

Jaina Studies

NEWSLETTER OF THE CENTRE OF JAINA STUDIES



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Jaina Studies

NEWSLETTER OF THE CENTRE OF JAINA STUDIES

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Gautama Svāmī, Śvetāmbara Jaina Mandir,
Amṛtsar 2009
Photo: Ingrid Schoon



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Letter from the Chair

Dear Friends,

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

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

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

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

Peter Flügel



The 'Māngī' peak of Mt. Māngī-Tuṅgī in northern Mahārāṣṭra, December 2012. Photo: Peter Flügel

THE 13TH ANNUAL JAINA LECTURE

**Jaina Logic and Epistemology.
Is This How it All Began?**

Piotr Balcerowicz

Thursday 21 March 2013
18.00-19.30 Brunei Gallery Lecture Theatre
19.30 Reception Brunei Gallery Suite

JAINA LOGIC

15th Jaina Studies Workshop at SOAS

Friday, 22 March 2013
Brunei Gallery Lecture Theatre

First Session: Jaina Perspectivism

9.15 **Johannes Bronkhorst**
Anekāntavāda, the Central Philosophy
of Ājīvikism?

9.45 **Masahiro Ueda**
Nikṣepa in Akalaṅka's Works

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

10.45 Break

Second Session: Jaina Theory of Pramāṇa

11.15 **Dharmchand Jain**
An Appraisal of Jaina Epistemology and Logic

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

12.15 **Marie-Hélène Gorisse**
Jain Theory of Inference in
the Parikṣāmukham

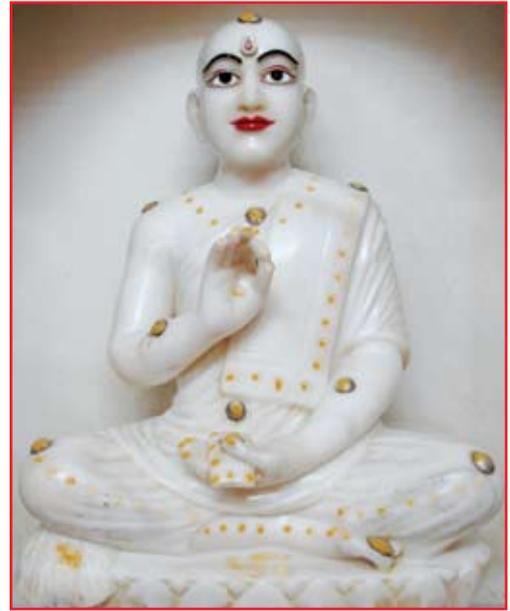
12.45 Group Photo

13.00 Lunch: Brunei Gallery Suite

Third Session: Jain Theory of Nayas

14.00 **Anne Clavel**
Arthanayas and Śabdanayas:
A Structural Analysis

14.30 **Laurent Keiff**
Jaina's Naya-vāda as Presupposition Analysis



Fourth Session: Jaina Theory of Saptabhaṅgī

15.30 **Shin Fujinaga**
Origin and Value of Saptabhaṅgī

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

16:30 Brief Break

Fifth Session: Other Lights on Jaina Epistemology

16.40 **Jayandra Soni**
Prabhācandra's Status in and Contribution to
the History of Jaina Philosophical Speculation

17.10 **Himal Trikha**
Kathañcit and other Key Terms of
Jain Perspectivism in Vidyānandin's
Satyaśāsanaparikṣā

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

18.10 Final Remarks

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



CENTRE OF
JAINA STUDIES



ABSTRACTS

Jaina Logic and Epistemology. Is This How it All Began?

Piotr Balcerowicz, University of Warsaw (Poland)

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

Anekāntavāda, the Central Philosophy of Ājīvikism?

Johannes Bronkhorst, University of Lausanne (Switzerland)

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

Arthanayas and Śabdanayas: A Structural Analysis

Anne Clavel, University of Lyon (France)

It is well-known that the doctrine of viewpoints (*nayavāda*) is a cornerstone of the Jaina philosophy of multilateralism inasmuch as the truth of an utterance does not imply that any other utterance is false. The usual distinction between substantial viewpoints (*dravyanaya*) and modal viewpoints (*pariyāyanaya*), which relies on one of the most fundamental ontological tenets of Jainism, i.e. the necessary coexistence of permanence and change in every existent thing (cf. Umāsvāmin's *Tattvārthasūtra* V.29), contributes to bringing to the fore this multilateral approach. Another division among the seven viewpoints is based on the difference between the statements which directly consist in an ontological description, "the object-bound viewpoints" (*arthanaya*), and those which are firstly endowed with a meta-linguistical value since they consider to which extent a word is appropriate for expressing a particular thing, "the word-bound viewpoints" (*śabdanaya*). In spite of its being an inheritance from the

most ancient philosophical texts, this second dichotomy is generally left aside by scholars dealing with the seven *nayas* from a structural perspective. In contradistinction to this usual trend, the present paper aims at drawing parallels between the three word-bound viewpoints (the *śabdanaya*, *samabhirūḍhanaya* and *evambhūtanaya*) and three of the object-bound viewpoints (the *saṅgrahanaya*, *vyavahāranaya* and *rjusūtranaya* respectively), so as to establish an underlying structural pattern.

Prolegomena to a Phenomenology of Jaina

Time-Consciousness

Peter Flügel, SOAS (UK)

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

Origin and Value of Saptabhaṅgī

Fujinaga, Shin, Miyakonojō Kōsen (Japan)

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

Jain Theory of Inference in the Parīkṣāmukham

Marie-Hélène Gorisse, University of Ghent (Belgium)

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

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

An Appraisal of Jaina Epistemology and Logic

Dharmchand Jain, Jai Narain Vyas University, Jodhpur (India)

Into the panorama of Indian Epistemology and Logic Jain philosophers entered later than Naiyāyikas and Buddhists, but they have contributed a lot by developing a new definition of *pramāṇa* (organ of valid cognition), types of indirect *pramāṇas*, nature of *hetu* (probans) and its kinds, etc. Jaina logicians developed their epistemological doctrines on the basis of five types of knowledge found in the canonical literature. Umāsvāti or Umāsvāmin (2nd century CE) propounds two types of *pramāṇa* as *pratyakṣa* (perception) and *parokṣa* (indirect cognition). He kept *matijñāna* and *śrutajñāna* in the category of *parokṣa pramāṇa* and rest three knowledges (*avadhi*, *manahparyāya* and *kevalajñāna*) into the *pratyakṣa* category. Siddhasena Divākara (5th century CE) or (in the view of Piotr Balcerowicz) Siddhasena Mahāmāti (8th century CE) considered *parokṣa pramāṇa* as twofold: *anumāna* (inference) and *āgama* (testimony). Bhaṭṭa Akalaṅka (720-780 CE) developed and systematized the epistemological doctrines. He classified *pratyakṣa* into two types: (i) *sāṃvyaavahārika* (sensual) and (ii) *pāramārthika* (transcendental), and *parokṣa* into five kinds: (i) *smṛti* (recollection) (ii) *pratyabhijñāna* (recognition) (iii) *tarka* (inductive reasoning) (iv) *anumāna* (inference) and (v) *āgama* (testimony). After Bhaṭṭa Akalaṅka Vidyānanda (775-840 CE), Anantavīrya (950-990 CE), Māṅikyanandin (993-1053 CE), Vādirāja (1025 CE), Abhayadevasūri (10th century CE), Prabhācandra (980-1065 CE), Vālidevasūri (1086-1169 CE) Hemcandrasūri (1088-1173 CE), Ratnaprabhasūri (11th -12th century CE), Abhinavadharmabhūṣaṇa (14th -15th century CE), Malliṣeṇasūri (1293 CE), Guṇaratnasūri (1343-1418 CE), Vimaladāsa, Yaśovijaya (17th century CE) are the main contributors to Jain epistemological literature and tenets. They refuted the other Indian systems and established the Jain doctrines cogently. The main contributions of the Jaina logicians may be summed up in the following points:

1. They established the definitive nature of *pramāṇa* illuminating itself and the object.
2. They cogently established recollection, recognition, and inductive reasoning as independent *pramāṇas*.
3. They are very precise in defining the *hetu* (probans) but they have elaborately conceived kinds and sub-kinds of it.

The Logic of Legitimation of Jain Lay Life in Sūyagaḍaṃga 2.2 and the Uvavāiya

Andrew More, Yale University (USA)

This paper discusses the logic of argumentation in passages relating to the laity in *Sūyagaḍaṃga* 2.2 as well as in the section on the hierarchy of beings at the end of the *Uvavāiya*. In *Sūyagaḍaṃga* 2.2 the compiler has creatively reworked a passage that juxtaposed the praiseworthy conduct of the Jain ascetic with the censured behavior of everyone else. He creates an intermediate

category, occupied by the lay Jain, that is spoken of in a positive light. The virtue of the lay Jain resides in the ability to approximate the conduct of a monastic, at least temporarily. Legitimizing lay life in this manner is inconsistent with the attacks on non-Jain mendicants that also occur in *Sūyagaḍaṃga* 2.2. Non-Jain renunciants can also behave like Jain monastics, and it is not clear why one group of those who are sometimes similar to Jain monastics, the Jain laity, is praised, while another, the non-Jain renunciants, is criticized.

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

Haribhadrāsūri on Sāṃkhya: Jain Criticism of Sāṃkhya Epistemology

Olle Qvarnström, University of Lund (Sweden)

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

Jaina's Naya-vāda as Presupposition Analysis

Laurent Keiff, Université de Lille (France)

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

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

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

In his argument against a paraconsistent understanding of the *syād-vāda*, Balcerowicz remarks that when we take into consideration all relevant contextual parameters, identical sentences at the verbal level may well prove to be just homonymic. That is why the seemingly contradictory statement one may justify according to the Jains are not, after all, contradictory.

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

A One-valued Logic for Non-One-Sidedness

Fabien Schang, Université de Lorraine, Nancy (France)

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

Prabhācandra's Status in and Contribution to the History of Jaina Philosophical Speculation

Jayandra Soni, Innsbruck (Austria)

In dealing with the history of Jaina philosophical speculation after the age of the *Āgamas*, K. K. Dixit in his now well-known work *Jaina Ontology* (pp. 88–163) conveniently divides the speculations into three stages which he calls the 'Ages of Logic'. The 'Ages of Logic' can be understood as the logic of the arguments by Jaina thinkers in different periods, namely their arguments both against non-Jaina views as well as arguments in presenting their own standpoints. The thinkers of the first stage are

Siddhasena (especially his *Sanmatitarka*), Mallavādin (*Nayacakra*), Jinabhadra (*Viśeṣāvaśyakabhāṣya*), Kundkunda with his three *Sāras* and Samantabhadra's *Āptamīmāṃsā*. Representatives of the second stage are Haribhadra, Akalaṅka and Vidyānandin. The third stage being made up by Abhayadeva, Prabhācandra, Vādidēva and Yaśovijaya. Dixit's statements about Prabhācandra are not quite consistent. On the one hand, he says on p. 103 'that the range of Prabhācandra's enquiry 'was less comprehensive than that of Vidyānandin and his treatment of topics less advanced than that of the latter'. And on the other hand, on p. 156 he says that Prabhācandra 'had made it a point to introduce in his commentaries an exhaustive and systematic discussion of the major philosophical issues of his times (even including aspects not found in his predecessors, e.g. theories of error). This paper will attempt to bring out Prabhācandra's status or position in the history of Jaina philosophical speculation and his contribution as an important Digambara thinker in his own right.

Kathañcit and other Key Terms of Jain Perspectivism in Vidyānandin's Satyaśāsanaparīkṣā

Himal Trikha, University of Vienna (Austria)

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

Nikṣepa in Akalaṅka's Works

Masahiro Ueda, Kyoto University (Japan)

In Jaina texts, there were several methods to investigate the words in sacred scriptures (*Āgama*). Using these methods, commentators of the scriptures were able to investigate the words and transmit their exact meanings for posterity. These methods are collectively called *anuyogadvāra*, which are further divided into various sets. Among them, one of the most important is called *nikṣepa*. *Nikṣepa* plays an important role, not only in the Jaina *Āgamas*, but also in the following age of logic. It is regarded as a way of perception, similar to *pramāṇas* and *nayas*. The relationship between *nikṣepa* and *nayas* is particularly focused by logicians of Jaina thought. According to *Jaina Ontology*, by K. K. Dixit, *nikṣepa* in the age of logic starts from the *Tattvārthadhigamasūtra* (TAAS). Akalaṅka, who annotated TAAS, payed special attention to *nikṣepa* and tried to treat it with as much importance as *pramāṇas* and *nayas* in his own works. It is generally agreed that the system of Jaina logic was completed by Akalaṅka, so *nikṣepa* included in his system is also settled in his works. In this presentation, we will survey the concept of *nikṣepa*, and then investigate that concept in detail and compare each definition among Akalaṅka's works.

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Biodiversity Conservation and Animal Rights – Religious and Philosophical Perspectives: SOAS Jaina Studies Workshop 2012

Atul K. Shah

The title of the March 2012 conference ‘Biodiversity Conservation and Animal Rights – Religious and Philosophical Perspectives’ says a lot about the breadth and scope of this crucial and sensitive subject. It is quite appropriate that this interdisciplinary event was hosted by the Centre for Jaina Studies at SOAS, as of all the religions, the Jaina tradition has had the most to say about this issue and has always had a deep reverence for animal life.

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

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

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

Paul Waldau (Canisius College) argued that self-serving thinking and anthropocentrism are dangerous. We live in a multi-species world, and must face the limits of our own understanding about animals. It is very important to keep balance in Animal Studies, which is increasingly popular among students, with subjects such as anthrozoology, human-animal studies and animal humanities. It is an inter-disciplinary mega-field drawing from disciplines as diverse as history, religious studies, law, ecology, ethology and critical studies. Humans

BIODIVERSITY CONSERVATION AND ANIMAL RIGHTS: RELIGIOUS AND PHILOSOPHICAL PERSPECTIVES

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SPEAKERS

Professor Emeritus Dr Marc Bekoff (Ecology and Evolutionary Biology, University of Colorado, Boulder)
Professor Dr Christopher Chapple (Department of Theological Studies, Loyola Marymount University, Los Angeles)
Professor Emeritus Dr Stephen R.L. Clark (Department of Philosophy, University of Lancaster and Honorary Research Fellow, Department of Theology, University of Bristol)
Professor Dr Lu Feng (Department of Philosophy, School of Humanities and Social Sciences, Tsinghua University, Beijing)
Dr Peter Pflüger (Chair, Centre of Jaina Studies, Department of the Study of Religions, SOAS)
Professor Dr Andrew Linzey (emeriti, Oxford Centre for Animal Ethics)
Dr Samra Tili (Assistant Professor of Arabic, Department of Languages, Literatures & Cultures, Ghent University, Ghent)
Dr Emma Tomalin (Department of Biology and Religious Studies, University of Leeds)
Professor Dr Paul Waldau (Chair, Anthropology, Canisius College & Baker Institute of Animal Law, NYU Law School)
Professor Dr Michael Zimmermann (Professor for Indian Buddhism, West Asian Studies, Waseda University)

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should recognise their ‘animality’, and need to speak very carefully about other living beings. He quoted Thomas Berry – ‘the world is not a collection of objects but a communion of subjects.’ Humility, honesty and communality are the values through which we should approach animal welfare problems.

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

Emma Tomalin (Leeds University) examined the impact of religious discourses about the environment, assessing whether these influences really contributed to sustainable development or whether they are over-romanticised. She found that there is a difference between eco-theology and lived practice. There is a sense of an

elite bourgeois environmentalism, and male domination of religious activity and discourse – a gender issue. Tomalin analysed the ‘Sacred Groves’ project as a way of engaging religious communities in nature preservation, and found that religious values in themselves did not influence the project. Instead, religion was being used for scientific conservation. Tomalin felt that religion has a role to play in conservation, but should not be taken over by outsiders imposing their own agendas. Careful engagement with local communities is recommended.

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

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

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

Stephen R.L. Clark’s (University of Liverpool) presentation ‘Imaging the divine: how is humanity the reason for creation, and what is humanity?’ addressed the problem of the impact of Christianity on human-animal



Ingrid Schoon

relations, and reflected also on innate human limitations in a somewhat pessimistic philosophical note on the possible impact of the animal protection movement.

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

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

of *ahimsa* could serve as the foundation for a universal ethic for animal welfare and protection.

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

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

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



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Glenn Ratcliffe

Jaina Studies at the AAR 2012

John E. Cort

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

The first session, entitled “Jains, Muslims, Christians: Interrogating Religious Borders in Sultanate, Mughal and Colonial India,” was co-sponsored with the Religion in South Asia Section. There has been a Muslim presence in western India since the Arab conquest of Sind in the eighth century, and then the spread of Arab and Muslim merchants in subsequent centuries. Interaction among Jains and Muslims was extensive. Muslim merchants and Jain merchants operated side-by-side throughout western India and the Indian Ocean. At the same time, as Richard Davis has analyzed in *Lives of Indian Images*, Jain and Muslim texts often portrayed each other as the archetypal other: Jain texts portrayed Muslims as violent iconoclasts, and Muslim texts portrayed Jains as heathen idolators.¹ When Sultanate and then Mughal rule replaced Rajput rule in Gujarat after the thirteenth century, the Jain merchants whose economic activities were vital to western India entered into a new relationship with Muslims, especially Mughal rulers who often depended deeply upon Jain financing and economic activity.

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

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

Audrey Truschke (University of Cambridge), in “Dangerous Debates: Jain Responses to Mughal



Steven Vose

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

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

John E. Cort (Denison University), in “Defending Jainism against Christian Missionaries in Colonial Gujarat,” looked at two Gujarati tracts written by the Śvetāmbar monk Ācārya Buddhisāgarsūri (1874-1925). The first was written in Surat in 1901, in response to an anti-Jain Gujarati tract written by Jaimal Padmīṅg, a former Jain monk who had converted to Christianity. The second was written in Prantij, where Mrs Margaret Stevenson, author of *The Heart of Jainism*,

¹ Richard H. Davis, *Lives of Indian Images*. Princeton: Princeton University Press, 1997.



Peter Filtge

was living with her husband Rev J. Sinclair Stevenson. He was in charge of the Irish Presbyterian Mission in the town. In the first tract, Buddhisāgar engaged in a vigorous defense of the Jain understanding of God as the dispassionate Jina, against the Christian charge that they were atheists. He also articulated a defense of the doctrine of karma in contrast to the Christian faith in an active creator God. By the time of his second tract much had changed in India, so in 1924 we see Buddhisāgar also criticizing the Christian imperialists for enslaving colonized peoples around the world. In place of a Christian and colonial form of animal strength (*paśu bal*) based on the consumption of meat and liquor, Buddhisāgar argued for the superiority of spiritual strength (*ātmik bal*) based on a vegetarian diet.

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

Manisha Sethi, *Escaping the World: Women Renouncers among Jains*. A Roundtable Discussion.

The second session was a roundtable discussion of Manisha Sethi’s 2012 book, *Escaping the World: Women Renouncers among Jains* (New Delhi: Routledge India).² John E. Cort (Denison University) first presented an overview of the book. Three panelists presented more detailed responses: Anne Valley (University of Ottawa), Sherry Fohr (Converse College) and M. Whitney Kelting (Northeastern University). Finally, the author, Manisha Sethi (Jamia Millia Islamia), responded to the three responses.

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

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

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

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

² Manisha Sethi is Assistant Professor at the Centre for the Study of Comparative Religions and Civilizations at Jamia Millia Islamia in New Delhi.

renounce the world. In reviewing what scholars have written about Jain women, Fohr found that they all seem to agree on only three points: (1) It is acceptable and honorable for women to renounce in Jainism. (2) It is now mostly young unmarried women who renounce, in contrast to earlier patterns. (3) Jain women are more religious than Jain men. Fohr argued that this third point goes to the core of the question of why there are more Jain nuns than monks, for this question is another way of asking why Jain women are more religious than Jain men.

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

Whitney Kelting urged us to see the narratives of world-rejection and renunciation, and the subsequent creation of an alternative space of mutual care and spiritual advancement, as just that—narratives. Humans tell stories to explain choices they have made, and the stories can lend great meaning to those choices. The researcher, however, must walk a fine line between accepting the narratives of renunciation at face value in order to respect the agency of the nuns telling the stories, and listening critically with the understanding that these narratives do not tell the whole story.

Sethi began her response by thanking Anne Vallely for foregrounding the ideological orientation of her book. The lives of Jain nuns present a dilemma to someone schooled in the liberal, left and feminist traditions. How does one make sense of women who have voluntarily embraced lives which many would deem as oppressive? Questions of choice and agency were therefore central to her work. The larger question that underlies her scholarship is how to reimagine, rethink and re-theorise women's choice and agency in non-western contexts.

Sethi expressed a concern that scholars should not end up creating their own set of binaries, in which they do not allow women such as the Jain *sādhvīs* the possibility of having a vision of female liberation. This vision may be significantly different from the vision of female liberation held by feminist scholars, but sometimes it may not be. It may be that only the mode of its expression is different. Sethi asked if scholars should see Jain nuns only as inhabiting norms, when in fact they could be simultaneously subverting those norms.

In response to Fohr's comments, Sethi turned to the question of to what degree can scholars of Jainism generalize on the basis of her work? How broadly applicable are her findings for addressing the reasons women enter

Jain mendicant orders? While she was careful to include nuns from all sects and *sampradāys*, the most extensive fieldwork was carried out amongst groups of Tapa Gācch *sādhvīs* who at the time were based in Roop Nagar in Delhi, and a group of Sthānakvāsī *sādhvīs* who were spread out in parts of North Delhi.

Sethi said that the question she raises in her book is a historical one: How do we account for the numerical preponderance of nuns throughout documented Jain history? She does not think, however, that a trans-historical answer to that question is possible. She observed that patriarchies are continuously reconstituted, as is the meaning of being a Jain. Jain mendicant history has been rife with reforms, fissures and splintering over questions of practice if not beliefs. A single answer that addresses all these changing circumstances is therefore unlikely.

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



Peter Fittigel

The Intersections of Religion, Society, Polity, and Economy in Rajasthan

Lindsey Harlan

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

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

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

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

Phyllis Granoff (Yale University), whose paper treated shared Jain culture in western India, argued that after Rajasthani and Gujarati became distinctive languages, Jain authors in Rajasthan and Gujarat continued to compose texts in Maru-Gujara and so maintained a shared textual culture. Peter Flügel (SOAS) delivered a paper on Sthānakavāsī mendicant orders in Rajasthan and nearby areas. Flügel presented his translation of the Sohanlāl Paṭṭaka, an 1895 text on vernacular monastic organizational rules (*maryādā*) thought to be lost by the tradition itself, and offered a brief analysis of its structure and historical significance for the modern Sthānakavāsī monastic reform movement and the constitution of the Śramaṇa Saṅgha. Whitney Kelting (Northeastern University Boston) reflected on constructions of gender in Gujarati and Rajasthani Jains living in Maharashtra. John



Lawrence Alan Babb

Cort explored allegorical treatments of bhakti themes in North Indian Digambar songs in Hindi about Holī during the seventeenth and nineteenth centuries. He stressed that these Digambar songs employ allegory transforming the transgressive and potentially violent aspects of Holi as a social festival into a metaphor for the interior spiritual quest. The songs tend to emphasize meditation and focus on the union of consciousness and right belief.

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

Among those papers that did not directly deal with Jain topics was Varsha Joshi's (Institute of Rajasthan Studies,

Jaipur) contribution, which served as an instructive complement to Babb's keynote address. Focusing on Jaipur's jewelry artisans, who belong to various communities, she explored various factors affecting Jaipur's handicraft market, among them the expanding international market and migration by villagers into the city, especially Jaipur. Dominique-Sila Khan (Institute of Islamic Studies) traced the diverse sacred geography of Jaipur, including shrines for folk deities and dargahs to the north, south, east, and west of Jaipur. Khan analyzed innovations in narrative traditions and their correlation with changing representations of communities in the city.

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

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

Catherine Clémentin-Ojha (EHESS, Paris) considered Rajasthan in the context of empire; her topic was Jaipur's Maharaja Madho Singh II's voyage to England for the coronation of King Edward VII. She detailed the elaborate preparations undertaken to assure that the



ruler did lose caste purity when he crossed the 'black waters'. Her paper galvanized extensive discussion of the precautions undertaken on the brand new ship in which the king traveled and also his time in England in the context of more routine travel by migrant and trading groups, including Jains.

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

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



history of Rajasthan. They also spoke of the impact of Tod's writings on colonial and nationalist politics.

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

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

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

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



Ingrid Schoon

DANAM 2012

Anne Valley

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

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

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

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

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

Debate, Argumentation and Theory of Knowledge in Classical India: The Import of Jainism

Marie-Hélène Gorisse

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

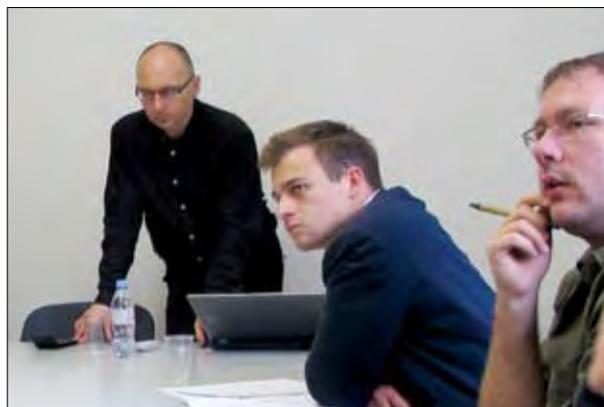
The first step of this seminar was to present some chosen features of Jainism to an audience comprised of scholars of Jainism and scholars of logic and theories of argumentation. Piotr Balcerowicz (University of Warsaw) addressed this in his talk ‘Ontology and Epistemology of the Jainas: Dealing with Complex Reality’. After a presentation of the Jaina theory of the complex character of reality (*anekāntavāda*), according to which everything in the world is linked by an infinite number of relations, Balcerowicz explained that on account of this, in order to be able to speak unambiguously, one has to delimit a precise context within this complex net. Three Jaina theories in particular address this issue: (i) the theory of angles of analysis (*nikṣepavāda*) gives the rules of application of a word. (ii) the theory of viewpoints (*nayavāda*) gives the rules of application of a sentence.¹ (iii) and the theory of modes of predication (*saptabhaṅgī*) gives a means to stress the type of predicate at stake in a given sentence. This is a crucial step to undertake in a theory granting that affirming a given property ascription entails the negation of a range of other property ascriptions.

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

(I) Context and Ontological Presuppositions

Balcerowicz’s talk made it clear that Jaina theorists are highly interested in the question: ‘How can we know that it is the case that two interlocutors are speaking about the same thing?’ First establishing the means in order to answer this question is a crucial preliminary step for any good theory of argumentation. In fact, the absence of an agreement concerning the epistemological frame of reference would end any attempt at argumentation,

1 P. Balcerowicz. “Some Remarks on the Naya Method”. In *Essays in Jaina Philosophy and Religion: Proceedings of the International Seminar on Jainism “Aspects of Jainism”* in Warsaw University 8-9th Sept. 2000, Delhi: Motilal Banarsidass, 2003, pp. 37-67.



Presentation of Piotr Balcerowicz (standing)

because of the lack of a common frame of interpretation of the sentences. Furthermore, if what is at stake in the debate concerns ontology, then the issues concerning interpretation cannot be dealt with in a theoretical framework of considering the *reference* of the words. With this in mind, in a previously published article, Clerbout, Gorisse and Rahman developed the first steps towards a formal reconstruction of a dialogue system expressing the theory of viewpoints, in which only semantic notions defined in an argumentative framework — and not in a reference theory — are used.²

(II) Debate and Pragmatism

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

This sensitivity to pragmatism in Jainism was already manifest in the attempt to reconstruct not only common meanings, but also common implicatures. Peter Flügel observed this characteristic of Jainism when he wrote: ‘The analysis of the uses of language in the Jaina scriptures shares many characteristics with the approach of universal pragmatics in contemporary philosophy’.³ As the second speaker in this seminar, Flügel showed in his talk ‘Norms of Interaction and Language Usage in Jaina Logic and Argumentation’ that a Jaina answer to the delicate question of the establishment of the norms

2 N. Clerbout, M., H. Gorisse, S. Rahman “Context-sensitivity in Jain Strategic Dialogues: A Dialogical Study of Siddharṣigani’s Commentary on the Handbook of Logic”, *Journal of Philosophical Logic*, Vol. 40, No. 5, 2011, pp. 633-662

3 P. Flügel, “Power and Insight in Jaina Discourse” in *Logic and Belief in Indian Philosophy*. Warsaw Indological Studies 3, edited by P. Balcerowicz, Delhi: Motilal Banarsidas, 2010, pp. 85-217.

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

(III) Universalism

A last characteristic under consideration was the universality of such an ideal debate. The third speaker, Jonardon Ganeri (University of Sussex; Monash University, Australia), proposed an interesting new interpretation of Jainism in his talk 'Well-Ordered Science and the Logic of Jaina Epistemic Culture'.¹ After having developed a definition of a type of science as a system of public knowledge, Ganeri made it clear that the goal of such a science would make a broader consensus possible, and that the methodology of such a science would be deliberation. Jaina theory seems exceptionally well-targeted to these two key constituents of an ideal conversation. Firstly, the theory of viewpoints can be seen as the (exhaustive) classification of levels of correct descriptions that a human agent can make on the world. Secondly, the theory of modes of predication can be seen as the (exhaustive) list of types of end-states that a process of ideal deliberation might have (complete consensus, partial consensus, disagreement, etc.).

Each lecture was followed by one hour of discussion.

¹ For Ganeri's work on Jainism, see for example 'Jaina Logic and the Philosophical Basis of Pluralism', in *History and Philosophy of Logic* Vol. 23, No. A, 2002, pp. 267-281.



Jonardon Ganeri and Marie-Hélène Gorisse

The exchange of ideas between Indologists, philosophers and logicians revealed the richness of the field, and the potential fruitfulness of further research. For the time being, one can retain from these discussions three main points from a theory of argumentation that takes into account the specific insights of Jainism: (i) the concrete argumentative situation serves as a basis for the semantic notions at stake, i.e. the meaning of the words is defined in relation to the way one can use the words within a debate; (ii) the theory should be able to draw a distinction between different types of context and to establish a frame within which one can compare them; (iii) the theory of assertion should furnish the structure for the meta-theory of the argumentative system.



JAINA STUDIES CERTIFICATE AT SOAS

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

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

For information please contact: jainastudies@soas.ac.uk

The Buddhist and Jaina Studies Conference in Lumbini, Nepal

Luitgard Soni

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

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

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

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

Koichi Shinohara (Yale University) discussed 'The



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

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

Phyllis Granoff (Yale University) gave a talk on 'Between Layman and Monk: *Paścātkr̥tas* and the Care of the Sick in the Jain Vinaya'. Granoff explored the Jaina monastic code for instances of interaction between monks and the secular community. She described the status of *paścātkr̥tas*, individuals who returned to secular



Peter Flügel



Peer Filgel

life having been monks previously. She explored a particular situation, described in the *Bṛhatkalpabhāṣya*, in which they are called upon for aid, namely when a monk gets sick.

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

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

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

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

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

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

Jérôme Petit (Sorbonne Nouvelle) spoke on ‘Absolute and Conventional Points of View in Jainism: A Historical Perspective’. Petit referred to the two truths pertaining to religious life defined by Nāgārjuna, namely the



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absolute and the conventional. He set this in relation to Kundakunda's absolute and conventional points of view to be held on the path of liberation. He then followed up the evolution of this concept in later Jaina philosophers, reformists and poets. Special emphasis was laid on the tension between the two stances in the Adhyātma movement of Jaina laity.

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

Christopher Chapple (Loyola Marymount University) spoke on 'Mahābhūta Dhāraṇas in Śubhacandra's *Jñānārṇava* and the Practice of the Kasiṇas in Buddhaghosa's *Vishuddhimagga*'. Chapple explored the meditation upon the elements in the Buddhist and the Digambara traditions, analysed the instructions of these specific concentrations and compared in detail the expositions in the two texts.

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

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

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



Jiv Daya Foundation of Dallas, Texas

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

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

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

http://jivdayafound.org/Jivdaya/Letter_of_Inquiry.

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

Further information about Jiv Daya Foundation is available on our website at www.jivdayafound.org.

A Rare Jaina-Image of Balarāma at Mt. Māngī-Tuṅgī

Peter Flügel

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

Yet funerary shrines have also been erected for the *śalākā-puruṣas*, the legendary exemplary individuals ('men of mark') of Jaina universal history,¹ in the never ending effort of transforming the natural geographies of South Asia into Jaina religious landscapes. Funerary cenotaphs for legendary figures have a purely narrative basis. They are commemorative shrines only, like temples, but not *stūpas*, containing relics. Their iconography, nonetheless, deliberately intimates the existence of a physical connection between the remembered individual and the locations of the memorials, especially through the use of footprint-images (*carāṇa-pādukā*).

One example of such a mock funerary cenotaph is the *samādhi-mandira* for the legendary Muni Balabhadra (Baladeva), also known as Balarāma or Padma, the elder

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



Figure 3 Footprint image of the Balabhadra *samādhi-mandira* on Mt. Māngī-Tuṅgī.

brother of the Jaina version of Kṛṣṇa (Vāsudeva), which has been created on the top of Mt. Māngī-Tuṅgī (older name: Tuṅgigiri) Gālanā hills of the Selbaṛī range in northern Mahārāṣṭra. (Figure 1) This 'Divided Mountain Peak'², featuring two pinnacles connected with a narrow ridge, on which two *samādhis* were placed,³ is held sacred by the Digambaras as a *siddha-kṣetra*, a place where exceptional souls find liberation after physical death

2 Hindī *māṅga*: 1. parting, 2. request, demand.

3 The first of the two *samādhis* is in a dilapidated condition and unattributable. Next to the *samādhi* for Balabhadra a *samādhi* for Rāmacandra is said to have stood, according to a local leaflet.



Figure 1 *Samādhi-mandira* for Balabhadra



Figure 2 Mt. Māṅgī-Tuṅgī Gālanā hills of the Selbarī range in northern Mahārāṣṭra.

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

The inscription around the *carāṇa-pādukās* inside Balabhadra's mock funerary pavilion (*chatarī*) is careful not to contradict the older textual accounts. (Figure 3) It records the re-consecration of the shrine on the 15.11.1996 (Vīra Nirvāṇa Saṃvat 2523 Kārttika Śukla 4), in the presence of the *saṅghas* of Gaṇinī Jñānamatī and Āryikā Śreyāmsamatī of the tradition of the Digambara *ācāryas* Kundakunda and 'Cāritra Cakravartī' Śāntisāgara, after renovation of the 'lotus-feet' of the great 'Digambara *muni*' Balabhadra, 'who had performed extreme austerities on Māṅgī-Tuṅgī'. His death and cremation are not stated. At least one earlier 'renovation' of the funerary pavilion of Balabhadra in the year 1935 (VN 2462), which points to pre-existing commemorative shrines at this location, is recorded in a set of inscriptions, listing the names of the financial sponsors, in one of the caves at the base of the first of the two mountain peaks, the now so-called 'Māṅgī' pinnacle. An unattributed 'archaeological

assessment', displayed on site at two different locations, in Hindī and in English, describes the shrine as 'dedicated to Padmaprabhu' that is, Balabhadra (Padma), not the 6th *tīrthaṅkara* Padmaprabha. Since the *carāṇa-pādukās* of Balabhadra are not mentioned by the archaeological assessment, whose source is not given, it must have been formulated before the renovation of 1998 if not 1935. The present, already damaged *chatarī* has been constructed on a platform that is much wider and which, as an old photo in G.N. Jain (n.d.) shows, once supported the now entirely destroyed shrine of Rāmacandra as well.

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

4 For a rudimentary site-description with an extensive historical introduction, see B. Jain (1987: 212-4). For photos, descriptions, and site maps, see Titze (1998: 82-6).

5 On Muni Kṛtāntavakra, the 'Bended End of Deeds' (cf. Rāma's chief general, and the Hindu god of death Kṛtānta), see Raviṣeṇa's *Padmapurāṇa* 118 (Jain & Kothiyā 1993: 95).



Figure 4 Restored relief image of Balabhadra with his back turned. On the right is a relief of a woman and a child.

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

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

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

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

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

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

7 See Jacobi (1888: 493f.), Mehta & Chandra (1972: 498f., 625).

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

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

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

The earliest version seems to be Devendrasūri’s

8 The same explanation, evidently based on Śvetāmbara *purāṇa* texts, is given in the statement in modern Hindī placed next to the image of Balabhadra by Rameś Rāmpūra. (See Figure 4.) B. Jain (1987: 212) cites a different rationale, with reference to a circulating “interesting story”, which is more in tune with the Balabhadra story in the Digambara *purāṇas*. It tells us that the statue depicts the moment Balabhadra turns his back to the world after the cremation of his brother Kṛṣṇa.

9 Personal communications, February 2013.



Figure 5 Two unidentified *jinas* in the ‘Tapasvī Muni Devendrakīrti Mandira’

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

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

One day Bala entered a city to break a month’s fast and was observed by a townswoman, who was standing at the mouth of a well, accompanied by a small child. Her mind occupied by Rāma’s exceeding beauty, she tied the rope around the boy’s neck instead of the water-jar. When she began to throw him into the well, then she was noticed by Bala and he thought, ‘Shame on my beauty, the cause of evil. Henceforth, I shall not enter cities, villages, et cetera, but shall break fast with alms from wood-gatherers, et cetera, in the forest’.

After enlightening the woman, Bala went to that very forest and practiced very difficult penance for a month, et cetera, at a time” (TŚPC 8-9.36-, tr. Johnson 1931-1962 V: 308).

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

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

10 *annayā Baladevo vi māsa-pāraṇae bhikkh’atṭhā egammi nagare pavisanto egāe taruṇṭe kūva-taḍa-tṭhiyāe kūva-jalaṃ kaddhiu-kāmāe diṭṭhi-goyaram gao. tao tte Baladeva-rūvā’isay-akkhitta-hiyayāe tag-gaya-cittattaṇao kuṇḍaya-kaṇṭha-bhanṭie niya-kaḍiyal’uttāriya-puttassa kaṇṭhe pāso dinno. tao oyāriyo kūve. evaṃ ca Baladeveṇa diṭṭham. tao saṃvegā-uvaḅāo: aho me deho vi aṇatṭha-heū pāṇiṇaṃ! [ti cintiyaṃ. taṃ ca bālayaṃ aṇukampāe moyā-veūṇa.] tā saṃpayam jai tattha-tṭhio itthiyāhiṃ adissamāno bhikkham labhissāmi, tāhe geṇhissaṃ, nā annahā. evaṃ-abhiggaha geṇhiya tao ceva niyattiyaṃ. taṃ ceva vaṇaṃ gao* (UttVṛ., in Jacobi 1888: 506f.).



Figure 6. Protective deities at Mt. Māngī-Tuṅgī splashed with saffron colour.

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

All photographs are by Peter Flügel, December 2012.

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Image of Kṛtāntavakra

The Ackland Art Museum's Image of Śāntinātha

J.C. Wright

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

On Monday, May 12, AD 1511 – in the Mūla Saṅgha, Sarasvatī Gaccha, Balātkāra Gaṇa, Kundakunda Anvaya, at the behest of the guru Bhaṭṭāraka Vijayakīrti, the disciple of Bhaṭṭāraka Jñānabhūṣaṇa, the disciple of Bhaṭṭāraka Bhuvanakīrti, the disciple of Bhaṭṭāraka Sakalakīrti, – Jayatā, Śreṣṭhī of the Humbaḍa caste, and his wife Rahī ...

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

OUTER LEFT sam° 1567varṣe vaiśākhasudi15 some/
 OUTER TOP śrīmūlasaṅghe sarasvatīgacche
 balātkāragāṇe śrīkuṁḍa/
 OUTER RIGHT kuṁḍācāryānvaye bha°śrīsakala/kīrttis
 ta°bha°śrībhuvanakīrttis ta°/
 INNER bha°śrījñānabhūṣaṇas ta°bha°śrīvijayakīrtti-
 gurūpadeśāt hu°śre°jayatā bhā° rahī/
 INMOST LEFT su° śre° bhojā/
 INMOST RIGHT bhā° nāthī < SUPPLETION
 śre°bhojāsu° veṇāll> bhrā° va/
 BASE nā bhā° jāmi su°/ rāṇā bhā° māni/ki bhrā° māka
 kī/kā śrīśāmtijinaṁ/ °nitya praṇamaṁ/till

I am indebted to Samani Pratibha Pragya for eliciting the hint that what Cort renders as ‘disciple’, but opaquely transcribes as *-kīrtti sta°*, represents *-kīrttis tacchiṣya-*. In the Base, the reading Jāmī seems certain, rather than ‘Jāsī’ as in Cort. The subsequent reading Māniki is clear,



Twenty-four Jina icon of Śāntinātha (back with inscription)
 Gujarat, dated VS 1567 = 1511 CE.
 Copper alloy, 27.3 x 9 x 18.5 cm
 Ackland Art Museum, The University of North Carolina
 at Chapel Hill
 Gift of the Rubin-Ladd Foundation. 2011.34.1

despite ‘Mānikī’ in Cort’s transcription and the evidently inadvertent occurrences of ‘Mānikā’ in his translation. In the penultimate line of the text, °nitya has a prefixed sign resembling the abbreviation symbol: the sign is ignored by Cort, and indeed it looks like an error which has caused the final line to overrun by one syllable (*till*), in a manner unworthy of the otherwise carefully planned layout. Adjacent *anusvāra* dots are placed well to the left of the relevant syllable, so it may be that this meaningless °nitya incorporates the missing *anusvāra* of *nitya[m]*.

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

INMOST RIGHT bhā° nāthī bhrā° va
 INMOST LEFT su° śre° bhojā
 SUPPLETION śre° bhojā su° veṇāll
 BASE nā bhā° jāmi su°, etc.

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

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

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

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

As Cort has placed the Suppletion, arbitrarily between the contiguous Inmost and Base sections, the punctuating || that follows the incomplete line is inexplicable, and the result is translatable only on the basis of several questionable assumptions about the relationships involved. His version arrives at four generations and, by reading the Inmost semicircle implausibly from right to left, he saddles the donor with two wives (*bhāryā* Rahī / *bhāryā* Nāthī), while (in his reading: *bhrā*^o *va/su śre*^o *bhojā*) no wife is assigned to his alleged brother Vasu or to his own son Bhojā. Thereupon the assumptions become somewhat arbitrary: (*śre*^o *bhojā*) ‘his [Jayatā’s] son [by Nāthī] Bhojā’; (*śre*^o *bhojā su*^o *veṇā*) ‘Bhojā’s son Veṇā’; (*nā bhā*^o *jāsī su*^o *rāṇā*) ‘his [Veṇā’s wife] Jāsī and son Rāṇā’; (*bhā*^o *mānikī bhrā*^o *mākā kīkā*) ‘his [Rāṇā’s] wife Mānikā; and her [Mānikā’s] brothers Mākā [and] Kīkā’. Least plausible here is surely the attribution



Twenty-four Jina icon of Śāntinātha
 Gujarat, dated VS 1567 = 1511 CE.
 Copper alloy, 27.3 x 9 x 18.5 cm
 Ackland Art Museum, The University of North Carolina
 at Chapel Hill
 Gift of the Rubin-Ladd Foundation. 2011.34.1

of two brothers to the donor’s great-granddaughter-in-law, and no siblings to his closer female relatives. At least ‘her’ should have been bracketed along with ‘Mānikā’s’. If Mākā and Kīkā are not Mānikī’s brothers, they may be assigned to Jayatā by the same logic that would assign brother Vanā to Jayatā: as the brothers of anyone else, they would surely be described as sons rather than as brothers.

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

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Jaina Theories of Inference in the Light of Modern Logics

Marie-Hélène Gorisse

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

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

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

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

(ii) Investigating what Prabhācandra borrowed from other schools of thought, and especially from Buddhism. This is of particular importance in the PKM, since in pp. 504-511, a whole work of the Buddhist Dharmakīrti,



Ingrid Schoon

namely his *Sambandhaparīkṣa*, *Investigation on Relations*, is reproduced along with Prabhācandra's commentary.

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

Finally, I would like to perform a further step, since my project includes the development of a formal representation of Prabhācandra's account for inference. Modern techniques of logic have been traditionally applied to Indian historical texts about reasoning and logic in the works of Indologists such as Schayer (1933).³ But in recent years, Western philosophers and logicians too have become interested in this process for two main reasons: (i) they have an interest in understanding logic in terms of interaction between agents and, in this dynamic, in seeking the historical roots of logic in the practice of rational debates; (ii) one of the major issues of current discussions in logic is to fill the gap between the empirical approach in science

1 See M.H. Gorisse, "Non-One-Sidedness: Context-Sensitivity in Jain Epistemological Dialogues", *Jaina Studies – Newsletter of the CoJS*, Vol. 5, 2010, pp. 37-39.

2 Prabhācandra, *Prameyakalamārtaṇḍa*, Sri Garib Dass Oriental Series Vol. 90, edited by M.K. Shastri, Delhi: Sri Satguru Publication, 1912/1990.

3 S. Schayer, "Über die Methode der Nyāya-Forschung", *Festschrift für Moritz Winternitz*, edited by O. Stein and W. Gambert, Leipzig, 1933, pp. 247-257 (tr. into English as "On the Method of research into Nyāya" in J. Ganeri's *Indian Logic: A Reader*, Abington: Routledge, pp. 102-109).

and the formal nature of logical analysis. This is because only then would it be possible to give an account of the process of acquisition of new pieces of knowledge. In this context, historical texts are important because they shed light on the relationship between logic and proof in sciences. For example, viewpoints in Jainism can be interpreted as perspectives linked to epistemic agents. In this interpretation, the Jaina conception of inference sheds light on the relationship between the formal structure of arguments and the knowledge of a given epistemic agent. On account of these two reasons, modern applied logics, such as Dynamic Epistemic Logic or Dialogical Logic, have been used to express in a formal way chosen thesis of classical Indian logic.⁴

For our work, there are two desired outcomes to gain from such a formal representation. First of all, the process itself of developing a formal representation contributes to our understanding of the represented thesis, or set of thesis. Secondly, formal systems can be used in order to test some hypothesis on a given theory, for example, to determine if its set of principles is consistent. Concerning more precisely Prabhācandra's account of inference, developing a formal system derived from the exact inferences Prabhācandra would have accepted as valid ones will enable us to test whether logical rules of inference patterns and of negation in Jainism are not sufficient,

⁴ As for example the efforts of the Network 'Dialogical and Dynamic Approaches to Historical Logic'; as well as the workshops 'Modern Formalisations of Pre-Modern Indian Logic and Epistemology' (Hamburg 2010) and 'Formal Models and Indian Logic' (Heidelberg 2011 and 2012).

and to determine to what extent one needs argumentative rules too, if one does. Such argumentative rules can be general rules in relation to the limited character of human reasoning, for example rules stressing the limited number of steps within which an argument has to be conducted; or they can be rules more specifically in relation to a given type of participant, such as rules stressing that if one seeks victory and not truth, then there should be an arbitrator and a judge to supervise the debate.

In sum, my research project on Jaina theories of inference in the eleventh century is interdisciplinary. It consists of a dialogue between philology, establishing a Jaina text in Sanskrit and stressing what is original in a doctrine that has been built within a given historical, cultural and linguistic context; philosophy, considering theoretical propositions of classical India by means of a comparison with our understanding of the problems faced in the theory of argumentation and gnoseology as developed in Western tradition; and formal logic, providing modelling tools that might shed light on some problematic aspects of the historical theories under consideration.

Marie-Hélène Gorisse received a PhD from the University of Lille in 2011 for her dissertation on Jaina theory of contextual reasoning in the work of Prabhācandra. She is now a post-doctoral researcher at Ghent University in the Research Group 'Buddhist and Jaina Traditions in South and East Asia'. Her focus of research is the theory of knowledge and argumentation in late Jainism.

Religious Individualisation in Historical Perspective



Sociology of Jaina Biography

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

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

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

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

Daulatrām Plays Holī: Digambar Bhakti Songs of Springtime

John E. Cort

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

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

Even though he lived only two centuries ago, and his compositions are still widely sung and read by north Indian Digambar Jains today, relatively little is known about Daulatrām. According to Vīrsāgar Jain, he was born in VS 1855 or 1856 (CE 1798 or 1799) in Sasni, a village between Aligarh and Hathras, north of Agra.² His father Ṭoḍarmal and paternal uncle Cunnīlāl ran a cloth business in Hathras. He was married into a family from Aligarh, and had two sons. One of them later moved to Lashkar, near Gwalior. Daulatrām went into the family cloth business, but also spent time studying texts on Digambar philosophy and spirituality. He shifted to Aligarh, and started a cloth-printing business. Still later he moved to Delhi, where he spent the remainder of his



Brenna Cyr

life. In one of his hymns he eulogized the pilgrimage shrine of Sammed Śikhar in eastern India, saying that he had participated in a pilgrimage there in CE 1844.³ He died by the rite of *samādhi-marāṇa* in CE 1866.

Daulatrām composed two texts, both in the vernacular. His language was a mix of the Braj-bhāṣā that was still the preferred medium for poetic composition in north India during this time, and the Khaṛī-bolī that was rising in popularity, and was more commonly spoken in the area where Daulatrām lived. His *Chahaḍhālā* (*Six Shields*), written in 1834, is an oft-reprinted summary of Jain doctrine. Daulatrām also composed 124 short independent hymns, in the genre known as *pad*. These were collected into a text known as *Daulat Vilās* (*The Sport of Daulat*). He composed hymns on all of the various themes to which the poets of the north Indian Digambar tradition addressed themselves in the period between the mid-seventeenth and mid-nineteenth centuries. Among these was Holī (or, as spelled and pronounced in Braj-bhāṣā, Horī).

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

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

¹ I present a fuller discussion of the genre of north Indian Digambar Holī songs, looking at poets other than Daulatrām in: Cort, John E. “‘Today I Play Holī in My City.’ Digambar Jain Holī Songs from Jaipur.” *International Journal of Jaina Studies*, 2013.

² Vīrsāgar Jain (edited and Modern Standard Hindi translation), *Daulat Vilās* (hereinafter DV). New Delhi: Bhāratīya Jñānpīṭh, 2000.

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

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

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

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

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

4 Iyengar, B. K. S. *Light on Yoga*. New York: Schocken Books, 1966, 44.

5 Williams, R. *Jaina Yoga: A Study of the Medieval Śrāvakācāras*. London: Oxford University Press, 1963, 154.

kumati kunāri nahīṃ hai bhālī re (rāg Māṇḍh)*

Kumati is an evil woman
she's no good

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

Leave her alone

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

That one's
a hunchback
she gives only pain

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

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

This one's beautiful Gorī
she travels
with the virtues
of wisdom
she always plays
in the land
of her own meditation (2)

Daul says
O brother

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

If you go with this one
with those faithful connoisseurs
of the self
you'll never go again (3)

* *Daulat Bhajan Saurabh* (DBS). Modern Standard Hindi translation by Tārācand Jain. Srimahavirji: Jainvidyā Saṅsthān, 2001, #116, p. 172; DV #115, p. 135; *Hindī Pad Saṅgrah* (hereinafter HPS). Edited by Kastūrcand Kāslīvāl. Jaipur: Di. Jain A. Kṣetra Śrīmahāvīrjī, 1965, #267, pp. 222-23.

jñānī aisi holī macār (rāg Kāfī)*

This is how
the wise ones play Holī (refrain)

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

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

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

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

mero mana aisi khelata horī (rāg Horī, or Kāfī Horī)*

This is how
my mind plays Horī (refrain).

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

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

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

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

**Adhyātma-Pad-Pārijāt* (APP). Edited by Kanchedi Lāl Jain. Varanasi: Śrī Gaṇeś Varṇī Digambar Jain Saṁsthān, 1996, #516, pp. 191-92; DBS #85, p. 125; DV #82, p. 105; *Jain Pad Saṅgrah*. Edited by Nāthūrām Premī. Bombay: Nirṇay Sāgar Pres, 1909, (JPS) Vol. 1, #111, p. 104. (Partial copy available from Jain E-library:www.jainlibrary.org).

*APP #515, p. 191; DBS #83, p. 127; DV #83, p. 106; HPS #282, p. 234; JPS #112, p. 105.

Prekṣā Meditation: History and Methods

Samani Pratibha Pragyā

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

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

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

1. *Kāyotsarga*: Relaxation with self-awareness.
2. *Antarayātrā*: Internal journey.
3. *Śvāsa-Prekṣā*: Perception of breathing.
4. *Śarīra-Prekṣā*: Perception of the body.
5. *Caitanya-Kendra-Prekṣā*: Perception of psychic centre.
6. *Leṣyā-dhyāna*: Perception of the psychic colours.
7. *Anuprekṣā*: Contemplation

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

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



Samani Pratibha Pragyā

theory and practice then underwent a second radical transformation in the modern period as a consequence of its encounter with modern Buddhist systems of meditation, and more broadly with modernity, in particular, its fusion with modern scientific and medical discourses.

My hypothesis is that the encounter of early ascetic and medieval ritualistic forms of Jaina meditation with modern natural science resulted in the development of *prekṣā* meditation, which represents a new synthesis of ancient and modern elements. I will show that early Jaina literature does not describe the same type of meditative practices which were developed by Ācārya Mahāprajña in the modern period, and that classical and early modern accounts of Jaina meditative practice are, similarly, quite different from Mahāprajña’s *prekṣā* meditation. I will investigate relevant textual sources to provide a historical overview of early forms of Jaina meditation which form a substratum for modern forms of meditation. The thesis will be based on a combination of different methodologies. A text-historical study of key sections of the Jaina canon and its commentaries will be undertaken with a view to ascertaining Jaina approaches to meditation that prevailed from the early to the classical period.

An analysis of exegetical methods will be made with regard to the uses of primary resources by the propounder of modern *prekṣā-dhyāna*, assuming that commentary is a means in the process of tradition-building. Without understanding commentarial literature, the past cannot be connected with present. In this study, a range of text-historical exegetical approaches will therefore be used, in particular, in relation to Sanskrit and Prakrit texts.

Historical methods will be employed in order to trace the processes of construction of *prekṣā* meditation, including practical experiments on the basis of biographical and autobiographical accounts of Ācārya Tulsī (1914-1997) and Ācārya Mahāprajña (1920-2010), as well as interviews with core participants in the historical development of *prekṣā* meditation, and archival materials in India.

The construction of *prekṣā* meditation as an explicitly modern form of practice will be studied in the light of the theory of ‘Jaina Modernism’. The term was coined by

¹ See his obituary in *Jaina Studies – Newsletter of the CoJS*, March 2011, issue.6: 25.

² Mahāprajña, *Prekṣā dhyāna: ādhāra aur svarūpa*. Lāḍnūm, Jain Viśva Bhāratī, 1985, p.1.

³ Mahāprajña, *Prekṣā dhyāna: darśana aur prayoga*. Lāḍnūm, Jain Viśva Bhāratī, 2010, p. 59.

Peter Flügel in 1994, ‘as a distinct type of Jainism with unique characteristics’, in which scientific analysis of Jaina texts and practices is a path towards modernity.⁴

The introduction will explain the purpose of the thesis include a literature review, and an outline of the sources and methodology used in this study.

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

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

In chapter three, I will postulate what Ācārya Tulsī’s motivation was for creating a distinct system of Jaina meditation and how *prekṣā* meditation was developed historically by Mahāprajña. In addition, what role did their meditational experiences play in the construction of *prekṣā* meditation? This chapter also discusses briefly the intellectual development within the Terāpanth sect and its institutional and ideological growth at the turn of late nineteenth to twentieth century. I will use the voluminous work on the history of Terāpanth by Muni Budhamala,⁵ and a series of the histories of ascetics of the Terāpantha compiled in twenty-five parts by Muni Navaratnamala (1981ff.) called ‘*Śāsana Samudra*’ to examine meditational practices over two hundred and fifty years, particularly Jayācārya’s two compositions ‘*choṭo dhyāna*’ and ‘*baḍo dhyāna*’ along with a small ‘*dhyāna vidhi*’ on meditation. I will examine in particular, Tulsī’s (1960) work *Manonuśāsanam*, composed in Sanskrit *sūtras*, and its commentary in Hindi by Mahāprajña, which is known as a foundation book of *prekṣā* meditation. It will be useful to explore whether any early meditative practices were prevalent and if there were any aspects through which *prekṣā* meditation evolved. Interviews and

archival research will be conducted during fieldwork.

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

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

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

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

4 See: P. Flügel, *Das rituelle System der Terāpanth Śvetāmbara Jains*. PhD dissertation University of Mainz, 1994 (Available: *Centre of Jaina Studies Working Papers* Vol. 1, 2012: <http://eprints.soas.ac.uk/14492/>), and ‘Jaina Modernism’, *Jaina Studies – Newsletter of the CoJS* Vol. 2, 2007, p. 6.

5 *Terāpantha kā Itihāsa (Prathama Khaṇḍ : Terāpantha ke pratham cār Ācārya)* 4th Revised Edition. Calcutta : Jain Svetāmbar Terāpanth Mahāsabhā Prakāśan. (1964) 1995.



CENTRE OF
JAINA STUDIES

A Unique Seven-Faced Tīrthānkara Sculpture at the Victoria and Albert Museum

Maruti Nandan P. Tiwari

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

What makes this icon unique is that it has seven faces, three on each side of the central face. The seven faces are obviously suggestive of the renderings of seven Tīrthānkaras (Jinas) which would be from the first (Ādinātha) to the seventh (Supārśvanātha). But what is more surprising is the rendering of the crescent cognizance (*lāñchana* of Candraprabha) on the pedestal and the mention of the name of Candraprabha (8th Jina) in the pedestal inscription.² This indicates that the principal

1 M. N. P. Tiwari, "Jaina Sculptures and Painting in the United Kingdom", *Kalā* (Journal of Indian Art History Congress), Vol. III, 1996-97, pp. 40-48.

2 1. *saṃvat* 1526 *vai su śaṣṭhi*, Candraprabha *dhātu*
2. *suvāstu saṃyutta helā dhyānamnuṣṭhitam*
3. *anuñāpitam*

Translated as:

'The image of Candraprabha was installed in the temple in *saṃvat* 1526 (=1469 CE) on the bright 6th day of the month of *Vaiśākha*'.

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

Editor's Note:

Two alternative readings of the inscription have been suggested:

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

saṃ 1[9]25 *vai. śu* 6 *guruṣu(?) /...*
... *saṃ* *naṃdatolena*
a. tiṣye karāpita.

Translated as:

"In the year 1[9] 25 (i.e. 1[8]68 A.D.), on Thursday, the 6th day of the bright half of (the month of) *Vaiśākha*, the image was caused to be made by Nandatola in the...*tiṣya-nakṣatra.*"

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

saṃ 1825 *vai° su* 6
.... -*ena pra°tiṣṭhā karāpitaṃ.*

Tīrthānkara in the image is Candraprabha, while the other flanking faces represent six other Tīrthānkaras. Who are these Tīrthānkaras? These could not be identified in the absence of any indication or cognizance. All seven faces have a serene appearance and curly hair with protuberance.

The icon is apparently a composite (*saṃghāṭa*) representing seven Tīrthānkaras together wherein Candraprabha, carved in the centre with cognizance, is the principal. Although no Jaina text refers to any form of Tīrthānkara image having more than one face, it is very likely that in the spirit of Brahmanical composite images showing two or more deities carved together,³ the Jainas also attempted such composite images wherein more than one Tīrthānkara was represented.

It would be relevant to mention here that sculptures of composite Jinas were carved in the Kuṣāṇa period.⁴ The Jina *caumukhī* (or *pratimā-sarvatobhadrikā*) icons of the Kuṣāṇa period represent the figures of four different Tīrthānkaras, standing in *kāyotsarga-mudrā* on four sides, two of which are distinctly identifiable with Ādinātha (1st Tīrthānkara – with hanging hair locks) and Pārśvanātha (23rd Tīrthānkara – with seven-hooded snake canopy).⁵ From about the seventh century CE onwards such *dvi-tīrthī* and *tri-tīrthī* Tīrthānkara images were also carved, which show two or three Tīrthānkaras together (mostly standing) in one image. Such composite images are found in Mathurā, Deogarh, Chāndpur, Chandheri, Siron Khurd, Arang, Khajurāho and many other places.

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

Translated as:

"6th day of waxing moon in *Vaiśākha* VS 1825 [23.4.1768] ...
... commissioned and installed by ..."

Professor Wright also notes: "The *pra°tiṣṭhā* is evidently a truncated version of *pratiṣṭhāpitaṃ* (with a misplaced abbreviation symbol after *pra-*). We just possibly have *saptaśṛṣā* 'seven-headed' at the start of the second line (a Rgvedic epithet, applied in epic to Viṣṇu). I don't think it is possible to go further than that. There may indeed be a *naṃda-* in the name of the commissioning agent, but that is quite uncertain until one deciphers the rest. The script seems quite in keeping with the apparent Vikrama date. There is no trace of 'Candraprabha'".

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

3 Such as Ardhanārīśvara, Harihara, Hariharapitāmaha, and Hariharahiranyagarbha. See: J. N. Banerjea, *The Development of Hindu Iconography*, Calcutta, 1956, pp. 540-63.

4 Maruti N.P. Tiwari, "Jaina Iconography in Kushana Age", *Jaina Vidyā*, Lucknow, No. 1, 1998, pp. 106-116.

5 *Ib.*, pp. 110-114.



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

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

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

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

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

Aspects of Kalpasūtra Paintings

Patrick Krüger

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

The development of the Western Indian Style has remained largely unexplained. According to the Tibetan historian Tārānātha, who lived *circa* 1600, the Western Indian School was founded in the 7th century by Śṛṅgadhara from Marwar.¹ However, the earliest extant illustrations date from the 11th century. Although the Western Indian School of manuscript painting arose in Gujarat, this style was also prevalent in Malwa (Madhya Pradesh) and the Jaunpur Sultanate, situated in north-eastern India. For this reason it is compelling to make a comparison of manuscripts that originated from these areas.

My PhD dissertation is based mainly on three illustrated *Kalpasūtra* manuscripts, two of which are preserved at the Berlin Museum of Asian Art (Inventory-nos. I 5040 and I 5042).² Both date from the 15th century and are typical examples of the Western Indian Style. *Kalpasūtra* Ms. I 5040 is completely preserved and was partially published by W. Hüttemann, while *Kalpasūtra* Ms. I 5042 is an unpublished fragment.³ The third manuscript, and probably the most important of those which form part of my research, is the *Kalpasūtra* from Jaunpur (Yavanapura), dating from 1465 (V.S. 1522). In order to compare the stylistic characteristics of the manuscripts made in the homeland of the Western Indian Style with those from areas outside, such as the Jaunpur Sultanate or Malwa, I have also considered some single folios from other *Kalpasūtra* manuscripts, such as an example from Mandu (Maṇḍapadurga) dated 1439.

In addition to investigating stylistic development, the second focus of my dissertation is an analysis of the depicted scenes based on the canonical texts and related commentaries. Some of the miniatures depict scenes or include elements which are not contained in *Kalpasūtra*

texts, e.g. the *abhiṣeka* ceremony (*vide infra*), hence the illustrations tell in part a version of the *Jinacaritra* extended to the text.

Regarding the style and ornamentation, the Jaunpur manuscript is of particular importance among the three mentioned *Kalpasūtra* manuscripts.⁴ The Jaunpur manuscript contains 86 folios and was commissioned by Śrāvikā Harṣiṇī (*harisīnī-śrāvīkayā*), the daughter of the merchant Sahasarāja and the wife of Saṅghavī Kālidāsa of the Sṛīmālī caste. The name of the painter is also mentioned as Kāyastha Veṇīdāsa, son of Pandita Karmasiṃha Gauḍa.⁵ The text is written in gold ink on a red background. The manuscript, with numerous illustrations and decorative borders, impresses with its beautiful ornamentation. The conservative style of the illustrations, however, forms a contrast to the variously shaped ornaments which show Timurid influence. In the second half of the 15th century, when the Jaunpur manuscript was produced, the tradition of the Western Indian School with its stylized and defined forms of expression had already been established in Gujarat and Rajasthan. At the same time the Jaunpur Sultanate, reigned by Husein Sharqi, was characterized by advances in the art of painting.⁶ Therefore it is no wonder that new ornamental elements were added to the classical illustrations from which a characteristic Jaunpur School likely evolved. In addition to the aforementioned Jaunpur manuscript, there are fragments of not less than two more *Kalpasūtra* manuscripts preserved, which are of a similar style and are likely to have been executed in Jaunpur too.⁷

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

The occurrence of *abhiṣeka* (lustration, inauguration) is mentioned in the *Kalpasūtra* but not described in detail: 'After the Bhavanapati, Vyantara, Jyotishka and Vaimānika gods had celebrated the feast of the inauguration of the Tīrthakaras birthday...'⁸ In the *Ācārāṅgasūtra abhiṣeka* is not mentioned. However,

1 Moti Candra, *Jain Miniature Paintings from Western India*, Ahmedabad 1949, p. 26.

2 The working title of my PhD dissertation is 'Aspects of *Kalpasūtra* Paintings'. Since previous research on the topic by Nawab, Brown etc. discounted several aspects it seems reasonable to discuss the subject again and, additionally, to publish the complete illustrations of the Jaunpur *Kalpasūtra* and the manuscripts from the Berlin Museum of Asian Art.

3 Wilhelm Hüttemann, *Miniaturen zum Jinacaritra*, Bässler Archiv, Vol. 4, Leipzig/Berlin 1913. Hüttemann's essay, one of the first publications on Jaina miniature painting in Germany, is a pioneering study of Jaina art but contains some misinterpretations. Thus, a new investigation of this manuscript is needed.

4 The manuscript was formerly part of a collection of other *Kalpasūtras* of the late Hamsavijayajī. Later, it was preserved in the Narasimhaji ni polnā Jñāna Bhaṇḍāra, Vadodara. The current disposition is unknown.

5 Karl Khandalavala/Moti Chandra, 'An Illustrated *Kalpasūtra* Painted at Jaunpur'. In: *Lalit Kalā*, No. 12 (1962), p. 12.

6 Mian Muhammad Saeed, *The Sharqi Sultanate of Jaunpur. A Political and Cultural History*. Karachi 1972, p. 208f.

7 Phyllis Granoff (Ed.), *Victorious Ones. Jain Images of Perfection*, New York 2009, p. 224 and Catalogue entries P 08, P 09 and P 10.

8 *Kalpasūtra* 99, quoted from the translation by Herman Jacobi.



Figure 1. Depiction of *abhiṣeka* ceremony
(Illustration of the Jina)
Detail: *Kalpasūtra* manuscript folio
Western India (Gujarat or Rajasthan) 15th Century
© National Museums of Berlin, Prussian Cultural
Foundation, Asian Art Museum, Art Collection
South-, Southeast- and Central Asian Art (I 5040)

reference is made to a great lustre evoked by the descending and ascending of the gods and goddesses (Bhavanapatis, Vyantaras, Jyotishkas and Vimānavāsins).⁹ Nevertheless, a depiction of the *abhiṣeka* ceremony is found in nearly every illustrated *Kalpasūtra* manuscript. Thus we may suppose that the *abhiṣeka* ceremony, which is primarily performed to consecrate a king,¹⁰ evident by the form of the depicted pitchers,¹¹ became more important as a religious ritual in early medieval times.

Abhiṣeka is described in Hemacandra's *Triṣaṣṭiśalākā puruṣacaritra*:

The Indra of Aiśāna made himself five-fold [...] and took the Lord the Three Worlds on his lap. [...] Then the Indra of Saudharmakalpa created four bulls from crystal in the four directions from the Lord of the World. [...] The Blessed One, the first Tirthakṛt, was bathed by Śakra with the steams of water flowing from the horns resembling waterworks.¹²

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

¹⁰ See: Adelheid Mette, *Die Erlösungslehre der Jaina*, Berlin 2010: p. 398.

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

¹² Hemacandra, *Triṣaṣṭiśalākāpuruṣacaritra*, Vol. I *Ādiśvaracaritra*, Translated into English by Helen M. Johnson, Baroda 1931: p. 125.

These streams of water are depicted in the illustration. Hemacandra's description is very detailed, however the *Triṣaṣṭiśalākāpuruṣacaritra* is not the literary source. In fact this is found in the 6th Upāṅga of the Jaina canon, titled *Jambūdvīpaprajñapti*, where in the 5th chapter a detailed description of the *abhiṣeka* ceremony is given.¹³ The consecration occurs at the Paṇḍaga grove, situated on the summit of Mount Meru. Śakra is sitting on the *abhiseya-sīhāṣaṇa*, which is placed on *abhiseya-silā*. According to the *Jambūdvīpaprajñapti* the *abhiṣeka* is performed by Accuya, who needs a large number of objects for the ritual. Numerous gods, first and foremost the 63 Indras, attend the ceremony and are involved in the performance of *abhiṣeka*. One of the two gods depicted in the illustrations is probably Accuya, while the other is representing the numerous gods.

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

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¹³ This text has been treated by Ludwig Alsdorf, 'Further Contributions to the History of Jain Cosmography and Mythology'. In: *New Indian Antiquary*, Vol. 9 (1947), pp. 105-128. See also 'Zur Geschichte der Jaina-Kosmographie und -Mythologie', in: *ZDMG* 92, pp. 464-493 by the same author.

A Digambar Icon of the Goddess Jvālāmālinī

John E. Cort

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

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

Right, upper to lower¹: trident; an oblong object, possibly a goad; another oblong object, possibly a plant or closed flower; and the *abhaya mūdra* (“fear not” gesture).

Left upper to lower: discus; bow; noose; citron.

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

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

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

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



Figure 1. Icon of Jain goddess, probably Jvālāmālinī South India, southern Maharashtra or northern Karnataka, ca. 17-19th c
Copper-alloy, 33.6 x 13.2 x 17.5 cm
Ackland Art Museum, The University of North Carolina at Chapel Hill.
Gift of the Rubin-Ladd Foundation. 2011.34.2a-c.

With regard to castings from Maharashtra/Karnataka, the following points are to be noted: larger, solid or hollow cast sculptures ranging from approximately 8 to 24 inches (20 to 61 cm.) in height, are usually cast in sections; figures may consist of two, or more frequently three parts: base, figure and back arch.²

² Leo S. Figiel (with contributions by Cornelia Mallebrein). *Ritual Bronzes of Maharashtra and Karnataka, Including the Bhuta Region*. Boynton Beach, FL: Leo S. Figiel, 2007, p. 13.

Another feature of the Ackland icon allows us more firmly to identify it with the regional tradition described by Figiel. The part that includes the body of the goddess is designed to slide into the square base to give it stability. This is precisely a feature described by Figiel:

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

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

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

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

Closer in time and place to the Ackland Art Museum's icon, a number of copper-alloy icons of Hindu deities in the Leo S. Figiel Collection (now at the Peabody-Essex

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

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

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

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³ *Ibid.*

⁴ S. Settar, "The Cult of Jvālāmālinī and the Earliest Images of Jvālā and Śyāma." *Artibus Asiae* 31 (1969), pp. 309-20.

⁵ H. D. Sankalia, "An Unusual Form of a Jain Goddess." *Jaina Antiquary* 4:3 (1939), pp. 85-88.

⁶ Figiel, *loc. cit.*, illustrations 4-16, 5-34a, 5-35, 5-36, 5-37, 5-44, 5-45, 8-72, 8-73, 9-92a, 10-94, 16-164, 18-177. Some of these icons are also accessible on the PEM website: www.pem.org/exhibitions.

Introducing Jain Art to Australian Audiences

James Bennett

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

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

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

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



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

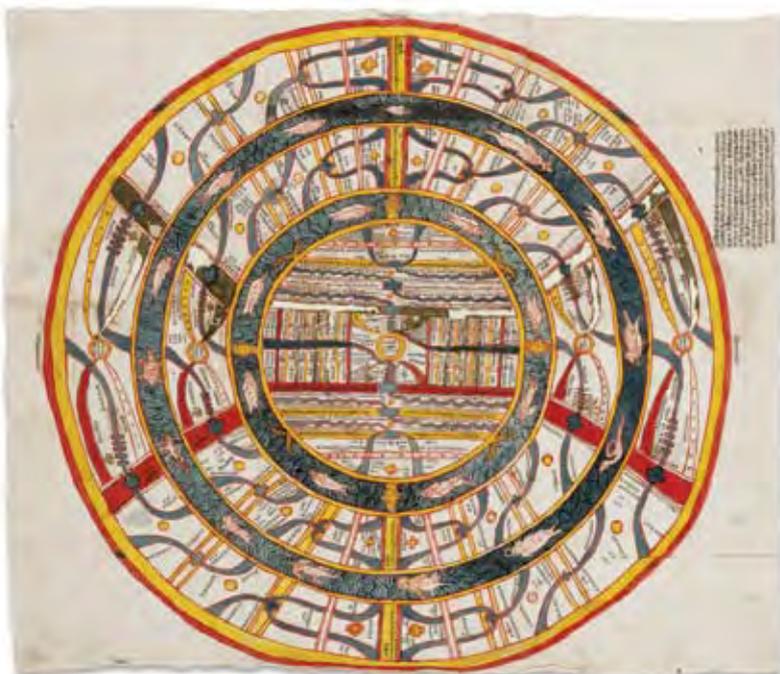


Figure 2. The World of Mortals, *Manuṣya-loka*
Rajasthan, 18th century
Ink and pigment on cotton, 84.0 x 72.0 cm
The Michael Abbott Collection of Jaina
Manuscripts
(AO QC 2013)

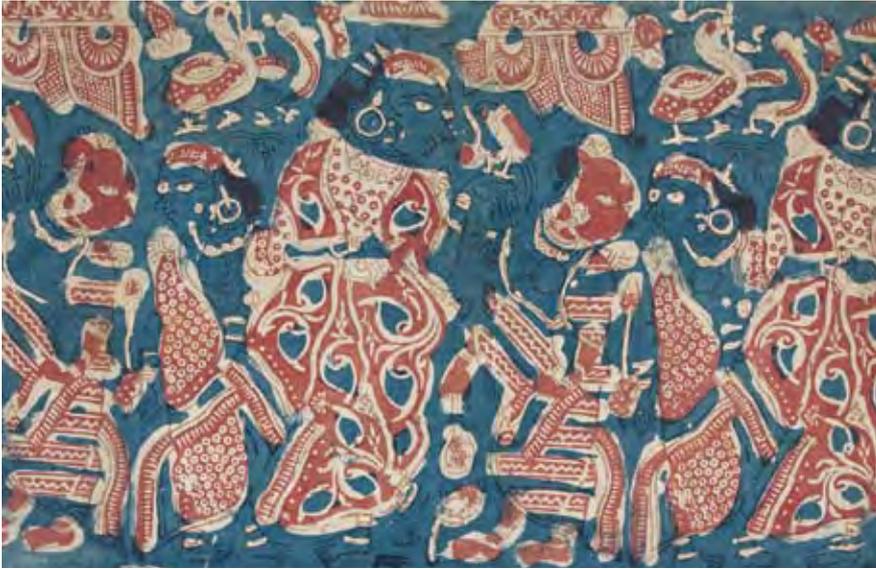


Figure 4. Length of fabric, depicting woman with a parrot
Gujarat, 14th-15th century Gujarat
(Found in Indonesia)
Cotton, block-printed, batik and mordant dye, 521.0 cm x 100.5 cm
Gift of Michael Abbott through the Art Gallery of South Australia Foundation 2008
Art Gallery of South Australia (20083A28)



Figure 3. The Universe in the Shape of a Human
Gujarat, 1977
Velvet, silk, metallic thread, sequins, glass beads, couching and embroidery, 140.0 x 79.0 cm
Promised Gift of Michael Abbott through the Art Gallery of South Australia Foundation 2013 (T12455)

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

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

Jain textiles feature among the highlights in *Realms of Wonder* with four hangings including *The Universe in the Shape of a Human* (Figure 3), as well as depictions of Tirthaṅkaras and Digambara monks. The velvet cloths are lavishly embroidered in couched gold and silver metallic thread, with additional stitched sequins and glass beads.

The Universe in the Shape of a Human, with a border of auspicious symbols and dated by inscription to VS 2034/1977, testifies to the continuity of this unique form of Jain art into recent times.

The historical significance of textiles in Jain culture is perhaps best documented in early Indian trade cloths that have been preserved as heirlooms in Indonesia. The presence of Gujarati Jains, working alongside Hindu and Muslim cloth merchants in maritime commerce, is well documented in period sources. It is uncertain what role Jains had in the actual production of trade textiles but several surviving examples suggest the influence of Jain taste in the choice of styles and subject matter. A fourteenth-fifteenth century trade textile, featuring elegantly appraised women (Figure 4), has a

remarkably close resemblance to contemporary western Indian figurative painting documented in surviving Jain manuscripts. A fifteenth to sixteenth-century cloth with a *hamsa* geese motif (Figure 5) appears to be the same pattern seen worn on figures in Jain manuscripts. An example of one such *Kalpasūtra* illustration is displayed in *Realms of Wonder* alongside a fifteenth to sixteenth-century *hamsa* textile, bearing a Surat dyer's and merchant's stamps, from the Art Gallery's collection.

James Bennett is the Curator of Asian Art at the Art Gallery of South Australia.



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



Figure 6. Devānandā's Fourteen Lucky Dreams Folio 4v from a *Kalpasūtra* manuscript Gujarat or Rajasthan, ca. 1575 Pigments and gold on paper, 11.0 x 25.5 cm The Michael Abbott Collection of Jaina Manuscripts (Vol. 2 T12464 Kalpa S_8873)

Samgrahaṇī-Sūtra Illustrations

Robert J. Del Bontà

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

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

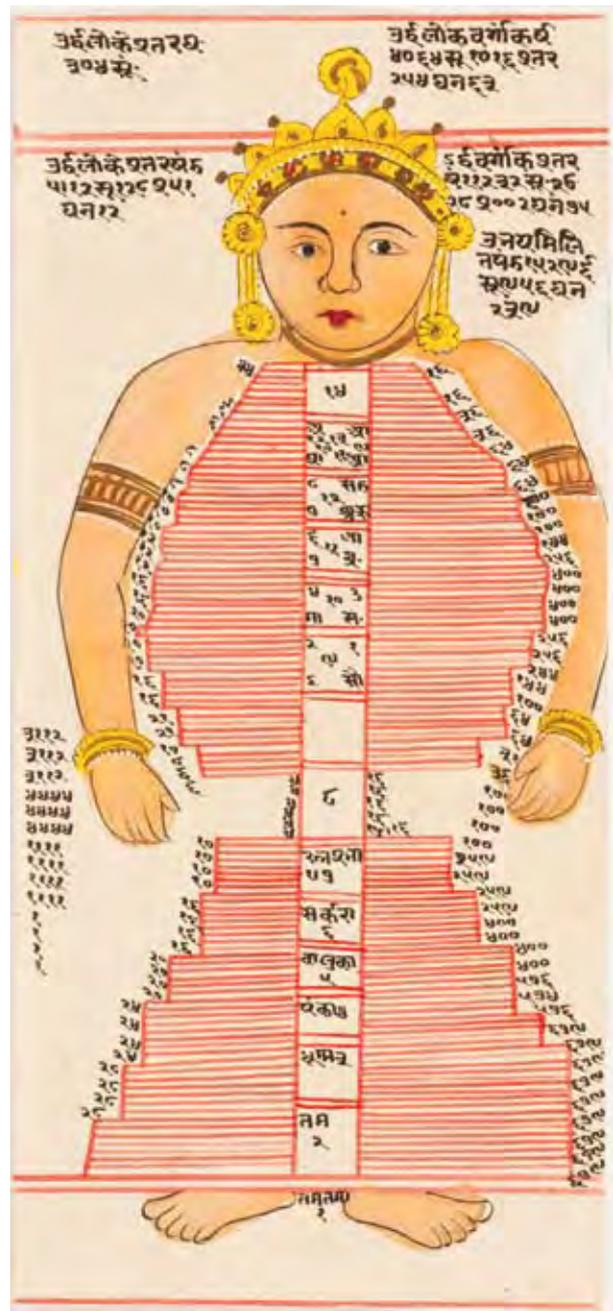


Figure 1

The texts describe the three worlds of the human diagram in great detail and much is made of the quality of ever finer and finer descriptions of the smallest of intricate calculations. Many of the illustrations depict maps and diagrams of the various components of the Jaina universe. Among the subjects frequently illustrated are the different types of gods and their pleasures, the heavenly and hellish regions and their mansions, and the tortures that befall sinners in the different Jaina hells. On the human plane there is a description of many natural features and classes of humans.

The middle world is often depicted by a diagram known as the *Aḍhādvīpa*, the two-and-a-half islands. Its centre island, the *Jambūdvīpa*, is seen in Figure 2, an

¹ Caillat, Collette & Ravi Kumar, *The Jain Cosmology*. R. Norman (trans). Basel: Ravi Kumar and New York: Harmony Books, 1981.

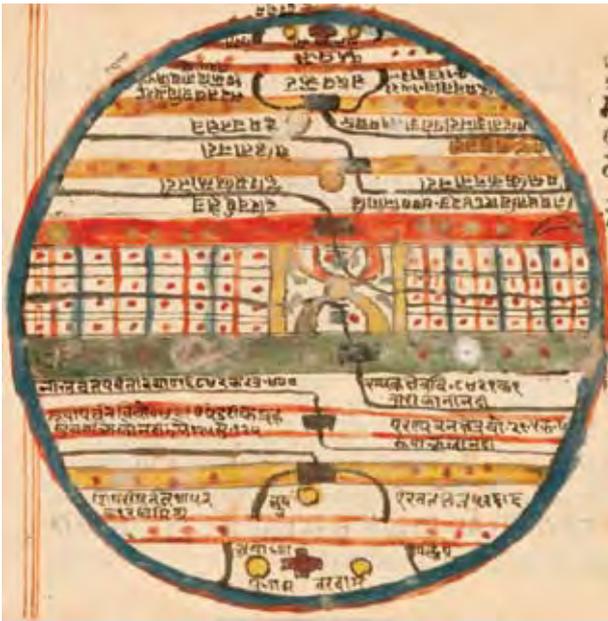


Figure 2

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



Figure 3

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

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

Among the most esoteric of common diagrams are depictions of the eight black fields, the *kṣṇarājīs* (Figure 6). These exist at the third level of the fifth heaven. The particles of vegetative matter that fill these fields flow up from the *madhyaloka* right up into the heavens. Importantly, it also includes small yellow circles representing the *lokāntika* gods that live in that region between the heavens and *madhyaloka*.



Figure 4



Figure 5

On the human level a telling illustration is that of *manuṣya-gati*, Human Destiny represented by the *leśyās*, The Six Taints (Figure 7). In a way they act as a link between the three worlds. For Jainas karma is a physical substance. Activity produces karmic matter that attaches to the soul (*jīva*). This darkens the soul and dulls its purity. *Leśyās* reflect the past deeds of an individual and are an indicator of their current moral state. For the Śvetāmbaras, the *Uttarādhyaṇa-sūtra* describes these in detail. Each has a distinctive colour from black to white: the black reflecting the greatest sin amongst the soul's past deeds. The common illustration seen here relates a story about a group of starving men who come upon a tree laden with fruit. The worst of the group, the black figure, wants to cut the tree down from its roots. The next slightly lighter

colour says just the trunk, and in turn one wants to cut the branches, another only the ones bearing fruit, the next in turn only those with ripe fruit. The white *leśyā*, the purest soul that has followed the Jaina path only takes the fruit that has already fallen from the tree. This story of the *leśyās* underscores the importance Jainism places on *ahimsā* toward all living beings, including plants and animals. Each of these souls will end up in various levels of the cosmos depicted by the universe seen in Figure 1, as gods or demi-gods, humans, animals, and plants or in the case of the black figure in one of the hells.

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

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

References for the *leśyās*:

Uttarādhyaṇa-sūtra in Hermann Jacobi, trans. *Jaina Sūtras*, Vol. 2, (Originally published in *Sacred Books of the East* XLV 1895, reissued Dover Paperbacks, 1968), pp. 196–203.

Norman Brown, *Manuscript Illustrations of the Uttarādhyaṇa Sūtra*, New Haven: American Oriental Society, 1941, chapter 34, p. 48.



Figure 6



Figure 7



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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.

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c/o Nehru Trust for Cambridge University
Teen Murti House
Teen Murti Marg
New Delhi 110 011
India

For details please see the website:
www.nticva.org



Johannes Klatt's Jaina-Onomasticon

Peter Flügel

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

Background

In the absence of extensive archaeological evidence, monastic chronologies and hagiographies, inscriptions and the information in the colophons of handwritten or printed Jaina texts are almost the only sources available for the reconstruction of Jaina religious and social history. This fact was highlighted by Walther Schubring (1935 § 4; 2000 § 7) who, in his classical work on the Śvetāmbara Doctrines of the Jains, emphasised that '[a]ll history of literature, a building, as it were, has for its ground-floor the bio-bibliographical materials.' Schubring lamented the early demise of Johannes Klatt, whose handwritten manuscript is still unpublished. 'Jain research would have enjoyed the great luck of having them [the Jaina bio-biographical materials] at its disposal, if Klatt's *Onomasticon* had been completed and printed', Schubring wrote. 'Eight volumes from his own hand in



(From left) Birte Plutat, of the Library of the Asien-Afrika-Institut, University of Hamburg, Kornelius Krümpelmann, Peter Flügel.



The Leverhulme Trust



alphabetical order contain what was within his reach to collect data concerning Jain authors and works. But he fell severely ill and never recovered. The work was estimated to fill some 1,100 pages in print, but no more than 55 pages have been printed as a specimen thanks to Weber and Leumann' (ibid.).

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

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

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

The Pianarosa Jaina Library

Julia A. B. Hegewald and Erika Schwager

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

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

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

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

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

The international lecture series commenced on 26 April 2012 with a presentation by Julia A. B. Hegewald, Head of the Department of Asian and Islamic Art History,



The Pianarosa Jaina Library

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



Nalini Balbir and Julia A.B. Hegewald

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

paper entitled 'Studying Jainism: The Life and Library of Paolo Pianarosa, Turin'.

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

The aims of the Pianarosa Library are to preserve the present collections, supplement them with further texts on Jainism and provide easy access for on-site study to scholars wishing to work with the material. The bibliographic records of the collection have been catalogued and are available as a PDF document via a link on the departmental webpage (www.ioa.uni-bonn.de/abteilungen/aik/pianarosa-library). The online catalogue was last updated in January 2013. It has been



The South Indian lamp ceremony: (from left) Willem Bollée, Mrs Paucar, Jayandra Soni, Julia Hegewald, Verena Bodenstein, and Hampana Nagarajaiah.

supplemented by additional books on Jaina art and architecture from the library of the Department of Asian and Islamic Art History and by books given by Professor Soni and Professor Nagarajaiah. Further volumes will join the collection from the Gritli von Mitterwallner bequest from Munich (2012) in due course. Two generous financial donations, which were kindly made by Willem and Annegret Bollée, will allow the department to expand and enhance the collection with recent publications on Jainism in order to keep it up to date.

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

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

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

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