

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:



Detail of the Dādabārī Shrine in Jaipur
Photo: Peter Flügel 2008

Letter from the Chair

Dear Friends,

It is a great pleasure that the 10th Annual Jaina Lecture at SOAS on 18 March 2010 will be delivered by Professor Sagarmal Jain, former Director of the Pārśvanāth Vidyāpīṭh in Varanasi. His keynote lecture will open the 12th Jaina Studies Workshop on *Jaina Yoga*, which is co-funded by no less than seven sponsoring institutions from Europe and North America, a reminder that if everyone gives a little, big things can be accomplished collaboratively. The circuit of international academic conferences related to Jaina Studies has been very busy during the past year. In addition to the 11th SOAS Jaina Studies workshop on *Jaina Scriptures and Philosophy* on 12-13 March 2009, and a Jaina Panel convened at the *14th World Sanskrit Conference* in Kyoto in September 2009, Professor Christoph Emmrich of the University of Toronto organised the first Consultation in Jaina Studies at the *Annual Meeting of the American Academy of Religion* on 9 November 2009 in Montréal. At Yale University, on 13-14 November 2009, Professor Phyllis Granoff convened a conference on *Jain Art & Ritual: From Antiquity to Modernity*, supplementary to the two exhibitions of Jaina Art in New York City. And recently, on 18-19 February 2010 at the University of Tübingen, Dr Andrea Luithle-Hardenberg organised an international conference on *The Jainas and the British*. Forthcoming meetings are the Jaina Studies Panel organized by Dr Jayendra Soni for the *31. Deutscher Orientalistentag* on 20-24 October 2010 in Marburg, and the 13th SOAS Jaina Studies Workshop, *Jaina Narratives*, on 17-18 March 2011. We can look forward to the ensuing conference proceedings.

A long overdue publication is the first English translation of Ludwig Alsdorf's (1904-1978) classical study of 1961, *Contributions to the History of Vegetarianism and Cow-Veneration in India*, just published together with four supplementary articles, in the SOAS *Jaina Studies Series*. The text was translated by Bal Patil almost four decades ago, on suggestion of Dr A.N. Upadhye, and after the fortunate rediscovery of the typescript amongst Alsdorf's papers was carefully edited by Professor Willem B. Bollée, who amongst other salient articles on the subject included H.R. Kapadia's important article "Prohibition of Flesh-eating in Jainism" as an appendix. Professor Willem B. Bollée's significant contributions to the field of Jaina Studies will be acknowledged in the forthcoming publication in his honour of the conference papers delivered last year at the SOAS Jaina Studies Workshop on *Jaina Scriptures and Philosophy*.

Also, a potentially very useful resource, the website *Jainpedia* containing diverse materials on Jainism, notably scanned Jaina manuscripts of the British Library, is currently under construction in London. You will find contributions on these and other interesting topics in the present fifth issue of our *Newsletter*.



Last but not least, I should mention the celebrated SOAS "homecoming" visit in autumn 2009 of one of the doyens of Jaina Studies, Emeritus Professor Padmanabh S. Jaini of the University of California, Berkeley, who gave a fresh research paper to staff and students at the place where he himself taught more than 50 years ago.

Peter Flügel



The 10th Annual Jaina Lecture

The Historical Development of the Jaina-Yoga System and the Impact of other Indian Yoga Systems on it: A Comparative and Critical Study

Professor Sagarmal Jain
(Pārśvanāth Vidyāpīṭh, Vārāṇasī)

Thursday, 18th March 2010
18.00-19.30 Brunei Gallery Lecture Theatre
19.30 Reception Brunei Gallery Suite

The Conference is co-organised by Olle Qvarnström (Lund University), Christopher Chapple (Loyola University Los Angeles), Peter Flügel, Rahima Begum and Jane Savory (SOAS) and Nicholas Barnard (Victoria and Albert Museum).

The Conference is sponsored by the Centre of Jaina Studies at SOAS, the Centre for Theology and Religious Studies at the University of Lund, The V&A Jain Art Fund with special thanks to the Institute of Jainology and de Beers Centenary A.G., the Swedish Research Council, Oscar och Signe Krooks Stiftelse, the Lars Hierta Memorial Foundation, Loyola University Los Angeles, the International Summer School of Jain Studies, and by well-wishers who prefer to remain anonymous.



JAINA YOGA

12th Jaina Studies Workshop at SOAS

Friday, 19th March 2010
Brunei Gallery Lecture Theatre

- 9.00 Tea and Coffee
- 9.15 Welcome
- 9.30 **Olle Qvarnström (Lund University)**
The Concept of Yoga in Jainism
- 10.00 **Bansidhar Bhatt (University of Münster)**
Study in Meditational Techniques in Early Jainism
- 10.30 **Samani Chaitypragya & Samani Rohinipragya (Jain Vishva Bharati University)**
The Concept of 'Sandhi' in Jain Scriptures- A Hermeneutic Approach
- 11.00 Tea and Coffee
- 11.30 **John Cort (Denison University)**
When Will I Meet Such a Guru? Images of the Yogī in Digambara Hymns
- 12.00 **Johannes Bronkhorst (University of Lausanne)**
Kundakunda versus Sāṃkhya on the Soul
- 12.30 Discussion
- 13.00 Lunch: Brunei Gallery Suite
- 14.00 **Chris Chapple (Loyola Marymount University)**
The Jaina Yogas of Haribhadra
- 14.30 **Jeffery D. Long (Elizabethtown College)**
Yaśovijaya's View of Yoga
- 15.00 **Piotr Balcerowicz (University of Warsaw)**
Extrasensory Perception (Yogi-pratyakṣa) in Jainism and its Soteriological Implications
- 15.30 Tea and Coffee
- 16.00 **Andrea R. Jain (Rice University)**
Prekṣādhyāna: A Jain Form of Modern Yoga
- 16.30 **Smita Kothari (University of Toronto)**
Dāna and Dhyāna in Jaina Yoga
- 17.00 **Jayandra Soni (University of Marburg)**
Yoga in the Tattvārthasūtra
- 17.30 Discussion
- 18.00 Final Remarks

ABSTRACTS

Extrasensory Perception in Jainism: Its Proofs and Soteriological Implications

Piotr Balcerowicz, University of Warsaw

Various Indian philosophical and religious traditions have often, directly or indirectly, related the idea of extrasensory perception (*yogi-pratyakṣa*) to the idea of omniscience (*sarva-jñāna*), good examples being Buddhism and the Nyaya-Vaiśeṣika system after the 6th century. It was, however, in Jainism that the correlation between extrasensory perception and omniscience became most pronounced.

The Jainas were also, it seems, the first in India to develop rational arguments—such as the ‘gradual development’ argument, etc.—to justify their radical claim of the Jina’s omniscience. Most of these arguments rely on the assumption of the existence of extrasensory perception as an indispensable logical step. Here, the conviction of Jaina philosophers that extrasensory perception in its various forms is an intermediate stage in the epistemological ‘ladder’ that culminates in ultimate perfection of knowledge, i.e. omniscience, was a corollary of the above view, and had its own implications.

The present paper investigates what doctrinal and philosophical reasons made the link between extrasensory perception and omniscience so important, what the implications for the doctrine of liberation were and what particular doctrinal tenets of Jainism made such arguments possible. In addition, the paper discusses a range of rational arguments in which the idea of extrasensory perception plays a crucial role.

I also attempt to identify possibly the earliest formulations of such arguments, as well as to analyse their epistemologically most developed forms, up to the time of Hemacandra-sūri. This paper is a continuation of earlier research.

Study in Meditational Techniques in Early Jainism

Bansidhar Bhatt, University of Münster

This paper examines early texts such as *Ācāra*, *Sūtrakṛta*, *Daśavaikālika*, *Uttarādhyayana*, *Āvaśyaka Nirvyukti*, etc. and traces instances of meditational techniques, if any, from early Jaina sources (up to ca. 2nd century BCE). At the same time, phases of early development of some relevant terms and techniques from *Dharmasūtras*, and earlier *Upaniṣads* up to the classical *Yogasūtra* (ca. 4th century CE) are also discussed. Thus this paper attempts to determine whether or not meditational practices of early Jainism influenced non-Jaina traditions.

Kundakunda versus Sāṃkhya on the Soul

Johannes Bronkhorst, University of Lausanne

This paper will argue that Kundakunda’s ideas of the true nature of the self have to be understood as attempts to introduce, perhaps reintroduce, ideas about an inactive soul into Jainism that were widespread in early India, most notably in Sāṃkhya. Kundakunda adjusted these ideas to Jaina doctrine as it had taken shape in the meantime. These ideas had always been inseparable from the belief in rebirth and karmic retribution, and knowledge of the true, inactive, nature of the self was presented as an essential step toward the ultimate goal of liberation. Classical Jainism had not conceived of the self in this manner, but this changed with Kundakunda.

The Concept of ‘Sandhi’ in Jain Scriptures - A Hermeneutic Approach

Samani Chaityapragya & Samani Rohiniapragya,
Jain Vishva Bharati University

Despite the fact that there is no specific canonical text available on Jain Yoga, there is ample evidence of the practice of yoga in Jain canonical scriptures. The concept of *sandhi* as used in the *Ācārāṅgasūtra* refers to the psychic centres that are present in the human body. This paper is a critical study of the development of the concept of *sandhi* in Jain scriptures from the canonical texts to contemporary literature. It is a hermeneutical interpretation of the word *sandhi* with its range of synonyms, such as *cakra*, *karaṇa*, *vivara*, *marma*, and *kendra*, found in various scriptures. Thus the present study aims to open new paths leading to a better understanding of the very technical concept of *sandhi* as it is applied to psychic centres within Jain Yoga.

The Jaina Yogas of Haribhadra

Christopher Key Chapple, Loyola Marymount University

In earlier studies, I have outlined the analysis of Yoga in the *Yogadr̥ṣṭisamuccaya* set forth by Haribhadra Yākinī Putra (8th century), including his critique of Tantra, and his juxtaposition of Patañjali’s eightfold Yoga with his own list of correlative Jaina goddess forms of Yoga, the Buddhist Yoga of Bhadanta Bhāskara, and the Vedāntin Yoga of Bandhu Bhagavaddatta. This study will focus on the fivefold Yoga of Haribhadra Virahāṅkha (6th century) as found in the *Yogabindu*. Whereas the *Yogadr̥ṣṭisamuccaya* minimizes the technical presentation of Jaina karma theory and sparingly engages vocabulary from the *Karmagrantha* literature, the *Yogabindu* includes multiple references to these ideas and practices. Furthermore, rather than seeking to legitimize and perhaps harmonize Jaina ideas with Buddhism and Vedānta, the *Yogabindu* makes a case for Jainism to stand forth as a system of religious practice not in need of external confirmation or agreement. True to the large corpus of Haribhadra literature, the author attempts to explain Jaina Yoga in a systematic fashion, most notably as a path of purification through the stages of the Pathgoer (*cāritrin*), who traverses the five steps of introspection (*adhyātma*), cultivation (*bhāvanā*), meditation (*dhyāna*), equanimity (*samatā*), and the quieting of all mental states (*vṛttisaṃkṣaya*). This paper will examine this system in light of Umāsvāti’s traditional analysis of the fourteen *guṇasthānas* and also highlight Haribhadra Virahāṅkha’s discussion of such yogic practices as mantra recitation (*japa*), appropriate behavior (*svaucityālocana*), and ritualized confession (*pratīkramaṇa*).

When Will I Meet Such a Guru? Images of the Yogī in Digambar Hymns

John E. Cort, Denison University

A *yogī* is someone who engages in the performance of the technical embodied spiritual disciplines of yoga. *Yogī* also refers more generally in South Asian religious culture to anyone who has in one way or another renounced the world, and thereby engages in conduct that runs counter to the norms of the household. South Asian literature is replete with descriptions of *yogīs* in this second sense. These include Jain *yogīs*.

This paper investigates the literary trope of the ideal *yogī* (also *muni*, *sādhu*) in the Digambar tradition. The trope first emerges in the middle of the first millennium CE in two texts to be recited by mendicants as part of their regular practice, the Prakrit and Sanskrit *Yogī Bhaktis*. The former is attributed to

Kundakunda and the latter to Pūjyapāda, but most likely these are simply attributions of important liturgical texts to mendicant authors viewed as authoritative “church fathers” by the later tradition. The trope is found in medieval literature, such as the Apabhramsa works of Yogindu that have been analyzed by Colette Caillat. Finally, they are found in a large number of Hindi *pad*s composed in North India in the seventeenth through nineteenth centuries. A literary analysis shows significant continuities in this literature, and therefore continuities in the expression of who the ideal Digambar *yogī* should be. I argue that the frequent performative articulation of this ideal helped to create a situation in which the ideal *yogī* was alive in the Digambar *imaginaire* even when there had been few if any living Digambar *munis* for many centuries, and so helped create a favorable setting for the revival of the institution of the naked *muni* in the twentieth century.

The Historical Development of the Jaina Yoga System and the Influences of Other Yoga Systems on It: A Comparative and Critical Study

Sagarmal Jain, Pārśvanāth Vidyāpīṭh, Vārāṇasī

Jainism, like the other religions of Indian origin, attaches supreme importance to yoga and meditation (*dhyāna*) as a means to spiritual advancement and emancipation. For a brief historical account of the development of Jaina yoga and its meditational methods, along with how it might have been influenced by other Indian yoga systems, the development of the Jaina Yoga System can be divided into the following five phases:

1. Pre-Canonical Age (before the 6th century BCE)
2. Canonical Age (5th century BCE to 5th century CE)
3. Post Canonical Age (6th century CE to 12th century CE)
4. Tantra and Rituals (13th to 19th centuries CE)
5. Modern Age (20th to 21st centuries)

In short we can say that in the first phase (i.e. before Mahāvīra) Jaina yoga, with its meditational methods, was in vogue, but it cannot be differentiated from early *śramaṇic* trends, due to the absence of literary and other evidences. In the second phase, the Jaina canonical period, except for the *prāṇāyāma*, the other seven limbs of Patañjali’s *Yogasūtra* along with the four fold path of liberation and *samatva-yoga* were also practiced in Jainism, but we cannot say whether the other systems borrowed them from Jainism or Jainism borrowed them from other traditions. In my opinion, both have borrowed them from a common source, i.e. the Indian *śramaṇic* tradition, of which Jainism is also an offspring. In the third and fourth phases we can say only that in these periods Jainas borrowed various ritualistic methods of yoga and meditation from Hindu and Buddhist Tantric practices. In these two periods the influences of other traditions on the Jaina yoga and meditation system can be seen easily.

In the modern age we have tremendous changes and developments in the practice of Jaina yoga. In this age the attraction of common people towards yoga and meditation is much developed as a way for tension-relaxation. Today the human race is caught in the grip of self-created tensions due to ambition and greed. It was by chance that S.N. Goenka returned to India from Burma and revived the old *vipassana* meditation of Buddhism in India, which was in early times also practiced in Jainism. Ācārya Mahāprajña of the Terāpanthī Jaina sect learned it from them for the first time and on the basis of his own knowledge of the Jaina canon, Patañjali’s *Yogasūtra* and Haṭhayoga, re-arranged this method of meditation as *prekṣādhyaṇa*. *Prekṣā* meditation is the dominating feature of the Jaina yoga of our age. Some other *ācāryas* of different Jaina sects tried to evolve

their own method of meditation and yoga, but nothing is new in them, except for a blend of *prekṣā* and *vipassana*. Here it is to be noted that *prekṣā* meditation of our age is also a blend of the *vipassana* of Buddhism, and Patañjali’s Aṣṭāṅgayoga and Haṭhayoga along with some modern psychological and physiological concepts.

This is the brief history of the development of Jaina yoga along with the influences of other yoga systems on it.

Prekṣādhyaṇa: A Jain Form of Modern Yoga

Andrea R. Jain, Rice University

This paper is an exploration of *prekṣādhyaṇa* as a case study of modern yoga. *Prekṣā* is a system of yoga and meditation introduced in the late twentieth century by Ācārya Mahāprajña of the Jain Śvetāmbara Terāpanthī tradition. I argue that *prekṣā* is an attempt to join the newly emerging transnational yoga market in which yoga has become a practice oriented around the attainment of physical health and psychological well-being. I will evaluate the ways in which Mahāprajña appropriates practice and discourse from *rājayoga* and *haṭhayoga* as well as from modern scientific discourse and in so doing constructs a new and unique system of Jain modern yoga. In particular, I will evaluate the appropriation of physical and meditative techniques from ancient yogic systems and the explanation of yogic metaphysics by means of biomedical discourse. I will demonstrate how, in Mahāprajña’s *prekṣā* system, the metaphysical subtle body becomes somaticized. In other words, Mahāprajña uses the bio-medical understanding of physiology to locate and identify the functions of metaphysical subtle body parts and processes in the physiological body. This paper will demonstrate that Mahāprajña is one amongst many modern yogic adepts who provide a unique combination of meditative techniques, dietary practices, *āsana* and *prāṇāyāma* and maintain that this system is compatible with modern science, although it originates in ancient classical literature. Mahāprajña embodies a discontinuity between discourses of origin and the adaptive strategies of religion in response to socio-historical shifts insofar as he actively adapts *prekṣā* in response to the modern rise of science as a prevailing paradigm while maintaining claims to an “original” yogic form. Mahāprajña constructs a form of modern yoga oriented around the enhancement of the body and life in the world as opposed to classic yogic systems, which are oriented around the ascetic and spiritual release from the world.

Dāna and Dhyāna in Jaina Yoga

Smita Kothari, University of Toronto

Is *dāna* (loosely translated as ‘charity’) a necessary precursor to *dhyāna* (meditation), which is a path to liberation in Jaina yoga, or is there tension between *dāna* and *dhyāna*? This paper will explicate the institutionalization of *dāna* in the Jaina *Śrāvakācāras* (treatises on lay conduct) as the *atithi samvibhāga vrata* and the broader implications of this in terms of salvation for a Jaina lay person. My primary sources will be the writings of Ācāryas Bhikṣu, Tulsi, and Mahāprajña – the founders of the Śvetāmbara Terāpantha sect, its ninth, and tenth preceptors respectively.

Yaśovijaya's View of Yoga

Jeffery D. Long, Elizabethtown College

This paper will explore the distinctive perspective on yoga developed by the seventeenth-century Śvetāmbara sage, Yaśovijaya, focusing specifically on points of both contrast and overlap between Yaśovijaya's perspective and those of other Jaina and non-Jaina thinkers and movements. In terms of Jaina intellectual history, Yaśovijaya's view is of particular interest due to his location at the cusp of what are widely known as the 'classical' and 'modern' periods. This paper will emphasize ways in which Yaśovijaya can be seen as a transitional figure between these two periods, with aspects of his thought demonstrating strong continuity with classical Jaina (especially Śvetāmbara) philosophy, and other aspects anticipating modern trends, such as an emphasis on yogic experience (*anubhāva*) as a valid source of authentic knowledge.

Inasmuch as Yaśovijaya emphasizes direct experience of the soul (*jīva*), he can be seen as similar to the classical Digambara master, Kundakunda. Yaśovijaya, however, is more in line with classical Śvetāmbara metaphysical realism in rejecting Kundakunda's claim that the soul is already, in some sense, liberated, being inherently and intrinsically pure. Kundakunda's understanding of the soul, with the distinctively Jaina version of the 'two truths' doctrine that is connected with it, is both structurally and substantively like the view of Śaṅkara, a view typically rejected by Śvetāmbara thinkers for its *ekānta* focus on continuity over change. At the same time, though, Yaśovijaya shows continuity with Śaṅkara in identifying the *jñāna* yoga as the supreme path to liberation, with karma yoga playing a more preliminary, purificatory role in this path. Finally, Yaśovijaya shows very strong continuity with Haribhadra, as well as anticipating a modern Jaina approach to the concept of *anekāntavāda*, in his emphasis on a spirit of impartiality towards the various systems of thought of his time, utilizing the *Bhagavad Gītā* and Brahmanical terminology in his account of yoga.

Some Remarks on the Concept of Yoga in Jainism

Olle Qvarnström, University of Lund

The purpose of this paper is to discuss the semantic range of the word *yoga* in Jainism and how it widened over time, from the Śvetāmbara canonical scriptures to the "Jaina yoga" of the Terāpanthī sect. By examining its different connotations in the *Uttarādhyāyanasūtra* and in the works of Umāsvāti, Haribhadra, Hemacandra and Mahāprajña, this paper (hopefully) serves as an introduction to the various papers on "Jaina yoga" which will be presented at the workshop.

Yoga in the 'Tattvārthasūtra'

Jayendra Soni, University of Marburg

Umāsvāti defines *yoga* in the *Tattvārthasūtra* (TS) 6, 1 as: *kāyavāñmanahkarma yogaḥ*, which S. A. Jain (in *Reality*) translates as: "The action of the body, the organ of speech and the mind is called yoga (activity)." It is significant, for the meaning of the term, that Jain retains the original word *yoga* in his translation, rendering it as "activity" only in brackets and indicating, thereby, that it has a special meaning here. In his *Studies in Jaina Philosophy* Nathmal Tatia (1951: 262) says: "In Jainism the term *cāritra* (conduct) is the exact equivalent of the general term *yoga*." It is well-known that Jainism uses several philosophical terms in a specific sense, and this is the case here with the term *yoga* (the term *syāt* would be another example in Jaina *anekāntavāda*). Since Umāsvāti's c. fifth-century TS is a basic work for practically every aspect of basic Jaina philosophy, this paper attempts to see what the work says about yoga, in consultation with two earliest commentaries (the *Svopajñabhāṣya* and Pūjyapāda's *Sarvārthasiddhi*).



WORKSHOP 2011

JAINA NARRATIVES

13th JAINA STUDIES WORKSHOP AT SOAS

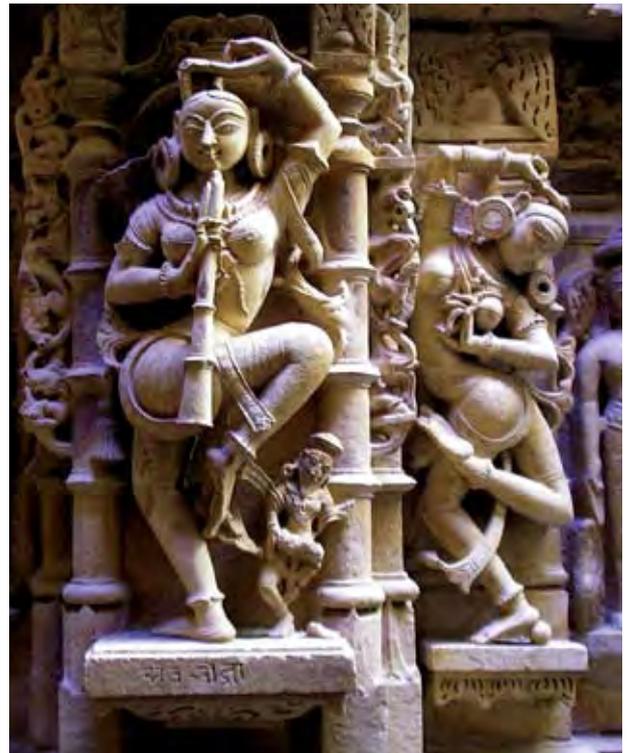
17-18 March

Brunei Gallery Lecture Theatre
School of Oriental and African Studies
Russell Square, London WC1H 0XG

The next Jaina Studies Workshop explores Jaina narratives in the widest sense as found in textual and epigraphical sources as well as in contemporary Jaina practice.

Contributions are invited on *Jaina Narratives*.

For further information please see:
<http://www.soas.ac.uk/jainastudies>
Inquiries: jainastudies@soas.ac.uk



Dancers, Pārśvanāth Temple, Jaisalmer

Peter Flügel



Jaina Yoga Speakers

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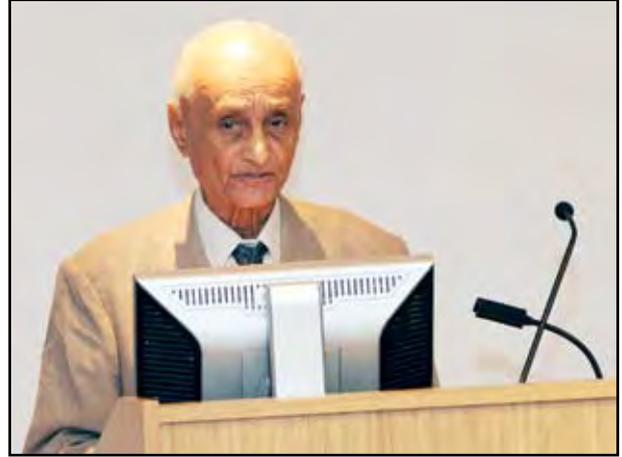
Jaina Scriptures and Philosophy: SOAS Jaina Studies Workshop 2009

Kristi Wiley

For what has become a rite of early spring, scholars, students, and community members gathered for the 11th annual Jaina Studies Workshop at SOAS on 12-13 March, organized by SOAS, Lund University and the V&A. The topics of the presentations were wide-ranging, from philosophy, logic, textual studies, and karma theory to the Ājīvikas, rituals of confession and atonement, and narratives of Pārśvanātha and Mahāvīra.

The conference opened on Thursday evening with Bansidhar Bhatt (University of Münster) delivering the 9th Annual Jaina Lecture in which he argued that Pārśva, the twenty-third Jina, is a legendary figure. His historicity, he maintained, is doubtful for a number of reasons. There is no mention of Pārśva in any early non-Jain texts, and his biographies do not contain the names of any contemporary religious figures or historical rulers. The reason that he is said to have lived in historical times, just 250 years prior to Mahāvīra, is that conversion stories are found in Śvetāmbara texts, such as the well-known dialogue in the *Uttarajjhāyāsutta* between Keśi and Gautama, where Keśi, a follower of Pārśva, adopts the five *mahāvratas* as preached by Mahāvīra. These stories were developed, in part, to resolve the problem of two sets of mendicant vows. Historically, the earlier was the vow of *sāmāyika* and the observance of *caūjjāma-yama*, or fourfold restraints, which Bhatt believes the Jinakalpika monks followed, while the later were the *chedopasthāpanīya* and *pañca-yama*, or the five *mahāvratas*, which the Therakalpika monks observed. He understands *aparigraha* to be the additional vow and maintains that the vow of non-possession did not exist prior to the second century BCE. The stories linking Mahāvīra with the five *mahāvratas*, as well as those of the first and last Jinas preaching the five *mahāvratas* and the middle 22 the fourfold restraints, developed subsequent to this time. However, the narratives shifted the change in the *vratas* to earlier times, namely, during the lifetime of Mahāvīra. He concluded that these stories are all legendary and provide no evidence for the existence of Pārśva.

Textual studies of Śvetāmbara works included an analysis of the composition of the *Uttarajjhāyāsutta* by Herman Tieken (Leiden University). Although Charpentier concluded that it is difficult to detect a plan in the arrangement of this text, Tieken believes that it is organized according to a definite plan. The first and second chapters, dealing with mendicant conduct and respect for the teacher (*viṇaya*) and the 22 *parīsahas*, serve as an introduction to the text. At the beginning of chapter three, the arrangement of the text into four sections is outlined (tr. Jacobi): “Four things of paramount value are difficult to obtain here by a living being: human birth (*mānusatta*), instruction in the law (*suī*), belief in it (*saddhā*), and energy in self control (*saṃjamamma ya vīriyam*).” These four topics are repeated at 3.11. The following chapters are arranged according to these four



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Bansidhar Bhatt (University of Münster) delivered the 9th Annual Jaina Lecture.

topics: *mānusatta* 3-9, *suī* 10-11, *saddhā* 12-27, and *saṃjamamma vīriya/tava* 28-36. Furthermore, except for the *saddhā* section, each contains verses that serve as an introduction to the topics contained therein. Thus, the arrangement of this text is not random as Charpentier had assumed.

In “The Bee and the Mendicant: Two Different Versions in the Extant Jaina Āgamas,” Kenji Watanabe (Tokyo) emphasized the importance of readings found in the *Dasaveyāliyaṇṇi*, although the *sutta*, edited by Ernst Leumann, is regarded as the standard edition. In the latter, the locative plural ending *-esu* is used, while in the *ṇṇi* the oblique plural ending *-hi(m)*, that of eastern dialect texts, is found in a number of instances. One of the passages showing these differences in case endings is the description of a mendicant collecting alms in the manner of a bee collecting a little nectar from a number of flowers. These endings are identical with those found in Aśokan inscriptions from the west and east, respectively. Watanabe believes that the *ṇṇi* readings are better and more original than those in the extant text on which Leumann’s edition is based.

Three presentations focused on Digambara texts. Prem Suman Jain (Shravanabelagola) shared his on-going research on manuscripts of the *Bhagavatī Ārādhana* composed in Śaurasenī Prakrit by Ācārya Śivarāya or Śivakoṭī (ca. 2nd century CE). Although several editions of this text have been published along with commentaries and Hindi translations, work on a critical edition of the Prakrit verses has yet to be undertaken. To date, Jain has collected information on 39 manuscripts in India, and he discussed the significance of one rare paper manuscript (no. 1112) stored at the Bhandarkar Oriental Research Institute, Pune. He discussed the importance of this manuscript for critical textual editing by comparing words found in the Pune manuscript with those found in Pt. Kailash Shastri’s edition and in the *Vijayodayāṭkā* of Aparājita Sūri. He compared Prakrit *gāthās* from the Pune manuscript with those quoted by Śricandra in his

Apabhraṃśa Kahākosu (11th century) and also with similar passages found in the Śvetāmbara *Āvaśyakacūṛṇī* and *nirjukti-niryukti* and *Brhatkalpabhāṣya*. He also mentioned that this manuscript contains the Sanskrit gloss of some words by an unknown Muni that may be of use in textual editing.

Sin Fujinaga (Miyakonojō Kōsen) talked about the significance of Pūjyapāda's *Sarvārthasiddhi*, the earliest commentary on the *Tattvārthasūtra* accepted by the Digambaras, as a repository for quotations from other sources, a number of which cannot be traced to extant texts. He distinguishes between those passages that are quoted in support of Pūjyapāda's views, which he considers authentic, and those that are quoted for the purposes of refutation. He pointed out that some of the supporting passages are from Śvetāmbara *āgamas* and others are from sources that are thought to be of Yāpanīya origin. Thus, it is possible that Pūjyapāda was writing at a time when philosophers did not have ideas that were so different from one another and when there may have been more accommodation across sectarian traditions than is evidenced in later writings.

Jayendra Soni (University of Marburg) concentrated on the interpretation of key philosophical terms in the *Ṣaṭkhaṇḍāgama* and its ninth-century commentary, the *Dhavalā* by Vīrasena. Although the relative dating of this text with the Śvetāmbara *Prajñāpanāsūtra* remains a matter of sectarian dispute, both were composed at a time when Jain authors had devised methods of argumentation and organization and are significant in that they rendered superfluous the study of earlier *āgamas*. Out of fourteen terms mentioned in association with the *jīva* in *Ṣaṭkhaṇḍāgama* 1.1.4, Soni discussed Vīrasena's views about two qualities of the soul, *jñāna* and *darśana*, as well as his understanding of cognition, or *upayoga*.

Continuing the theme of logic and philosophy, Piotr Balcerowicz (University of Warsaw) discussed the shortcomings of numerous attempts at the formalization of *syādvāda*. He believes that those who have used the constructivist approach have failed to understand the structure of *syādvāda*. Instead, they have assumed that in *syād-vāda* statements can be hierarchically ordered in relation to their truth values, but this modern idea is not what is actually represented here. In interpreting *syādvāda*, one should use formalization only to reproduce its real structure as found in these texts, and no Jain text says that at least one of the seven statements in the sevenfold predication is false. Instead, they say that all are equally true because each statement emphasizes one predicate or property, while in *avaktavyam* statements, both properties are not emphasized. He concluded by distinguishing between *naivavāda*, which tries to determine whether a given statement is true, and *syādvāda*, which deals with all possible things you can say about an object.

Anne Clavel (University of Lyon) explored the apparent contradiction in the *Nandīsūtra* regarding the classification of sense cognition. In some *sūtras* the traditional Jain classification of sense cognition



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(*matijñāna*) as a type of indirect knowledge (*parokṣa*) is found, in agreement with the *Sthānāṅgasūtra* and the *Tattvārthādhigamasūtra*, where first two kinds of knowledge (sensory and scriptural) are indirect and the remaining three (clairvoyant, telepathic, and omniscient) are direct (*pratyakṣa*). However, in the *Nandīsūtra* 1-5, sensory knowledge is considered to be a type of *pratyakṣa*, which in Jainism reflects a new conception regarding perceptual knowledge. Some scholars have seen these two positions as contradictory and indicative of a situation where the *Nandīsūtra* could not depart from the older tradition. However, Jinabhadra (6th century CE) did not view this as such. Instead, in the *Viśeṣāvaśyakabhāṣya* and his autocommentary, he states that these different classifications are not in conflict because they represent two perspectives. *Matijñāna* is a type of direct knowledge from an empirical or conventional standpoint, but it is indirect knowledge from the transcendental standpoint.

Rituals of confession and atonement were the subject of talks by Nalini Balbir (University of Paris) and Paul Dundas (University of Edinburgh). Balbir contrasted two Prakrit works on layman's atonements. The *Sāvayapacchitta* is a short work found in only two manuscripts of 12 and 16 verses. Both of these are appended to manuscripts containing the *Jitkalpasūtra* of Jinabhadra, which deals with atonements for Śvetāmbara mendicants. With no commentary, they appear to have been considered as an appendix to the work on mendicant atonements and represent something of a dead-end. In contrast, the *Saḍḍhajīyakappa*, written sometime between 1271 and 1300 by the Tapā Gaccha monk Dharmaghoṣa, appears to have been more popular, with several Sanskrit commentaries. Comprised of some 842 stanzas it is much more detailed and possibly was an elaboration of the *Sāvayapacchitta*. For example, in the *Saḍḍhajīyakappa* there is mention of *hiṃsā* that is applicable only to lay people. Also, atonements are not seen exclusively from a man's perspective, and the equality of men and women with respect to atonements is specifically stated. Both texts contain a number of specialized technical terms, which Balbir discussed, along with terms for various types of fasts prescribed as atonements. She

observed that texts such as these, which deal with fasts as atonements, have tended to become obsolete because the performance of *pratīkramaṇa* provides a large-scale atonement for everything in lay life.

In a continuation of his research on polemics, Paul Dundas examined a difference of opinion in the Tapā and Kharatara Gacchas regarding the correct performance of *iriyāvahiyāpaḍikkamaṇa*, formally expressing regret for harm to life forms in the course of moving from one place to another. The issue of whether this ritual should be performed before or after the obligatory action (*āvāśyaka*) of *sāmāyika* was the subject of bitter debate between the Tapā Gaccha 16th-century intellectual Dharmasāgara and Jayasomaganīn of the Kharatara Gaccha. Until the 10th or 11th century there appears to have been a consensus about *pratīkramaṇa* in the various Śvetāmbara mendicant lineages, but around this time new *gacchas* were established and a difference in opinion arose regarding this, with the Tapā Gaccha understanding that it should be performed before *sāmāyika*. In light of this, Dundas discussed various interpretations of conflicting accounts of the timing of this ritual in Śvetāmbara texts, including the *Āvāśyakacārṇī*, *Mahāniśthasūtra*, and the story of Pokkhali's visit to the fasting hall in the *Bhagavatīsūtra*.

Olle Qvarnström (University of Lund) focused on the significance of the Niyativāda hymn in the *Dvātriṃśikā*, attributed to Siddhasena Divākara (6th century CE), for furthering our understanding of the Ājīvika tradition. It is commonly accepted that no primary Ājīvika source appears to have survived, and thus our knowledge is dependent upon what is found in the texts of their rivals,

which in all probability is biased. Qvarnström believes this hymn is of great historical importance because he thinks it may be an original Ājīvika text that was edited by the compiler of the *Dvātriṃśikā* and thus is an impartial account of their philosophy. Here, central Ājīvika doctrines, such as *niyati* and the *abhijātis*, are described, but it also contains alternative views of cosmology. Causality, which is illusory and associated with the mind, is understood to be valid from the perspective of conventional truth, while *niyati* is valid from the perspective of absolute truth. The text also hints at a higher level of reality understood through meditation. The account found here shows that during the 6th century CE the Ājīvika were still engaged in polemics with Jains and Buddhists and their philosophy may have encompassed alternative realities.

Johannes Bronkhorst (University of Lausanne) raised the question of whether there was relic worship in early Jainism. He examined the story in the *Jambūdvīpaprajñapti* of the disposal of the body of Ṛṣabha and those of his Gaṇadharas and the monks who died at the same time. Most of the death rituals are identical, including cremating the bodies on three funeral pyres and constructing three *stūpas*. There is no mention of what happened to the remains of the Gaṇadharas and monks, but the bones of the Jina were put into boxes and taken to heaven by the gods. At one time, there may have been a more coherent version of this story in which the remains, including those of the Tīrthankara, were placed in *stūpas* and worshipped. However, over time, relic worship in Jainism was discouraged and through stories such as this, Jains were convinced that there were



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Ellen Gough was awarded the 2007/08 Dissertation Prize for her SOAS MA dissertation on 'Jaina Tantra, Mantra and the R̥ṣimaṇḍala Yantra'. The prize, sponsored by the N. K. Sethia Foundation through the Institute of Jainology, was presented by Harshad N Sanghrajka, an alumnus of the SOAS MA in Jain Studies.

no authentic bodily relics here. The opposite appears to have taken place in Buddhism, where relic worship flourished, and stories were developed about the widespread distribution of the Buddha's relics.

In the final presentation of the day, Peter Flügel (SOAS) examined the significance of the term *vera* in the reconstruction of a proto-karma theory in Jainism and in the pre-history of Indian philosophy. As noted by Dixit, Ohira and Bollée, the notion of karma emerged from the concept of hostility or revenge (*vera*) as found in the *Āyāra*, *Sūyagaḍa*, and *Viyāhapannatti*. In the earliest strata of these texts, *vera* is related to the concept of *soya*, energy discharged by a victim's soul in the form of a stream. Although this term is seldom used in later texts, in *Viyāhapannatti* 1.8.2 the expression "being touched by hostility" (*vera*) of the victim is used. In texts, such as the *Uttarajjhāyā* and *Dasaveyāliya*, the sense of *vera* is hostility or anger, not revenge. This theory has been largely ignored by scholars in discussions regarding the evolution of karman theory in South Asia. However, Flügel argued that, in addition to the three currently dominant theories of the origin of the concept of karman, that is, (1) *creatio ex nihilo* by one or more unknown thinkers, (2) *post hoc* rationalisation of scripted ritual practice, (3) reworked survivals of a vanished civilisation (traceable in Jainism and Buddhism), a fourth line of investigation should be considered based on the hypothesis that the theories of karman emerged as rationalisations of popular religious conceptions still observable today in Hindu notions of transactions of substance-code which through the Jaina ontological dualism and interiorisation of action become transformed into the notion of karman as a material substance, and hence calculable from the transcendent perspective of the soul.

The contributions to the conference are going to be published in a volume in honour of Professor Dr Willem Bollée. Please check the CoJS website for further updates: www.soas.ac.uk/jainastudies.



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

14th World Sanskrit Conference, Kyoto 2009: Jaina Studies Section

Eiichi Yamaguchi

The 14th World Sanskrit Conference was held on 1-5 September 2009 at Kyoto University, Kyoto, Japan. It was the third time the conference was held in Asia, after Varanasi 1981 and Bangalore 1997. Nearly five hundred Sanskrit scholars attended from all over the world. They discussed many topics, divided into fifteen sections and two special panels, and exchanged views even after sessions were closed. The scheduled events ran quite punctually in six rooms simultaneously and everything was well organized throughout the conference. The Jaina Studies Panel, Section 10, organised by Professor Nalini Balbir (University of Paris-III Sorbonne-Nouvelle), Dr Fumio Enomoto (Osaka University), Dr Peter Flügel (SOAS) and Dr Sin Fujinaga (Miyakonjo National College of Technology) held sessions on the second day of the five day conference, and eleven papers were read. In addition, three more papers concerning Jainism were read in other sections. Here I report briefly about these papers.

The first session of the Jaina Studies section, chaired by Peter Flügel (SOAS), comprised three papers. Bansidhar Bhatt (University of Münster) spoke on “Jainism and Śaivism: Interaction and Counteraction” about the relationship between Jainism and the Pāśupata school of Śaivism, using early Śaiva texts with reference to Alsdorf’s work on the *Kalpasūtra* 1.36 and Colette Caillat’s on Śaivasiddhānta. Next, Pochi Huang (National Chengchi University, Taipei) presented “What is the Fourfold Restraint that a Nigaṇṭha Bound? - Jainism and Buddhism in Interaction”. His paper focused on the conceptual differences in some terms in the canonical texts of Jainism and Buddhism. The last paper of the session, presented by Yutaka Kawasaki (Osaka University) was “Mahāvīra’s Body and the Buddha’s Body: Some Remarks”. It examined the physical characteristics of the “great beings” in both religions. He used the Śvetāmbara āgamic text *Aupapātika* as a source for this paper and compared the distinguishing marks of the bodies of the Jinās with the Buddha’s 32 major marks (*mahāpuruṣalakṣaṇa*) and 80 minor marks (*anuvyañjana*), which are described in both Buddhist Pāli texts and Chinese translations. A detailed handout was circulated summarizing past research on the topic both in Jainism and Buddhism. His research method was sound and the topic will be developed further.



Eiichi Yamaguchi



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Pochi Huang (National Chengchi University, Taipei)

The second section was chaired by Fumio Enomoto (Osaka University). Ayako Yagi (Kyoto University) presented her “Reconsideration of ‘Aṅgutta-Nikāya’ II IV. 195”, which was read at the same time as Robert Zydenbos’s paper concerning Jainism in another section (see below), so I could not hear her paper. According to her abstract, this paper reconsiders the different emphasis that distinguishes Buddhism from Jainism in the Buddhist Pāli canon, *Aṅgutta-Nikāya*. The *Aṅgutta-Nikāya* and the Jaina canon have many words in common, as pointed out in an article by Richard Gombrich. Through examining Jaina canonical texts like the *Uttarajjhāyā* and *Āyāraṅgasutta*, Yagi concluded that the reason for the difference is that the Jainas focus on bodily activities and the Buddhists on mental activities. Kenji Watanabe (Taisho University, Tokyo) presented “Two Different Versions in the Extant Jaina Āgamas”, the title slightly changed from the abstract. He discussed the *Uttarajjhāyā*, and the early Buddhist canon *Dhammapada*. With regard to the metaphor of water and the lotus leaf, he showed that the word *brāhmaṇa* is used not only for “Buddha” and “Arhat” in Buddhist Pāli sources, but also for “Mahāvīra”, but only in early Jainism, as the form of *māhaṇa* in Ardha Māgadhī. Then he focused on two characteristic variants of reading in the *Uttarajjhāyā*, i.e. the locative plural endings *-esu* supported by many modern editions and the oblique plural endings *-ehiṃ* found in Cuṇṇi commentary traditions. Watanabe suggested that this difference is caused by the transposition from old Ardha Māgadhī, influenced by the Eastern dialect, to Pāli, as in Lüders’s hypothesis. He speculated that the Cuṇṇi readings are older. Marie-Hélène Gorisse (University of Lille 3, France) spoke on “Prabhācandra’s *śabda-naya*: Criticising the Grammarians from a Logical Point of View”. She challenged philosophical approaches to the definition of *śabda-naya*, and discussed it in the context of Prabhācandra’s encyclopedic work *Prameyakalamārtaṇḍa* on Māṇikyanandī’s *Parikṣāmukhasūtra*. From the grammarian’s point of view, she described how Jaina logic gives the theory of

meaning as a theory of knowledge and a theory of standpoints. She pursued her analysis from the point view of contemporary pluralism, namely the Erlangen School of Dialogical Logic.

The third session was chaired by Nalini Balbir (University of Paris-III Sorbonne-Nouvelle). Tomoyuki Uno (Chikushi Women's University, Fukuoka, Japan) began his talk “On Bhadrabāhu's Logic” by showing the difference in the syllogisms between Dignāga's Buddhist logic and Jinabhadra's Jaina logic. Then referring to reconstruction of a theory of knowledge from *jñāna*-theory to *pramāṇa*-theory in Jaina *āgamas*, he explained that Bhadrabāhu's early Jaina logic cannot be considered without connecting it to the *āgama* (*jinavacana*), which is absolutely correct for all Jaina followers. That is why, he concluded, that Bhadrabāhu's syllogism has a unique form and his logic can be called neither “inductive” nor “deductive”. Robert Zydenbos's (University of Munich) paper “The Jaina Philosopher Bhāvasena and a Paradigm for the Science of Religion” treated a thirteenth century South Indian Digambara Jaina philosopher, Bhāvasena. Though his work comprised only ten titles, they summarized the Jaina attitude towards other schools of thought like Vedānta and Mīmāṃsā at the time. Furthermore, according to Zydenbos, Bhāvasena's discussion in works like *Viśvatattvaprakāśa* is more sophisticated than that of the famous Śvetāmbara writers Haribhadra and Hemacandra, and is valuable even for scholars of religion in general today.

The last Jaina Studies section was chaired by Tomoyuki Uno (Chikushi Women's University, Fukuoka, Japan). Eva De Clercq's (University of Würzburg) “The Bhāṭṭārakas of Fifteenth Century Gwalior” examined the *bhāṭṭārakas*, mentioned in the Apabhraṃśa poet Raidhū's compositions. He was a *bhāṭṭāraka* who worked in the Gwalior court and the Digambara Jaina community. A *bhāṭṭāraka* was a celibate layperson, but had a lineage like monks and served variously in a leading role within the Digambara Jaina communities. Examining Raidhū's works, she identified three lineages of *bhāṭṭārakas* in the fifteenth century in Gwalior and all the lineages belonging to the Māthura Gaccha. A member of the audience added further information on the historically significant Māthura Gaccha, which does not exist anymore in India today, although *bhāṭṭārakas* still exist in some areas. Nalini Balbir's (University of Paris-III Sorbonne-Nouvelle)



Hélène Gorisse (University of Lille 3, France)



Kenji Watanabe (Taisho University, Tokyo)

paper on “Exegetical Strategies: The Example of Samayasundara's ‘Kalpalatā’” focused on one of the commentaries of the *Kalpasūtra*, and discussed why sanskritisation and vernacularisation occurred in Jaina works. Samayasundara was a seventeenth century Śvetāmbara monk, belonging to the Kharatara Gaccha, who composed several works in Sanskrit, Prākṛit and vernacular languages (Gujarati and Rajasthani). Balbir clarified the reason for the sanskritisation and the vernacularisation in the *Kalpasūtra* commentaries, which are often used for teaching inexperienced monks and lay people about Jainism during *paryuṣaṇa*, the rainy season retreat for monks. That is why commentaries used a vernacular language so that lay people could understand it more easily. The *Kalpalatā* was written from the standpoint of the Kharatara Gaccha, and is today used as a standard text to learn about *Kalpasūtra* in the Kharatara Gaccha, although the Tapā Gaccha has some different opinions, such as the transfer of the Mahāvīra's embryo, and uses Vinayavijayagaṇi's *Subodhikā* for this purpose. Peter Flügel (SOAS) spoke on “Concepts of Power in the Jaina Tradition”, using the text *Tiloyapaṇṇattī* of Yativrṣabha of ca. the fifth to seventh centuries. In Indian classical Jaina philosophy, “power” is considered in two different respects: the power of asceticism (*tapas*) to create ascetic power (*ṛddhi* or *śakti*), and political power (*kṣatṛa*). He argued that the canonical Jaina doctrine of karman can also be understood as a material theory of power. His analysis of the variety of powers (*ṛddhi*) mentioned in *Tiloyapaṇṇattī* shows that power is conceived as having the potential to affect not only one's personal karmic transformative body, but also other people and society, in an instrumental rather than merely miraculous fashion.

In addition to the Jaina Studies section, three papers read in other sections focused on Jainism. Audrey Truschke's (Columbia University) “Akbar as Shah or Raja? Reimaginings of Encounters with the Mughal Court in Jaina Sanskrit Literature” was read in the Sanskrit and Regional Language and Literature section. She focused on some Jaina works in the late sixteenth through the early seventeenth centuries when Akbar and Jahangir reigned in the Mughal Empire. She addressed how Jaina

works portray Mughal culture from a Sanskrit perspective. Using the *prabandha* texts of Śvetāmbara Jains in Gujarat, both in the Tapa Gaccha and the Kharatara Gaccha, she looked at “reimaginings” of the Mughals in three major areas: military conquest, court culture, and religious practices. This paper highlighted the usefulness of Jaina works in gathering information about the Muslim court and Brahmanical texts. In the Buddhist Studies section, Piotr Balcerowicz (University of Warsaw) read “Omniscience of the Jina and the Truth of Jainism”. This paper discussed the theory of knowledge in Jainism compared to other philosophical schools such as Mīmāṃsā and Buddhist logicians. Kundakunda’s *Pravacanasāra* showed the oldest argument for the justification of the truth of the Jina’s teaching (*jinavacana*). In Samanthabhadra’s *Āptamīmāṃsā*, the proof of the infallibility of the Jina’s teaching (*jinavacana*) and the authority of the Jina (*āptatva*) is based on the five kinds of cognition in the *Tattvārthādighamasūtra* which are arranged according to their purity and existed from the outset of Jainism. He concluded that omniscience in Jainism is realised by gradual development, but that the logical arguments presented by Jaina thinkers to defend the notion of omniscience are logically unsound. In “Jain Authorship in Tamil Literature: A Reassessment” Takanobu Takahashi (University of Tokyo) examined the authorship of so-called “Jaina works”. Many important works in Tamil literature have been uncritically attributed to Jaina authors. This study scrutinised the evidence of Jaina authorship based on the content, and found evidence to the contrary. Even having little knowledge of Tamil language and literature, I understood the importance of this step to validate the evidence of authorship.

A note of thanks is due to Kyoto University, the host of the 14th World Sanskrit Conference, Kyoto 2009, for providing such an excellent forum in which to facilitate the exchange of knowledge shared in the Jaina Studies panel. The organizers of the Jaina Studies panel are also due appreciation for having ensured a productive and stimulating experience for all of the participants. We look forward to a continued exchange of ideas at the 15th World Sanskrit Conference to be held in Delhi in 2012.

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DOT

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Call for Papers:

Jaina Studies Panel

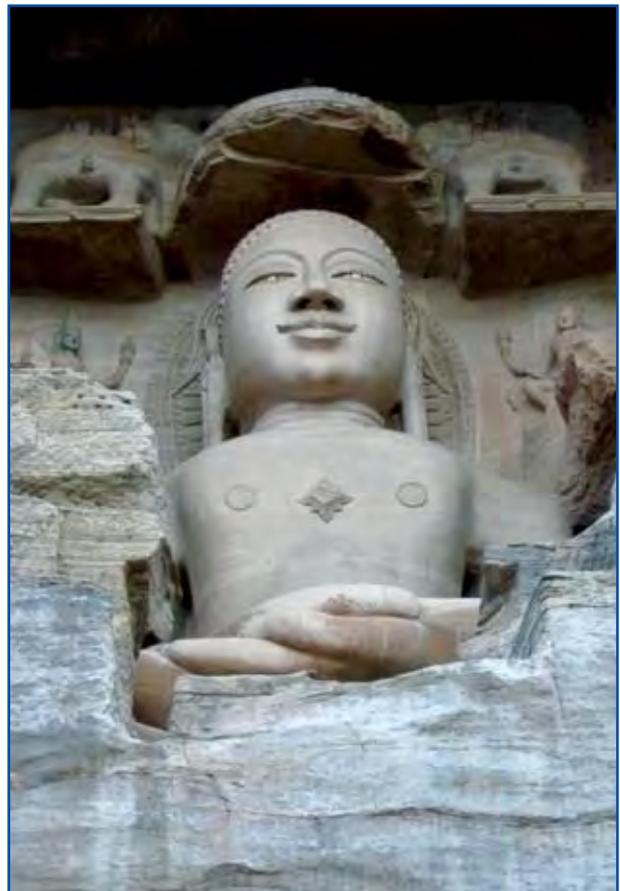
(Section: Indology and South Asian Studies)

The aim of the panel is to bring together scholars working in the various fields of Jainism.

The panel invites participants to contribute a paper on any field within the area, for example, Jaina philosophy, religion, literature, history, and canonical texts. Themes dealing with contemporary Jainism are also welcome. Acceptance for participation will be based on a short abstract each participant is expected to submit by the end of April 2010.

For further information please contact the organiser, Dr Jayandra Soni:
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Digambara Jina in Gwalior, M.P. Photo: Peter Flügel

Report on the First Consultation in Jain Studies, American Academy of Religion Montréal, Québec, Canada, 9 November 2009

Christoph Emmrich

It was, of all places, at the 2008 Toronto Tamil Studies Conference that Anne Monius from the Harvard Divinity School and the author of these lines met on a panel and thought: what a surprising and yet typical place to meet for people in Jain Studies! Indeed, scholars in our field based in Canada and the US usually come together only at intimate workshops following invitations or bump into each other between panels, scattered over mega-events, - and only meet regularly if they happen to make it across the pond to London every year for the Jaina Studies Workshop at SOAS. Anne Monius and the author thought to change this by proposing to the American Academy of Religion (AAR) to allow for a Consultation in Jain Studies. Apart from offering a regular venue for an academic exchange the proposed meetings were meant to address issues within Jain Studies such as, in the words of the proposal, “over-regionalization,” - i.e. the risks of regional variants becoming representative of Jainism at large-, “foster conversations among textualists, anthropologists, and art historians across disciplinary boundaries” and attempt to rethink “ideas, values and traditions in the colonial and post-colonial eras,” while “placing Jain Studies in the broader context of Religious Studies as a whole”. The Academy’s acceptance of this new Consultation, co-chaired by Anne Monius and the author and including John E. Cort from Denison University and M. Whitney Kelting from Northeastern University as members of the steering committee, resulted in bringing together an international panel whose members (Anne Vallely from the University of Ottawa, who was unable to attend, was dearly missed on the podium) were given space at the AAR Meeting in Montreal 2009 to think aloud about where they see their work within the field, where we as a community of researchers stand and in which direction we might or should be moving.

The gathering could not have started on a more auspicious footing than with L. Alan Babb from Amherst College expressing his happiness about the current state and trajectories of research on Jainism. He pointed at the constant flow of monographs, edited volumes and academically curated exhibitions, at the increasing interest of students, number of courses offered and international summer programmes, but in particular at the generally high standard of research in a field which may not be able, but for the reasons given may not even need, to boast of numbers. And though numbers may not be everything, the sizeable attendance at the discussions of this newly established forum at the AAR helped prove that there is indeed reason for optimism.

As if carried by the initial enthusiasm of these comments the panellists’ voices vigorously resonated in the two ways researchers and teachers would usually experience their own and others’ work: either through the institutional space of the organization of the field within the academy, addressing issues of formal training, aca-



Robert Zydenbos (University of Munich)

demically trajectories, past programmatic statements and the comparison with related fields, or through the historical distance created by reassessing certain formative events, research enterprises and modes of representation in the development of the field and how these appear and contribute to defining the individual speakers’ current research.

Christopher Key Chapple from Loyola Marymount University mapped out the ways he personally would have students engage in a conversation about Jainism both with him as a teacher and with Jains themselves. Developing his own research interests in a way that texts and communities would contribute to dealing with issues of relevance common to North American students led Chapple to work on end-of-life issues, ecology and contemporary forms of yoga, all as perceived and dealt with within the Jain community, allowing for “core religious teachings” to be debated and shared. Visits to local religious centres, the participation in ritual events as well as in international summer schools organized by Jain groups are intended to shift teaching boundaries beyond the classroom, as do the contributions Chapple himself makes to expose Jain teachers to the techniques of ministry and classroom teaching. A sketch of the profile of two junior researchers, Andrea Jain and Smita Kothari, whose progress he has followed, helped Chapple track his perspectives on Jain Studies in emerging academic biographies.

Peter Flügel from SOAS reminded the listeners of earlier attempts by Ludwig Alsdorf (*Les études jaina*, 1965) and Klaus Bruhn (“Sectional Studies in Jainology”, 1991) to either take stock and project future research or to map out and design the field such as to facilitate large-scale planning and to make progress measurable. Particularly Bruhn’s calls for much more careful research on the mosaic of geographical regions and places and historical periods and moments (Introduction to Śīlānka’s *Cauppaṇṇamahāpurisacariya*, 1961) remain justified while Flügel proposed to shift the focus from looking at differences between Jainism, Hinduism and Buddhism

to those between the numerous Jain orders, sects and schools themselves. Weighing the limitations against the openings within the field, Flügel remarked on the limits of fundraising among the Jain communities and the sobering consequences for the possible academic institutional expansion of the field, while at the same time pointing at the role the annual Jaina Studies Workshop at SOAS has had in regularly bringing together the academic Jain Studies community as well as the academically interested within the global Jain community itself for now more than a decade.

Phyllis Granoff from Yale University elaborated on two issues brought up in the earlier comments, on successful teaching and on locating the field among fields by giving us a vivid account of how she herself entered Jain Studies as a young scholar, reminding us all of our own comparable itineraries. Addressing concerns of all academics working on South Asia, she first and foremost stressed the crucial role played by language tuition as the ground on which fields like Jain Studies grow and without which there cannot be any hope of keeping the field alive. Owing to her familiarity with the situation in Buddhist Studies Granoff reminded us that Jain Studies has, particularly in the training of students, so far managed to avoid the pitfalls of its neighbouring field, such as internal fragmentation and isolationism regarding other regionally organized fields which could, to a much stronger degree, be an organic part of the study of Buddhism. In the face of these known dangers, as well as those yet unknown, which could result from a push towards supposedly free-standing “Jain Studies” programmes, Granoff passionately argued in favour of retaining the study of Jainism as an integral part of the larger field of South Asian Studies, safeguarding and fostering its links with literature and linguistics, art, history and anthropology while encouraging students not to neglect the study of the other religions of South Asia.

Paul Dundas from the University of Edinburgh reminded the audience and co-panellists of a meeting in Cambridge in which he had participated in 1985 called “The Jain Community”, which eventually resulted in *The Assembly of Listeners* (1991). Dundas opened a historical vista on vicissitudes of the field between the current meeting and that seminal conference by pointing out what was not dealt with or under-problematized then from the perspective of Jain Studies today. One of the examples he named and in which he situated his own current research interest, is the domain of life cycle rituals, long ago established and increasingly studied in other South Asian religions, but still largely unknown in the case of the Jains. Dundas talked about his work on a unique text dealing with, among other things, funerary rites (other than *sallekhanā*) for laypeople, the *Traivarṇikācāra* of Somasenabhaṭṭāraka, a Digambara *śrāvaka* text dated 1610. Quoting this example Dundas discretely called for a much stronger awareness within the field of “multiple Jainisms”. His contribution echoed the strong diversification of research on North Indian Jainism generally and seemingly anticipated the comments by Leslie Orr

and Lisa Owen and their contributions to the emerging subfield of South Indian Jainism.

Leslie Orr from Concordia University in Montreal helped us take a look at the roads not or still to be taken as they open to a scholar like herself emerging from the archives of F.W. Ellis and Colin Mackenzie, whose team of Indian and British researchers working in the Madras Presidency, and paralleling the work of Jones, Colebrooke and Wilson, compiled materials that, if not lost or understudied, might have put the study of the Jains of South India as firmly on the map as Tod and Buchanan did for that of those of the Northwest. Particularly the practice of reading inscriptions in isolation from their material and spatial context caused the marginalization of Jain ones in the Prinsep-inspired hunt for the “early” and the “Buddhist” and of temples as “representative” of very specific lines of “heritage”. Orr praised current scholarship as consciously reversing these trends and sees as its greatest promise its engagement with Tamil Jain communities and their histories, both local and universal, as if echoing Mackenzie’s early sensibilities.

Similarly Lisa Nadine Owen from the University of North Texas led by the justified suspicion that Jain art today remains underrepresented in art history, combed through the papers presented at the meetings of the College Arts Association (CAA) as well as recent representative monographic overviews of South Asian art. Apart from revealing low paper counts, Owens showed Jaina art to be woven into and out of and supporting a master narrative of South Asian art that speaks of the peripheral role assigned to Jain imagery, artefacts, and practices - almost one and a half millennia of told and untold art history lie between the recurrent mentioning of Jainism around the time of the Buddha and the eventual reference to 11th-century temple architecture at Mt. Abu and 15th-century *Kalpasūtra* illuminations. Owen’s powerful appeal that art history may profit from a greater engagement with the Study of Religion, which in itself has undergone dramatic transformations in its engagement with material culture, economic history, visual and performance studies brings us back to L. Alan Babb’s opening: the seemingly full circle to which the panel was brought, may show us how a certain unease and a certain enthusiasm, felt within the same field, may be mutually beneficial.

On that note, Steven M. Vose, a doctoral candidate from the University of Pennsylvania, and about to set off for Rajasthan, allowed the public and panellists to get a glance at what it is like for a graduate student to make one’s way into the field these days. He voiced all the advantages of studying in a small, dynamic and vibrant field and the strength of that melange of openness, intimacy and interdisciplinarianism which is typical of such research communities. It may have been Vose’s final contribution to the panel discussion that encouraged both the panel and the audience in the concluding discussion to problematize teaching methodologies, argue for a place of higher-level courses with Jain topics, strongly voice demands to a stronger commitment by academic institutions to language instruction, particularly of Sanskrit as

well of Prakrit and regional South Asian idioms. Though it did not remain unquestioned the public seemed to share Phyllis Granoff's view that Jain Studies can only profit from remaining an integral part of strong South Asian Studies programmes.

The Consultation will resume this autumn. Proposed as possible topics are to discuss Jains in relation to Hindus and/or Buddhists, gender in Jain thought and/or practice, Jain monasticism/asceticism, teaching Jainism in the classroom, varieties of Jain tantra, and a discussion of a recent monograph relevant to Jain Studies. The number of offers for collaboration with other already firmly established so-called "Groups" at the AAR extended to us after this first meeting show that there might be more to this new regular event on the modest Jain Studies conference circuit than only a further occasion for North American Jainologists to meet. Instead of adding one more sectarian tear to the tissue of South Asian religious polytrophies through the continuation of identity politics by academic means, as the Sanskritist Steve Lindquist pointed out in the discussion, it may be an opportunity for Jain Studies to take on the challenge and help promote and strengthen the field of South Asian Studies as a whole.

Christoph Emmrich is Assistant Professor of South and Southeast Asian Buddhism at the University of Toronto. His research centres on practices involving girls and fruits among the Newar Buddhists of Nepal, monastic networks between Nepal and Burma and the connections between ritual literature and local history among Tamil Digambara Jains.



Metal statue of Rṣabha, Digambara temple, Deogarh



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Jain Art & Ritual: From Antiquity to Modernity

Ellen Gough

In conjunction with the exhibit *Victorious Ones: Jain Images of Perfection*, curated by Phyllis Granoff and on display at the Rubin Museum of Art in New York from 18 September 2009 to 15 February 2010, Yale University hosted a symposium on Jaina art from 13-14 November 2009. Scholars from various disciplines and areas of interest presented thirteen thought-provoking papers.

Nalini Balbir (University of Paris, Sorbonne) gave the keynote lecture on Friday evening, reading her paper, “The ‘Kalpasūtra’ Network Revisited: Text, Commentaries, Manuscripts and Manuscript Painting.” Her detailed study of various illustrated manuscripts of the *Kalpasūtra* demonstrated how examining the manuscripts’ colophons, textual narratives, and images can highlight the role of artists, sectarian controversies, and elite monks in the production of these documents. Colophons show that the 14th-century head of the Kharatara Gaccha, Jinaprabhasūri, had an influential role in the production of illustrated *Kalpasūtra* manuscripts. Images in these manuscripts do not always relate to the text, however, and often represent narratives from completely distinct texts, highlighting the artists’ roles in developing their own canon of reference. Many manuscripts devote multiple images to the story of the transfer of Mahāvīra’s embryo, illustrating Śvetāmbaras’ desire to emphasize this occurrence as the sixth *kalyāṇaka* in the face of Digambara rejection of the event.

Phyllis Granoff (Yale University) began the daylong session on Saturday with her paper, “Bewitching Beauty: Some Jain Reflections on Art,” which discussed some ways in which Jains, both Digambara and Śvetāmbara, have written about the power of Jina images and the dangers of other works of art. While numerous texts relate how the sight of a Jina icon can incite conversions to Jainism, some texts note the dangers of images other than the Jina. The *Brhatkalpasūtra*, a text on mendicant conduct, and its 6th-century commentary, the *Brhatkalpabhāṣya*, forbid mendicants from staying in residences with paintings. This text warns that representations of humans, animals, and gods can rouse emotions and may become inhabited by demigods who could disrupt mendicants’ austerities.

With “Situating Darśan: Seeing the Digambar Jina Icon in Eighteenth and Nineteenth Century North India,” John Cort (Denison University) offered a close reading of Digambara worship manuals and vernacular hymns (*darśana pāṭha*) in order to expand the scholarly understanding of ‘darśan’ beyond the familiar ‘seeing and being seen by the deity’ formula. Cort concentrated on the hymns sung for *darśan* by contemporary Digambara Jains in Jaipur, especially those composed by Bhūdhardās (c.1700-c.1765), Budhjan (c.1763-c.1838), and Daulatrām (c.1798-c.1866). These hymns, some called *vinati* (modest petitions), do not focus on the mutual gaze of the Jina



Victorious Ones: Jain Images of Perfection, at the Rubin Museum of Art in New York City, 18 September 2009 to 15 February 2010. Photo by Steven Williams, Courtesy of the Rubin Museum of Art

and worshiper, but instead emphasize the failings of the devotee and the glory of the Jina.

Whitney Kelting (Northeastern University) next presented her paper, “Jain Stavan and the Imagination of a Jain Landscape.” She discussed how contemporary Śvetāmbara Jains forge links between specific Jina icons at pilgrimage sites in Gujarat and the Jina images at their local temples through the recitation of popular hymns (*stavan*). Kelting focused on four hymns in particular, “Śrī Śaṅkeśvār” and “Śaṅkeśvār Dādā” which honor the Pārśvanātha image at Śaṅkeśvār, “Jinajī Pyārā” which eulogizes the icon of Ādinātha at Śatruñjaya, and “Ajitnāth Jineśvar,” which venerates the Ajitanātha temple at Tāraṅgā. Kelting suggested that the regular recitation of these *stavans* at home temples allows Jains to map the power of these miracle-working images onto local Jina icons.

In “Sacred Space in the Modern and Contemporary Śatruñjaya Paṭa,” Hawon Ku (Hankuk University of Foreign Studies, Seoul) argued that 19th-century evolutions in cloth paintings (*paṭa*) of the Gujarat pilgrimage site Śatruñjaya illustrate a formation of a modern Jain identity. Compared to earlier, smaller, abstract representations of Śatruñjaya produced from the 15th to 19th centuries, Śatruñjaya *paṭas* created from the 19th century onwards became larger and represented the pilgrimage site more realistically. Ku argued that this map-like realistic portrayal of Śatruñjaya stemmed from Jains’ desire to demonstrate a possession of the site amongst legal arguments with Hindus over ownership of the site throughout the 19th century.

Dipti Khera (Columbia University) spoke on “Painted Travel Invitations, Poems, and Singing about Urban Locales: Visualizing Udaipur within Jain Vijñaptipatras and Gajals in the Mid 18th-early 19th Century,” revealing the wealth of information that painted travel invitations (*vijñaptipatra*) contain about urban life in Rajasthan in

the 18th and 19th centuries. The *viññaptipatra* Khera examined, sent by the Śvetāmbara community of Udaipur to invite the monk Śrī Jinaharṣa Sūri to their city for the 1830 rainy season, represented all aspects of Udaipur - from shops to diverse religious institutions. Khera also noted the similarities between these paintings and Rajasthan court paintings.

In “Visualizing Jaina Pilgrimage: Sacred Centres, Temple Cities and Tīrtha Paṭas,” Julia Hegewald (University of Manchester) gave an overview of some popular structures that formally construct and transform sites into pilgrimage sites, both Śvetāmbara and Digambara. She discussed how replications of these structures in their original size, as miniature models, and in cloth paintings (*paṭa*) allow pilgrimage practices to transcend the original location of the structures. Highlighting sites throughout the subcontinent, such as a replica of Śatruñjaya in Delhi, she noted the increasing reproduction, in full-size and silver models, of the Jal Mandir (water temple) at Pāvāpurī in Bihar and the growing popularity of representing *Nandīśvara-dvīpa*.

With “Worshipping the Jina Parśvanātha at Ellora,” Lisa Owen (University of North Texas) examined the worship of images of Parśvanātha at Ellora from the establishment of the earliest Ellora Jain cave shrines in the 9th and 10th centuries until the present day. While not the focus of any main shrine, Parśvanātha is portrayed in Ellora wall reliefs, pillars, etc. over forty-five times. Reliefs portray deities and humans worshiping the Jina, including at least three images that appear to be advanced lay devotees (two *brahmacārins*, one *āriyā*). Owen also discussed the contemporary worship of a 13-foot-tall Digambara Parśvanātha image constructed in the thirteenth century a short distance from Ellora’s main monuments.

Janice Leoshko (University of Texas at Austin), reading her paper, “‘Artfully Carved’: Jain Imagery in Orissa,” presented some areas of future research for students of the Udayagiri and Khaṇḍagiri rock-cut caves in Orissa, parts of which date from c. 1st century BCE. Critiquing scholarship that discusses Indian art in isolation, Leoshko encouraged scholars to analyze the images of Udayagiri and Khaṇḍagiri in context. Some representations of tree worship and an image of the deity Sūrya at the caves should not be studied on their own, but in terms of their locations above the entrances of dwelling places for Jain mendicants.

With “The ‘Jackal-like Jains’ of Southern Gopakṣetra: Archaeological Traces in the Rural Periphery,” Tamara Sears (Yale University) discussed some formative interactions between religious communities in Madhya Pradesh, in particular the area along the Mahuar river, around the 10th and 11th centuries. While Śaiva groups dominated this region from the 7th to 9th centuries, Digambara Jain shrines, along with Śākta and Vaiṣṇava sites, began to appear in the 10th and 11th centuries. Sears suggested that the Mahuar river, as a link between the Betwa and Sind rivers, might not only have brought the new communities to the region, but could have fostered interactions between rival religious groups, as she illus-

trated with examples of similar iconographical schemes of Śaiva and Jain temples of the area.

With “Contemporary Jains and Newly Built Temples,” Catherine Asher (University of Minnesota) presented the beginnings of a project on newly constructed Jain temples, both Digambara and Śvetāmbara, in Delhi, Ajmer, Jaipur, Hisar, and Aligarh. Asher discussed both local temples, such as the new Digambara temple in Vasant Kunj in south Delhi, along with temples promoted as pilgrimage sites such as Ācārya Suśil Kumar’s *samādhi* site near Defense Colony in Delhi. Along with highlighting some of the architectural features of the temples, Asher investigated the motivations of the wealthy, well-educated Jains who promote the construction of these structures to foster networks and promote their understandings of Jainism.

Independent scholar Robert Del Bontà’s paper, “Illustrating Victorious Lives: Jaina Narrative Painting” studied some of the uniformities and differences between Digambara and Śvetāmbara pictorial representations of the lives of the Jinas. Del Bontà examined images from both individual paintings and illustrated manuscripts such as various *Ādipurānas* and *Kalpasūtras*. Highlighting depictions of Indra’s lustration of infant Jinas (*janmābhiṣeka*), Del Bontà noted that unlike in Śvetāmbara depictions, Digambara versions consistently show Indra riding an elephant. Scenes of Rṣabha’s coronation (*rājyābhiṣeka*) also differ, as Digambaras depict Indra lustrating the future Jina’s head, and Śvetambaras have them either lustrating his feet or simply applying a *tilak* to his forehead. While some of these differences have textual precedents, others are the product of an artistic tradition.

The last presenter of the symposium, Elena Preda (University of Bologna), spoke on “The Contribution of Jain Art to the Sirohi School of Painting,” examining Jain influence on the Sirohi school of painting that emerged in the 17th century in the Rajasthan state of Sirohi along the Gujarat-Rajasthan border. Preda studied some miniature paintings illustrating an 18th-century *Devīmahātmya* manuscript, noting that the style of these paintings, which depict the goddess within a *śrī yantra*, or intersecting triangles, bears great resemblance to an earlier Śvetāmbara Jain *yantra* published in the catalogue of the 1995 exhibition *The Peaceful Liberators*. This diagram also pictures a goddess within intersecting triangles.

The concluding remarks given by Osmund Boparachchi (CNRS, Yale University) and Sonya Quintanilla (San Diego Museum of Art) no doubt expressed the sentiments of all the symposium participants when they thanked Phyllis Granoff for arranging this forum in which an interdisciplinary group of scholars could present diverse perspectives on Jain art, an understudied area of research that deserves recognition.

Ellen Gough MA, SOAS Department of the Study of Religions, now a PhD student at Yale University in the Department of Religious Studies, was holder of the 2007 Jain Spirit Fellowship in Jaina Studies at SOAS. Her work on the Rṣimaṇḍala Yantra was awarded the IOJ sponsored Centre of Jaina Studies Dissertation Prize 2008.

Obituary

Jaina Muni Jambūvijaya (18.1.1923-12.11.2009)

Sin Fujinaga

The eminent Jaina monk Jambūvijayaḥ passed away on 12 November 2009 after a sudden traffic accident. Born into a Jaina family in Gujarat, India, at the age of 14, he became a Jaina monk under the guidance of Muni Bhuvanavijayaḥ of the Tapā Gaccha Mūrtipūjaka tradition. Muni Bhuvanavijayaḥ was his father in secular life and thus, he was not formally educated in academic institutions. However, his genius and his extensive knowledge acquired as the result of intensive studies, both of his own and of other religious traditions, did not remain hidden from the scholarly world. In the preface of *Anekāntajayapatākā* vol. II, which was published in 1947, H. R. Kapadia refers to Jambūvijaya as "a learned disciple of Bhuvanavijaya... [who] helped me."

During the next decade his reputation as a brilliant scholar of Indian philosophy was established. Pandit D. Malvaniya, then a professor of Jainism at Vārāṇasī Hindu University, recommended Jambūvijaya to the late Professor Astushi Uno, who was a student at VHU. Professor Uno visited Gujarat where Jambūvijaya stayed during the rainy season and commenced a friendship that lasted for more than forty years until 1998 when Professor Uno passed away.

Through Professor Uno some Japanese scholars made his acquaintance and began to correspond with Jambūvijaya. Masaaki Hattori and Yuuichi Kajiyama, for example, respected Jambūvijaya's knowledge not only in the field of Jaina Studies but also in Buddhist philosophy, and in addition his extensive knowledge of Tibetan, mastered with the help of the book *Bhoṭaparakāśa*, a chrestomathy for Tibetan.

His knowledge covered nearly the whole field of Jaina literature from the *āgamas*, written in Prakrit, to philosophical Sanskrit treatises. Such literature contains not only the Jainas' own doctrine but also non-Jaina thoughts, i.e., Hindu and Buddhist ideas or opinions. In particular, Jaina treatises or commentaries in Sanskrit such as *Dvādaśanayacakra*, *Dravyālaṃkāra* quote many passag-



Sin Fujinaga

es from Buddhist literature. Therefore, in order to understand Jaina literature completely we need to have good knowledge of Hindu and Buddhist philosophy. This can be done perfectly only when one commands Sanskrit and Tibetan into which most Indian Buddhist literature was translated, and in which are preserved some works which are no longer extant in the original Sanskrit.

Western Indologists also became aware of this young and learned Jain monk. In 1958, E. Frauwallner of Vienna wrote a long and warm-hearted foreword to the first volume of *Dvādaśanayacakra* of Mallavādin edited by Jambūvijaya. In the course of editing this Jambūvijaya had discovered a recension of the *Vaiśeṣikasūtra* that was different from those available at that time. So, with the help of a manuscript kept in a Jaisalmer *bhaṇḍār*, he edited the *Vaiśeṣikasūtra* with Candrānanda's commentary, which was published in 1961 as No. 136 of Gaekwad's *Oriental Series* from Baroda.

Jambūvijaya's reputation as a learned Jaina monk spread internationally among scholars of Jaina literature through his editing of the *Ācārāṅgasūtra*, published in 1977 as No. 2 (I) of the *Jaina-Āgama-Series* from Mahāvīra Jaina Vidyālaya. Along with other books



Jambūvijaya c.1982 with Sin Fujinaga and Kendall W. Folkert in north Gujarat. Photo: Ruth Folkert



Jambūvijaya is teaching a Buddhist text to a Japanese student (Hiroko Matsuoka) at Jaina *upāśraya* in Nakoda, Rajasthan, August 2009

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Jambūvijaya at an *upāśraya* in Palitana, western Gujarat c.1995. Photo: Sin Fujinaga



Jambūvijaya in north Gujarat, November 2003. Photo: Sin Fujinaga

contained in the series, this edition was of great help to students of the Jaina *āgamas*. All editions in this series are twentieth century masterpieces of Jaina scholarship. However, they contain only the original texts of the *āgamas* and the relevant information about them, but no commentaries. Therefore Jambūvijaya started to re-edit Jaina *āgamas* and include commentaries. As the first step, in 1978 he published the first four *aṅgas* with the *vṛtti* or *ṭīkā* which had been formerly published in the *Āgamodayasamiti* series. After that he decided to critically edit and publish all 45 *āgamas* with commentaries. The first result is *Anuyogadvārasūtram*, Part I with three commentaries, published as *Jaina-Āgama-Series* No. 18 (1) in 1999 from Śrī Mahāvīra Jaina Vidyālaya.

Western scholars interested in Jainism as a living religion became aware of Jambūvijaya in 1980. The late Professor Kendall W. Folkert and his student the late Thomas Zwickler, two of the pioneers of the Anthropology of Jainism, met Jambūvijaya in the early 1980s in Gujarat. There they conducted systematic fieldwork on the Jaina laity with his help and advice.

As a Jaina monk, Jambūvijaya followed two basic ways of life: wandering and learning. He continued to wander around for eight months a year and to stay at one place for the remaining four months. When his guru and father was alive, he wandered mainly in Gujarat and States nearby. After his guru died in 1959, he limited the area to Gujarat until 1995 when the nun Manohar, who was the mother of Jambūvijaya in the worldly life, also passed away. During these years he preferred to wander and stay in the rural area of northern Gujarat because there he could concentrate on his studies without any disturbance, and also because such places are located near Sankheshvar, a holy site for most Jainas in Gujarat. For a period of more than three years, Jambūvijaya also started making pilgrimages in north India and visited many holy

places. Returning from this long journey on foot, his wandering was again limited to Gujarat and Rajasthan. He preferred to stay at holy sites or places where Jaina *bhaṇḍāras* are located during the rainy season.

Some advanced Jaina monks or nuns sometimes engage in editing Jaina texts with the help of manuscripts kept in Jaina *bhaṇḍāras*. In particular, Jaisalmer *bhaṇḍāra* in Rajasthan is famous for the number and antiquity of manuscripts preserved there. Besides having utilized them in editing the works mentioned previously, Jambūvijaya was very eager to catalogue and preserve them because some manuscripts were written more than 800 years ago on fragile palm leaf. He therefore organized the scanning and photocopying of important manuscripts. Most recently he stayed there for the purpose of completing the digitalisation of the manuscripts.

To our knowledge, Jambūvijaya had few disciples; two of them are Devabhadravijaya and Dharmacandravijaya. The former was initiated in 1958 and died in 1983. The latter has been working to promote Jambūvijaya's work in various ways and is still active as a teacher of monks and nuns.

Jambūvijaya's accomplishments as a Jaina monk and scholar can be divided roughly into three categories: 1) editing Sanskrit or Prakrit literature, 2) compiling the catalogues of manuscripts kept in Jaina *bhaṇḍāras* and 3) writing independent papers. A complete list of his works will appear in the next issue of the *Journal of Jaina Studies* (Kyoto 2010).

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New Developments in Aniconic Jaina Iconography

Peter Flügel

There are two principal ways in which the two main objects of worship in the Jaina tradition, the liberated Jinās and mendicants reborn in heaven, are materially represented: statues, *bimbās*, *pratimās* or *mūrtis*, and footprint-images, *caraṇa-pādukās*. Numerous publications have been devoted to the study of Jaina portrait statues and temples. However, the significance of footprint images and other features of aniconic Jaina iconography in contemporary Jainism has not been seriously investigated.¹ U.P. Shah (1955), in his classic work *Studies in Jaina Art* does not even mention *caraṇa-pādukās* in the context of his examination of aniconic symbols in Jainism, nor does K. Bruhn (1994) in his article “Jaina, Iconografia”.²

In this brief report I will review the development of aniconic iconography in the originally anti-iconic or protestant Śvetāmbara Jaina movements that emerged from the 15th century onwards: the Loṅkāgaccha, Sthānakavāsī and Terāpanth Śvetāmbara traditions. While the role of aniconic representations in the early history of Jaina religious art remains uncharted territory, and probably will continue to be, the re-emergence of selected forms of image-worship in the aniconic Jaina traditions can be reconstructed. There is no doubt about the explicit prohibition of *mūrtipūjā*, image -or idol- worship, in all three protestant Jaina traditions.³ However, only few sub-sects of the Sthānakavāsī tradition remain anti-iconic in their practice to this day. The surviving segments of the Loṅkā tradition, now almost extinct, the Terāpanth, and many Sthānakavāsī traditions re-introduced forms of aniconic iconography such as *stūpas*, footprint images, empty thrones or sacred texts into the religious cult, which resembles the repertoire of early Jaina and Buddhist aniconic art. Sthānakavāsī mendicants, such as Ācārya Vijāyānandasūri (1837-1897), who reverted to full iconicism were absorbed into the Mūrtipūjaka tradition.

In the history of the protestant Jaina traditions a development from charismatic to routinised forms of religion is noticeable. It is characterised by a progressive replacement of a radical anti-iconic – though never iconoclastic – orientation by a doctrinally ambiguous aniconic cult with focus on non-anthropomorphic ritual objects. Broadly three phases can be distinguished: (1) The dominance of anti-iconic movements between the 15th to 18th centuries; (2) the consolidation of a physical infrastructure of *upāsrayas* or *sthānakas* and isolated funerary monuments in the late 18th and 19th centuries; and (3) the full development of sectarian networks of sacred places and



Fig 1 Samādhi Sthal of Tapasvī Sudarśan Muni (1905-1997) and other “Great Gurus” in Ambālā

of an aniconic Jaina iconography, including the internet, during the revival of Jainism in the 20th and early 21st centuries. The following observations focus on the unprecedented construction of *tīrthas*, places of pilgrimage, in contemporary aniconic Jaina traditions.

Burial ad sanctos

A most remarkable development of the last hundred years, not yet recorded in the literature, is the emergence of the phenomenon of the necropolis in the aniconic Jaina traditions, which in certain respects serves as a functional equivalent of the temple city in the Mūrtipūjaka and Digambara traditions, though on a smaller scale. For aniconic Jaina traditions, which by doctrine are not permitted to worship images and to build temples, the mendicants are the only universally acceptable symbols of the Jaina ideals and the focus of religious life. It is not surprising, therefore, that in those aniconic traditions that permitted the erection of *samādhis* for renowned mendicants sacred sites with multiple funeral monuments developed. Two contemporary examples will suffice to demonstrate how the Jaina cult of the *stūpa*⁴ can become the seed of an aniconic cult of the *tīrtha*.⁵

The Mahān Gurūo Jain Samādhi Sthal next to the Mahākālī temple in Ambālā features no less than twenty-five *samādhis* for Sthānakavāsī mendicants of which at least ten are dedicated to *sādhvīs* (some are unmarked). The suspicion that most of the *samādhis* are relic *stūpas* is supported by a plaque which records that the cost of the relic vessel, *kalaśa*, and the dome, *samādhi gumbad*, was paid for by an Osvāl from Ludhiyānā in memory of the virtues, *punya smṛti*, of his deceased wife. This is also common knowledge and orally confirmed by local Jains. The *samādhis* are tightly packed together, forming a melange of different architectural styles. Four architectural types, reflecting developmental stages, can be distinguished. Twelve smaller solid or hollowed out shrines

1 In the Study of Religions the term “icon” refers to an artistic representation of a sacred being, object or event. The term “aniconic” is often used as a synonym of the words “anti-iconic” and “iconoclastic” which designate the rejection of the creation or veneration of images, and the destruction of images of a sacred being, object or event. In Art History, the word “aniconic” is used in a less loaded way as a symbol that stands for something without resembling it. Because of these ambiguities, the specific attributes of an “aniconic tradition” therefore need to be identified in each case.

2 Bakker (1991: 23, 28, 30) traced archaeological evidence for (*viṣṇu*) *padas* from the first centuries CE.

3 Flügel (2008: 221ff.). There is no evidence of Islamic influence.

4 See Flügel (2010).

5 Cf. Schopen (1994:362).

with niches for oil lamps or offerings, some of them with domed *chattrīs*, all painted in pink and red, form a stylistic ensemble. According to inscriptions, most of them were constructed in the 1960s and 1970s. The two oldest and most important shrines, of Tapasvī Lālcand, a native of Ambālā, a poor shoemaker from a low caste who became a Sthānakavāsī monk under Muni Uttamcand of an unknown Sthānakavāsī lineage and died in 1843 through the religious rite of voluntary self-starvation, *santhārā*, and of “Pañjāb Kesarī” Ācārya Kāṃśīrām (1884-1945), one of the most important leaders of the Pañjāb Lavjī Ṛṣi Sampradāya, were renovated in the same modern style in which the funerary monument of Kāṃśīrām’s monastic great-grandson disciple, *prapautra*, Tapasvī Sudarśan Muni (1905-1997) was constructed. (Fig.1) These modern buildings are not solid structures but feature interior shrines with *carāṇa-pādukās*; in the case of Lālcand a two-storey marble-clad building with spaces for circumambulation of the footprint-image on the upper floor and of prints with detailed instructions on the mode of worship and its “miraculous” benefits on the ground floor. The perceived importance of the deceased is reflected in the relative size of the *stūpa*. Some older unmarked smaller shrines, painted in white, the third type, were integrated in the shrine of Kāṃśīrām with a new common roof. The three most recent relic shrines, for Tapasvī Sādhvī Svarṇa Kāmtā (1929-2001) and two of her associate nuns, are marked by small interconnected platforms, *cābutarās*, made of shiny marble and attached posters with their photos and biographical data. The combined shrine is covered with a roof made of corrugated iron.

Key to the site are the enduring belief in the miracle working power of Muni Lālcand and of his remains, and the connection with the line of the Pañjāb Lavjī Ṛṣi Sampradāya of Ācārya Kāṃśīrām and his disciples, for whom the Hariyāṇā town of Ambālā, the “Gate to the Pañjāb” with its strategically important *upāśraya*, be-



Fig 2 Footprint image of Sādhvī Campakmālā (1904-1995) with Namaskāra Mantra and photo at the Samādhi Bhavan site in Lohā Maṇḍī

came a preferred place for performing the Jaina rite of death through self-starvation, known as *sallekhanā* or *santhārā*. Many mendicants of the Pañjāb Lavjī Ṛṣi tradition came to spend their old age in Ambālā in the auspicious presence of Lālcand in order to benefit from his “good vibrations”, as the present writer was told, that is, to derive inspirational strength for the wilful performance of a good death, *paṇḍita-* or *samādhi maraṇa*. Though cremations are now performed outside the sprawling city, the bone relics of the mendicants are buried *ad sanctos* next to Lālcand. In this way, a veritable Jaina necropolis emerged over the last century. It is a significant development in the Jaina tradition, nowhere more evident than at this site in Ambālā, that an increasing number of *sādhvīs* are honoured with funerary monuments, reflecting changing social values.

The second example is a site known as Samādhi Bhavan, located at Pacakuriyām Mārg in Lohā Maṇḍī, a small town which is now part of Āgrā. The site is owned by the local Jaina Agravāl organisation, which from the eighteenth century onwards was closely associated with the Sthānakavāsī Manohardās-Tradition, and still serves as a cremation ground for both laity and mendicants. Laity is cremated in a large dugout called *svargadhām*, heavenly paradise, that is fortified with bricks, and their remains are discarded in the Yamunā River, while mendicants are incinerated on a permanent raised platform constructed on the lawn in the small park adjacent to the main cremation ground. Their remains are entombed on site. Seventeen *samādhis* are currently identifiable, many of them unmarked. At least two are dedicated to named nuns Sādhvī Campakmālā (1904-1995) (Fig. 2) and Sādhvī Vuddhimatī (died 1997). The name of the site is derived from the 1947 renovated shrine of the principal local saint Muni Ratnacandra or Ratanacand (1793-1864), a well-known scholar born in a Rājput family near Jaipur who held debates with European Jesuits and members of other religions. He belonged to the Nūṇakaraṇ line of the Manohardās Sampradāy. Since the male line of this tradition, which for a while was well integrated into the Śramaṇasaṅgha, has now died out, the necropolis is an enduring monument to its memory (even if some of the few unmarked monuments may have been built for mendicants of other Sthānakavāsī lineages). All *samādhis* feature *carāṇa-pādukās*. The recently renovated *samādhis* additionally display portrait photographs and supplementary texts and/or colourful reliefs which narrate the life story of the saints. The *samādhis*, renowned for their wish-fulfilling qualities, are venerated daily by individual members of the local Sthānakavāsī community. However, since the funerary park is distant from the main Bāzār area where many Jaina Agravāls still live, a small commemorative shrine, a glass cabinet containing a printed reproduction of a painting of Ratanacand and a *rajoharaṇa* was created in the main *sthānaka* of Lohā Maṇḍī. The colourfully painted assembly hall of the *sthānaka* features an empty throne, *gaddī*, made of marble and an imposing Namaskāra Mantra relief as the main aniconic objects of veneration. This seat is not

a personalised “relic of use”, like the surviving *gaddīs* of the Loṅkāgaccha *yati* Ācārya Kalyānacandra (1833-1887) or of famed Sthānakavāsī *ācāryas* in Gujarāt, but a generalised symbolic object, explicitly dedicated to the five Jaina *parameṣṭīs*.

Like in Ambālā, in Lohā Maṇḍī the development of the necropolis as a sacred site is historically linked to the attempt of a locally dominant monastic sub-lineage to establish durable institutional roots in a dynamic sectarian milieu. A motivating factor is the belief in the continuing powers of a deceased saint and the ensuing practice of burial *ad sanctos*. While avoiding outright idol-worship, two-dimensional iconic images and three-dimensional aniconic images are systematically used for this purpose. Most significant are the footprint-images which only mark cremation or burial sites in the aniconic traditions. They are rarely openly displayed, but housed in shrines of different shapes and sizes - sometimes older structures being wrapped in layers of later, grander structures through successive renovations. The shrines are generally worshipped individually once a day through informal rituals involving touch, bowing and silent prayers or meditation. Occasionally, worship –performed both for soteriological and for instrumental purposes or simply out of habit- involves the application of flowers, but despite many parallels, there is never an elaborate *pūjā* ritual as at the *dādābāṛīs* of the Kharatara Gaccha tradition studied by J. Laidlaw (1985: 60f.) and L. A. Babb (1996: 127).

The structural relationship between *sthānaka* and *samādhi sthal* in the two examples selected from the great variety of aniconic Jaina traditions resembles the relationship between *upāśraya* and *mandira* in the idol-worshipping Jaina traditions. But in contrast to the image-worshipping traditions, in the aniconic Jaina traditions the main symbolic representations of the Jaina ideals remain the living mendicants rather than anthropomorphic statues of the Jinas (photos or drawings of Jina statues are widely used by followers of the aniconic traditions but peripheral to their religious culture). A problem for the cult of the *samādhi* and of the multi-shrined necropolis is that it invokes primarily the example, values and powers of a particular deceased mendicant and of his or her lineage or monastic order, not of the Jaina tradition in general. This limits the potential for symbolic universalisation within the aniconic traditions and propels them back toward either idol-worship or imageless meditation – or both.

Pilgrimage Places

One of several new ecumenical shrines intended to serve as a common reference point for all branches of the Sthānakavāsī and Mūrtipūjaka Śvetāmbara traditions in the Pañjāb, which seems to underscore these conclusions, is the Ādiśvara Dhām that is currently under construction in the village of Kuppakalām next to the Ludhiyānā-Māler Koṭlā highway. It was inspired by the late Vimalmuni (1924-2009), a politically influential modern monk



Fig 3 Portrait statues of renowned Pañjābī Sthānakavāsī monks and of Ācārya Vijayānandasūri inside the Ādiśvara Dhām in Kuppakalām

of the Sthānakavāsī Pañjāb Lavjī Rṣi tradition, who after leaving the Sthānakavāsī Śramaṇasaṅgha received an honorary *ācārya* title from Upādhyāya Amarmuni at Virāyatan in 1990. The unique design of the religious site was agreed in 1992 with Ācārya Vijaya Nityānanda of the Mūrtipūjaka Tapā Gaccha Vallabha Samudāya II and Ācārya Dr Śivmuni of the Śramaṇasaṅgha, the leaders of the two main rival Jaina traditions in the Pañjāb, who both supported the project. The main shrine combines a traditional Ādiśvara temple in the Mūrtipūjaka style on the first floor of the tower of the main shrine, *prāsāda*, with a large Sthānakavāsī style assembly cum meditation hall (which is usually situated in a *sthānaka*). The first floor of the hall features a “*mūrti* gallery” which also holds an image of the *īrthanākara* Sīmandhara Svāmī “currently living” in Mahāvīdeha, and a plate with the Trimantra of the Akram Vijñān Mārg.

The design of the shrine is quite unusual. Though based on classical paradigms in the *Śilpaśāstras*, in this case the *Śilpa Ratnākara* by Nardā Śāṅkara, creative modifications were introduced. Vimalmuni insisted on a disproportionately large temple hall, *maṇḍapa*, which dominates the tower, *śikhara*, housing the main shrine. The allocation of the *garbhagrha* with the Ādiśvara image to the first floor further changed the symmetries of the classical paradigm. Yet, the key innovation is the construction of two additional underground levels not found in any other shrine. Located below the central *pravacana* hall is a large meditation hall oriented toward a covered aperture at the centre. A barely visible flight of stairs, locked with iron gates, leads to a second underground level, the so-called *guru mandira*. The visitor arrives first in a square antechamber, facing two rows of quasi naturalistic portrait statues of six famous Pañjābī monks of the last two centuries, four of the Sthānakavāsī Lavjī Rṣi Sampradāya, one of the Sthānakavāsī Nāthurām Jivrāj Sampradāya, and one of the ex-Sthānakavāsī Mūrtipūjaka *ācārya* Vijayānandasūri. (Fig 3) An adjacent platform features portrait statues of three renowned *sādhvīs* of the Pañjāb Lavjī Rṣi tradition, amongst them Sādhvī Svarṇa Kāṃtā. From the antechamber, a meandering passage leads to the central shrine, a medium-sized

spherical room located right underneath the central point of the meditation hall above to which it is connected with an oblique round opening in the ceiling. In a series of niches along the wall from left to right eleven portrait statues of Sthānakavāsī monks are displayed. The first of the five *ācāryas* of the Pañjāb Lavjī R̥ṣi Sampradāya are followed by the three deceased Śramaṇasaṅgha *ācāryas*, including two non-Pañjābīs, and finally three further renowned Pañjābī Sthānakavāsī monks. On the marble pedestal at the centre of the room, containing a collection box, are portrait statues of Vimalmuni's three immediate predecessors presented underneath the opening towards the meditation hall above. The two underground chambers housing this unique ensemble of statues are constructed in such a way as to amplify sounds in order to invite meditative humming in front of the statues. The sound travels through the opening in the ceiling from the bedrock of the shrine upwards to the larger meditation hall. *Pūjā* is not to be performed.

This so-called *guru mandira* was inaugurated on 18 May 2005 by Ācārya Dr Śīvmuni and Ācārya Vimalmuni. Next to the Ādiśvara Dhām are four other buildings: two administrative blocks, one vast *upāśraya* which will serve as a “retirement home” for old nuns, and a Dhyāna Sādhana Sādhū-Sādhvī Sevā Kendra, constructed on request of Ācārya Dr Śīvmuni for the practice of meditation as outlined in his books. Plans for a *samādhi* for the late Vimalmuni await approval from Ācārya Dr Śīvmuni.

Ecumenical shrines such as this were first devised by the Jaina Diaspora (which also contributes funding for the Ādiśvara Dhām). Yet, few iconographic innovations were introduced by NRIs. Already half a century ago, if not earlier, it became customary in most aniconic traditions in India to display photographs of prominent monks and nuns in *upāśrayas*, *samādhis* and in the homes of disciples for commemoration if not for worship. Often photographs of deceased saints are displayed in conjunction with a two or three-dimensional aniconic cult object, such as an empty or occupied “lion throne” or *siṃhāsana*.⁶ The ensuing controversy over the religious status of two-dimensional representations such as photographs, line drawings and reliefs still divides the aniconic Jaina traditions. Yet, three-dimensional statues such as those displayed in the subterranean vaults of the Ādiśvara Dhām presenting recently deceased monks and nuns as objects of meditative worship were previously only produced by the Mūrtipūjaka and Digambara traditions.⁷ Despite protests, in the last decade portrait statues were set up of the Sthānakavāsī Upādhyāya Amarmuni (1903-1992) at Vīrāyatan in Rājagṛha (Fig 4) and of the Terāpanth Ācārya Tulsī (1914-1997) in Bikaner (in a hospital) and in a commemorative shrine at New Delhi. The three portrait statues of Sthānakavāsī nuns in Kuppakalām may be the first stone images of female mendicants in the aniconic tradi-



Fig 4 Portrait statue of Upādhyāya Amarmuni (1903-1992) at Vīrāyatan in Rājagṛha

tions. Physical worship is prevented in all cases across sects by either encasing the images with glass covers or making access as unattractive as possible. In reply to the question of the legitimacy of worshipping photographs, *citra*, and other physical representations of Sthānakavāsī mendicants, Jñānmuni (1958/1985 II: 366f.), a leading intellectual of the Śramaṇasaṅgha, in his book *Hamāre Samādhān*, Our Solution, stated the following view. From the historical perspective, *aitihāsik dṛṣṭi*, such images are of great benefit, *bare lābh*. But venerating, *vandana*, and worshipping, *pūjā*, is not right. If this is not done and pictures are used only for spreading information then even from a scriptural point of view, *saiddhāntik dṛṣṭi*, there is no fault: “The Sthānakavāsī tradition is not opposed to images but to image-worship” (*sthānakavāsī paramparā kā virodh mūrti se nahīm hai balki mūrtipūjā se hai*) (ib., p. 367).

Conclusion

Originally, all Loṅkā, Sthānakavāsī and Terāpanth Śvetāmbara traditions explicitly rejected image worship, and many still do. The Jñānagaccha or the Kacch Āṭh Koṭi Nānā Pakṣa and other Sthānakavāsī traditions in Rājasthān and Gujarāt, though reliant on a network of *sthānakas*, remain orthodox in their rejection of all “lifeless” material representations, including all print publications. I have therefore used the term “idol-worship” advisedly as contextually a more appropriate, albeit old fashioned, translation of *mūrtipūjā*, given that many originally anti-iconic traditions came to accept and worship certain aniconic images, such as relic shrines, empty thrones or stylised footprints, that is, real or simulated relics of contact, and hence have become, to varying degrees, “image-worshipping” traditions in their need and desire to establish networks of abodes and of sacred sites, whether labelled *tīrtha*, *dhām* or *aitihāsik sthal*, as durable institutional foundations. This is often done in the

⁶ The *chatrī* of the indoor “Ānanda Siṃhāsana” shelters a four-sided pillar featuring a portrait photo and inscriptions of the Namaskāra Mantra, etc., in memory of Ācārya Ānandr̥ṣi's *cāturmāsa* in Māler Koṭlā of 1968. On conventional Jaina *siṃhāsana* iconography, see Hegewald (2010: 11ff.).

⁷ For examples of *guru mandiras*, see Hegewald (2009: 82-7).



Fig 5 *Tīrtha kalaśa* in front of a painting of Ācārya Ātmārāma (1882-1962) in the Ātma Smṛti Kakṣa, Jain Dharmasālā, in Ludhiyānā

name of material security in particular for nuns and old mendicants, the stalwarts of the Śvetāmbara Jaina tradition. Without an institutional base supported by devout laity, even the potential alternative to image worship of an aniconic cult of the holy book is difficult to realise. When in 1930, the strategically placed first book publication featuring images of Mahāvīra and Bāhubalī wearing Sthānakavāsī *mukhavastrikās* appeared (“Picture for Information, Not for Veneration”),⁸ the resolution for the creation of a nationwide institutional framework for all Sthānakavāsī mendicants taken at the Ajmer Sammelan was only two years away. In one respect the cult of the sacred text is the most significant innovation in the repertoire of aniconic Jaina iconography. In all shrines of the aniconic traditions physical representations of the Namaskāra Mantra are centrally displayed, carved in marble, cast in bronze, painted or printed, on the wall or on a stele. Increasingly popular is the use of the so-called *tīrtha kalaśa*, which elsewhere is known as *maṅgala kalaśa*, or auspicious pot. (Fig 5) It is a silver vessel inscribed with the Namaskāra Mantra and sealed with an auspicious silver coconut, representing the fruits of Jaina practice both in the other world and in this world. It is portable, like the Jina statues used for processions, and can be utilised as a tangible cult object in variable contexts. Only in combination with the “Navkār Mantra” relic shrines, footprint images or photographs of individual Jaina saints can gain universal appeal and become potential *tīrthas* or crossing points over the ocean of suffering.

⁸ Śaṅkar Muni (1930).

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Jīva and Ahimsā: A Contribution Towards a Biocentric Morality

Frank Van Den Bossche

For the Pythagoreans wisdom (*sophia*) consisted of the recognition of religious and moral obligations of man defined in an eschatological context. The lover of such wisdom was called a *philosophos*, a ‘philosopher,’ one of— if not the earliest —uses of the word in that sense. Pythagoras (ca. 570 to ca. 490 BCE) taught the immortality and metempsychosis or transmigration of the *psychē*,¹ the essential element in the body-soul complex.² The psyche survived the death of the body and continued to be reborn in other bodies, human or animal, while retaining some personal characteristics. What ultimately happened to the psyche is, however, not clear. Pythagoras and his followers adhered to a life of dietary restrictions, especially vegetarianism, to strict ritual observance and rigorous asceticism. His vegetarianism was most probably a corollary of his belief in metempsychosis. He reportedly said that “all animate beings are of the same family” (Porphyry, VP 19). Though Pythagoras continued to have followers in the ancient western world up to the first century CE in Rome, his legacy was not in his ethical doctrines, but in mathematics. His teaching of the equivalence of all life, apparently centred on the idea of an immortal psyche supporting all life, did not gain general acceptance and was soon to be followed by the development of ideas reflecting quite the opposite.

For Aristotle (c. mid 4th century BCE, *De anima*) there were three types of psyche or soul. Plants had a vegetative soul, animals had in addition to that also a sensitive soul, and humans had on top of that a rational soul. In animals and humans the vegetative soul was found in the liver. The animal soul resided in the heart, and in humans the rational soul was to be found in the brain. These three types of souls also had three ‘capacities’ (*dynamēis*): nutrition for plants, sensation, motion and some degrees of mental functioning for animals, and the workings of the intellect (*nous*) or rational thought for humans. Aristotle also believed that the psyche as a substance was ultimately a ‘form’ or a universal that could not exist separately from its particularized instances, being matter or body. The psyche was substance as form, not as matter. It was a substance that was (1) incorporeal, (2) created unity and purpose in the material body, (3) gave identity and permanence to it, and (4) could not exist separately from it. For Aristotle the soul was the hypostasis, the primary principle of life. It distinguished the living from the non-living. An organism lives, grows and changes due to an internal cause, its psyche, and not only through action of external agents as in case of inanimate objects. Aristotle was also an ardent teleologist; he believed that every-



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thing in nature exists for a purpose and with a plan. Notwithstanding his belief in a vegetative and animal soul he considered the purpose of plants to serve as food for animals and animals as food for humans. He drew no ethical consequences from his tripartite soul theory. Non-human life was not brought into the sphere or circle of morality.

Christianity, in the *Book of Genesis* (I:26) where God created man in his own image after his likeness and gave him “dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth,” also followed Aristotle's teleological view on the practical, nutritious value of non-human life. Most of historical and certainly modern Christianity ascribes immortality to the soul and also very strictly reserves it for humans, hereby excluding non-human life from the circle of morality.

Descartes (1596–1650) compromised between his scientific and his Christian beliefs about man and in doing so he enlarged the gap between human and non-human forms of life drastically. For Descartes the boundary line was no longer between the inanimate and the animate, but between the physical world, comprising matter, inanimate as well as animate, and the human mind. Inspired by Harvey's discovery of the blood circulation, he tried to explain bodily functions in mechanistic terms. Because of the close association of the human psyche with the theological concept of soul and the philosophical notion of rationality, all non-human forms of life were reduced to automata, devoid of soul, and hence free from the capacity to sin and the capacity to suffer as well. For Descartes animals and the human body were mechanical devices differing from artificial ones only in level of complexity. Descartes recognised that animals had a mental functioning, but he insisted that that must be purely physical. However, Descartes' mechanistic paradigm suffered, among other defects, from what in classical Indian logic would be called ‘over-application’ (*atiprasaṅga*). If from animal behaviour no existence of a rational mind or soul can be inferred, how can we decide that people other than ourselves have a rational mind judging from their behav-

1 Literally, ‘that which breathes,’ and hence also ‘life, soul, spirit, mind, consciousness.’

2 But maybe he was not the first to do so: “According to the Suda, the Syrian ... Pherekydes of Babyls (6th century B.C. fl. ca. 544) was the first to teach the idea of the transmigration of souls in Greece. Pythagoras, his contemporary and alleged student, was the one who expounded this doctrine in a more detailed fashion.” Alexakis, 2001, 161.

our? Conversely, if we infer the possession of a rational mind to other humans from their effective behaviour, why would we not do the same in case of animals and hence also ascribe soul to them.

The reactions against anthropocentric ethics of Christianity and Descartes' mechanistic view arose in the eighteenth and nineteenth centuries. Already in 1737, Father Bougeant, a Jesuit, raised serious doubts against Descartes' mechanistic view.³ The first structured response against excluding animals from the sphere of moral concern came from the utilitarians led by Jeremy Bentham and John Stuart Mill. They argued that morality is basically a matter of promoting the maximum of happiness and preventing the minimum of suffering for the greatest number. In this perspective Jeremy Bentham was one of the first to realize that animals had rights. He argued that animal and human suffering are very much alike. Comparing the status of animals with that of slaves he wrote in his *An Introduction to the Principles of Morals and Legislation* (1789):

“Other animals, which, on account of their interests having been neglected by the insensibility of the ancient jurists, stand degraded into the class of things. ... The day has been, I grieve it to say in many places it is not yet past, in which the greater part of the species, under the denomination of slaves, have been treated ... upon the same footing as ... animals are still. The day may come, when the rest of the animal creation may acquire those rights which never could have been withholden from them but by the hand of tyranny. The French have already discovered that the blackness of skin is no reason why a human being should be abandoned without redress to the caprice of a tormentor. It may come one day to be recognized, that the number of legs, the villosity of the skin, or the termination of the *os sacrum*, are reasons equally insufficient for

3 "... I know that I am actually thinking, and have within me a thinking and knowing Principle. But I am not equally informed of what passes within other Men, and it cannot be denied but that God has the Power of making such Creatures as should have the Appearance only and Motions of Men, though they were at bottom nothing but Machines. However, notwithstanding the Truth of this Principle, it would be altogether impossible for me (unless God should expressly reveal it) to beat into my Head, that the Men with who I live are indeed nothing but meer Machines, made to assist or incumber, to please or torment me. And why so? It is because when I see any one speaking, reasoning, and acting as I myself do, I know not what Sentiment within me joins with Reason and Common Sense, to force me to believe that the Man whom I see has in him an active and knowing Principle altogether like my own. Now, Beasts are in the same Case with regards to us. I see a Dog hastening to me when I call him, caress me when I stroke him, tremble and run away when I rate him, obey me when I command him, and give all the outward Signs of many different Sentiments; of Joy and Sadness, of Grief and Pain, of Fear and Desire, of Passions of Love and Hatred. I immediately conclude from thence, that a Dog has in him a Principle of Knowledge and Sentiment, be it what it will. Though I should Use my utmost Endeavour, to beat it into my Head that he is meer Machine, and though all the Philosophers in the World should attempt to convince me of it, I feel myself hurried away by an inward Conviction, and by I know not what prevailing Force which persuades me to the contrary: And this Sentiment it is, which for ever will contradict the Contrary Opinion in the Minds of Men." *Of the Understanding of Beasts*.

abandoning a sensitive being to the same fate. What else is it that should trace the insuperable line? Is it the faculty of reason, or perhaps, the faculty for discourse?... the question is not, Can they reason? nor, Can they talk? but, Can they suffer? Why should the law refuse its protection to any sensitive being?... The time will come when humanity will extend its mantle over everything which breathes... ”

Darwin's *Origin of Species* (1859) and his theory of evolution was a milestone in the development of thought, scientifically and philosophically. He showed that all forms of life were related by evolutionary descent and that differences between species were not of kind but of degree. In his *Descent of Man* (1871) in the chapter on the *Comparison Of The Mental Powers Of Man And The Lower Animals* (p. 34) he even wrote that “There is no fundamental difference between man and the higher animals in their mental faculties.” This raised a fundamental ethical problem: if our behaviour towards fellow humans is regulated by morality and law, why should this not be the case in case of animals since both are not fundamentally different?

Notwithstanding utilitarianism and Darwinism a morality outstepping the limits of the human species did not seem to be much of an issue in Western philosophy until the publication of Peter Singer's *Animal Liberation* in 1975. Singer popularized the notion of speciesism, the analogue of racism, and applied it to traditional anthropocentric ethics and its denial of rights to animals. He started a fierce public debate and instigated the foundation of sometimes very militant movements fighting for animal rights all over the Western world. The contemporary debate on animal rights centres around a disarmingly simple argument: it is wrong to cause suffering unless there is sufficient justification. But the issue is of course not that simple. For, what is suffering and what organisms have the capacity to suffer, and, what is a sufficient justification? No doubt a dog can suffer and a horse as well. But what about the ‘lower’ forms of animal life like a worm or a mussel? And, let us take the question up to its limit, what about vegetative life? What about plants? Do plants have the capacity to suffer somehow? In other words, should we enlarge the sphere of morality to such a degree that it applies to all forms of life?

In the Indian spiritual and philosophical tradition there is an age-old system that does, up to this day, exactly that, *viz.*, to draw, in real life, non-human life into the moral circle. Jainism (from sixth century BCE and probably earlier) recognizes nine categories of reality or principles of existence (*tattva*): life (*jīva*), non-life (*ajīva*), the influx <of karma> (*srava*), the binding <of karma> (*bandha*), the parry <of the influx of karma> (*saṃvara*), the wearing down <of karma> (*nirjarā*), and liberation <from the influence of karma> (*mokṣa*).⁴ The dichotomy between *jīva* and *ajīva* is essential to the understanding of Jain ethics. *Jīva*, soul or life form, is a substance (*dravya*). The realm of *ajīva* comprises four other substances: the media of movement (*dharma*) and immobility (*ad-*

4 *Tattvārtha Sūtra* (TS) 1.4.

harma), space (*ākāśa*), and matter (*pudgala*).⁵ Every life form (*jīva*) or soul can have one or more of ten vitalities (*prāṇa*): (1) sense of touch, (2) body, (3) respiration, (4) lifespan, (5) sense of taste, (6) faculty of speech, (7) sense of smell, (8) sense of sight, (9) sense of hearing, and (10) rationality.⁶ The different life forms are classified according to these vitalities:⁷ one-sensed (1-4),⁸ two-sensed (1-6),⁹ three-sensed (1-7),¹⁰ four-sensed (1-8),¹¹ five-sensed non-rational (1-9),¹² and five-sensed rational (1-10).¹³ However, the most essential characteristic of *jīva* is *upayoga*.¹⁴ All *jīvas* have an empirical form and a transcendental form. They are transcendently equal as life forms with *upayoga*, but vary as regards their vitalities (*prāṇas*). Now, Tatia (1994, 39) translates the term *upayoga* as *sentience*. Other translation-cum-interpretations are: applied or operative consciousness, conscious activity, conscious attentiveness, conative drive of consciousness, manifestation or transformation or effect of consciousness. With all respect for Tatia, I do not think that the translation as *sentience* is correct. Sentience implies the capacity to feel, to have qualia or subjective qualitative experiences and, in the modern sense, also to suffer. The connotation of the Sanskrit term *upayoga* does not imply anything of this sort, not consciousness or awareness (*caitanya* or *cetana*), nor feeling (*vedanā*), nor suffering (*duḥkha*). *Upayoga*, derived from the root *upa-yuj*, ‘to appropriate, attach one's self to, undertake, have the use of, enjoy,’ refers to any activity tending to a desired object (MW). So, I think that *upayoga* refers to the basic property of life to have an interest (a desired object) of its own resulting in activity towards realizing it. This object is, in a biological sense, twofold: self-preservation and reproduction. Now, in the Jain doctrine the *upayoga* of a life form (*jīva*) results in two kinds of activities and their results: determinate knowledge (*sākāra-jñāna*)¹⁵ and indeterminate perception or sensation (*nirākāra-darśana*).¹⁶ The senses (*indriya*), on the other hand, are twofold:¹⁷ the material senses (*dravya-indriya*), active or non-active, and the mental, internal or subjective senses (*bhāva-indriya*) characterized by the ‘acquisition,’ or possession of sensuous capacity (*labdhi*) and, again, its *upayoga*, its interested object of activity. This *upayoga* consists of touch (*sparśa*), taste (*rasa*), odour (*gandha*), colour and shape (*varṇa*) and sound (*śabda*). So, according to the Jains, *upayoga*, being the essential characteristic of life and also of its sensuous capacity, is interested activity resulting in empirical knowledge, determinate

or not. Now, where does suffering come into the picture here? In western thought suffering is closely associated with sentience. The Jains, well within the Indian tradition, link suffering (*duḥkha*) to karma. For them karma is a subtle material substance of variegated constitution that, as an external agent, binds *jīva* to non-*jīva*, soul to non-soul, builds an alternative dynamic karmic body (*kārmaṇa śarīra*)¹⁸ and is, in that form, responsible for continuous rebirth. Karma flows into the karmic body as a result of action, is stored there, and is worn again when its fruit (*phala*) or result is effectuated. This result can be pleasant or unpleasant, is pleasure or pain.

So, life is what has *upayoga*, self-interested activity, and causing injury to it is *adharma*, unrighteousness. Jain ethics is wholly built on the *jīva-ajīva* distinction. The non-injury or *ahiṃsā* principle is central to it: *ahiṃsā paramo dharmah*, non-injury is the foremost duty. This duty is put into practise in two ways, by abstaining from injury to life and by promoting and sustaining life.¹⁹ As I see it in line with the Jain view, *ahiṃsā* towards life is a moral duty not primarily because it can suffer, but because it has its own interested activity which can be disturbed or promoted. So, every reproducing being with an interested activity of its own that can be disturbed comes within the moral community. That does not mean that there is no justification whatsoever to destroy life. It is wrong to cause injury to life unless there is sufficient justification. To make my point clear, the use of antibiotics is well justified in the treatment of many diseases.

The idea that life can be defined as that having self-interested activity has recently found a concrete working-out in the West. In April 1998 The Swiss Federal Council established the Federal Ethics Committee on Non-Human Biotechnology (ECNH). One of its tasks was to make proposals from an ethical perspective to concretise the constitutional term *dignity of living beings* (*Würde der Kreatur*) with regard to plants. In 2004 a study was commissioned which in April 2008 resulted in a report titled ‘The dignity of living beings with regard to plants; Moral consideration of plants for their own sake.’²⁰ The central questions were whether, and why, plants should be protected, as a species or individually. One of the criteria used in the discussions was the ‘inherent worth,’ the ‘good of its own’ and ‘own interests.’ A clear majority of the committee took a non-sentientist position as regards plants, though not ruling out the possibility that plants are sentient. The majority opinion was also that “we require justification to disturb plants’ ability to develop,” or as I would read it, to disturb its self-interested activity. The basic tenet was that:

Most ECNH members assume that the dignity of living beings is not an absolute value, but is achieved by the balancing of morally relevant interests: the good, or «interests», of plants should be

5 TS 5.1-2.

6 TS 2.14 and com., Tatia 1994, 42.

7 TS 2.24 and com., Tatia 1994, 45-6.

8 Earth-, water-, fire-, air- and plant-bodies.

9 Worms, leeches, mollusca, curculionidae, and vermes.

10 Ants, flees, plant-lice, cotton-seed insects, termites, centipedes, etc.

11 Wasps, flies, gnats, mosquitos, butterflies, moths, scorpions, etc.

12 Fish, birds and quadrupeds.

13 Humans, infernals and celestials.

14 TS 2.8.

15 Or, *savikalpa-bodha*, with determination of universal characteristics.

16 Or, *nirvikalpa-bodha*, without determination of universal characteristics, ‘viewing, sensing’ (*darśana*) particulars only.

17 TS 2.16-18.

18 TS 2.37.

19 As, e.g., upholding rest houses for old or infirm cattle and bird hospitals, the feeding of stray dogs, etc.

20 Available on www.ekah.admin.ch

weighed up against the interests or goods of other organisms. A prerequisite for balancing interests in this way, however, is that plants have their own interests, and these should be considered morally for the plant's own sake. So if we are trying to put the idea of the dignity of living beings into concrete terms for plants, we must first show which basic ethical positions permit the consideration of plants for their own sake. (p.5)

In his report the ECNH also foresaw the nature of the objections raised to their biocentric view:

For some people, the question of whether the treatment or handling of plants requires moral justification is a meaningless one. The moral consideration of plants is considered to be senseless. Some people have warned that simply having this discussion at all is risible. In their view, the human treatment of plants is on morally neutral ground and therefore requires no justification. But there are other reasons put forward to exclude plants from the circle of organisms to be valued for their own sake. One is that human life would become morally too demanding and too complicated if this area of human action had also to be justified. An additional fear is that ethical positions that value plants for their own sake could relativise higher-weighted moral responsibilities towards humans (and animals). (p.4)

The claim that human life would become morally too demanding and too complicated if even plants would acquire rights can be countered by referring to the Jains, their monks and nuns, and the laity. Though their diet and their occupations are subject to restrictions, my experience is that their daily life is neither too demanding nor too complicated. On the contrary, the life of many Jains is, in its simplicity, less demanding and complicated because it restricts choices. Also the claim that the granting of rights to plants would relativise human suffering can be confuted by referring to the attitude of many Jains towards fellow humans marked by kindness and charity. Without idealizing Jain ethics and the Jain way of life, I can only point to the worth of the study of both for the dynamics of modern bio-ethics.

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Jaina Rock-Cut Caves in Maharashtra, India

Viraj Shah

The hilly region of Maharashtra on the western coast of India is famous for a long and rich tradition of rock-cut architecture with World Heritage Buddhist and Brahmanical cave-sites such as Ajanta, Ellora and Elephanta. Compared to these, the Jaina caves of the region, except for those at Ellora, are little known. The present study attempts to bring to light these lesser-known Jaina caves.¹

The Jaina caves of Maharashtra have been briefly mentioned in early reports of the Archaeological Survey of Western India and in some articles published in the *Indian Antiquary* (Burgess 1876: 76-80, Burgess 1878: 4-11, Sinclair 1872 & 1877). Some of the sites like Ankāi-Ṭankāi and Chāndor were reported in the exhaustive account of Wilson on the cave temples of Western India (Wilson 1847-48 & 1853). In these accounts, the caves have been mentioned very often as Buddhist caves due to general confusion of Jina icons with those of Buddha, or in some cases, the faith to which the caves belonged, has not been mentioned at all. Eventually, these caves were incorporated in the monumental work of Fergusson and Burgess on the caves of India, where some of the caves were described in detail (Fergusson and Burgess 1880). However, the caves at Chāndor, Añjanerī and Tringalvādī, though reported in earlier accounts, were not included here. These were dealt with in later reports (Burgess and Cousens 1897, Cousens 1931). The caves at Māṅgī-Tuṅgī were reported by Banerji with detailed description but without any drawings (Spooner 1921-22). The caves at Mohidā, Pāle and Daulatābād were noticed subsequently (IAR 1958-59, Sankalia and Gokhale 1969, Pathy and Dhavalikar 1987). While the Jaina caves at Ellora have been studied by various scholars (Pereira 1977, Pathy 1980, Soundara Rajan 1981 & 1988²), the work on other caves has been almost negligible. A number of these caves are now almost in ruins. A holistic understanding of the Jaina caves of the region, placing them in the historical context was a desideratum.

This study was aimed at documenting each Jaina cave of Maharashtra in minute detail, proposing a chronological framework, highlighting general architectural and iconographic features of these caves and placing them in an historical context. The architectural, iconographic and stylistic features of the caves have been recorded along with detailed drawings of ground plans, doorways, pillars, ceilings and costume-ornaments of icons. The placement of icons has been plotted on the ground plan of each cave, while the icons have been recorded in minute detail with measurements. The chronological framework has been worked out by comparative analysis of caves with

1 This research was funded from 1/97 to 12/97 by the Justice K.T. Telang Fellowship of the Asiatic Society of Bombay, Mumbai, India and from 2/98 to 2/01 by the Junior Research Fellowship of the Indian Council of Historical Research (ICHR), New Delhi, India. This research, completed in May 2001, was published as a book, *Jaina Rock-Cut Caves in Western India with Special Reference to Maharashtra*, in March 2008.

2 This is not an exhaustive list of research on Jaina caves of Ellora.



Cave II at Ankāi-Ṭankāi, Nasik district, 12th century CE
(Photo: Viraj Shah, 17.03.1999)

contemporary rock-cut and structural architecture of the region, iconographic development and epigraphic evidences, wherever available. The contemporaneous cultural milieu and issues of patronage have been discussed to situate caves in their historical setting. Historical development of Jainism in Maharashtra, prevalent sub-sects and important centres of the sect are discussed for understanding the role of these caves in religious development of the region.

About seventy Jaina caves at nineteen sites scattered over western, hilly areas of Maharashtra had been reported. The study has revealed that these caves were excavated over a span of 1,500 years, from the 1st century BCE to 14th-15th century CE, with the largest number excavated during the 9th to 14th-15th centuries CE. All the caves belonged to the Digambara sect, most of which are concentrated in the Nasik district. Interestingly, two early Buddhist caves at Nasik and Junnar were converted to Jainism during the early medieval period. It has been revealed that these caves were excavated against the backdrop of reviving trade activities and varied socio-religious contexts of a changing society.

Architectural Features

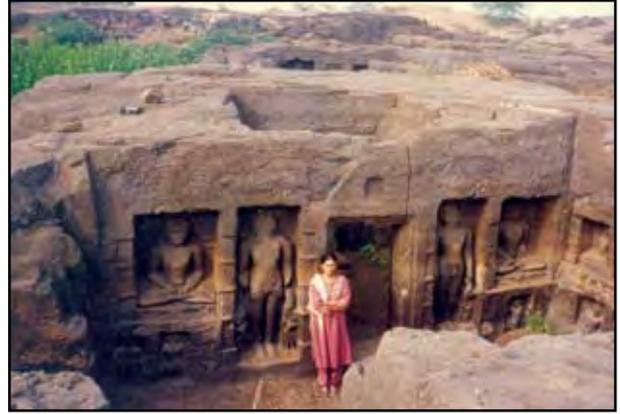
These Jaina caves follow the contemporaneous regional architectural and stylistic trends. They form an integral part of the general pattern of the development of rock-cut architecture of the region. Thus, the Dhārāsiva caves of the early 6th century are like the Buddhist caves at Ajanta in terms of ground plan, pillar and doorway ornamentation, type of pillars as well as pilasters and the treatment of the main icon in the shrine, while the caves at Kharosā and Ambejogāi of the late 8th century CE reflect similarities with eastern Chālukyan architectural style. The 9th-century Jaina caves at Ellora share similarities of ground plan, pillar type, pillar ornamentation and façade treatment with other Brahmanical caves of the site, especially Kailāśa and Lankeśvara. The pres-

ence of an elephant and a pillar or *mānastambha* in the court of Indra Sabhā points to architectural relation with Kailāśa, while Chhoṭā Kailāśa is a direct copy of Kailāśa on much smaller scale. The 12th to 13th-century caves at Ankāi-Ṭankāi, Tringalvādī, Daulatābād and Vāse share a number of features like types of pillars and doorways, treatment of fronts of benches in the caves with mouldings, use of more loose than carved icons, contemporaneous with Brahmanical caves at Panhāle in Sindhudurg district. Thus, there is nothing 'Jaina' about these caves except the icons.

In spite of forming an integral part of the general process of development of rock-cut architecture, these caves display some unique features. The enclosed courtyard in Cave II at Dhārāśiva is unparalleled. The rock-cut structure, possibly a base for a *chaumukha* or *mānastambha*, in front of the caves at Ambejogāi and Kharosā and perhaps a *stūpa* in the court of Cave II at Dhārāśiva are also unusual features. Similarly, the presence of lion heads on *mattavārana* and the addition of *śikhara* in the treatment of the façade as *vimāna* in the Jaina caves at Ellora, though not completely unknown, is a new feature at the site. The perforated screen and large lion figures at Ankāi-Ṭankāi II are also very unique as far as cave architecture is concerned.

The caves post-dating the 10th century CE reveal a tendency to imitate temple architecture of the period. The trend begins at Ellora where the frontage of the cave is given an appearance of *vimāna* from *adhiṣṭhāna* to *śikhara*, a feature already noticed in a number of Pallava caves. The type of pillars, doorways with *chandraśilā* and *kaṣṣāsanas* with dwarf pillars indicate architectural relations with Chālukya and Rāṣṭrakūṭa structural architecture of the same period. There must have been a mutual exchange between both modes of architecture. Still later, the 12th-century caves at Ankāi-Ṭankāi and Tringalvādī follow contemporaneous temple architecture of the Yādava period in ditto. The ground plan, type of pillars and doorways, ceilings and the decorative motifs are very similar to structural temples of the same period. More than anything, the treatment of the lower portion of the cave frontage as a plinth or *adhiṣṭhāna* with various mouldings indicates the effort to make a cave look like a structural temple, as functionally such plinths are useless in cave architecture. Apart from imitating features of structural architecture, some of these caves also make use of actual structural components. Thus, the verandah at Tringalvādī including plinth, back wall and the ornamental doorway as well as the hall pillars, the shrine doorway of Cave VI at Ankāi-Ṭankāi and the pillars at Vāse are structural.

A noticeable feature is the absence of many carved icons in the caves, which imitate the structural architecture and are decorative, such as Ankāi-Ṭankāi, Tringalvādī, Daulatābād and Vāse. A few loose icons found in the vicinity of these caves and the presence of benches in the caves suggests that many loose icons were installed. The reasons behind such an arrangement are difficult to determine. It could have been done due to the fear of



Cave II at Mohidā, Nandurbar district, 13th century CE
(Photo: Viraj Shah, 30.12.1997)

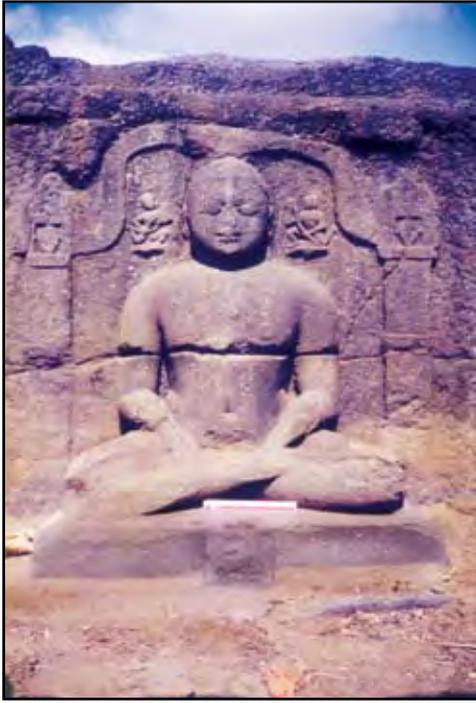
iconoclasts since loose icons can be hidden and saved. It could also have been an attempt to imitate the structural temples in ditto. Compared to these, the architecturally plain and rough caves such as those at Chāndor, Bhāmer, Mohidā and Māngī-Tuṅgī have a large number of fine rock-cut sculptures. At some of the caves, both carved and loose icons were used.

Most of the Jaina caves with a few exceptions are architecturally crude and rough excavations, though many of these display a large number of fine sculptures. Thus, in most of the Jaina caves the emphasis has been only on icons rather than the architecture or decoration of the caves, indicating the very focused interests of the patrons.

Iconographic Features

The icons of *tīrthaṅkaras* and *yakṣa-yakṣī* figures dominate the iconographic programme of most of the caves. Occasionally the figures of *dikpālas*, Ganeśa, Hanumān, Kṣetrapāla and *yakṣa-yakṣī* couples, or what is known as 'parents of Jina', also occur. The monk or *ācārya* figure with broom and *kamaṇḍalu* occurs at Māngī-Tuṅgī and is not found at any other site. The scenes of Kamaṭha's attack on Pārśvanātha and meditating Bāhubali are very popular themes at Ellora and continued to be represented until the 12th to 13th centuries in caves at Ankāi-Ṭankāi and Mohidā, though not as twin scenes as at Ellora.

The development and the trend of iconographic norms in Maharashtra broadly followed the general pattern as noticed at the pan-Indian level. Some of the features such as the introduction of *śāsanadevatās* as well as *lāñchana* appear late in this region. In the early caves of the 6th to the late 8th century CE, only Jina figures were depicted. Though *śāsanadevatās* or *yakṣa-yakṣī* figures attending upon Jina were introduced in the 5th century CE in other parts of the country, they appeared as late as the 9th century at Ellora in the caves of Maharashtra. Sarvānubhūti and Ambikā were the most popular *yakṣa-yakṣī*, depicted as attending upon all Jina figures in a cave. Eventually each Jina was given a separate pair of *yakṣa-yakṣī*. However in spite of the introduction of a different pair of *yakṣa-yakṣī* for each Jina, only Gomukha-Chakreśvarī



Rṣabhanātha in the shrine of Cave I at Mohidā,
Nandurbar district, 13th century CE
(Photo: Viraj Shah, 04.06.1999)

and Dharaṇendra-Padmāvati occur and no other pair was represented. This is because in most of the caves no distinction was made between Jina figures except Pārśvanātha, who has the snake-hood above the head and Rṣabhanātha, who is distinct with hair on the shoulders. Also wherever Jinās were distinguished by *lāñchana*s, *yakṣa-yakṣi* pairs were not provided. The *yakṣi*s were prominent and popular, as some of the goddesses such as Chakreśvarī, Padmāvati, Sarasvati and Ambikā also appeared as independent figures. The representations of goddesses as independent deities, Ganeśa, Hanumān and Kṣetrapāla were obviously in response to the growing threat of other sects and attempts to assimilate local deities into the Jaina pantheon for more popular mass appeal.

In early caves Jina figures were represented with *chauri*-bearers, garland bearers, halos and *simhāsana*, while from 9th century onwards, triple *chhatra*, drum players, musicians, elephants, devotees and *lāñchana* were added. *Lāñchana*, though present in some cases, was not a very regular feature. While early Jina figures were depicted in *ardhapadmāsana* and did not have *śrīvatsa*, later Jina figures were invariably depicted in *padmāsana* and had *śrīvatsa*. This clearly indicates that the early caves were influenced by the southern art idiom, while later caves were more influenced by western and central Indian style. There are a few regional variations and innovations, both in general iconographic development and the execution of particular icons. But overall, Jaina iconography in Maharashtra as displayed in the caves is simple compared to the elaborate and complex iconography as noticed in some regions like Gujarat and Rajasthan.

Paintings

There are traces of paintings in some of the caves, most of which are very crude geometric designs and belong to a much later date than the cave. The small portion of a painted Jina figure in Cave II at Dhārāśiva is a fine piece of art, in the style of Ajanta paintings. The Jaina caves at Ellora were profusely painted, large sections of which are still extant on ceilings and sidewalls. The themes of these paintings are mostly flying celestial beings in pairs engaged in various activities such as dancing, playing musical instruments, carrying *pātra* with offerings, garlands or paying adoration to Jina with hands in *añjali*. These celestial beings were meant to participate as attendants or devotees in the iconic representation of Jinās in the cave, carved both in the shrine and the hall. There are a few narrative and iconic panels too. These paintings form part of the sculptural composition and supplement the plastic art, continuing the tradition of Indian art as seen at Ajanta and Badami. In fact, here the dominance of plastic art over graphic art is more prominent than at Ajanta.

Location of Cave-site

Most of these caves thrived near large, prosperous and apparently 'urban' towns. While some of these were seats of political power, some were important religious centres and some were commercial emporiums. In the case of many of the cave-sites, there is a fort on the same hill as the caves or on a nearby hill, which, though built in the later Muslim period, reveals the strategic importance of the area. Rivers and high hills with peculiar shapes and seemingly inaccessible nature were specifically preferred. Many of these sites developed as *tīrthas* and continued to be worshipped until the 17th to 18th centuries CE.

Reviving Cave-sites as Tīrthas

While at present most of these sites are deserted, some like Māngī-Tuṅgī, Chāmbhāra Lena and Ellora are living *tīrthas*, while some like Junnar, Chāndor and Ankāi-Ṭankāi are worshipped as *devī* or goddess shrines by the local population, and the Jaina cave at Kharosā has been converted into a Buddhist cave by the neo-Buddhist population of the area. Interestingly, today these ancient caves are 'used' by the Jaina population to assert their position and 'show off' their wealth by lavishly 'doing up' the caves and providing modern facilities for the pilgrims against the stark contrast of relatively poor, agricultural surrounding villages. With the publications of '*māhātmya*' booklets that glorify the antiquity and sanctity of some of the sites relating them to legendary Jaina personalities as well as *tīrthas* and empowering them with magical forces, all attempts are made to keep these sites alive as *tīrthas*.

Thus, it is evident that along with numerous Buddhist caves and elaborate Brahmanical cave-temples, large numbers of Jaina caves were also carved over a long period of time in this region with its prominent tradition

of rock-cut architecture. Interestingly, with Jainas, this tradition continued to as late as the 15th century and consequently, the Jaina caves in this region form important evidence of the later phase of rock-cut architecture, of which these are the only examples.

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Non-One-Sidedness: Context-Sensitivity in Jain Epistemological Dialogues

Marie-Hélène Gorisse

Jain philosophers have developed, mainly from the seventh to the eleventh centuries, a contextual theory of cognition according to which knowledge is always dependent upon a theoretical background bearing on its very definition, its goal and its domain (this last issue is tackled by their ‘theory of viewpoints’, *nayavāda*). With the soteriological project of total dissolution of ignorance in mind, the Jains further developed a ‘theory of contextual knowledge statements’ (*syādvāda*) aiming at integrating all possible perspectives on the object of knowledge when assessing whether or not someone can be considered as knowing something. The resulting context-sensitive approach held by Jain philosophers is certainly one of the main Jain contributions to logic and epistemology in India.

Under the supervision of Professor Shahid Rahman, my PhD project is to propose a reading of this approach using modern conceptual tools. The dissertation will include a translation of the chapter on the *nayavāda*, *syādvāda* and *patravāda* (‘theory of aphorisms’) of the *Prameyakamalamārtanḍa*, *The Sun of the Lotus of the Knowables*, a tenth-century work from the Digambara *ācārya* Prabhācandra.

The first aspect of this project is to try to provide an easier approach to selected Jain texts in logic and epistemology. This will be done by transposing the main issues of these texts into a context that is more accessible to a modern reader.

The philosophical and technical issue on which I will focus in this project is the Jain contextualized notion of truth. This notion comes from the link Jain philosophers draw between logic and epistemology on one hand and theory of argumentation on the other. In modern approaches, after the work of Tarski in the fifties, the prevailing way to conceive logic is based on syntax (proof theory), semantics (model theory), and their correspondence. Such a perspective pays little attention to the procedural aspect of inference, and to the way logic is rooted in the practice of rational debate. Alternative approaches have been developed in the past decades which invite us to think again about logic and meaning in terms of interaction between agents in a dialogue. My hypothesis is that these new approaches share much more with Jain discussions on contextualization than other modern approaches to logic. That is why I developed my reading of Jain texts from the viewpoint of one of these new approaches, namely within the dialogical approach introduced by Lorenz and Lorenzen (Erlangen School), and developed nowadays by Rahman. This approach is sensitive to philosophical pluralism (it considers the coexistence of a plurality of sets of rational norms) and to logical pragmatism (it considers meaning in terms of interactions between agents and in relation to a given goal).



Ingrid Schoon

The project begins with specifying the notion of context involved in Jain literature. According to the *nayavāda*, there are seven ways for a knowing agent to apprehend an object. It defines seven types of theory of knowledge (viewpoints) each endowed with its own ontology and theory of meaning. The *syādvāda* further determines for any predicative knowledge statement in a debate from which viewpoint it is valid, from which it is refutable and from which it cannot be asserted. Three particular features of the Jain approach deserve special attention:

- (i) The contextualisation process is not about propositions, but about objects.
- (ii) The determination of context has to be done outside the object language (before testing the formula at stake).
- (iii) We need to provide Jain theory with a suitable formal theory of meaning which is not model-theoretic, but which is done in terms of argumentative practices.

My hypothesis is that the variations between one viewpoint and another can be understood as contextual structural changes (e.g. rules of substitution only allowed in viewpoints considering universals). Instead of erasing the differences between the seven viewpoints by expressing them in a common modal language, my approach proposes to take into account the *nayavāda* by permitting several different ontologies and theories of meaning. Let us consider an example. Let a proponent of the second viewpoint, the viewpoint of classes (*saṃgrahanaya*), and more precisely, according to Prabhācandra’s classification in the second subtype of intending intermediate universals, say, ‘*tale gaṭah*’, ‘there is a pot on the floor’. Now, a proponent of the third viewpoint, the pragmatic viewpoint (*vyavahāranaya*) also says, ‘*tale gaṭah*’. The Jain claim is that it is mistaken to think that the two of them are saying the same thing and might agree according to material conditions. There is a radical – one would like to say ‘paradigmatic’ – difference from one sentence

to the other. The first speaker is talking about ‘a pot’ as endowed with the characteristics of being a pot, while the other is talking about ‘the pot’, this particular one. In essence, while one is grasping essential properties, the other is differentiating for example, my will to cook in my pot and not in my neighbour’s pot. For I am aware of the fact that my neighbour might not appreciate the second option. In sum, both the domain of discourse and the theory of meaning differ between one viewpoint and another.

The next step is to express the *syādvāda*. One can do so by incorporating those seven systems into a single logical (meta-) system. The language of such a system must feature a way to talk about different logical systems, which is precisely the formal counterpart of ‘*syāt*’. Giving credence to Wittgenstein’s claim that ‘meaning is use’, the meaning of ‘*syāt*’ is in our reading a dialogical move during which the speaker is allowed to choose a specific mode of argumentation for his thesis. For example, when I state, ‘*syād asty eva gaṭaḥ*’, ‘arguably the pot indeed is’, the meaning of ‘*syāt*’, ‘arguably’, is the opening of an argumentation context in which the rules will be either the rules of the viewpoint of classes, or the ones of the pragmatic viewpoint, but never both at the same time. Typically, if I choose to utter within the viewpoint of classes, what I will need in order to test the validity of my thesis within a debate is a given set of rules among which there would be a rule to account for the fact that this viewpoint focuses on classes (properties) and not on elements (individuals). One way to express such a requirement is to allow qualitative identity between the values of first-order variables. In more intuitive terms, it is sufficient that there exists an equivalent class to which both *x* and *y* belong and infers that *x* and *y* are qualitatively identical.

In conclusion, the resulting meta-system has distinctive modal features, but transposed at the level that may be called ‘meta-argumentation’. Firstly, in this system we are unable to enunciate iterated ‘*syāt*’ (this might be a sign that this approach better conforms to the Jain sensibility, for as far as I know Jain logicians were not interested in statements of the form: ‘there is a viewpoint in which there is a viewpoint in which...’). Secondly, this seems to be exactly what Jain philosophy is about: an argumentation about the different ways one should argue in relation to a given goal.

Marie-Hélène Gorisse, former holder of a MENRT grant (a national grant) in France, is writing her PhD thesis on the theory of knowledge and argumentation in the Prameyakalamārtanḍa. Currently she teaches Sanskrit, Indian Culture and Philosophy of Logic at the University of Lille 3, France.

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Narrating Karma and Rebirth: Birth Stories in Buddhist and Jain Traditions

Naomi Appleton

Religious discourse in South Asia is dominated by the telling of stories, very often life histories. Alongside doctrinal explanations, cosmological enumerations, and descriptions of practice, are many concrete examples in the form of biographical narratives. In discussions of karma, rebirth, and ethics, no examples can be more helpful than stories of people whose actions have brought about results in subsequent lives.

Buddhism and Jainism share the concepts of karma, rebirth, and the possibility (and desirability) of escape from rebirth, though each has a different interpretation of these key ideas. Within the literature of both traditions we find many stories about remembered past births, illustrating progress on the path to liberation, the workings of karma, and the jumbled nature of rebirth. These stories have much to reveal about Buddhist and Jain attitudes towards the mechanisms of rebirth and the pursuit of long-term (multi-life) religious goals.

During a three-year project funded by the British Academy (2009-12), I will compare birth stories from the Jain and Buddhist traditions in relation to the role of karma in rebirth, the key religious paths and goals, and the role of birth stories in the teaching careers of awakened beings. The aim of the project is to ascertain the distinctively Buddhist and Jain uses of this genre, thereby illuminating the significance of the stories within each tradition, as well as contributing to our understanding of the extent of interaction between Buddhist and Jain schools during their formative periods.

The first year of the project will primarily be spent surveying the sources and identifying both key generic characteristics and individual stories of interest. I am in the process of creating annotated bibliographies for birth stories in Jain and Buddhist scriptures and later sources. These will be posted on the internet for the use of other interested scholars: <http://blogs.cf.ac.uk/birthstories>. I would of course be very grateful for any comments or additions.

Having identified the most significant sources I will begin analysing the key themes, which are likely to include: (i) The mechanism of karma and rebirth, including the bonds that tie people together through several lives, and the extent to which characteristics (e.g. species, gender) and relationships are preserved across different lives; (ii) How stories about previous births of Buddhas and Jinas contribute to biographical, historical, and exemplary narratives; (iii) The significance of this form of memory, in other words the restrictions on who can remember their past births, the circumstances that prompt them to do so, and what actions the memories prompt. In relation to the last theme, it will be necessary to address the gender divide as well as the division between lay and monastic lifestyles. For example, it will be of interest to know whether or not women and laypeople are shown remembering their past births, and the extent to which their reasons for remembering and narrating their previous births are different to those of monks.

Several stories of rebirth are found in both Jain and



Statue of the female Tirthankara Mallinātha in the Śvetāmbara temple in Jamdīyāla/Pañjāb. Mallinātha's past birth as a man who cheated in his ascetic practices is the well-known cause of her female state (in the Śvetāmbara tradition). Photo: Peter Flügel 2009

Buddhist versions. Whilst the aim of this project is not to compare different versions of specific stories, an example might here help to illustrate some of the key themes of the research.

In the *Vimānavatthu*, or 'Stories of the Heavenly Mansions,' (the sixth book of the *Khuddaka-nikāya* of the Theravāda scriptures) we find narrations of the past deeds of gods, usually acts of generosity, which resulted in their birth in heavenly mansions. In chapter fifty-one we find the story of a frog that is delighted to hear the Buddha giving a sermon, but is killed in the process. The frog is reborn as a god quickly enough to return to the area to catch the end of the teaching and reveal his past birth to the assembled people. In chapter thirteen of the *Jñātādharmakathāṅga Sūtra* we find another story about a frog. A man meets Mahāvīra and becomes a lay follower. Later, as a result of not meeting any more ascetics, he lapses in his practices. He conceives a strong desire to build a lovely pool outside the city. With much effort, he begins construction of the pool, complete with gardens and all other proper facilities. Everyone is very pleased and grateful, but he becomes so attached to this pool that when he dies he is reborn as a frog in the water. He hears people around the pool praising his past self, and in a state of concentration he attains memory of his past birth. Shocked at his descent to the position of frog, he takes the twelve lay vows and begins performing penances. During this time he hears that Mahāvīra is staying nearby and so he tries to make his way to hear a sermon. Whilst hopping along a crowded street he is trampled by the king's horse, and dies with his mind on his vows and

the omniscient ones. As a consequence he is reborn as a god. Later he will be reborn in Mahāvīdeha and attain *mokṣa* there.

These stories are both about a frog who is in a good state of mind brought about by hearing, or striving to hear, a sermon, and thus is reborn in a divine realm when he is unluckily (and ignominiously) killed. From these stories we can see that the state of mind one is in at the time of death is important to both traditions, as is the assumed power of hearing the teachings; the latter is arguably the focus of the Buddhist version. Animals are shown as capable of concentration and, in the Jain case, of penances and ascetic practice. The rebirth of a frog as a god is not a complete enough narrative for the Jain composers, though, who have two extra layers: the preceding birth as a man, and the subsequent birth as an ascetic. The first layer illustrates the shocking effects of attachment, again with an emphasis upon the moment of death. The second confirms the eventual liberation of the frog, providing a complete happy ending and ensuring that the focus is upon the spiritual progress of the hero. In contrast to the *Vimānavatthu*'s simple promise of divine birth to good lay Buddhists, the *Jñātādharmakathāṅga* story highlights the Jain ideal that the lay path should culminate in the ascetic path, whatever deviations there might be on the way.

The different conceptions of past birth memory are also well illustrated in these stories. In the Buddhist case the god narrates his past birth to the Buddha and his audience, though the Buddha has already predicted the events of the story. The Buddha's superior vision is thereby praised, whilst gods are also shown as having an awareness of their past abodes. In the Jain case, however, even a frog is shown as having an innate knowledge of his past births, if only the circumstances are favourable. His memory of his past birth is enabled by being in familiar surroundings, hearing people mention his former self, and attaining a pure state of concentration; these circumstances are familiar from many other Jain narratives. The overall story is narrated by Mahāvīra, who – of course – knows everything, yet it also suggests the possibilities and benefits open to all other beings, whose destinies may be dramatically affected by gaining an awareness of their previous lives. This situation can be contrasted with the Buddhist understanding that memory of past births is the result of extensive meditative practice or birth in a heaven realm.

There is much more that could be said about these stories, but I hope that this example has begun to demonstrate the richness of birth stories as sources, and the potential interest of the project's research findings to Jainologists and Buddhologists alike.

Naomi Appleton's love of rebirth narratives began as an undergraduate and led her to complete two theses (M.Phil. Cardiff 2004; D.Phil. Oxford 2008) about stories of the past births of the Buddha. She is currently the holder of a British Academy Post-Doctoral Fellowship at the School of Religious Studies, Cardiff University.

VICTORIA & ALBERT MUSEUM JAIN ART FUND Research and Travel Grants

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

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

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

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

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Jaina Sculpture at the Asian Art Museum of San Francisco

Robert J. Del Bontà

The Asian Art Museum of San Francisco holds a fair number of Jaina artefacts, both paintings and sculptures. The collection includes a complete *Kalpasūtra* text consisting of eighty-four folios with forty illustrated sides and also a few stray folios from other dispersed manuscripts. However, since these consist of familiar material, for our purposes here, the sculptures are the most impressive and deserve our attention. With the exception of one purchase, all discussed below were generously donated. Figures 1-3 were part of the original Avery Brundage bequest when the museum was first established, and Figure 5 was donated by Marjorie Walter Bissinger, who was quite active at the Asian Art Museum from its inception until her death.

A large and impressive work, created sometime in the ninth century, is labelled in the gallery as Nemi, the twenty-second Jaina teacher. (Figure 1) The gallery label compares the seated form with that of the Buddha, but notes the nudity and the auspicious *śrīvatsa*, the diamond-shaped mark on his chest, as signifiers of a Jina. The throne elements and halo are seen in Jaina, Buddhist, and Hindu imagery alike. In devotional sculpture, all Jinas are either depicted seated in *padmāsana* as is the central figure, or standing for meditation in *kāyotsarga* as seen in the four small figures at the upper corners of this example and the three main figures in Figure 5. The standing pose is especially popular for Digambara images. In this example, the addition of the four other Jinas, bringing the total count to five, is called a *pāñcatīrtha*, a very common grouping, to be discussed briefly below. Without other elements it is hard to tell one Jina figure from another. The Asian Art Museum has identified this sculpture as Nemi due to the seated figures at either edge of the base of this sculpture. To the right is the goddess Ambikā seated under a mango tree and to the left is her consort. These figures could be labelled as *yakṣa* and *yakṣī*, nature deities who have great importance throughout India, but the more appropriate term is *śāsanadevatā*. Jainism developed these pairs of attendant deities for each Jina, but a study of early imagery shows that some of these deities were far more popular than others and the codified pairings are probably a rather late phenomenon. The central figure is also flanked by two demi-gods. The figure of Dharaṇendra, the Nāgarāja-like figure seen to the left, can be associated with Pārśva, but obviously the central figure is not Pārśva, since he is not surmounted by a multi-headed snake's hood.

The Asian Art Museum houses a few images of Pārśva, including a lovely eleventh-century statue of him from the Pāla period (Figure 2). The inscription here, on the bottom of the stele, has been translated as "Let Upatala speak in heaven."¹ He is flanked by two *cauri* bearers, and two *vidyādhara*s (celestial figures) hover over his shoulders. The seven snake's hoods seem to fan out



Figure 1: *Pāñcatīrtha* of the Jina Nemi
India, Rajasthan or Madhya Pradesh, ca. 800-900 CE
Sandstone, 95.3 x 71.1 x 22.9 cm
Asian Art Museum of San Francisco
The Avery Brundage Collection, B6S26+
Image © Asian Art Museum of San Francisco

from his shoulders and create an elaborate canopy over his head. A typical triple-umbrella surmounts the stele. At the base *nāgas* flank the stem of the lotus pedestal on which Pārśva stands and some devotees kneel to the sides in adoration of the Jina.

Another interesting, large sculpture probably depicts the parents of a Jina (Figure 3). If this is true, they are most likely the parents of Ananta because his cognizance is a ram and two rams are depicted at the base in a rather playful composition—young boys seem to be goading them on to butt heads. As is typical of these sculptural panels, the figures of the Jina's parents sit under a tree and a small image of a seated Jina surmounts the grouping. Again a comparison to nature gods, *yakṣa* and *yakṣī*, can be made and similar pairings of a mother with her consort are found frequently in Buddhist sculpture.² The female figure has a small child in one of her arms, emphasizing her maternal role. Other boys appear below and a playful child climbs up the tree trunk. The inscription dates the sculpture to VS 1334 in the month of Margasirha, corresponding to 1242 CE.

The multiplicity of the Jinas throughout the cosmos is very important in Jainism and Jina images can be seen in many configurations. We find popular groups of three (*trīrtha*) or five (*pāñcatīrtha*) and often the entire group of twenty-four, as depicted in Figure 4. These images underscore the continuity of the tradition and the fact that Jinas are essentially the same. One might expect either Rṣabha or Mahāvīra to be the central fig-

¹ Susan Huntington, *Leaves from the Bodhi Tree: The Art of Pāla India*, Dayton, Ohio: Dayton Art Institute in association with the University of Washington Press, 1990, No.23, p.149.

² See Pratapaditya Pal, ed., *The Peaceful Liberators*, Los Angeles: Los Angeles County Museum of Art, Nos. 58-59, pp. 174-75, on the identity of these sculptures. No. 58 also has the boys with the rams at its base.



Figure 2: The Jina Pārśva
Bangladesh, perhaps Dhaka District
Pāla period, ca. 1000-1100 CE
Chlorite, 61.0 x 27.9 x 7.6 cm
Asian Art Museum of San Francisco
The Avery Brundage Collection B63S21+
Image © Asian Art Museum of San Francisco



Figure 3: Parents of the Jina Ananta
India, Uttar Pradesh, dated corresponding to 1242 CE
Sandstone, 66.7 x 44.5 x 12.7
Asian Art Museum of San Francisco
The Avery Brundage Collection B70S4
Image © Asian Art Museum of San Francisco

ure, because they are the first and last of the line and quite popular; but a study of examples of this iconography demonstrates that the central figures can be any one of the Jinas. This configuration is referred to as a *Caturvīṃśati paṭṭa* when sculpted (the term *paṭṭa* is used when painted). The three main standing Jinas (an obvious *trīṭrītha* within the group of twenty-four) each have their cognizances (*lāñchanas*) below them identifying the central figure as Vāsūpūjya (number 12) with his buffalo. Vimāla (number 13) above a boar is to the left and Dharma (number 15) stands above a thunderbolt to the right. The remaining twenty-one Jinas surround them: nineteen are seated and two stand at the sides. Other elements include auspicious umbrellas over the three main Jinas and attendant figures to the sides of the central figure—at the top they ride elephants so they can lustrate the figure and two are at the base. There are also depictions of the nine planets (*navagraha*)³ spread on either side of the buffalo *lāñchana* in the centre, and some figures to the sides of the other two cognizances. The date of its inscription corresponds to 1492 CE (it is dated in one of the hot months in VS 1549). These devotional sculptures were donations, often credited to wealthy patrons. However, this example and many others were donations from monks and nuns, perhaps commemorating specific rituals and events. Here the donor was the monk Jinacandradeva in the lineage

³ The *navagraha* is a grouping found throughout India. The word *graha* is always translated as “planet”, but in fact the group consists of the sun and moon, five of the known planets: Mercury, Venus, Mars, Jupiter, and Saturn, and two others that can be called “shadow planets” which cause eclipses of the sun and moon.



Figure 4: *Caturviṃśati-paṭṭa*
India, Gujarat or Rajasthan, date corresponds to 1492 CE (VS 1549)
Copper alloy, 54.6 x 36.8 x 17.1 cm
Asian Art Museum of San Francisco
Museum purchase, B69B11
Image © Asian Art Museum of San Francisco



Figure 5: *Pañcatīrtha Shrine*
India, Gujarat, date corresponds to 1512 CE (VS 1569)
Copper alloy with inlaid metals, 11.4 x 7.6 x 4.4 cm
Asian Art Museum of San Francisco
Bequest of Marjorie Walter Bissinger, F2003.33.38
Image © Asian Art Museum of San Francisco

of Kundakunda in the *Mūla saṃgha*.⁴ Kundakunda was a very important, early *ācārya* who lived in the second century CE and Jinacandra (1450-1514) was known to consecrate a large number of images towards the end of the fifteenth century.

A final, smaller, metal sculpture (Figure 5) is important to illustrate for two reasons: firstly because, although quite worn, it is very elegant and secondly it is a Śvetāmbara image. Many people are under the impression that Jina figures are always nude. The Asian Art Museum has a fair number of Jain images, but only a few small shrines in the collection are dedications of the Śvetāmbaras—thus clothed. Most of the early sculptures of Jinās in the collection are nude and the later ones are clearly of Digambara dedication.

The iconography of these small sculptures is often quite complicated, and this shrine is no exception. In this case it can be called a *pañcatīrtha* depicting five Jinās, the central one flanked by two standing figures each with a seated figure placed above it. The large Nemi in the collection (Figure 1) also can be called a *pañcatīrtha*, since there are four standing figures behind the central figure, but the sheer size of the central Jina makes this less obvious. Although a few Jinās have specific features to identify them, such as Rṣabha with his long hair and Pārśva and Supārśva with their snake's hoods, this multiplication reinforces the fact that the Jinās are essentially all the same and exist in a continuum. At the same time, the number

five connects this image to an important concept in Jainism: the Five Supreme Beings (*pañcaparameṣṭhin*). The shrine also has nine lumps along the base representing the *navagraha*, also seen in the Digambara example (Figure 4). It has six attendant figures to the sides including his *śāsanadevatā* pair -impossible to identify- and another goddess identified as Śāntidevī in the centre of the base. Elephants are to either side of the central figure suggesting lustration, a very important ritual depicted very often in Jaina iconography.

Hopefully, this short discussion illustrating only a few sculptures in the Museum's collection will give a sense not only of the richness of the holdings at the Asian Art Museum of San Francisco, but also of the art produced for the Jainas. On first acquaintance, Jaina sculpture can appear to be deceptively simple concentrating on the repetitious images of the Jinās, figures that do not present much scope for dramatic interpretation. But armed with more understanding of the rich textual traditions of the various sects of Jainism, we can appreciate more fully the complexities of its intricate iconography.

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

4 Phyllis Granoff kindly looked at the inscription for me, and pointed out the month and the two names.

Jaina Art in New York City: Two Special Exhibitions

Janet Leigh Foster

Jaina art was very much in evidence in New York City this autumn with two exhibitions. *The Victorious Ones: Jain Images of Perfection* at the Rubin Museum of Art from 18 September 2009 to 15 February 2010 presented an historical survey of the Jina in painting and sculpture, comprised of works from private and public collections in the United States and Europe. *Peaceful Conquerors: Jain Manuscript Painting* at the Metropolitan Museum of Art from 10 September 2009 to 28 March 2010 was themed to illustrated manuscripts, but also included other works, mostly bronzes, from the Museum's permanent collection.

The Rubin Museum of Art

In the Curator's Preface in the catalogue for *The Victorious Ones: Jain Images of Perfection*, Phyllis Granoff states: "In the exhibition we have tried to create an intimation of the vast scope and power of the Jain vision of its sacred cosmos, a place where the viewer may encounter the Jinas as they have been represented by devotees across the Indian subcontinent throughout history."¹ This intent was realized not only through an impressive array of thirty-five devotional, narrative and cosmographic paintings on paper and cloth, and twenty-nine bronze and stone sculptures, but also through the rendering of the display itself.

Upon entering the exhibition area, which took up the entire top floor of the Museum, one was thunderstruck by the beauty and elegance of the space, with a large, early

1 Granoff, Phyllis ed. *Victorious Ones: Jain Images of Perfection*, New York: Rubin Museum of Art and Ahmedabad: Mapin, 2009, p. 13.



Figure 1

Courtesy of the Rubin Museum of Art

Steven Williams

nineteenth-century Śatruñjaya pilgrimage *paṭa* from Gujarat dominating the view (Figure 1). The paintings and sculptures, under spotlights, gleamed like gems in the sun, nicely offset by walls in a colour scheme of plum and aubergine. The gallery was divided into thematic areas that facilitated a contemplative atmosphere for viewing the iconography. Leaves (or folios) from manuscripts, including some unusual examples, such as two *Kalpasūtra* folios with non-formulaic depictions of scenes from the life of Mahāvīra,² were displayed together. The section of manuscripts segued to cosmographic paintings and on to pilgrimage *paṭas* in the centre of the gallery. The devotional paintings, a group of mid-nineteenth-century Digambara works from Karṇāṭaka, were displayed alongside

2 For images of these manuscript pages, lent by the Yale University Art Gallery, please see the catalogue Nos. P 11-12, pp. 244-247.



Courtesy of the Rubin Museum of Art

Steven Williams



Steven Williams

Courtesy of the Rubin Museum of Art

bronze sculptures that were also devotional, an assortment of northern and southern styles that reflected both the Digambara and Śvetāmbara sects. The stone sculptures, spanning the early fifth through thirteenth centuries, were interspersed throughout the gallery.³

Considered as a whole, the exhibition revealed an historical survey of Jain art throughout India from the early fifth to the mid-nineteenth centuries. As if in keeping with the role of Jinās as the founding teachers of Jainism, a pedagogical aspect was evident throughout. An introduction to Jainism and Jinās was painted on the wall at the entrance to the gallery, and a complimentary colour pamphlet, with images from the exhibition and translated quotes from Jain texts, provided further information. Mounted on the wall, a large map of India indicated the

³ Some of the individual works were discussed and illustrated in the March 2009 issue of *Jaina Studies* by Robert J. Del Bontà, who along with Sonia Rhie Quintanilla, wrote the catalogue entries for *Victorious Ones: Jain Images of Perfection*.

main sites of Jain worship throughout the subcontinent. Still more could be learned from the meticulously detailed labels accompanying each artifact.

A community of academics, collectors and editors had worked for over a year to bring this exhibition to fruition. In a collaboration that crossed the disciplines of the Study of Religions and South Asian Art History, pertinent data had been reassessed, and experts had been able to confer on the dating and classification of works. The findings were recorded in the extensive, lavishly illustrated catalogue, and further discussed at *Jain Art and Ritual: From Antiquity to Modernity*, a symposium held in conjunction at Yale University (also reported in this issue). Significantly, the exhibition evinced that a whole history of Indian art could be written solely on the basis of Jain examples, countering a general perception in South Asian Art History that Jain art is a peripheral strand.

In the decontextualized space of the Rubin Museum of Art these representations of the Jina were extended beyond their original purpose as objects of worship to become catalysts for an interdisciplinary academic exchange and to serve as vehicles for introducing Jainism to an international audience. Overall, the exhibition imparted an atmosphere of the sacred, whilst showcasing the icons as great works of art in their own right.

The Metropolitan Museum of Art

A smaller, concurrent exhibition at the Metropolitan Museum of Art, *Peaceful Conquerors: Jain Manuscript Painting*, primarily featured illustrated manuscript pages from the Museum's permanent collection. Anyone with an appreciation for illuminated manuscripts would have been impressed by this survey of the medieval Jain literary arts. A pair of early twelfth-century Jain manuscript covers depicted figures conjectured to illustrate scenes



Steven Williams

Courtesy of the Rubin Museum of Art



Figure 2 (Above): One of a Pair of Jain Manuscript Covers (*Patli*)
 India (Gujarat), early 12th century
 Opaque watercolor on wood, 5.5 X 32.4 cm
 The Metropolitan Museum of Art
 Gift of Guy and Marie-Hélène Weill, 1984 (1984.496.33a)
 Image © The Metropolitan Museum of Art

Figure 3 (Below): Celestial Performers: Folio from a *Kalpasūtra* Manuscript
 India (Gujarat), ca. 1490
 Ink and opaque watercolor on paper, 11.4 X 29.2 cm
 Metropolitan Museum of Art, Purchase,
 Gift of Margery and Harry Kahn, 1977 (1977.41)
 Image © The Metropolitan Museum of Art



from the life of a Jina (Figure 2). Several early examples, such as late fourteenth-century *Kalpasūtra* folios from Gujarat, were displayed together, and leaves from a complete manuscript of a fifteenth-century *Kalpasūtra*, also from Gujarat, painted in shades of gold and lapis blue, wrapped around the room. This presentation might have been enhanced had the folios been displayed in a consistent narrative sequence, rather than the focus having been on the merits of individual pages. Also of note was a late fifteenth-century deluxe folio from Gujarat with dancers in the margins and the text written in gold against a coloured background (Figure 3).

A sixteenth to seventeenth-century Gujarati painted textile of celestial musicians watched over the exhibition space, which also included some examples from the Metropolitan Museum’s fine collection of Jaina sculpture. Highlights included the earliest example in the Museum’s collection, a late sixth to early seventh-century copper alloy sculpture of Bāhubali from Karṇāṭaka, and a late seventh to early eighth-century bronze from Gujarat depicting the Jina Nemi attended by Gomedha and Ambikā.⁴

4 For a detailed description of the highlights of the exhibition and more on the history of the manuscripts, please see: Guy, John. ‘Worshipping the Jina: Jain Art in the Metropolitan Museum of Art’, *Orientalism*, 40/6, (September 2009), 60-65.

Lastly, also worthy of mention is that the exhibition called attention to two standing displays of Jaina art from the Museum’s permanent collection. To the side of the staircase leading up to the special exhibition, visitors were greeted by a nearly life-sized, early eleventh-century marble sculpture of a Jina in the Śvetāmbara style, seated in meditation on a marble throne cushion. Crowning the staircase itself, the tone for what was to come was set by a teakwood architectural structure, consisting of a dome, ornamental balconies and supports, from an assembly hall (*gūḍha-maṇḍapa*) of the Vādī Pārśvanātha Jaina Temple, which was dedicated on 13 May 1596 in Patan, Gujarat. After having been discarded in the course of renovations in the early twentieth century, the structure was put to new purpose. In the context of the Metropolitan Museum of Art, it stands as a monument to the beauty of Jaina artistic expression.

With the concurrent exhibitions, *The Victorious Ones: Jain Images of Perfection* at the Rubin Museum of Art and *Peaceful Conquerors: Jain Manuscript Painting* at the Metropolitan Museum of Art, Jaina art quietly and peacefully claimed its place within the New York art establishment.

Jainpedia

Jasmine Kelly

Jainpedia is a new image database with comprehensive material on Jainism launching in spring 2010 at www.jainpedia.org. It aims to bring the religious and cultural heritage of the Jain faith to believers, researchers and the general public via the Internet. One of Jainpedia’s principal aspirations is to advance scholarly endeavours by enabling the global academic community to examine many, often fragile, artefacts without travelling to the host institutions. Centring on the manuscript collections of the British Library, the Victoria and Albert Museum, the Bodleian Library in Oxford and the Wellcome Trust in the UK, visitors to the site will be able to view magnified, high resolution images of complete manuscripts with added descriptions of their context and significance. Although most of the images are of manuscripts, statues and other artefacts are also included.

While the website features interactive and media elements, it is made up largely of encyclopaedia articles. Some 300 articles are arranged in four themes – People, Principles, Practices and Places –each with subthemes. Most of the entries have been written by Professor Nalini Balbir (Paris-3 Sorbonne-Nouvelle), Jainpedia’s editorial director, and there are additional articles by invited scholars. The rest of the material consists mainly of translations, transcriptions and descriptions of selected artefacts, complementing the images and clearly situating them within their cultural and religious milieu. There are also various functionalities to aid users who are new to Jainism, such as a glossary, an interactive timeline, a pronunciation guide and an e-library of published materials ranging from academic articles and monographs to the complete archive of *Jain Spirit* magazine. Other areas of the website provide a community space and school-focused material for teachers. By the end of 2010 almost 5,000 photographs of manuscripts and other artefacts of the Jain tradition will be online. Most of them have never been on public view before.

A programme of exhibitions and events at partner institutions will take place over the next two years, starting at the Victoria and Albert Museum in London. Opening



this spring, twelve objects, ten manuscripts and two manuscript covers will be displayed at the Nehru Gallery of Indian Art. Computer monitors will be set up to provide an explanatory panel for each artefact with links to further references.

The project is led by the London-based Institute of Jainology, which has secured a grant from the Heritage Lottery Fund in the UK and matching donations from Jain organisations and private benefactors. The Centre for Computing in the Humanities at King’s College London is responsible for Jainpedia’s development and launch. A blog at www.jainpedia.org records the project’s progress from the point of view of several team members.

Jasmine Kelly, MA Digital Culture and Technology, Centre for Computing in the Humanities at King’s College London, is the Jainpedia content manager. With a background in publishing, she has played key roles in a variety of online and digital initiatives, including *Microsoft Encarta*, *Encyclopaedia Britannica* and e government projects for the Cabinet Office.



A digitised image of this folio, an illustration of the first chapter of the *Uttarādhyāyana*, is an example of the type to be featured on Jainpedia. Visitors to the site will be able to locate the place of the page within the manuscript, read a description, transliteration and translation and magnify the image. (British Library manuscript OR 13362, folio 5 verso). Courtesy of the British Library

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Series editor: Peter Flügel

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

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

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John E. Cort

Studying Prakrit at SOAS

Ken Ishikawa

Taking the Prakrit courses at SOAS, comprising two half units, 'Introduction to Prakrit' and 'Readings in Prakrit', has been a great learning experience in this academic year. The first term is designed essentially to furnish students with the basic rules of Prakrit grammar in association with translation exercises between Prakrit and English in both ways. Historical backgrounds of both the language and its literature are also treated in the first term. Among various Prakrit dialects belonging to the Middle Indo-Aryan, in different times and places, Jain Maharashtra has been chosen as the medium of our study for practical reasons; but SOAS Prakrit students will also be exposed to other variant forms of the language through reading selected passages from *Maṇipaticarita* (in both the classical Maharashtra and old Magadhi) and Brahmi inscriptions such as the Girnar version of Aśoka's *Rock Edict XI* (in Girnar Western Prakrit) and Kharoshthi inscriptions from the Taxila Vase (in Gandhari Prakrit). Following the conventions, the Roman alphabet rather than Devanagari script is employed in the course to reproduce Prakrit sounds. Nevertheless, a brief introduction to Brahmi and Kharoshthi scripts is given before reading these early inscriptions.

In the reading course of the second term, to which the aforementioned introductory course is normally prerequisite, a Jain Prakrit text, more entertaining than didactic, such as *Maṇipaticarita* in verse or *Namicarita* in prose, is principally read throughout the term. Careful attention is given to important grammatical points in actual practice, which also works as a revision of the basic Prakrit grammar. Some other significant elements of the study of the Prakrit language such as vocabulary, comparative grammar, figures of speech, syntax, metre, interpretation, English translation and linguistics are likewise taken into account while reading the story thus in depth. In the meantime, the course continues to provide us with supplementary materials for further interests in Prakrit, such as an early Kharoshthi inscription, the Mathurā Lion Capital from the Guhavihāra, and specimens of Buddhist and secular Prakrit. Equally stimulating, by this stage, is the principal story that is being read, that of the Pateyabuddha Nami with its dramatic scenes and profound Jain thoughts.

The Prakrit class of this academic year (2009/10) has a good mixture of students and academic members of SOAS, all having a keen interest in Prakrit. Each of us seems to have a different intention in taking the course, according to our main areas of Indological study. As a student in the Department of Art & Archaeology, I have joined the course as a result of my special concerns about epigraphy and paleography, while others specialize in Sanskrit, Jaina or other religious studies, or textual histories of India. The SOAS Prakrit course actually comes



Peter Fritzel

Professor J. Clifford Wright and the author

in handy for any prospective learner, to a great extent, mainly because it does not require any previous knowledge of Sanskrit and Pali or any other pre-modern Indo-Aryan language, or Devanagari script. Another reason is that Prakrit grammar is simpler than that of Sanskrit in many ways. Even for students of Sanskrit like me, Prakrit sometimes increases our understanding of the former by providing a basis for comparison.

One, however, still needs to overcome certain difficulties in memorizing vocabulary and paradigms like any other new language to be learned. In spite of our helping each other to cope with our own individual weak points, we principally have the immense support of our teacher, Emeritus Professor J. Clifford Wright with his wide expertise in Vedic, Classical Sanskrit, Pali and Prakrit language and literature as well as comparative philology. Questions sometimes occur even for vocabulary not only when one word has a few different meanings, but also when more than one word refers to the same meaning, i.e. synonyms. I learned from Professor Wright, who has also been editing a dictionary of the Indo-Aryan languages, that as for *sarīro* (m.) and *tanū* (f.), both meaning 'body', the former is 'the physical body' (as opposed to mind) and the latter is more like a 'person' (*sayā tanū* 'myself'); a god has a *tanū*, you too can achieve a heavenly *tanū*, but only a *sādhu* can leave his *sarīro* without dying.

The Prakrit experience at SOAS has certainly enhanced my enthusiasm for Jainism, which was rather inescapable in Gujarat where I spent two gap years for my fieldwork for a project on documenting the Buddhist remains there. In the course of my fieldwork, I could not ignore the historical or current presence of Jains at quite a few key Buddhist sites as well as their influences on Buddhist art. In the case of Gujarat, it seems that the Prakrit tool is especially effective for this purpose especially from the Mauryan to Solaṅkī periods. I used the Jaina reference *Kumārapāla-pratibodha* of Somaprabhācārya from the

12th century CE, written in Apabhraṃśa, the latest of the Prakrit dialects. In the story of Khapuṭācārya therein, his source referring to the past states that Vatsaraja, the Buddhist king, built a temple for the Buddhist deity Tārā but he was later converted to Jainism (presumably not completely so). It clearly shows the compatibility between the two religions as well as the presence of Tārā worship in northern Gujarat. After the completion of my Prakrit course, I plan to go through the text in the original to know the religious climate of the Solāṅkī period especially in the Jaina context. As the iconography was complex, so the religion itself might have been. Or otherwise, the Jaina influences may be due to the workshop or the artist's hand, familiar with the Jaina form of art.

Learning Prakrit also encourages my interest in the modern Indian language. As a Hindi learner at an elementary level, I cannot ignore certain Prakrit legacies in it. The personal pronoun 'ta' meaning 'that, he, it' in Prakrit has its neuter ablative forms as the indeclinable, 'tao' and 'to' meaning 'hence, then'. The latter is identical in Hindi in its form and meaning. The use of a participle for perfective tense and its difference in construction between transitive and intransitive verbs are also similarities shared by both languages. We learned in the class that Hindi, Gujarati and Sinhalese can be seen as descendants of distinct Prakrit languages. Over all, in the history of language, Prakrit illustrates the link between the Old Indo-Aryan and the modern Indian languages, and it has widely contributed to the Indian culture in many aspects.

There already have been applications of my immature Prakrit knowledge to my studies in Art & Archaeology, and I look forward to continuing the course.

Ken Ishikawa is a BA South Asian Studies (Sanskrit/Prakrit/Hindi) student in the Department of Art & Archaeology at SOAS. His research centres on Indic art history, especially of Gujarat.



The Ajitanātha Jaina temple, built by Kumārapāla in the Solāṅkī period, as it appeared before the recent painting of the exterior. (Tāraṅgā Hill, north Gujarat, 2007). Photo: Ken Ishikawa

Prakrit Course at SOAS



At SOAS, research on Prakrit has been a long tradition, with well-known scholars like 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 a text such as the Jain narrative text *Maṇipāṭīcarita*, which comprises verses in both the classical Mahārāṣṭrī 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)

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Citrakalpasūtra

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



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