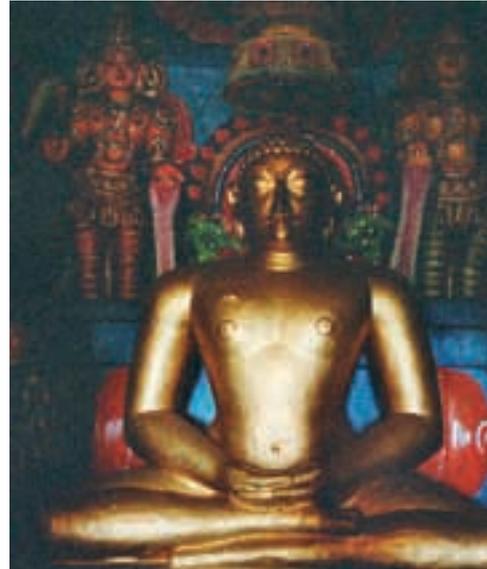
The Tiruparuttikuṅṅam temple Sangīta Maṅṅapam (a corridor with musical pillars) has paintings depicting the story of Agnilā. As noted by Tiwari (1989: 131f.), “The rendering of the figures of Ambikā in the narrative of Agnilā is interesting since they show her without lion mount and *āmra-lumbi*.”

Ambikā’s story is intriguingly similar to that of the Śaiva saint poet Kāraikkāl Ammaiṅyār. Scholars are of varied opinion regarding the influence of one over the other. Both are stories of ordinary housewives turning into a ‘supernatural’ or other-worldly women – the chaste wife Agnilā turning into Ambikā *yakṣī*, and another chaste woman, Punitavati turning into Kāraikkāl Ammaiṅyār, a Śaiva bard/saint, symbolically discarding her clothes and adornments. V. Vedachalam (1989: 89-93) and few other Tamil scholars made note of this striking similarity and opined that the Jaina story influenced the Śaiva one, which is of a later period. Kāraikkāl Ammaiṅyār is said to have lived between the time of the Śaiva bards Appar and Gñānasampantar. Her story is narrated in the *Tiruniṅṅacarukkam* section of Cekkīḷār’s *Periyapurāṅam*:

Punitavati belonged to a merchant family and was married to Paramadattan, son of a judge in Nāgapatṅṅam. His friends once gave him two mangoes which he sent over to her. Meanwhile a Śaiva mendicant passed by their house and Punitavati gave him one of the mangoes to eat. That night after dinner Paramadattan asked for the mango. Finding it delicious, he asked her for the second one. But she had given it already to the mendicant. She prayed to Śiva and he blessed her with a mango. Paramadattan found its taste heavenly and, deciding to test her, asked for another, which she similarly produced. Fearful of her supernatural powers, he abandoned her and married another woman. Dejected, Punitavati went to Kailāṣa, and sought a boon to become a *pey*, a possessing spirit. Śiva granted her the boon and she thus became Ammaiṅyār of Kāraikkāl (a place near present day Pondicherry).

According to Vedachalam, the story of Ambikā *yakṣī* is the older of the two.

While the story of Ambikā’s genesis forms part of the Jaina textual tradition and perhaps makes a sort of simpler passage into iconographic rendition, there are some other legends in popular memory that do not see representation in iconographic features of Ambikā. In this sense, iconographic studies tend to remain confined to descriptive elaboration. It is difficult to understand a sculptural representation or any physical rendition outside of its social, cultural or even purely geographical context - the last being relevant to studies of art pieces in a museum context. For instance, the story narrated below.



Adinātha with *Yakṣīs*, Karandai

According to a local legend, part of popular Tamil Jaina narrative at Tiruppaṅamūr-Karandai (the twin villages in Cheyyar taluk), the *yakṣī* of the Karandai temple, Dharumadevī (Ambikā) helped the sage Akaḷanka (Skt. Akalaṅka), who according to the Tamil Jainas, belonged to this village, in a debate the Buddhists that was held in the village. The Buddhists and Jainas debated to determine who would stay on in that village and who would leave. The debate lasted for ten days. Akaḷanka almost lost his wits trying to win over the Buddhists. Despondent, he prayed to the *yakṣī* Dharumadevī at the Karandai temple for assistance. She appeared before him and said to him, “Tomorrow, ask the man who puts the first question to you to repeat the same; there is a goddess in an urn (*kalaśam*) with the Buddhists who is helping them. Her power will weaken when he repeats his question.” Akaḷanka did as he was told and finally won the debate on the tenth day. The Buddhists accepted their defeat and left the village forever.

The worship of *yakṣīs* in Tamil Digambara Jainism needs to be seen within the evolution of temple worship in Tamilnadu. Worship of the image of *tīrthānkaras* and their associate *yakṣīs* gradually gave way to worshipping *yakṣīs* as independent deities. In the temple at Karandai, Dharumadevī *yakṣī* has a separate shrine, with steps leading up to it, within the temple complex. The *tīrthānkaras* have their own individual shrines as well. Similarly, in Tiruparuttikuṅṅam the *yakṣī* shrine is an individual shrine dedicated to her. Goddess worship in Tamilnadu is known to be one of the oldest forms of worship and goddesses such as Korāvai are mentioned in the Caṅkam works of the early centuries BCE. This basic cultural ethos did have its influence on the development of *yakṣī* worship in Jaina temples.

I was witness to one aspect of *yakṣī* worship at the old Jaina temple at Perumpokai (ancient Perumpukaḷ) where the women were led by the chief pontiff of the Jaina *maṅṅha* (*maṅṅhātīpati*) in offering worship to the *yakṣī* Kūṣmāṅṅṅinī/Ambikā. The form of worship was similar to



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Tamil Jain women gathered for *yakṣī* worship at the temple, Mallinātha svāmi Jinālaya, Perumpukai (ancient Perumpukal)

brāhmaṇical goddess worship, offering *kumkum* (vermillion) powder and flowers, with the *Kūṣmāṇḍinī stotram* being recited “*śrīmat kūṣmāṇḍinī devī ambā ambālikā, yaje gandham graṇṇa graṇṇa ... puṣpam graṇṇa graṇṇa ...*” ([we] make offerings to Śrīmat Kūṣmāṇḍinī Devī, ambā, ambālikā, sandal...flowers...); and the name of the goddess a thousand times. Following this was the recitation of a Tamil *porri* (eulogy) in the name of Kūṣmāṇḍinī as well as the religion of the Jina. The ritual seems to be of a much later origin, however.

Tamil Jain women relate to the *yakṣī* more personally than they do to the *tīrthaṅkara*. *Tīrthaṅkara* worship is filled with awe, reverence and some ‘distance’. On the other hand, the *yakṣī* is the ‘*ammaṅ*’ (mother, as Tamil women generally refer to goddesses) from whom it was easier to seek boons while the *tīrthaṅkaras*, beyond this-worldly attachments, are also by extension beyond matters of granting boons to the laity. They worship *tīrthaṅkaras* as perfect beings, and for self-realisation, keeping them outside the purview of their everyday struggles.

The collections of the Victoria and Albert Museum offer no representations of independent *yakṣī* figures from Tamil Nadu, or even South India. However, there is a stone image of Pārśvanātha accompanied by the *yakṣī* Padmāvātī and the *yakṣa* Dharaṇendra from the Deccan dated 12th century CE. But I would make mention of one of the interesting discoveries made in my research of the *yakṣī* at the V&A.

There is a fascinating bronze of 24 *tīrthaṅkaras* (from the Mackenzie collection) carved around one central figure of Pārśvanātha with five seated images of *yakṣa/yakṣīs* carved below; these are possibly Cakreśvari-Gomukha, Dharaṇendra–Padmāvātī (in pairs on the left and right side of the panel) and Ambikā in the centre, though the attributes of the *yakṣa / yakṣī* figures are not well carved out because they are really small in proportion. The seated *yakṣī* at the bottom in the centre is most

likely Ambikā. But there are two lion figures carved on her right and her left, and not as her mount, as is usually the case. This piece – presumably once part of the *pañcaparameṣṭhi* group of ritual objects in a Jain temple - is most likely from the Madras Presidency where Mackenzie ‘discovered’ a distinct community of Jains.

The *yakṣī* image and worship within Tamil Jainism needs further research, particularly into the relational aspect of women *vis-à-vis* the *yakṣī* within ritualistic temple worship. Most work so far has concentrated on elaboration of the descriptive features of these ‘attendant deities’ within the larger Jain tradition. A closer look at the evolution of non-Jaina mother goddess shrines in the same areas as the Jain temples would be fascinating in terms of understanding the larger ‘Tamil’ cultural ethos and its subtle or obvious influences on the iconography and ritual aspects of Jain *yakṣī* worship.

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Nick Bamard

Mackenzie Collection Bronze
Museum No: 448(IS)
Courtesy of the Victoria and Albert Museum

Jain Mantraśāstra and the Ṛṣimaṇḍala Yantra

Ellen Gough

In recent decades, scholars have produced a bulk of studies on the formation and ritual use of the *mantras* and *yantras* of Hinduism and Buddhism. However, save a few mentions, academics have largely overlooked their Jain equivalents, with researchers consistently viewing these practices in Jainism as a borrowing from Hinduism. The common scholarly consent is summed up well by André Padoux's (1989: 295) claim that "Jain *mantraśāstra*, in fact, does not differ in its essentials from the Hindu version and is not very developed". At one level, the first half of this statement is true. If the 'essentials' of *mantraśāstra* are the use of *mantras*, the structure of a *maṇḍala*, and the significance of certain syllables, colours, etc., then yes, Hindu and Jain *mantraśāstra* are very similar. If, however, the 'essentials' of *mantraśāstra* are the particular *mantras* used, the specific symbols of a *maṇḍala*, and how these images are worshiped, then Jain and Hindu *mantraśāstra* at times differ considerably.

My MA dissertation at SOAS, "Jain Tantra, Mantra, and the Ṛṣimaṇḍala Yantra", examines the history, philosophy, and ritual use of Jain *yantras*, with particular regard to the Digambara Ṛṣimaṇḍala Yantra, in order to refute this notion that Jain *yantras* are underdeveloped. Building on John Cort's (2002) criticism of this overused 'Jains stole it from the Hindus' formula, my study illustrates how the Ṛṣimaṇḍala Yantra is not simply a 'Hindu' diagram hung in Jain temples, but instead contains key components of classical Jain cosmology, epistemology, and the path to liberation. It also underlines three tentative defining characteristics of Jain *yantras* in general: 1) the use of the *Pañcanamaskāra Mantra* and Prakrit, 2) the focus on *mantras* rather than images, and 3) Representations of the seed syllable (*bīja mantra*) 'arhaṃ.' While there is no room here to discuss the third feature, the following overview of the history and components of the Ṛṣimaṇḍala Yantra will highlight the first two of these characteristics.

The *Pañcanamaskāra Mantra*, the set of Prakrit praises to the five supreme divinities of Jainism (*pañca-parameṣṭhī*), is the keystone of Jain *mantraśāstra*, and the five supreme beings it honours are at heart of the most well known Jain *yantras*. The Ṛṣimaṇḍala Yantra seems to have emerged in the medieval period amongst a variety of elaborate diagrams whose nuclei depict an *arhat* (enlightened being) surrounded by different homages to the remaining *pañca-parameṣṭhīs*. The seed syllable 'hrīm' in the centre of the Ṛṣimaṇḍala Yantra is said to encapsulate all of the 24 *tīrthaṅkaras*. Each *arhat*, endowed with his own colour, resides in a particular location in the 'hrīm.' The second ring from the inside then contains a Sanskrit version of the *Pañcanamaskāra Mantra* along with praises to the three jewels (*tri-ratna*) of right faith (*samyag-darśana*), right knowledge (*samyag-jñāna*), and right conduct (*samyak-cāritra*). While we cannot be certain, medieval descriptions of diagrams with similar components (see Shah 1955/1998: 99) suggest that the



Digambara Ṛṣimaṇḍala in Śāstrī n.d.:170.

Ṛṣimaṇḍala Yantra was first used in ritual around the 13th century. The earliest known extant example of this *maṇḍala*, a Śvetāmbara version, reliably dates to 1515 (Sastri 1938:429).

The Ṛṣimaṇḍala Yantra is common to both Śvetāmbaras and Digambaras, with only a few differences between the sects' versions, such as the placement of the 22nd *tīrthaṅkara* Mallinātha within the *hrīm* at the centre of the *maṇḍala*. Śvetāmbaras, believing Malli to be a woman, place her in the blue 'ī' of the *hrīm*, which Sastri (1938: 427) notes represents *śakti*, or the feminine creative power. The Digambaras, believing Malli to be male, distance themselves from this interpretation by locating Malli in the golden 'hr' with fifteen other *tīrthaṅkaras*. My dissertation, while highlighting differences such as this one, focuses on the Digambara version of the diagram as it is used by Bīsapanthī Digambaras in North India, particularly in Delhi and Hastinapur. I spent the summers of 2007 and 2008 studying the Ṛṣimaṇḍala in and around these two cities with various Digambara lay and ascetic practitioners, including the highly influential Digambara nun Āryikā Jñānamatī Mātā jī. Jñānamatī Mātā (1981/2004) has written a popular Hindi ritual manual on the Ṛṣimaṇḍala entitled *Ṛṣimaṇḍal Pūjā Vidhān*.

In addition to the *Ṛṣimaṇḍal Pūjā Vidhān*, my discussion of the components and ritual use of the diagram also relies upon a medieval Digambara text, the *Ṛṣimaṇḍala Stotra* (the Śvetāmbara version differs in only a few verses). The *Ṛṣimaṇḍala Stotra* is a Sanskrit hymn of praise that outlines the diagram's components and the benefits of worshiping them. Its recitation is also included in the worship (*pūjā*) of the diagram, which is usually performed to acquire worldly benefits. The group *Ṛṣimaṇḍala Pūjā*, performed in Sanskrit by ritual experts, is a day-long event that can be stretched out over eight days. Ritual specialists (*pratiṣṭhācārya*) perform it a few times a year,

only if a patron pays for its performance.

While these group *pūjās* are elaborate occasions when ritual specialists place various fruits, flowers, etc. onto a large cloth *Ṛṣiṃaṇḍala Yantra* established temporarily in the temple, Jñānamatī Mātā's *Ṛṣiṃaṇḍal Pūjā Vidhān*, the manual on which I focus in the dissertation, is a more intimate affair wherein practitioners individually offer the substances of the Digambara eightfold *pūjā* to a small metal *yantra* by transferring the substances from one plate (*thālī*) to another. The outset of the *Ṛṣiṃaṇḍal Vidhān* describes the formation of the *Ṛṣiṃaṇḍala Yantra*, which is essentially formed of *mantras* that the *Ṛṣiṃaṇḍala Stotra* outlines, without any images. This highlights the second defining characteristic of Jain *yantras* outlined above, the use of *mantras* rather than images in these diagrams. As one of the few scholars to study Jain *yantras*, S. Andhare, has noted, “*Mantras* ... become an integral part of [Jain] *yantras* in a way that is rare in Buddhist or Hindu mandalas ...” (Andhare 1994: 81). In the case of the *Ṛṣiṃaṇḍala*, this focus on words rather than depictions of deities allowed Jain *ācāryas* to link this diagram directly to Jain scriptural teachings. We can see this by looking at the components of the diagram.

The *Ṛṣiṃaṇḍala Yantra* follows the generic template of *maṇḍalas* of all Indic traditions, in that its concentric rings depict a gradual shift from placating everyday distresses through the worship of lower deities at the periphery of the diagram, to contemplating higher concerns beyond this earthly realm at the nucleus of the image. In the case of the *Ṛṣiṃaṇḍala Yantra*, this progression from the outer rings to centre of the *maṇḍala* can represent a gradual purification of the soul. Each ring, listed here from the outermost ring to the centre, relates to a textual description of an increasingly purified soul:



Image showing the placement of the *tīrthaṅkaras* in the '*hrīm*' of the Digambara *Ṛṣiṃaṇḍala*. Commissioned by Jñānamatī Mātā for the Dhyāna Mandira in the Jambūdvīpa Complex, Hastinapur. June 2008.



Ṛṣiṃaṇḍala in a Śvetāmbara temple, Jaipur. June 2007.

- 10 *digpālas* (guardians of the directions)
 - 24 goddesses
 - 4 types of gods
 - bhāvana* (mansion-dwelling)
 - vyantara* (forest)
 - jyotiṣa* (luminous)
 - vyaimānikakalpa* (empyrean)
 - 8 types of supernatural powers (*ṛddhi*)
 - buddhi ṛddhi* (intellect)
 - sarvoṣadhi ṛddhi* (universal healing)
 - ananta bala ṛddhi* (unending strength)
 - tapa ṛddhi* (austerities)
 - rasa ṛddhi* (flavor)
 - vikriya ṛddhi* (transformation)
 - kṣetra ṛddhi* (field)
 - akṣīṇa mahānasa ṛddhi* ('inexhaustable kitchen')
 - 4 types of *avadhis* (clairvoyant knowledge) for spiritually advanced mendicants-
 - śrutāvadhi* (scriptural knowledge)
 - deśāvadhi* (knowledge of surroundings)
 - paramāvadhi* (supreme knowledge)
 - sarvāvadhi* (universal knowledge)
 - 3 jewels (*ratnatraya*)—faith (*darśana*) in the *tattvas*, right knowledge (*jñāna*), right conduct (*cāritra*)
 - 5 *parameṣṭhīs*: *arhat* (enlightened being), *siddha* (liberated being), *upādhyāya* (mendicant teacher), *ācārya* (mendicant leader), *sādhu* (mendicant)
 - 8 *vārgas* (Devanāgarī alphabet)—symbolizing the teachings of the Jinas
 - 3 parts of *hrīm*
 - The form (*bimba*) of the *arhat*
 - 24 *tīrthaṅkaras*
- (Jain 2006:263 ; Jñānamatī 1984/2004:6-8)

We can see here how the diagram encapsulates classical Jain cosmology, epistemology, and the path to liberation, as these components come straight from classical Jain sources. The descriptions of the lifespans, houses, vehicles, etc. of the four types of gods listed above, for example, can be found in the fourth chapter of Umāsvāti's



Translation by Ellen Gough of the Digambara *R̥ṣimaṇḍala*, as described in *Jñānamatī* (1984/2004:6-8). The names of the *dīgpālas* are not uniform for every *R̥ṣimaṇḍala*, and thus have been omitted.

Tattvārtha Sūtra, while the types of clairvoyant knowledge (*avadhi*) are described in that text’s first chapter. The standard list of the eight supernatural powers (*rddhi*) can be found in the Digambara 5th-or-6th-century text *Tiloyapaṇṇatti* by Yativṛṣabha (Flügel 2008). *Tiloyapaṇṇatti*’s list of these eight categories conforms exactly to the list given in the *R̥ṣimaṇḍala Stotra*, except it has the power of action (*kriyā*) instead of the power of the ‘inexhaustible kitchen’ (*akṣiṇa mahānasa rddhi*). The *Tiloyapaṇṇatti*, rather than listing *akṣiṇa mahānasa rddhi* as one of the eight categories of *rddhis*, defines it as one of the two attributes of the eighth *rddhi* category, the power of the field (*kṣetra rddhi*). Thus, rather than an underdeveloped copy of a Hindu *yantra*, the *R̥ṣimaṇḍala Yantra* is instead a sophisticated encapsulation of the most important teachings of classical Jain scriptures. I hope my dissertation, by discrediting the idea that Jain *yantras* are ‘underdeveloped’, will invite further studies of the many uniquely Jain *yantras*.

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Budhjan's Petition: Digambar Bhakti in Nineteenth-Century Jaipur

John E. Cort

The seventeenth through nineteenth centuries saw a vibrant profusion of vernacular religious poetry in the north Indian urban centers of the Digambar Jains. More accurately, because it was all meant to be sung, we should call it hymnody. Starting from the time of Banārsīdās (1586-1643), every generation saw a significant number of men gathering in circles known as *goṣṭhīs* (assemblies), *śailīs* (literary styles), *maṇḍalīs* (circles) and, in a term that seems specific to Jaipur, *sahelīs* (friends). They listened to sermons and lectures by local and visiting intellectuals. They studied classics of Digambar philosophical and devotional literature, and translated them from Sanskrit, Prakrit and Apabhraṃśa into the vernacular. They also composed and sang *bhajans* or *pads* (songs) in the vernacular. While many of the songs demonstrate the privileged position of Braj in the literary culture of late-medieval urban north India, they also give evidence to the ways that literary language was highly localized, as one finds strong elements of Avadhī, Bundēlī, Ḍhuṇḍhārī and Khaṛī Bolī, according to where the poet lived. The *pads* show a deep familiarity with all the contemporary genres of poetic composition; the Digambar poets were enthusiastic participants in the full range of late-medieval vernacular literary culture.

One of the last of the poets of the first rank in this stream was Budhjan. We have specific dates for neither his birth nor death. The date for his earliest composition is VS 1835 (1778 CE), and the latest is VS 1895 (1838 CE). Assuming that he was at least fifteen years old when he wrote his first text, scholars estimate that his dates were roughly 1763-1838 CE. He lived in Jaipur, and was born in the Baj lineage of the Khaṇḍelvāl caste. His given name was Birdhīcand, although he was more generally known as Badhīcand or Bhadīcand, and he adopted Budhjan as his pen name. We also know the names of three generations of his patrilineal ancestors: his father was Nihālīcand, his grandfather Pūraṇmal, and his great-grandfather Sobhācand. His ancestors came from the old Kachhwaha capital of Amer, and had lived for a while in Sanganer before Pūraṇmal settled in Jaipur.¹

In VS 1864 (1807 CE) Budhjan built a temple to Candraprabh, the eighth Jina, in Jaipur. It is still known after him as the Budhcandjī Baj temple.² It is one of six temples in Jaipur that belong to the Gumān Panth. This Panth emerged out of the Digambar Terāpanth under the leadership of Gumānīrām, son of the famous Jaipur Terāpanth intellectual Ṭoḍarmal, in the latter part of the eighteenth century. It is not strictly speaking a separate Digambar sect, but more a style of Terāpanth religiosity that places greater emphasis than the rest of the Terāpanth on a strict adherence to *ahiṃsā* (non-harm) in all ritual practices, as



Main altar of Digambara temple Budhcandjī Baj, Jaipur.
Author's photograph, March 2008.

well as eschewing the worship of unliberated deities such as Kṣetrapāl and goddesses. It is therefore also known as the *śuddha āmnāy* ("pure tradition") of the Terāpanth. Gumān Panth temples are found mostly in the Jaipur region. The Panth does not differ from either the rest of the Terāpanth, or the Digambar Bīsapanth, on most matters of theology and devotion to the Jinas. There is nothing in Budhjan's *pads* that would identify him as belonging to the Gumān Panth, and they are sung by Digambar Jains of all affiliations. The situation here is similar to that in Protestant Christianity, in which hymns from authors in a range of denominations are found in the hymnals of most denominations.

Budhjan was a prolific author. He wrote many philosophical, devotional and ritual texts. More than two dozen of these were gathered into his *Budhjan Vilās* ("The Sport of Budhjan"). The use of the term *vilās* for such a collection was common in late-medieval and early-modern North India; Mūlcand Jain Śāstrī lists thirty-two of them from the sixteenth through nineteenth centuries.³ Another genre to which he contributed is the set of 700 verses, known as the *Sattasāī*. His *Budhjan Sattasāī*, which he completed in VS 1876 (1819 CE) is a collection of 702 Hindi couplets (*dohā*) on religious topics and worldly wisdom (*nīti*). He was a prolific transla-

¹ Information on Budhjan's life and literature comes from Śāstrī 1986 and T. Jain 2006:xxiii-xxvi.

² Nyāyīrth 1990: 60f.

³ Śāstrī 1986:42.

tor as well, from Sanskrit, Prakrit and Apabhraṃśa; he translated Umāsvāti's *Tattvārtha Sūtra*, Kundakunda's *Pañcāstikāyasāra*, Yogīndu's *Yogasāra*, Rāidhū's *Sammata Bhāvanā*, and Sakalakīrti's *Varddhamāna Purāṇa Sūcanikā* into Hindi. Among his compositions are more than two-hundred-fifty hymns (*pad*s). He is one of the most beloved of all Digambar hymnists in Jaipur, in part due to the engaging clarity and beauty of his writing, but also in part due to the fact that his language is largely the local Dhuṇḍhārī, and so is more easily understood by Jaipuris than the language of some of the other late medieval and early modern hymnists. Budhjan's *pad*s are all intended to be sung. Most of them designate the *rāg* or musical mode in which it is to be sung, and in some cases also the *tāl* or beat.

As seen on the following pages, I have selected here four of his more popular *pad*s for preliminary translation. These represent two of the many genres in which he wrote and which were shared with the larger vernacular literary culture of the time. Three of them are poems of petition. The usual term for this genre is *vinaya* or *vinati*, although in these particular *pad*s Budhjan uses the synonym *araj*.⁴ The first of these, known simply as “Budhjan Vinati” or “Budhjan's Petition,” is found in many North Indian Digambar hymnals, and in most of them is one of the very first hymns. In some hymnals the poem is given an alternate title, “Darśan Pāṭh,” or “Viewing Recitation,” indicating that it is to be sung when one first enters a temple and receives *darśan* of the sacred Jina icon. In a *vinati* poem the author acknowledges his own helplessness, and so petitions the Lord to respond in a graceful manner to his worthless petitioner. This is an appropriate devotional sentiment with which to enter a temple, take *darśan* of the icon, and begin one's worship of it. Budhjan begins his poem by proclaiming “I am impure,” and that he has therefore come to the feet of the Lord—the Jina—for shelter (*śaraṇ*). He has lost any sense of who he really is, and so instead of seeking to purify his soul he has pursued external, material and bodily illusions. He has also sought refuge with the gods of other religions, rather than with the true God, the Jina. But due to past karma he had the good fortune to be born in a Jain family, and so had the opportunity to take the sacred sight (*daraś*, *darśan*) of the Jina icon in the temple. He is now able to bow in humble submission to the feet of the Lord. He concludes the poem by asking not for great rewards and pleasures in either this life or the next, but simply to be allowed to continue to serve his Lord with devotion (*bhakti*) in future life after future life.

Two of these poems are in the form called *prabhāṭī*, indicating that they are to be sung at dawn, and so are in a slow, meditative mode.⁵ (Poem #3 represents both genres.) They describe faithful Jains rising early in the

morning, bathing, donning their pure *pājā* clothes, and bringing the requisite offerings to the temple to worship the icon of the Jina. They take sight of and worship the icon, listen to a sermon, and in other appropriate ways “get rid of sin (*aśubh*) / [and] build up merit (*puṇya*) / as sleep leaves their eyes.”

This introduction to Budhjan is part of a larger project to map the place of *bhakti* in Jain history.⁶ As part of that project I conducted four months of fieldwork on the performance of Digambar *bhakti* in Jaipur from December 2007 through March 2008. Funding for fieldwork was provided by a Senior Short-Term Fellowship from the American Institute of Indian Studies. I thank Dr. K. C. Sogani of Jaipur for his extensive support of this project.

6 See Cort 2003 for translations from Dyānatrāy (1676-1726), an earlier poet in the same North Indian Digambar devotional tradition as Budhjan, who lived in Agra and Delhi.

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4 See Allchin 1966, and Hawley 2005: chs.12 and 16 on the genre of the petition.

5 See Mallison 1986 for an extended analysis of the dawn poems by the sixteenth-century Gujarati Hindu poet Narasiṃha Mahetā. Also of relevance to Budhjan's use of this genre is the sixteen-verse Sanskrit *Suprabhāta Stotra* (“Dawn Hymn”) recited by mendicants as part of their daily recitative practice (*nitya pāṭh*) (Kulbhuṣaṇmatimātā 1982:6-8).

Budhjan's Pads (Selection)

John E. Cort, Translator

1. Budhjan's Petition

("prabhu patit pāvan"; T. Jain #251, pp. 310-12)

lord purifier of the fallen
i am impure
i've come to your feet for shelter sir
i gaze on your glory
master
cut life & death sir

i did not know you
i believed in others
all manner of various gods sir
due to this "wisdom"
i did not know my self
i counted only wandering kind sir

in this fearsome forest of birth
hostile karma
stole my wealth of knowledge
i forgot my desire for you
i've fallen
i turned firmly in undesirable states

it's a fortunate hour
it's a fortunate day
my birth is fortunate
now my good chance has arisen
i've received the sight
of the lord

the naked form of the dispassionate
is beautiful
gazing intently on the tip of his nose
the accompanying miracles are resplendent
you are joined with endless virtue
destroying like a million beautiful suns

the darkness of my wrong faith
is destroyed
the sun of my soul has arisen
my heart is gladdened
like a pauper
who finds a wishing stone

i join my hands
bow my head
venerate your feet sir
best of all lord of the three worlds
jina saved & savior
listen sir:

i ask for nothing more
not a home in heaven
nor to be king of men sir
budh asks only this
to do your devotion in birth after birth
please grant this lord of liberation sir

2. Rāg Dhanāsarī, in a slow Titālā

("prabhu thānsūm araj hamārī ho"; T. Jain #43, p. 49)

lord
this is my request
of you:
in this world
no one looks after me
only you are kind

illusion has stuck to me
i cannot vomit it
illusion gives me great pain
i danced this way & that
in the forest of birth
you know all this

lord
this is my request . . .

your glory is unapproachable
unfathomable
my mind is incapable in any way
i join my hands
& bow at your feet
prevent my coming & going

lord
this is my request . . .

Forthcoming Jaina Art Exhibition: *The Victorious Ones: Jain Images of Perfection*

Robert J. Del Bontà

Jaina art is included in many exhibitions of Indian art, particularly exhibits of painting. But it is extremely rare to have an exhibition that concentrates exclusively on Jainism, and the forthcoming exhibition at the Rubin Museum of Art in New York City will do just that. Organized by Phyllis Granoff, *Victorious Ones: Jain Images of Perfection*, will be on display from 18 September 2009 to 15 February 2010. There seems to have never been a major exhibition of Jaina art in India, perhaps since these works are objects of worship functioning in the everyday life of the Jaina community. By taking them out of their devotional context, the exhibition lets us appreciate them for their religious significance and aesthetic qualities at the same time.

To date only a few exhibitions of Jaina art have had accompanying catalogues. The most important, which exhibited the broadest range of material, was *The Peaceful Liberators, Jain Art from India* (1994) first seen in Los Angeles before it travelled to a few cities in the United States and then to the Victoria and Albert Museum in London. The next important exhibition was *Steps to Liberation: 2,500 Years of Jain Art and Religion* (2000) mounted in Antwerp. A third, with a published pamphlet, was an exhibit displayed at the New York Public Library during the US Festival of India in 1986. There have also been other small exhibitions. I curated two in San Francisco, and currently the Norton Simon Museum in Pasadena has mounted a small installation: *On the Enlightened Path: Jain Art from India*, on view through 13 July 2009. However, none of these have much published material about them.

The Victorious Ones: Jain Images of Perfection will have a lavishly illustrated catalogue featuring scholarly essays by John E. Cort, Paul Dundas, Phyllis Granoff, Julia Hegewald, Padmanabh S. Jaini, Kim Plofker, Sonya Quintanilla, and the present author. The exhibition will offer a mix of objects from northern and southern India: paintings on paper and cloth and sculptures made of stone and metal. Rather than repeat the items from the earlier exhibit from Los Angeles, this show consists of different material and focuses more particularly on images of the Jinas. Images of the Jinas exist throughout the cosmos and many of the works, chosen for their high aesthetic quality, offer representations meant for veneration in temples or domestic shrines, but also suggest the endless number of images spread all over the Jaina universe. The paintings included in the exhibition reflect a wider variety of styles than usual and offer additional aspects of Jaina religious art. These include narrative painting, paintings of cosmographic significance typified by Figure 1 which shows a diagram of the universe and the seven levels of the hells, and Figure 2 (see page 23) which depicts Mount Meru with some of the Jina temples



Fig.1 **The Universe in the Shape of a Person and the Seven Levels of Hell**

Detail of *Diagrams of the Universe*
Gujarat? dated Samvat 1670 (1613 A.D.)
Ink and opaque watercolor on cloth
Ralph and Catherine Benkaim Collection
33 x 61 inches (83.8 x 155 cm)

on the terraces of that mythical mountain. There are also devotional images, including an important Digambara group from Mysore, represented here by Figures 3 and 4 to be described briefly below, and depictions of religious pilgrimage sites: Figure 5 depicts a group of temples of the five principle Jinas on the first page of a work praising the important pilgrimage site *Śatruñjaya*. A number of large cosmographs are also included in the show depicting the *Aḍhāi-dvīpa*, the two and a half continents, the world of man.

Since the *Kalpasūtra* tells Mahāvīra's life at greater length than that of the other Jinas, narrative paintings in the exhibition are confined to the telling of his life. The *Kalpasūtra* is amply represented by twelve folios, mostly in the usual Gujarati-Rajasthani style from across northern India, including some folios from a dispersed *Kalpasūtra* from Jaunpur as seen in Figure 6. It depicts the transfer of the embryo of Mahāvīra by Hariṇegameṣin.

The Śvetāmbaras believe that Mahāvīra was conceived by a Brahman lady, Devānandā, and that Indra, called Śakra in the Śvetāmbara tradition, sent the goat-headed demigod Hariṇegameṣin to transfer his embryo to the womb of a Kṣatriya lady, Queen Triśalā. This transfer is not accepted by the Digambaras. In essence it was

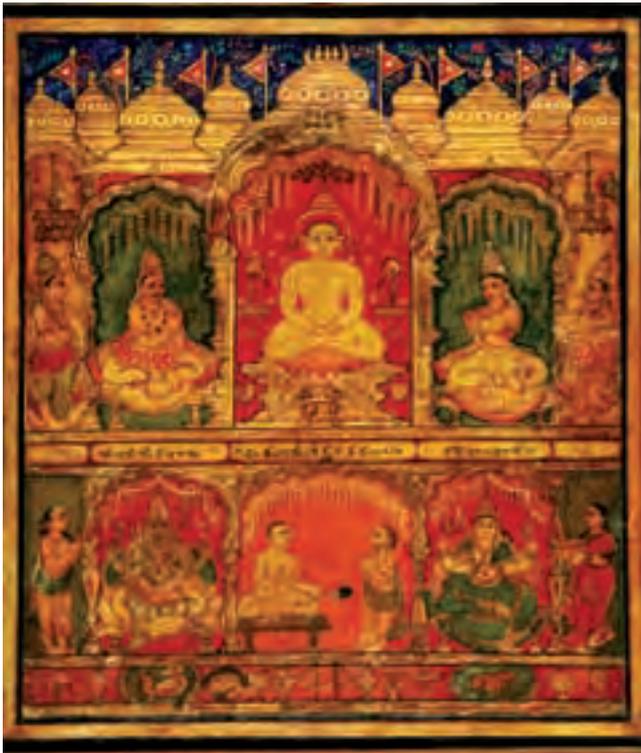


Fig. 3 Worship of the Jina Kunthu
Karnāṭaka, Mysore, ca. 1825-75
Ink, opaque water color, and gold on paper or board.
Dr. Siddharth Bhansali Collection
11 ½ x 13 ½ inches (29.2 x 34.3 cm)



Fig. 4 Caturviṃśati with Mahāvīra and Pārśva in its center
Karnāṭaka, Mysore, ca. 1825-75
Ink, opaque water color, and gold on paper or board.
Dr. Siddharth Bhansali Collection
19 x 23 inches (48.3 x 58.4 cm)

necessary for a proper birth, because all of the preceding Jinās had been born into the princely class. At the same time it gives Mahāvīra a sort of dual parentage, belonging to both of the higher castes.

Contrasting with narrative works, other paintings in the exhibition serve cosmological and devotional purposes, and multiple Jinās are seen in a folio from a *Śatruñjaya Māhātmya* (fig. 5), as well as in the *Samghayaṇarayana* (Skt. *Samgrahāṇīsūtra*) folio (fig. 2 on page 23) and a painting of the *Caturviṃśati* (the twenty-four Jinās) from Mysore (fig. 4).

While Śvetāmbara illustrated manuscripts are quite numerous, Digambara ones are rare and although none are included in the exhibition, other Digambara works are on exhibit, coming from two distinct traditions. One is represented by a painting from an important northern Indian narrative series created at Amber ca.1680, which concerns the *pañcakalyāṇaka* (five auspicious events in the life of a *tīrthaṅkara*) of the first Jina Rṣabha. It appeared in last year's issue of the CoJS Newsletter on page 27. The stories told in that set can be related directly to *Kalpasūtra* paintings, since on the whole the themes are shared ones, but the compositional representations of

these events are not necessarily the same. There is a paucity of available examples for such an exhibition and the most impressive Digambara manuscripts are in Indian temple collections. An essay on Digambara narrative of southern India, which will flesh out some of these differences, will be included in the catalogue.

The other Digambara tradition is represented by a group of five paintings from *Karnāṭaka* dating from the nineteenth century (figs. 3 and 4). Rather than illustrate a narrative, the main purpose here is iconic. Similar devotional images are found in great abundance in northern India as well. The three central figures at the top of Figure 3 are labeled in Kannāḍa as *Kunthu Tīrthaṅkara*, the seventeenth Jina, and he is flanked by his parents Śrīkāntādevī and Śūrasenarāja. Although unlabeled, his attendant *sāsanadevatās* Gāndharva and Vijayā are seen below on either side of a Digambara monk holding a broom, and facing a lay devotee. In turn the central groups are each flanked by a pair of figures, god-like crowned figures at the top, and a lay couple at the bottom. These are perhaps a suggestion of the couple that commissioned the work. The depiction of all twenty-four Jinās together (fig. 4), a *caturviṃśati paṭa* or *cauvīsī* is quite commonly found

in both painting and sculpture. Mahāvīra, the principal figure at the centre standing in the *kāyotsarga* pose for meditation, is labeled as Vardhamāna, his given name. Pārśva is in the panel below Mahāvīra and the goddess at the bottom is Sarasvatī flanked by two female *cauri* bearers. The other twenty-two Jinas are placed in order reading clockwise from Rṣabha at the bottom left to Nemi at the bottom right. Only recently have representatives of the Digambara Jain tradition from the south been appearing in the art market. Most come from important centres in Karṇāṭaka, primarily Mysore and Śravaṇabelgoḷa.

Much of the sculpture in the show can be labeled as Digambara as well, although the actual distinction between sects is a later one; the Jinas in the earlier material are all naked, but not exclusively Digambara. A highlight of the Śvetāmbara tradition is a seated bronze image of the twenty-third Jina Pārśva (fig. 7) from the site of Akota, ancient Aṅkoṭṭaka, located west of the city of Vadodara (Baroda) in the western Indian state of Gujarat. Akota is the site where the most famous hoard of Jain bronzes was identified by U. P. Shah in 1951. Pārśva is identifiable by the snake hood behind him, and the surviving figure on Pārśva's right is the *yakṣa* Sarvānubhūti, who is said to hold a citron in his right hand and a bag of money in his left, though these objects are here somewhat indistinct. The figure in the Mysore painting (fig. 4) flanking Mahāvīra is the same *yakṣa*, who goes by a variety of names. Along the bottom of the sculpture are the *navagraha* or nine planets.

A highlight for Digambara sculpture in the exhibition is a Rṣabha now in the Yale University Art Gallery (fig. 8). He sits in meditation and is identifiable by the pair of bulls on the pedestal and his flowing locks of hair. Rṣabha is the only Jina shown with hair. Several reasons for this are given in the various versions of his life written by the two sects.

The entire exhibition will include some thirty sculptures and almost forty paintings. Along with the informed essays, the carefully chosen beautiful objects, which concentrate on the images of the Jinas and their placement throughout the cosmos, will add considerably to an understanding of Jain art from throughout India.

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Robert J. Del Bontà has lectured and published on a wide variety of subjects including Jain art from all over India. He has curated many exhibits at the Asian Art Museum in San Francisco (including some on Jain art) and major exhibitions at the University of California, Berkeley and the University of Michigan.



Fig. 5 **Five Jinas**
Folio 1 (verso) from a *Śatruñjaya mahātmya* loose-leaf manuscript
Rājasthān, Jaipur(?), ca. 1750
Ink, opaque watercolor, and gold on paper
Private Collection
4 5/8 x 10 3/4 inches (11.6 x 27.2 cm)

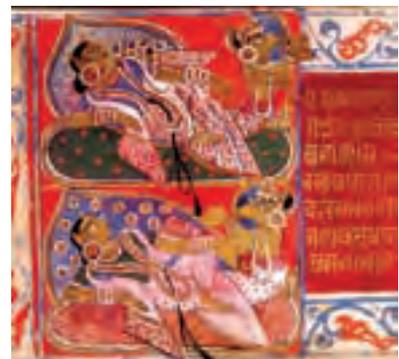


Fig. 6 **The Transfer of the Embryo**
Folio 13 (recto) detail from a *Kalpasūtra* loose-leaf manuscript
Western Indian Style, Uttar Pradesh, Jaunpur, ca. 1465
Ink, opaque watercolor, and gold on paper
Ralph and Catherine Benkaim Collection



Fig. 7 **Seated Pārśva**
Akota, Gujarat, India
7th century
Bronze
Dr. Siddharth Bhansali
Collection
8 1/8 x 6 3/4 x 3 in



Fig. 8 **Rṣabha**
Possibly Tetrāwāñ, Patna District, Bihār
Late 7th Century
Black chlorite stone
Yale University Art Gallery
(Purchased with a gift from Steve M. Kossak)
2000.36.1
26 x 16 x 5 inches (66 x 40.6 x 12.7 cm)

Forthcoming Exhibition
Peaceful Conquerors: Jain Manuscript Painting
Metropolitan Museum of Art, New York
September 10, 2009–March 21, 2010

The art of the book in medieval India is closely associated with the Jain religious community, and illustrated palm-leaf manuscripts survive from around the 10th century, while those on paper appear after the 12th, when paper was introduced from Iran. The use of paper permitted larger compositions and a greater variety of decorative devices and borders. Significantly, however, the format of the palm-leaf manuscript was retained. By the end of the 14th century, deluxe manuscripts were produced on paper, brilliantly adorned with gold, silver, crimson, and a rich ultramarine derived from imported lapis lazuli. The patrons of the works were mainly Śvetāmbara Jains, who considered the commissioning of illustrated books and their donation to Jain temple libraries to be an important merit-making activity. A selection of these exquisite manuscripts will be on view, along with bronzes sculptures of Jinas and a ceremonial painted textile. (John Guy)



Fig. 1
The Fourteen Auspicious Dreams of the Jina's Mother: Page from a Dispersed Jain Kalpasūtra (Book of Rituals), ca. 1465
India, Uttar Pradesh, Jaunpur
Ink, opaque watercolor, and gold on paper
Purchase, Cynthia Hazen Polsky Gift, 1992
1992.359

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**VICTORIA & ALBERT MUSEUM
JAIN ART FUND
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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.

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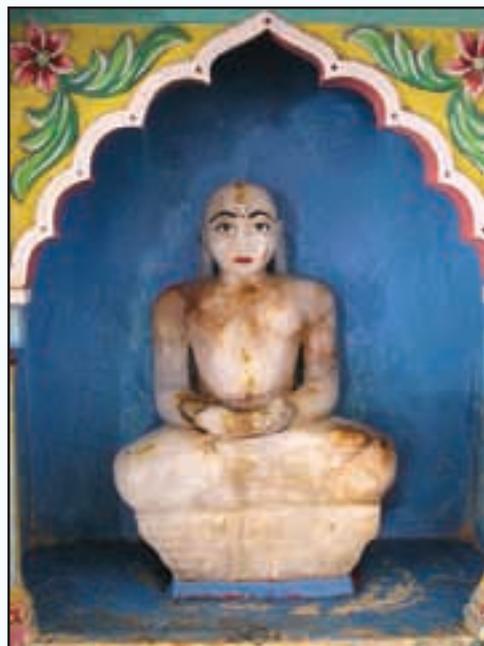


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Mahāvira Suāmī at Madhuban, India (Photo: Peter Flügel)

Jain eLibrary

Pravin K. Shah

With the aim to protect, preserve, and disseminate ancient and contemporary Jaina literature, the Education Committee of the Federation of JAINA, North America, has launched a Jaina eLibrary project. Under this project Jaina literature has been converted electronically into eBooks (pdf files) and made available via the website to readers who are interested in Jaina religion and its philosophy.

The idea for this project was inspired by a comment made by Professor Nalini Balbir during the Parliament of World Religions conference in Chicago in 1993. Professor Balbir indicated that if Jaina literature was made easily accessible then many students in the western world might be interested in Jainism to their advance study. It was not possible to create the eLibrary at that time but today it has become possible with the development of the World Wide Web, Internet, and email.

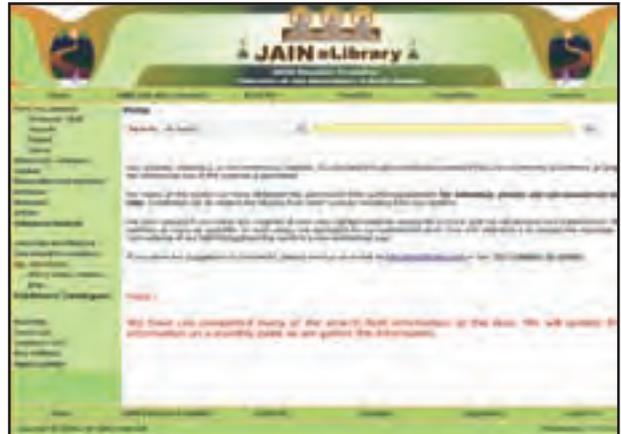
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The website was established at the end of December 2008, and the result has been very positive and encouraging. Jaina scholars and community leaders of different Jain sects seem to have appreciated our effort. Several academic scholars have sent us notes of appreciation and suggestions for future additions. In its first month,



Over 4,000 books are housed at the Jain eLibrary Headquarters, namely the author's basement.



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Please visit the website at:

www.jaineLibrary.org

Pravin K. Shah is Chair of the Education Committee for the Federation of Jain Associations in North America. An electrical engineer by profession, he retired from IBM in 2002 after 34 years of service. During the past 8 years the Education committee has prepared and published 12 books for Jain Sunday Schools in North America, now serving 3,700 students.

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Series editor: Peter Flügel

School of Oriental and African Studies,
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Contents

Part 1: Orthodoxy and Heresy 1. Adda or the Oldest Extant Dispute between Jains and Heretics (Sūyagaḍa 2,6), William Bollée 2. The Later Fortunes of Jamāli, Paul Dundas 3. The Dating of the Jaina Councils: Do Scholarly Presentations Reflect the Traditional Sources? Royce Wiles Part 2: The Question of Omniscience and Jaina Logic 4. The Jain-Mīmāṃsā Debate on Omniscience, Olle Qvarnström 5. Why must there be an Omniscient in Jainism? Sin Fujinaga 6. Implications of the Buddhist-Jaina Dispute over the Fallacious Example in *Nyāya-Bindu* and *Nyāyāvātāra-Vivṛti*, Piotr Balcerowicz Part 3: Role Models for Women and Female Identity 7. Restrictions and Protection: Female Jain Renouncers, Sherry E. Fohr 8. Thinking Collectively about Jain Satīs: The Uses of Jain Satī Name Lists, Whitney Kelting 9. Religious Practice and the Creation of Personhood among Śvetāmbar Mūrtipūjak Jain Women in Jaipur, Josephine Reynell Part 4: Sectarian Movements 10. Rethinking Religious Authority: A Perspective on the Followers of Śrīmad Rājacandra, Emma Salter 11. A Fifteenth Century Digambar Mystic and his Contemporary Followers: Tāraṅ Tāraṅ Svāmī and the Tāraṅ Svāmī Panth, John E. Cort 12. Demographic Trends in Jaina Monasticism, Peter Flügel Part 5: Property, Law and Ethics 13. Architectural, Sculptural and Religious Change: A New Inter-



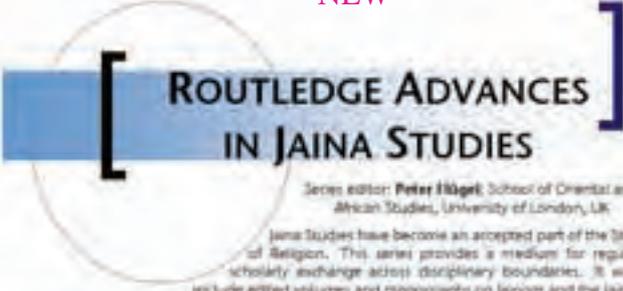
pretation of the Jaina Temples at Khajuraho, Julia A. B. Hegewald 14. Jaina Law as an Unofficial Legal System, Werner Menski 15. Ahimsā and Compassion in Jainism, Kristi L. Wiley Index March 2006: 234x156: 512pp Hb: 0-415-36099-4

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 2006: 234x156: 256pp Hb: 0-415-37611-4: £65.00

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

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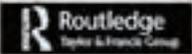
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The Centre of Jaina Studies at SOAS established the *International Journal of Jaina Studies (Online)* to facilitate academic communication. The main objective of the journal is to publish research papers, monographs, and reviews in the field of Jaina 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 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.

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The Centre of Jaina Studies has taken the first steps towards the 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:

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Prakrit Summer School 2009 in Würzburg

The Prakrit Summer School held in 2007 in Finland will make a reappearance this year. This year the venue is moved to the University of Würzburg in Bavaria, Germany. The course is mainly designed for the students of Sanskrit who show interest in Jain and Prakrit studies, but have no possibility for tuition on Prakrits at their home university. The two-week session will again be focused on post-canonical Jain epic and narrative literature. No previous studies of Prakrit are necessary, but a good knowledge of Sanskrit is a prerequisite. The teaching language will be English. If necessary, the students can get course certificates based on the European Credit Transfer System (ECTS).

The 2nd Prakrit Summer School is planned to be held from August 17 to 28, 2009. The participants will be introduced to the field of Prakrit in general and the grammar of Jaina-Mahārāṣṭrī in particular. The plan is to start the reading of text passages from the *Vasudevahiṇḍī* and *Paṭimacariya* immediately after a two-day introduction to the grammar. The passages selected for reading are supplied with a glossary. The principal reference grammar for the course is *A Reference Manual of Middle Prakrit Grammar* by Frank van den Bossche (Gent 1999). A selection of pre-readings on Prakrit languages and Jain epic and narrative literature will be distributed to the participants well before August. A small payment for the material costs will be collected, but there is no course fee. The organizers can help the participants to get a reasonably priced accommodation for two weeks.

The leading idea of the Prakrit Summer School is to get together a group of enthusiastic people for the study of Jain Prakrit texts in an informal atmosphere.

Teachers:

Dr Eva De Clercq, University of Ghent / Würzburg
Dr Anna Aurelia Esposito, University of Würzburg
Dr Petteri Koskikallio

For further details, as well as memories from the 1st PSS, please see:
http://www.indologie.uni-wuerzburg.de/prakrit_summer_school/

For further information / brief free-form applications, please contact Petteri Koskikallio:
pkoskikallio@gmail.com



Prakrit Course at SOAS



At SOAS, research on Prakrit has been a long tradition, with well-known scholars like Sir Ralph Turner, John Brough, Robert Williams and Padmanabh Jaini. We are pleased to continue this tradition with two new half-unit courses in Prakrit.

The first of the new half-unit courses will provide an introduction to the linguistic structure of Prakrit, complemented with some basic grammar exercises. This will be accompanied by the study of extracts from the Jain narrative text *Maṇipaticarita*, which comprises verses in both the classical Māhārāshtri and old Māgadhī dialects of Prakrit. This introductory course will be conducted in roman transliteration, as used in the more critical and satisfactory editions of Jain texts. It does not presuppose any knowledge of a pre-modern Indian language.

The second half-unit course is designed for those who want to deepen their understanding of Prakrit and to continue reading Prakrit texts in the original. For students from a Jain background or with an interest in the religion the emphasis will be on excerpts from the Jain scriptures and narrative literature, but a part of the class time will also be dedicated to other important contributions of Prakrit to classical Indian culture, such as inscriptions and court poetry. The course will normally be concerned with material available in roman transliteration.

Although these courses are examined when taken as part of a BA or MA degree programme, they may be also useful for research students whose topic is concerned with the history, culture, or religious development of the times that produced documents written in Prakrit.

For more information, please contact:

Dr Renate Söhnen-Thieme (rs2@soas.ac.uk)

Website: www.soas.ac.uk/southasia/staff/index.html



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A prize of £500 is offered for the best UG essay on any subject related to Jaina Studies by SOAS students. The prize is sponsored by the N. K. Sethia Foundation through the Institute of Jainology.

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jainastudies@soas.ac.uk

The winner of the 2007/08 Undergraduate Essay Prize in Jain Studies was Alexis Berko: 'Karmic Exploration of Jain & Ajivika Doctrine.'

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Ellen Gough was awarded the 2007/08 Dissertation Prize for her MA dissertation on 'Jaina Tantra, Mantra and the R̥ṣiṃaṇḍala Yantra'.

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Contact: Dr Peter Flügel jainastudies@soas.ac.uk



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

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- Introduction To Jainism
- Jain Scriptures

Taught postgraduate

- Jain Scripture And Community
- Jainism: History, Doctrine And The Contemporary World

The Centre also organises an international conference and regular lectures and seminar series. A scholarship is available for postgraduate students majoring in Jain Studies.

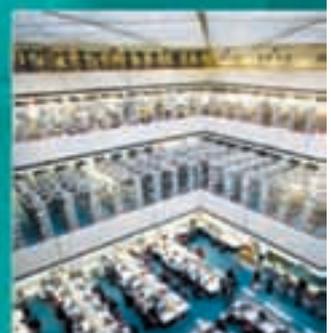
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