**Book of Abstracts**

**Jain Manuscripts in an Art Museum: Collecting and Classifying at the Victoria and Albert Museum, London**

Within its first decade of existence the India Museum (c.1801 – 1879), established by the East India Company at its London headquarters, was collecting Jain sculptures, but the information recorded in the surviving inventories seems rudimentary at best. The approach at the newer South Kensington Museum, which opened in 1857 and was renamed Victoria and Albert Museum (V&A) in 1899, was very different, carefully recording details of objects acquired and, initially, the reasons why they were believed to exemplify aesthetic criteria of good design that the Museum was set up to promote, but no Jain objects were collected in its first two decades. When over 19,000 objects were transferred in 1879-80 from the India Museum to the South Kensington Museum, they included the Jain sculptures but no Jain manuscripts, which were retained in the India Office Library (now part of the British Library). The journey of Jain manuscripts in the eyes of the Victoria and Albert Museum from religious texts to art objects of potential interest to the visiting public only began in 1914, when two pages of a *Kalpasūtra* manuscript were purchased from Ananda K. Coomaraswamy, whose publications that year and later helped to raise the profile of Jain manuscript illustrations among western audiences and demonstrate their art-historical importance. The changed view of Jain illustrated manuscripts and their concomitant commercial value among art dealers led to the dispersal of manuscripts for sale, as when in 1931 the Museum selected only a few pages with the best-preserved illustrations from two *Kalpasūtra* manuscripts. Later decades saw a move away from this practice and three complete manuscripts, again selected for the interest of their illustrations, were collected in their entirety between 1959 and 1972. Registered descriptions in the Museum’s inventories of the manuscripts had become more detailed and informative than in 1914 but remained heavily focussed on their illustrations, with little attention paid to the text. In recent times, publications and displays have drawn attention to certain pages in the collection, the manuscripts have been included in a catalogue of the much larger collections of the British Library and digital formats, notably the JAINpedia website, have enabled a more comprehensive view of the manuscripts to be made available to the public, offering scope for more detailed information to be presented.

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**The Inconsistent Other: Sanskrit Textual Practices according to Jinasena’s Harivaṃśapurāṇa**

During the first millennium of the Common Era, Brahmanical authors produced a proliferation of Sanskrit textual practices that were often at odds with one another. On the one hand, the school of Vedic exegesis, Mīmāṃsā, erected a system of hermeneutics that would defer to the authority of Vedic injunctions over and above all non-injunctive statements, including narratives. On the other hand, Brahmanical *purāṇa*s proclaim themselves to be an extension of the Veda, epics and legal treatises. The diverse nature of these Sanskrit textual practices, and their attendant representations of Brahmanical systems of knowledge, was deeply problematic to Jainas, who asked: How do we make sense of one religious community producing multiple, inconsistent textual practices in Sanskrit?

This paper brings to light the ways in which one particular Jaina text, Jinasena’s *Harivaṃśapurāṇa* (eighth century CE), grapples with this question. Focusing on one narrative that describes the origins of Brahmanical religion, I demonstrate how Jinasena’s narrative connects Mīmāṃsā hermeneutics, with Vedic descriptions, and Epic narratives into a single religious identity that is defined by inconsistent interpretations of a common set of religious terms. Having demonstrated this representation of Brahmanical textual practices, I conclude with some reflections on the ways in which Sanskrit Jaina *purāṇa*s at the end of the first millennium were attempting to consolidate their own system of textual practices through representations of those belonging to the religious other.

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**To Print the Canon or Not? Rāy Dhanpatisiṃh Bahādur of Murshidabad and the Āgam**

**Saṅgrah**

In the last quarter of the nineteenth century, the wealthy Śvetāmbar Mūrtipūjak layman Rāy Dhanpatisiṃh Bahādur of Murshidabad sponsored the publication of the first printing of the Mūrtipūjak canon, the Āgam Saṅgrah, in twenty-three *pothī* and codex volumes. Together with the contemporaneous publications of Bhīmsiṃh Māṇek in Bombay, this was one of the first two sustained Jain publication undertakings using movable type technology. The first dozen books of the Āgam Saṅgrah were printed in Calcutta between 1874 and 1879, and most of them were edited by a *yati* named Bhagvānvijay Sādhu. Between 1880 and 1890, seven books were printed in Banaras, and mostly edited by several Nāgorī Loṅkā Gacch yatis based in that city. The other four books were printed in Bombay (1880 and 1900), Ahmedabad (1883) and Calcutta (1887). Dhanpatisiṃh printed between 500 and 1,000 copies of each book for distribution to Jain libraries all over India. His massive undertaking was not without criticism, however. In several of the early volumes he included extensive introductions defending the publications, and a close reading of his defense gives us insight into the

arguments advanced against the undertaking. An investigation of the Āgam Saṅgrah allows us to see an important transformation in modern Jain knowledge systems.

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**Sādhumārgī Jaina Libraries**

The Jain tradition has been generously contributing to Indian culture, although it encountered crises throughout the millennia which resulted in a great loss of Jaina wisdom and its literature. Part of the modern efforts in uplifting the Jaina tradition involves the construction of dedicated Jaina libraries.

The Sādhumārgī Jaina Saṃgha contributed in different fields since pursues the objective of all-inclusive development. The academic sector benefited as well. This paper provides brief information regarding libraries associated with the Sādhumārgī sect in different regions of India, including prominent and old libraries like Śrī Gaṇeśa Jaina Jñānabhaṇḍāra in Ratalāma and Āgama, Ahiṃsā - Samatā evaṃ Prākṛta Saṃsthāna in Udayapura. It will describe their histories and collections and introduce some of the remarkable manuscripts preserved.

The lack of suitable sources of information produces an inefficient research environment. The Sādhumārgī Saṃgha is therefore engaged in digitisation, preservation and cataloguing of the preserved manuscripts. Accordingly, we would like to invite scholars to use these new resources.

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**Towards a Database of Jaina Metaphors of Divine Corporeality**

At the Center for Religious Studies at Ruhr-Universität Bochum, the Collaborative Research Center (CRC) ‘Metaphors of Religion’ just got underway, funded by the German Research Foundation (DFG). The large-scale, long-term project with a strong digital humanities component sets out to study religious meaning-making through metaphors in various Eurasian religious traditions. One of its sub-projects focuses on anthropomorphism and the human body as metaphor of the divine in Jainism and other South Asian religious traditions. Metaphors transfer meaning from one semantic area to another, typically from a concrete source domain to a more abstract target domain. Religious metaphors more specifically often use familiar elements from fields of immanence to ‘point out’ or ‘access’ the unknown, unsayable transcendent. In the current project, metaphors of in our case selected Jain, Buddhist, and Hindu texts are annotated following a standardised, formal analysis. The metaphors are fed into a database which links to both a conceptual thesaurus and a repository of the complete source texts. The amassing and systematic analysis of individual metaphorical utterances can shed light on the deeper-laying, conceptual metaphors which are constitutive of people’s world-construction. It also facilitates a comparative study of metaphors in various traditions, eras, and areas, and is expected to lead to theory formation on the role of religious metaphors within semiotic processes. The South Asian sub-project specifically seeks to study the role of metaphors in two well-known, parallel but seemingly opposite dynamics observed from around the turn of the Common Era to about 500 CE, the manifestation of Hindu deities in human form and the deification of the Jina and the Buddha. Analysing and comparing metaphors on the bodies of the Jina, the Buddha, and Viṣṇu’s human *avatāra*s Kṛṣṇa and Rāma, the project examines how the transcendent nature of the body of the Jina is constructed, how the latter compares to that of the Buddha, and how both in turn overlap or differ from the manner in which the human physicality of Viṣṇu is presented. This talk introduces the methods and goals of the research centre and presents a sample of the metaphor analysis.

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**Jaina Art as Knowledge System: The Problem of Classifying Jina Images Revisited**

The paper argues that Jaina art and architecture can be analysed as knowledge systems structurally coupled with religious and political systems. Decoding the iconographic syntax and semantics previously relied on prototype theory. Prototype theory treats features that do not match core criteria of a model type as ‘deviations’ or ‘irregularities’ or invokes ‘residuals’, ‘fuzzy types’, even ‘fuzzy periods’, for ‘unclassifiable’ entities. An additional problem is the unclear relationship between ‘real types’ and ‘historical developments’. The paper argues that the method of ‘consecutive sub-divisions’ developed by K. Bruhn in his work on the identification of Jina images resonates with the ‘analytic-synthetic’ approach of colon classification pioneered by S. R. Ranganathan, which permits, even requires, an object to be classified from multiple points of view. It is therefore not surprising that Bruhn’s method faces similar problems as Ranganathan’s, namely perceived arbitrariness of classification and complexity of syntactical notation, both of which are inconsistent with the stated aims of balancing the necessity of reducing complexity and the desire of creating complete descriptions. Bruhn’s lastly proposed dual investigation of the ‘style’ (‘variety’) of ‘groups of entire images’, on the one hand, and iconographic ‘motif-statistics,’ on the other hand, further complicated the notation, without addressing the basic problems of the theory of classification. The chosen method was deliberately experimental. It prepared the ground for future synoptic classificatory schemes and workable models for the identification and relative dating of Jina images, which still remain a desideratum, and are the subject of the paper.

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**Famous people in the FAMOUS project: Authority Files for South Asian Digital Catalogues and Others**

The Finding Archives and Manuscripts Across Oxford’s Unique Special Collections (FAMOUS) is a 3-year project aiming to realize a connected, user-friendly, robust, and adaptable digital environment for the University of Oxford’s manuscripts and archives, including the material held in the University's colleges. In this paper I will briefly present the challenges faced in the creation of a cataloguing template for Oriental manuscripts in the Text Encoding Initiative standards. In particular, I will focus on the creation of authority files for works, people, and places mentioned in South Asian manuscripts, presenting case studies from the collections of Jain manuscripts from the Bodleian Libraries and the Cambridge University Library.

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**Akalaṅka’s Theory of Perception: A Jaina Critique of Buddhist Idealism**

While scholars have produced significant surveys of Akalaṅka’s philosophical system and its place in the history of Jaina logic, a constructive reading of individual arguments in Akalaṅka’s works is still in its infancy. This paper takes a step in that direction by presenting Akalaṅka’s analysis of sensory perception (*indriya-pratyakṣa*) and his subsequent critique of Buddhist idealism.

Drawing on Akalaṅka’s *Laghīyastraya* and *Nyāyaviniścaya*, I show how many of Akalaṅka’s arguments against Buddhist idealism, such as the argument from the restricted nature (*niyama*) of perception and the argument from perceptual error, are well-known objections anticipated by the Buddhists themselves. Akalaṅka’s unique philosophical contribution, instead, lies in his refutation of Dharmakīrti’s central argument for idealism: the rule of simultaneous perception (*sahopalambhaniyama*).

In taking Akalaṅka’s refutation of Buddhist idealism as my case study, my paper highlights the foundational role of sensory perception as the building-block of all higher-order knowledge within the Jaina worldview. Akalaṅka’s meticulous analysis of sensory perception suggests the realist and empiricist orientation of Jaina philosophical knowledge-systems. With this in mind, my paper shows how Akalaṅka’s polemics against Dharmakīrti’s “absurd” idealism seeks to carve out a unique Jaina philosophical identity in the intensely competitive milieu of Śāstric debate in early-medieval India.

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**Religious Ideas as Gleaned from the Jaina Inscriptions of the Early Kadambas and Early Calukyas**

Kadambas of Banavāsī and Calukyas of Bādāmī ruled the Western Deccan in succession from the 4th to the 8th century CE. Both dynasties offered patronage to Jainism next to Hinduism. Evidently, their core territories housed major Jaina centres. Land-grants of the two dynasties made to the Jaina establishments enumerate various religious practices, such as daily worship with *akṣatā, gandha, puṣpa*, etc., offering into fire (*ahar-iṣṭi* or *havis*), occasional anointment of the idol with *caru* (rice gruel), etc. Along with construction of temples (*jinālaya*s or *caityālaya*s) and houses of charity (*dāna-śālā*s), provisions are made for their repairs and maintenance. One of the Kadamba charters offers a village, divided into three equal portions, for the benefit of a temple of Mahājinendra, and Śvetapaṭa and Nirgrantha Saṅghas. Yāpanīyas also make their appearance in another charter. Āgamic literature that precedes these inscriptions does not seem to expound on these ideas and practices. It is the Jaina, Purāṇa and Kathā literature, having its beginnings in the 7th-8th centuries CE, that spells them out. Considering these aspects, a detailed study of the inscriptions shall be presented through this paper.

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**Digambara Libraries in South India**

The motivating spirit of Jaina literature has been both religious and social. Jains have nurtured tastes and tendencies conducive to the development of *jñāna*, knowledge. Jaina monasteries were house of scholars, and monks were almost knowledge personified. Thus Jaina tradition has attached great importance to the copying, recitation, and worship of sacred texts. There are *vidyādevī*s, goddesses exclusively of learning, besides Sarasvati, and most importantly *Śrutadevī*, the ‘Presiding deity of scripture’, also referred as ‘*jina-vāṇi-māta*’. Digambara Jains celebrate annually the fifth day of the waxing moon of *Jyeṣṭha* (June) as *śruta-pañcamī*, ‘the scripture-fifth’, holy day. This festival is symbolic to commemorate the holy day in CE 150 when illustrious Bhūtabali and Puṣpadanta, the two brilliant disciples of Dharasenācārya, first put the *Ṣaṭ-khaṇḍa-āgama* scripture into written form.

The *Śrutāvatāra* of Indranandin, teacher of Kannada poet Ponna (965), containing 187 *śloka*s was composed in 930 at Maḷkheḍ (Mānyakheṭa). It narrates the origin and development of *śruta-jñāna*, canonical knowledge. Indranandin also wrote *Śruta-pañcamī* which provides information about the history of the festival. It was mandatory for Jaina votaries monks and nuns to read literature on the scripture. Hence votary’s houses and *jina-mandira*s are invariably equipped with a *śruta-bhaṇḍāra*, ‘library of canonical texts’. Palm-leaf manuscripts, neatly covered with cloth were preserved in *jākāyi-peṭṭige*, ‘big boxes made from nutmeg tree wood’ (it is soft, aromatic and durable). Important religious centers of learning possessed well maintained huge *śruta-bhaṇḍāra*s where manuscripts on varied subjects were housed. Jaina libraries are not restricted to Jaina works only and they are a treasury of invaluable books of various religions, topics, languages and philosophies. Mūḍabidrī flourished as an important nucleus of old palm-leaf manuscripts: ‘Mūḍabidrī in South Kanara is known for preserving rare Jaina Mss. In fact the monastic library is one of the major depositories of hundreds of most prized Jaina Mss. The crowning glory of the collection of palm-leaf Mss. in Mūḍabidrī is the ancient *Dhavalā* Mss.’ (Nagarajaiah 2019: 36).

Pandit K. Bhujabali Shastry was a pioneer in preparing an authentic catalogue of all the then (1948) available palm-leaf Manuscripts at Mūḍabidrī. The *Kannaḍa-prāntīya Tāḍapatriya Granthasūci*, written in Devanagari script, is invaluable for all research scholars. Bhujabala Shastry had read and recorded details of virtually hundreds of palm-leaf manuscripts preserved in the local Jaina library attached to the Jaina *Maṭha*, Mūḍabidrī. His catalogue gives technical data of each Ms., including its title, author, language, prose or poem or *śāstra-grantha*, number of folios, date of copying, number of lines in each page, condition of the Ms etc. He also worked for some time as Chief Librarian of the Jaina Sidddhānta Bhavana, Arrah. He helped many scholars including A.N. Upadhye by providing useful information about required manuscripts in Sanskrit language. A.N. Upadhye (Upadhye Papers 260, 261, 273) has acknowledged the help of Bhujabali Shastry for obliging him. Similarly D.L. Narasimhachar and Beḷḷāve Venkatanāraṇappa have profusely recorded their gratitude to K. Bhujabali Shastry for lending the rare Mss. of *Vaḍḍārādhane* and *Paṃpabhārataṃ* respectively.

Apart from Mūḍabidrī, the *śruta-bhaṇḍāra*s in Jaina *maṭha*s at Huṃca (Shivamogga district), Karkāla (South Kanara), Kolhāpur (Maharashtra), Śravaṇabeḷagoḷa (Hassan district), and Varaṅga (South Kanara) have preserved Ms. written in Kannada and Devanagari characters. Devakumara Shastri has prepared a catalogue of palm-leaf manuscripts preserved in the *śruta-bhaṇḍāra* at Śravaṇabeḷagoḷa. The Jaina Siddhānta Bhavana at Arrah deserves a special mention. In addition to these Jaina Institutes, Oriental Research Institute, Mysore, Karnataka Research Institute Dharawada, and the University of Mysore, Dharawada, Bengaluru and Madras, and the Ms. Library at Dharmasthaḷa (South Kanara) also contain ancient Jaina Mss. and their printed Catalogues provide essential technical details.

Padmarāja Paṇḍit of Chamarajanagara was a precursor in starting a library of Jain palm-leaf Manuscripts in Mysore: ‘Padmarāja Paṇḍit started a library (named) *Jinamata-Grantha-Ratnākara,* ‘Ocean of Books on Jainism’, in the premises of *Jaina Brāhmaṇa Vidyārthi Nilaya* at the Cāmarājapura extension in Mysore on 26-05-1925, by donating 94 palm-leaf manuscripts from his personal collection. Its importance was such that the pontiff of Shravanabelgola. R. Shamashastry, Director of Archaeology, Pontiff of Melukote Yatiraja Matha. R. Narasimhachar, Director of Archaeology and many other contemporary celebrities visited and appreciated the rare collection of *tāḍa-patra*s*,* ‘palm-leaf manuscripts’ (Nagarajaiah 2009:43). Among the individual collections we cite the example from Sāligrāma in Mysore district where the Śarāph (‘banker’) Padmarājaiah had maintained a palm-leaf manuscript library. He had edited and published two books with the help of palm-leaf manuscripts from his own library: i. *Cikka Śravakācārādi Paṃca Gramthagaḷu*, and ii. *Jaina Nityakriya Saṃgrah* (Saligrama, 1936). He was so meticulous in maintaining his library that he used to get the mutilated old manuscripts recopied. Among the seven Mss. that D.L. Narasimhachar (1948) referred for editing *Vaḍḍārādhane* four belonged to Śarāph Padmarājaiah, and one of them was so unique that it was copied in 1434 (Nagarajaiah 2016). The family of Yajamān Rājappa of Tovinakere in Tumkur district had maintained a Ms. library up to the 20th century, and in 1972 a big box full of Mss. was donated to the manuscript section of the Bangalore University.

It is astonishing to note that Jain library management has not taken interest to get the preserved Mss. digitized.

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**Jain Manuscripts at Wellcome Collection**

Wellcome Collection holds what is possibly the largest collection of Jain manuscripts outside of South Asia. In this talk, Wellcome’s Manuscript Collections Information Analyst, Adrian Plau, will provide background to the histories of collecting and cataloguing at Wellcome, give samples of the range of manuscripts in the Jain collection, and present current plans for making the collection more accessible and discoverable to a wider range of audiences.

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**The End of the Word**

There are many stories about the transmission of texts in the Jain tradition. Many of them complicate, if not reverse, the binary categories of “preservation” and “loss” as they are usually deployed (in reference, for example, to the beliefs of Śvētāmbara and Digambaras regarding the *aṅga*s). This talk will review two relatively well known stories of textual loss: that of Sthūlabhadra, from the Śvētāmbara *Titthōgālī*, and that of Dharasēna, from the Digambara *Dhavalā*. Preservation accompanies loss in both of these stories, but in different ways, owing in part to a different understanding of the textual object and the medium of its transmission. I close by gesturing to the lessons these stories hold for thinking, in particular, about the continuation of texts in time, with which philologists are professionally concerned, and more generally about conceiving of, and relating to, the inevitable disappearance of traditions of human knowledge.

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**Walkthrough and Applications of Jain Quantum: A Jain Literature Search Engine**

Jain Quantum is a literature search engine built on the foundation of Jainelibrary, which provides a comprehensive digital catalogue of Jain literature. Launched in August 2020, Jain Quantum has quickly garnered interest globally by all types of users from academia to individual, casual use. Jain Quantum was created out of a need for detailed search within scanned texts, something that would be impossible without the OCR and computer vision technologies of today. The primary aim of Jain Quantum is to provide an accessible search experience over large volumes of text that significantly help users find information that would otherwise be hidden within pages of literature.

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**Jaina Palm-Leaf Manuscripts in Gujarāt and Rājasthān**

Manuscripts are the best media for the preservation of our cultural heritage. Before the printing press manuscripts were used to spread and preserve knowledge. The system composing and copying texts was well developed in the Jaina community from early on. As a result there are many Jain libraries today where manuscript are found in good quantity and well-preserved. Where paper was not available texts were written on palm-leaf.

My paper is about palm-leaf manuscripts in Gujārat and Rājasthan, particularly Jaina palm-leaf manuscripts. Gujārata and Rājasthana are the areas where hundreds of Palm-leaf manuscripts are preserved in places such as Khambhāt, Pātaṇ, Ahmedabad, Baroda, Surat, Bikāner, Jesalmer Jāvāl, Devagiri etc. Jains have adopted palm-leaf as writing material from the 6th to the 15th century A.D. After 12th A.D. paper was introduced but we can still find palm-leaf being used till the 15th c. A.D. Some of the mss. are composite, with a number of different texts, i.e., 1-50 texts can be found in one bound manuscript. The palm-leaf manuscripts are found in different languages and scripts. Many of Palm-leaf manuscripts are written in Tāmil, Kannaḍa, Śāradā, Grantha, Devanagāri and other languages either with engraved writings or written with pen or feather quill. There are many illustrated manuscripts. Some illustrations are written with gold and silver ink. Those are very beautiful, rare and valuable. Various subjects are covered in these texts: languages, literature, Jain canons, philosophy, logic, narratives, *prakīrṇaka*s, dogmatics, ethics, prosody, epics, hymns, monastic discipline, medicine, engineering, and many more. My paper provides a description and analysis with focus on illustrated manuscripts.

The ancient palm-leaf art is from A. D. 1000 to A. D. 1400. We know that Jaina canons were written from the period of Devarddhigaṇi Kṣamākṣmaṇa in the 5th century but we still get a palm-leaf manuscript of the *Kalpasūtra* written in V.S. 927 and copied in V.S. 1427 as preserved in a private library in Ahmedabad.

We have reference of three palm-leaf manuscript libraries in the period of King Kumārapala. From the colophons of these mss. we can have some historical knowledge of that time, the king, kingdom, ship building, state policy, ministry, *śramaṇa*s, their sects, tradition, etc.

Illustrations from Jain canonical texts, depicting *tīrthaṅkara*s, demigods and goddesses and many more illustrations will be discussed in my paper.

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**Prosopography and Inscriptions in Malwa: the Siddham Database**

The Asia Inscriptions Database - otherwise and for short Siddham - is an online resource for languages with substantial epigraphic traditions: Sanskrit, Prakrit, Tamil, Telegu, Kannada, Persian, Arabic, Tibetan, Pyu, Burmese, Mon, Khmer and related languages. The database embraces south, central, and south-east Asia with a chronological horizon from the early centuries BCE to the nineteenth century. An open-access resource built collaboratively by contributors, the database allows researchers to harvest epigraphic data across varied themes, regions and languages. Siddham aims to advance interdisciplinary research in the languages, literatures, histories, geographies and cultural ecologies of Asia.

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