

Jaina Studies



SOAS

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NEWSLETTER OF THE CENTRE OF JAINA STUDIES



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NEWSLETTER OF THE CENTRE OF JAINA STUDIES

Contents:

4 Letter from the Chair

Conferences and News

- 5 Jaina Art & Architecture: Programme
- 6 Jaina Art & Architecture: Abstracts
- 10 Workshop 2009: Jain Scriptures and Philosophy
- 12 Jaina Studies at SOAS: A History
- 14 Jainism and Modernity: Conference Report
- 16 Jaina Studies at the American Academy of Religion Conference

Research

- 18 Jaina Relic Stūpas
- 24 Lustrating the First King: Digambara Images of Abhiṣeka
- 28 The Mūrtipūjaka Śvetāmbara Community in North Delhi
- 30 Glimpses from Vasunandin's Manual *Uvāsayaḥhayaṇa*
- 34 Transmission of Religious and Moral Contents in Jain Narrative Literature
- 36 ESRC Funded Research Project on the Role and Practice of Jainism Among Young Jains in the UK and US
- 37 Jaina Collection at the Victoria and Albert Museum: A Volunteer's Perspective
- 38 Śikarbandha Jaina Derāsar Temple at Potters Bar Officially Opened

Publications

- 40 Jaina Manuscripts: Visit to the British Library
- 42 *The Epitome of Queen Lilāvati* by Jinaratna
- 44 Jainology and Motilal Banarsidas
- 45 Jaina Studies Series
- 46 *International Journal of Jaina Studies*
- 47 *International Journal of Jaina Studies* (Online)
- 47 Digital Resources in Jaina Studies at SOAS

Prakrit Studies

- 47 Prakrit Jñānabhārātī International Awards 2005-2006
- 48 New Prakrit Course at SOAS
- 49 Prakrit Summer School 2007 in Finland

Student Forum

- 50 Jaina Studies Student Forum in San Diego

Scholarships

- 51 Victoria & Albert Museum Jain Art Fund
- 52 Jain Spirit Scholarship Fieldwork Report: Experiencing Jainism in Varanasi
- 54 Undergraduate Essay Prize in Jain Studies
- 54 Dissertation Prize in Jain Studies

Jaina Studies at the University of London

- 54 PhD/MPhil in Jainism
- 55 Courses in Jain Studies at the University of London

On the Cover:



Robert J. Del Bonita

A detail of Sarasvatī from a ceiling at the Vimala Vasahī or Ādinātha temple, Mount Ābū, 1032 CE and later. One of the many ornate ceilings at the temple. Many depict the *vidyādevīs*, a group of sixteen goddesses. Sarasvatī is not part of that group, but as the goddess of learning is found represented throughout the history of Jaina art.

Letter from the Chair

Dear Friends,

This year we celebrate the *10th Jaina Studies Workshop* at SOAS with a conference on *Jaina Art & Architecture*. The event is collaboratively funded by SOAS, the University of Lund, the Victoria and Albert Museum in London, and by generous contributions from individual members of the Jaina community who all wish to remain anonymous. It is a pleasure to note that the annual Centre of Jaina Studies workshops have grown in popularity and have become a fixture for anyone interested in the latest research on the Jain traditions. Another notable recent development is the, still modest, revitalization of Prakrit Studies in Europe. At SOAS, the South Asia Department has revived its Prakrit teaching programme through the initiative of Dr Renate Söhnen-Thieme and Prof J. Clifford Wright, and last summer the first international Prakrit Summer School, organized by Drs Eva De Clercq, Anna Aurelia Esposito and Petteri Koskikallio of the Universities of Ghent, Würzburg and Helsinki, was held in Rantasalmi in Finland. Dr Esposito of the University of Würzburg is currently heading a project on *The Transmission of Religious and Moral Contents in Jaina Narrative Literature*, in Prakrit, funded by the German Research Foundation (DFG). To strengthen the interest in Prakrit Studies, the National Institute of Prakrit Studies and Research at Śravaṇabelāgoḷa (Karnataka, India) offers annually the Jñānabhāratī International Awards. Professor Emeritus Willem Bollée of the University of Heidelberg and Professor Emeritus Klaus Bruhn of the Free University of Berlin were the winners of the awards for the years 2005 and 2006 respectively. Both are eminent stalwarts of Prakrit Studies, maintaining and inspiring this small but significant field of study during difficult times. Sociological research on contemporary Jain communities will be boosted through Dr Bindi Shah's successful bid for ESRC funding for a research project on the *Role and Practice of Jainism among Young Jains in the UK and US*; and through the initiatives of Dr Anne Vallely of the University of Ottawa, who in autumn of 2007 organised a well-received panel on Jain Studies at the Annual Conference of the American Academy of Religion (AAR) and a Jaina Studies student forum in San Diego. Amongst a number of notable new publications are the first print version of Vol. 1-3 of the online *International Journal of Jaina Studies* (IJJS), published by Hindi Granth Karyalay for the Centre of Jaina Studies, and the translations of Jaina Sanskrit texts published by the Clay Sanskrit Library. Regular updates on recent publications in Jaina Studies are published on the CoJS Website. This issue of the Jaina Studies Newsletter presents a number of reports on all of these activities, and further information on Jaina research, publishing and curatorial pursuits from all over the world. I am sure you will enjoy it.

Peter Flügel



Jyoti School

Jaina Art & Architecture

10th Jaina Studies Workshop at SOAS

The Annual Jain Lecture

Thursday, 6th March 2008

18.00-19.30 Brunei Gallery Lecture Theatre

19.30 Reception Brunei Gallery Suite

New Approach to the Study of Jaina Art and Architecture

Prof Maruti Nandan P. Tiwari
(Banaras Hindu University)

Workshop

Friday, 7th March 2008

9.00, Brunei Gallery Lecture Theatre

- 9.05 **Christine Chojnacki (Université Lyon)**
Eulogy and Ritual in Jaina Medieval Literature
- 9.35 **Robert J. del Bontà (San Francisco)**
From Narrative to Icon: The Bāhubali Image at Śravaṇabelgoḷa
- 10.05 **Avadhanula V.K. Babu (Osmania University)**
Jaina Stūpa at Vaddamanu, Andhra Pradesh
- 10.35 **Nalini Balbir (University of Paris)**
The Vijñaptipatras: Texts and Representations
- 11.05 Tea and Coffee
- 11.35 **Peter Flügel (SOAS)**
Jain Sacred Places: Sammeta Śikhara
- 12.05 **Gerd Mevissen (Freie Universität)**
North Bengal (Ancient Varendra):
An Innovative Sub-Centre
of Jaina Sculptural Art
- 12.35 **Max Deeg (Cardiff University)**
Indian Influence on Mani Reconsidered:
The Case of Jainism
- 13.05 Lunch: Brunei Gallery Suite
- 14.05 **Alvappillai Veluppillai (Arizona State University)**
South Indian Jainism: The Role of
Religious Polemics in Tamil
- 14.35 **Christoph Emmrich (University of Toronto)**
The Man Who Fell from the Gopuram:
Picking up Pieces in Kanchi
- 15.05 **R. Uma Maheshwari**
Sites of Identity: Village and
Community in Tamil Jaina Stories
- 15.35 **John Henry Rice (University of Pennsylvania)**
Orienting Jaina Polity: Temple Building in
Vijayanagara-Period Kanara
- 16.05 Tea and Coffee
- 16.35 **Olle Qvarnström (Lund University)**
Niels Hammer (Orås)
The Jain Cave Paintings at Ellora
- 17.05 **Lisa Nadine Owen (University of North Texas)**
Demarcating Sacred Space:
The Jina Images at Kalugumalai
- 17.35 **Janice Leoshko (University of Texas)**
Defining Jain Elements at
Udayagiri-Khaṇḍagiri, Orissa
- 18.05 **Prakash Shah (University of London)**
Jain Temple Art and Ritual in the Diaspora:
The Derāsar at Potters Bar
- 18.35 Final Remarks

Organisers:

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

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



ABSTRACTS

Jaina *Stūpa* at Vaddamanu, Andhra Pradesh: A Study

Avadhanula Vijaya Kumār Babu, Osmania University, Hyderabad

Vaddamanu, mentioned as Wudlamaanu in the 1887 report of Robert Sewell, and as Vadhamaanu, in the topo sheet of 1926, is a small village lying on 16° 32' Latitude on North and 80° 30' Longitude on East, situated at a distance of 10 kms, from Amaravati, the famous Buddhist centre in Guntur, Andhra Pradesh. Excavated antiquarian remains, such as Middle Paleolithic and Neolithic assemblages; Microlithic blades; Capstones and Orthostats from Megalithic burials; lead and other coins belonging to Satavahana and Ikshvaku times; and the structural remains of a Jaina *stūpa* built during c.300 BC etc., push back the continuous and uninterrupted habitation at Vaddamanu, from Paleolithic times until today.

Although numerically Jaina *stūpas* are limited, on the grounds of aesthetics, historicity and religious values, they are worth studying. The structures; the inscribed potsherds, divulging the names of the donors, recipients of the donations and the kings; coins with legends; plain and inscribed sculpted fragments, with floral designs, miniature *stūpas* and structural motifs; the auspicious symbols; human and mythical art forms - as found at Vaddamanu, in comparison with similar executions found at Jaina *stūpas* at Khandagiri, Mathura and Udayagiri, during the contemporary period.

The paper makes an attempt to study the architectural features and other findings; those attest and confirm the history and antiquity of Vaddamanu and its affiliation to Jainism, as a contemporary living religious centre in Andhra and the contribution of Andhra to Jainism. The study will be supported by drawings, photos, plans, plates, tabular forms and textual statements.

The *Vijñaptipatras*: Texts and Representations

Nalini Balbir, University of Paris III, Sorbonne Nouvelle

The invitation scrolls (*vijñaptipatra*) sent by Jain lay communities to Śvetāmbara mendicants in order to request them to spend a rainy season in their particular locality are an original manifestation of Jain culture. They combine pictorial art (stereotyped motives and specific themes) with literary achievements (*kāvya* style in Sanskrit, vernacular poems, *citrakāvya* and riddles) in a skillful way which leads to a cumulative discourse of praise both of men (the Jain monk as a teacher) and places. These scrolls represent both a regional and sectarian tradition. They predominantly come from Gujarat and Rajasthan, and have been in use especially within the Kharataragaccha from about the 15th-16th century to the early 20th century. Based on a few examples, our investigation (which will take into account earlier studies on the topic) will be an attempt to highlight the main features of the specific rhetoric at work in the *vijñaptipatras*.

From Narrative to Icon: the Bāhubali Image at Śravaṇabelgōḷa

Robert J. Del Bontà, San Francisco

One of the most popular images created by the Digambara Jainas is that of Bāhubali, the son of the first *īrthan̄kara*, R̄ṣabha. In turn, the most famous such image is the colossal monolith at Śravaṇabelgōḷa. I want to investigate the full significance of this image. Some works of Indian art tell narratives and others are essentially iconic images, which also contain references to narrative. At times these references are there merely to identify the image, but in some cases the line between narrative and icon is blurred and the image serves a double purpose.

Studying how this image differs from earlier ones from such sites as Bādāmī, Ellora underscores some key differences in iconography and meaning. These distinctions are tied to narrative. It can be argued that rather than merely paring down the narrative elements at Śravaṇabelgōḷa and stressing the iconic quality of the image, a much deeper change has occurred.

Combined with the visual evidence, I want to consider various

Digambara and Śvetāmbara accounts of his life and his attainment of enlightenment to try to understand the real meaning of this sculpture as it has evolved over time. Underscoring these sectarian differences, Bāhubali takes on an importance that far outweighs a simple identification of the image.

Eulogy and Ritual in Jaina Medieval Literature

Christine Chojnacki, University of Lyon

As in Hindu and Buddhist literature, praise (*stotra*, *stuti*) has an important place in Jaina literature, especially in medieval times. A mere look at manuscript catalogues is enough to prove the fact. The generic term praise is applied to very different texts. Not only are the names and the subjects of the eulogy manifold but the literary forms are also varying widely. Furthermore, the functions of praise are numerous as well and more than once not easy to determine. In the present talk, I will try to explore some types of praise and to see, whether it is possible to define more precisely some of the generic terms used in the Jaina medieval literature for praising sacred entities and pilgrimage places by studying their contents, forms and functions

Middle-Eastern Notions of Jainism – Jain Influence on Mani

Max Deeg, Cardiff University

When Antique or late-Antique or Middle-Eastern authors write on Indian religion, especially on the so-called śramaṇa-movements, it is usually assumed that they describe and refer to Buddhism. This paper will explore two cases of possible Jain presence in non-Indian contexts, one found in the description of Indian religious of the Syriac writer Bardesanes of Edessa (154 – 222) and another in the teachings of Mani (216 – 276) as found in the Koptic text Kephalaia. It will be argued that the descriptions given and the religious terms / concepts presented and discussed – usually taken as Buddhist – make much more sense if they are interpreted as representing or be derived from Jainism.

The Man who fell from the Gopuram: Picking up Pieces in Kanchi

Christoph Emmrich, University of Toronto

Though today of the fabled 83 temples of Jina Kanchi only one is left standing, it is surprising to learn that allegedly there are still about 300 practicing laypeople with lineages going back to the times of the former centre of Tamil Jaina worship and learning. How do the Jainas of Kanchi talk about their own glorious past with its narrative being dyed by the blood of the Śaiva histories claiming their persecution? How do they strike the balance between representation and discreteness, between trying to live as a community while being concerned about the consequences of being perceived? What contemporary persons and performances have been prompted by the anxieties of being too brāhmanical, or not Tamil enough? And, between all this, what happened to Jaina scholarship in Kanchi, deprived of its institutions: wiped out and forgotten? Answers to this may be found in the ongoing local discussions and documents surrounding places, roles and agents of worship and by the ways textual traditions here are being transmitted in the absence of a monastic community.

Jain Sacred Places: Sammeta Śikhara

Peter Flügel, SOAS

Sammeta Śikhara is the most important Jaina pilgrimage site. Twenty of the twenty-four *īrthan̄karas*, most prominently Pārśva, are said to have attained *nirvāṇa* on the peaks of Pārasnāth Hill in Jharkhand, which at some stage was declared to be a sacred mountain; though the historical Mount Sammeda may be located elsewhere, for instance at the Kuluvā-pahād near Gayā. The pre-history of the pilgrimage site is uncertain. Since control of the mountain passed into the hands of the Śvetāmbara Jainas of Murshidabad in the 18th century, places of worship were con-

tinuously constructed and renovated on top of the hill, and the village of Madhuban at the bottom of the hill was developed into a major pilgrimage town, in character similar to Palitana in Gujarat. The paper reviews the history and religious significance of the site, and the ongoing court cases concerning its ownership and management, waging for more than one hundred years between Digambaras and Śvetāmbaras, local Hindus, Naxalites, and the States of Bihar and Jharkhand. Regarding the contested concept of sacred place or *ṭrtha* in the Jain tradition, the paper argues for an analytical distinction between ‘sites of empowerment’ that are intrinsically connected with exemplary religious acts, such as the *kalyāṇaka-kṣetras* of the Jinas, and ‘sites of commemoration’ that are constructed at arbitrarily chosen places. The differentiation of sites of empowerment and sites of commemoration is supported by the existence of two types of shrines and temples, housing two types of representation of the Jinas: *pādukās* and *pratimās*. A third type of representation is evident in Jain literature only: the bone relics of the Jinas, *jīna-sakahā*, possession and veneration of which, according to Rāyapaseṇaijja vv. 186f., generates not only welfare (*hiya*), happiness (*suha*), and forgiveness (*khamā*), but even salvation (*nisseyasa*). According to Viyāhapannatti 10.5.a (502b), it is conducive to the acquisition of magical powers (*iddhi*).

A second proposition of the paper is that the Buddhist distinction, in the Kalingabodhi Jātaka, between relics (shrines) of commemoration (*uddesika-cetiya*), relics of use (*paribhoga-cetiya*), and corporeal relics (*sarrika-cetiya*) is useful for understanding Jain architecture, art and ritual practice; regardless of the fact that Jaina scriptures do not offer such a classification; most likely because the relics of the Jinas have not been preserved, and do not play a major role in Jain ritual culture, despite their prominence in Jain mythology. Current court cases address the scholastic (and economic) question whether Sammetta Śikhara as a whole is sacred or only specific parts of it. In Buddhist terms, the sacredness of the mountain or parts is predicated on its status as a relic of use rather than a relic of commemoration. The *jīna-caritras* assure us that the physical remains of the Jinas, corporeal relics, are beyond reach for human beings. Bhavadevasūri’s 12th century *Pārśvanāthacaritra* vv. 363-93, for instance, tells us of the legendary washing of the relics of Pārśva, performed by the gods in the remote Kṣīroda milk ocean, before their final entombment in heavenly *stūpas*.

In Jain mythology and cosmography, temples-images (relics of commemoration), sacred mountains-footprints (relics of use) and heavenly *stūpas*-bone relics (corporeal relics) are presented as successive stages on a continuum of progressive reflective abstraction from the principal tangible objects of identification, the real bodies of the Jinas, predicated on the master narrative of the stepwise removal of the physical substrata of sanctity. The remains of the Jinas, perceived sources of both purity and supernatural power, were carried beyond the visible world into the inaccessible realm of heavenly *vimānas* to make them unusable for human beings. The perceived link between purity and power is severed. Only typified representations of the body and persona of the Jinas and stylized traces of their exemplary lives remain in image-worshipping Jain ritual culture. By eliminating the opportunity of venerating the corporeal relics of the Jinas, Jain scriptures privileged tradition building through the routinisation of charisma over tradition building through objectified charisma, which was chosen by the Buddhist *Mahāparinibbānasutta*. Relic worship is not entirely rejected by the Jain scriptures. In the realm of the gods, empowerment through contact with bone relics of the Jinas is said to be possible. In terms of their inaccessible presence, the translocalised relics of the Jinas play a similar universalising and motivating role in Jain religious imagination as the concept of *ṭrthanīkaras* ‘currently living’ in Mahāvīdeha, the distant continent functioning as an intermediary space between our world and the realm of the liberated souls.

Pilgrimages to distant sacred mountains such as Sammetta Śikhara, situated between heaven and earth, ideally emulate this process of abstraction in the ritually generated experience of distancing and temporarily transcending everyday concerns. Akin to Jain *pūjā* and *vandanā* rituals, the *yātrā* to Sammetta Śikhara re-orientates the true pilgrim, step-by-step, away from the externalities of the world towards the self-realization of the inner potential of the soul (a self-validating process because of the willpower required for climbing the mountain on an empty stomach). Looking down from the remote peaks of Mount Pārśvanāth on the distant plains, most pilgrims from both Jain denominations feel hardly affected by the perpetual legal disputes and scholastic debates in distant cities. They rather enjoy the totalizing experience of

being at a sacred place endowed by direct physical association with the Jinas with the dual potential of reinvigorating the individual Jain and serving as a unifying focus for the Jain community as a whole, as a place of coming together (*samēta*). That which originally was tangible and experience-near, the bodies of the Jinas, is now intangible and experience-far, while that which is experience-far, the qualities of their inner soul, appears to be experience-near, both in the perception of the ideal pilgrim and in the abstract commemorative representation of the liberated *arhats*, the Jina image, at home.

As the pilgrim advances, its perceived connection with the Jina’s relics of use is conceived as a form of empowerment. How is this possible? The popular Jain view is that ascetic powers can be transmitted through direct physical contact, but not through symbolical acts of commemoration. This belief contradicts Jain karma theory, but arguably makes sense in functionalist, socio-psychological terms. From the point of view of the doctrine of karma, the source of empowerment offered by Mount Sammetta is not located in the artistic representations of relics of use on top of the hill, nor granted by the mountain god Bhūmiya jī who is worshipped before the ascent, but predicated on acts of ascetic self-exertion which themselves are physical forms of self-empowerment, not mere acts of veneration of asceticism. Yet, as this paper intends to show, it is only the belief in the former presence of the Jinas which furnishes the inspiration for such extraordinary practices of voluntary self-mortification.

Sites of Identity: Village and Community in Tamil Jaina Stories

R. Uma Maheshwari, JNU, New Delhi

The Tamil Jinas today are categorised as a ‘minority’ community in Tamilnadu - their population being around 30, 000. It has been a long way for a community which has a recorded existence in Tamilakam since 2nd and 3rd century BC (going by the earliest records, the Tamil Brāhmi inscriptions) and has contributed extensively to the development and enrichment of Tamil language and literature, with compositions such as Cilappatikāram, Cīvakacintāmaṇi, Nālaṭiyār, Nilakeci, Naṇṇūl, Tirukkuraḷ and Valayāpati.

The Tamil Jaina settlements of today are found mostly in the North and South Arcot, Chengleput, and Tanjavur districts. The majority of Tamil Jinas are agriculturists and the community has been agrarian throughout, as against the general perception of Jinas being only a mercantile community.

The Tamil Jinas are not the later migrant settler Jinas, the Marwari Śvetāmbara Jaina mercantile community (addressed by the Tamil Jinas as ‘seth’) settled today in certain pockets of Chennai or other towns in Tamilnadu who may speak Tamil. The Tamil Jinas all follow the Digambara Jaina tradition. Locally they are referred to as ‘naiṅār’.

The Tamil Jaina community is a repository of stories. And stories are one of the means they employ to construct their community identity *vis-à-vis* the other. These are stories of a community persecuted (there is ample historical evidence to that effect) in history. There is a need to locate the significance – historical and social – of some of these stories, the recurring motifs in these and the metaphors. Recording community narratives / sites of memory, especially of a marginalised minority ‘living’ community assumes historiographical significance, especially when most historical work on the Jainism in Tamilnadu has been around ‘rise’ and ‘decline’ of Jainism constructed from inscriptional records as the sole historical source.

Tamil Jaina Stories of Persecution and Identity Construction

The story of one “Cakkili rājā”, popularly referred to as the “*sumaṅgān talai pattu katai*” (one who held ten heads) is up most on the minds of the Tamil Jinas of south Arcot region. A ruler of Gingee / Cenji (Duppara Kistnappa Nayak in local tradition) from a lower caste sought a high caste bride for himself. He went to the brāhmins who told him the Jinas were of a higher caste. He sought a bride from the Jinas. The Jinas, insulted by a low caste ruler seeking a girl from their community, in turn insulted him by tying a dog to the wedding post on the wedding day, and fled the place. He retaliated by ordering severing of heads of Jinas in Cenji country. Fearing their lives, many Jinas converted to the Saiva faith by smearing sacred ash on their foreheads.

They are called the ‘nīr pūci nayiṅārs’ by the Tamil Jains. According to them these are the present day Śaiva veḷḷāḷars community, who still follow Jaina customs of ‘kollāmai’ (non-killing), avoiding meat and eating before dark. There are other versions with minor variations to this story.

For the Tamil Jains the ‘other’ were (they distinguished themselves from and felt victimised by) the Śaivas and the brāhmiṅ; and the Śaiva and brāhmiṅ identities at times seem juxtaposed, or an extension of each other. According to them the Śaiva Veḷḷāḷars in fact were a past Jaina community (according to them) that had been victimised into entering the Śaivite religious order.

The persecution stories of different time periods signify the ways in which the Tamil Jains constructed their identity *vis-à-vis* the other(s). Be it the brāhmiṅs, or the Śaiva bhakti bards, or the Cakkili rājā of Cenji. Most of these figure in the memory of the community as the ‘mainstream’ / powerful others, who victimised the Tamil Jains.

Other sites of Identity - Village as Theatre

Village, for the Tamil Jains, is the ‘theatre’ where history is played out; and in that process gives the community its identity, besides other identities such as caste, language and so forth. There is the local, regional Jaina (Tamil) history that they see themselves as part of rather than one monolithic pan-Jaina, pan-Indian Jaina history. Their place in history is vectored through the history of their village; the association of their village vectored through history of their religion; their village in the history of Tamil Jaina religion, its place there. Each village has its own importance within a circulatory space – sacred and secular; antiquity of the village and its link with religion is something everybody stresses on.

The Cakkili Rājā Story and its Motifs

There is, for one, the lower caste angle to the ‘Cakkili rājā’, which may explain the nature of response to his proposal seeking a marriage alliance – tying a dog to a post and leaving a note on its collar – and also explains the nature of punishments he is said to have meted on the community (beheading the Jains). But there may be other angles to the story. Thurston records Venkatapati Nayaka (alias Kistnappa Nayaka)’s time to be 1478. “By late 14th century, northern Tamilnadu was organised into five or six provinces called *rājya* or *ucavadi*...; this administrative system...was highly exploitative and colluded with local military leaders (*nāyaka*) and landlords (*kaniyālar*) in extorting as much revenue as possible ...” And in 1429, a “revolt of cultivators and artisans” also seems to have taken place. In this context, could we conjecture that these *nāyakas* (and their chiefs) might possibly have been aided and assisted by certain castes in this exercise? In which case, the Tamil Jains (agriculturists) fled and their land was usurped by brāhmiṅs and Śaiva veḷḷāḷars – the latter being in a larger majority today in some of the areas. The community of Manjaputhur Chettiars also narrates a community origin story similar to that of the Tamil Jains. They are Śaiva veḷḷāḷars. They worship a deity that resembles a *tīrthankara* image. In some places in Tamilnadu, any case, the Jains do have the caste suffix of Chetṭi. Something serious had to have happened which gave rise to this story – a story that is part of the collective memory of the Tamil Jains of the South Arcot region. All those who feared for their lives converted to Śaivism (and not any other religious sect) adorning the sacred ash, ‘throwing away their sacred threads’. They assume the identity of Śaiva (*nīr pūci*) *veḷḷāḷars* or *nīr pūci nayiṅārs* (the Jains who smeared sacred ash). Did the story indeed originate among the Tamil Jains of South Arcot? Or was it a Śaivite revivalist story meant to show the weakness and fear of a community which turned into Śaiva ‘nayiṅārs’ to save their lives? Or of a successful ‘vanquishing’ of the Jaina community from the region?

One is also looking at ‘persecution’ from outside the purview of a religious (‘communal’) conflict alone, to re-visit the nature of intra-veḷḷāḷar conflict between the Śaiva and Jaina veḷḷāḷars. By the post-*bhakti* period the Jains seem to have a relatively greater hold over south Arcot and surrounding areas rather than Madurai and Kancipuram of the early periods. Where they forced to migrate to the former region at some point?

The history of the Tamil Jaina community does not remain a static one that can be explained against the dominance of the *bhakti*, agrarian expansion of that period, royal patronage and decline within a period

of 7th to 9th centuries AD. It continues through other periods, beyond the *bhakti* paradigm, constantly seeking to refresh the identity question. But most certainly the *bhakti* period persecution sets the ‘base’ for marginalisation of the community which never quite manages to get back to a status it aimed for, in the early centuries BC, and AD.

One does not come across sociological or historically contextualised studies around these community stories of the Tamil Jains. If this story is so strongly remembered regarding their community, did it historically take place? Even at the metaphorical level, it is intriguing that this story does not have any mention in the works on Jainism in Tamilnadu, even as a ‘wandering tale’ that the Jains remember, recount (and in that sense, re-live). One is trying to locate the story within the question of the Tamil Jaina identity under threat, and their perception of the other community closest to them in attitudes and perceptions on certain everyday habits, the ‘nīr-pūci’ Śaiva veḷḷāḷars. Or perhaps this story has more to it than the persecution of Jains?

That Cenji region and South Arcot seem to have numerous stories – there is the Muṭṭāl Rāvuttan story, the Desingu raja story, Draupadi stories, the above-mentioned cakkili rājā story, the Nīli-Nilakeci stories, etc. Cenji – south Arcot seems to abound in story telling traditions. All these stories have their own perspective on the region. A comparative analysis of the stories may in course of time lead to new information on this region, or the Tamil Jains, that may be missed if inscriptional records are taken at their face value, as the sole sources of reconstructing their history.

There are stories (one would cite examples) which reflect efforts at land appropriation and seeking control over the sources of cultivation. The reasons for conflict and contestation come from the political and economic concerns as well – land, power, in turn intrinsically linked to ideology and religious systems. The reasons have to be seen not merely in religious antagonism but in the larger ownership and control of resources, manifesting only partially in the nature of religious antagonism and conflict. While initially Jaina and Buddhist religious establishments contested for support from ruling classes (and the laity) it shifted to Jaina-Śaiva (and to a limited extent Vaiṣṇava) – brāhmiṅical conflict. The stories – like the cakkili rājā story – only give a ‘starting point’ of a different nature, to locate the Tamil Jains’ own construction of their identity as Jaina veḷḷāḷars. And as Jains.

North Bengal (Ancient Varendra): An Innovative Sub-Centre of Jaina Sculptural Art

Gerd J.R. Mevissen, FU-Berlin

In the 11th and 12th centuries, North Bengal (present-day Dinajpur and Rajshahi districts in Bangladesh and the adjoining Malda, North and South Dinajpur districts in West Bengal, India) formed the easternmost extension of Jaina influence and art production on the Indian subcontinent.

Though the number of sculptures known to have originated from North Bengal is quite small - less than a dozen sculptures have surfaced so far -, their lay-out and iconographic features are, however, quite distinct from the contemporaneous Jaina sculptures produced further west, i.e. in the western part of Bengal and the adjoining areas of Jharkhand and Bihar.

The paper will give a brief account of all the Jaina sculptures from ancient Varendra known so far and will then focus on certain iconographic features, namely the presence and arrangement of subsidiary figures (Navagrahas, Dikpalas, etc.) surrounding the central deity, thus proving that, on the one hand, the Jaina sculptors in the eastern Diaspora were influenced by the Hindu and Buddhist imagery prevalent in that area and, on the other hand, they developed their own innovative approach in accommodating these influences into Jaina imagery.

The Jain Cave Paintings at Ellora

Olle Qvarnström & Niels Hammer
University of Lund

In one of the compartments of the Jain cave, Indra Sabha, 34 paintings decorate the inner shrine (*garbhagrha*) and the main hall. These paintings, primarily found on the ceilings, vary in style and motif and display

distinct artistic quality on a par with those in the neighbouring Buddhist caves of Ajañṭā. In our presentation of some of these paintings, we attempt to illustrate the overall ideological theme uniting the different paintings as well as the overall emotional pattern of joy as articulated in facial expressions and bodily gestures of humans, *vidyādharas* and gods. The presentation is part of a larger project delineating the historical background, rules and quality of craftsmanship, artistic and emotional aspects, religious motivations and interpretations of the Jain cave paintings at Ellora.

Orienting Jaina Polity: Temple Building in Vijayanagara-Period Kanara

John Henry Rice, University of Pennsylvania

Karnataka's narrow coastal zone known as Kanara underwent profound economic, political, social, and religious transformations during the Vijayanagara period. The region became the primary international trade and communications link for the upland empire, and a multi-layered structure of interlocking local and extraterritorial tiers of authority was developed for its oversight. Crucial to the functioning of this complex regime was the rapid rise of a constellation of semi-autonomous chieftaincies responsible for the direct administration of the bulk of this territory. Though their origins remain unclear, several of the most prominent of these local ruling houses were Digambara Jains, who in the course of their ascendancies constructed impressive political capitals and religious centres in the coastal zone.

As part of a larger project tracing the multiple ways in which monumental religious architecture was employed in processes of political and social negotiation between this peripheral zone and the hegemonic centre, I examine two distinctive classes of temples built by these Jaina chiefs. I argue that Kanara's longitudinal *bastis*—a typology developed from the earliest years of Jain political presence in the region and finding its clearest expression in the 15th-century Tribhuvana Cūḍāmañi Caityālaya at Muḍabidri—were frequently utilized by their patrons to embody and reinforce the cooperative and symbiotic aspects of the relationship between Kanara's Jain chieftains and their ultimate overlords at the Vijayanagara capital. By contrast, I interpret a series of *caturmukha bastis* built in the region as indicative of subsequent fractures in this negotiated accord. From the mid-16th century, with centralized authority on the wane, the local Jaina chiefs were at last able to assert fully their own political ambitions, and I propose that one method by which they alleged their budding autonomy was through the development and deployment of a monumental architectural type evocative of universal kingship. I employ both formal and inscriptional evidence to support my assertions that Kanara's Jaina bastis were not just monuments imbued with complex religious symbolism, but simultaneously were constructions used to clarify the positioning of Kanara's Jaina polities within the complex political landscape of early modern South India.

Defining Jain Elements at Udayagiri-Khaṇḍagiri, Orissa

Janice Leoshko, University of Texas

Udayagiri-Khaṇḍagiri in Orissa is well known for its long-enduring religious activity. The Jain temple at the top of Khaṇḍagiri was noted in the early nineteenth century as only recently built while the various reliefs found throughout the site date as early as second century BCE. Its identity as a Jain site, however, means that it has not been fully studied in terms of the surviving artistic evidence. This paper considers this evidence and what it might reveal about Jain religious practice.

Demarcating Sacred Space: The Jina Images at Kalugumalai

Lisa Nadine Owen, University of North Texas

In the southern districts of Tamil Nadu, there are a number of medieval Jain sites that feature large boulders or outcrops of stone that are carved with Jina images. One such site is located in the village of Kalugumalai,

near Kovilpatti. Carved across the surface of a large rock formation that dominates the landscape are a series of small seated Jinas who are not identifiable through either attendant figures or distinctive emblems. Included among these carvings are images of Gommatā/Bāhubali and the Jain goddesses Ambikā and Padmāvati. Although the reliefs at Kalugumalai are independent carvings and are often accompanied by individual donative inscriptions, they do, nonetheless, impart a relatively uniform program. In this paper, I will explore how Kalugumalai's relief carvings demarcate sacred space in similar ways as that expressed in rock-cut temples of the same time period. Though one cannot physically enter a space at Kalugumalai, the types and arrangement of images on the surface of the rock suggest connections with imagery carved in cave interiors. With this line of inquiry, I will also examine the nature of devotional activities at Kalugumalai and whether or not the relief carvings could have functioned in similar ways as enshrined rock-cut images.

New Approach to the Study of Jaina Art and Architecture

Maruti Nandan P. Tiwari, Banaras Hindu University

Jainism as one of the three main religious and cultural streams of India has contributed immensely to the art heritage of India. I will focus on some of the areas of Jaina Art which needs our attention and action for future studies. The study of Jaina Art and Architecture (including icons and paintings) should be taken up in its totality and integrated way, both within and beyond, to have a full view of the development. In its spirit and manifestation Jaina art has always revealed in an ethos of Jaina tenets of unceasing respect for and observance of non-violence, non-acquisition, absolute renunciation and rigorous austerity expressed through the two customary postures of the artistic representations of the Jinas or *tīrthaṅkaras* (*dhyāna-mudra* and *kāyotsarga-mudra*) and also in the rendering of the episodes from their lives.

Holistic studies should also be taken into consideration in order to assess and analyse the process and nature of interactions in the context of the content of Jaina art. The Jaina *acāryas* and artists borrowed deities and religious elements (showing like Buddha images, two deer flanking the *dharma-cakra*), such as Lakshmi, Sarasvati, Ganesha, Ash-tadikpalas, Navagrahas, epical characters (Rama, Krishna, Balarama) either directly or with some changes. The Parshvanatha Jaina temple of Khajuraho (954 A.D.) is one such example, whereon the figures of Vedic-Puranic deities like Shiva, Vishnu, Rama, Balarama, Kama are carved both independently and along with their respective saktis (consorts). On the other hand, Jaina figures are carved on the temples of Vedic-Puranic tradition at Osian, Khajuraho, Bhubanesvara, Karnataka (Vidyashankar temple).

Further, Jaina art was not at all monotonous albeit, it was equally rich in aesthetic qualities, elegance and representational variety. Jaina images in accordance with the texts are always shown beautiful (Rupavāna and Surupa). The deities like Yakshas, Yakshis, Sarsvati, Lakshmi, Vaishnavi, Shiva, Balaram, Ganesha and others are shown exceptionally beautiful. Likewise the magnificent temples of Deogarh, Khajuraho, Delvada, Kumbhariya, Shatrunjaya, Osian yielding figures of Vitaragi Jinas and vibrating Yaksha-Yakshi, Mahavidya and Apsaras figures mostly show the fusion of spiritual and worldly representations, with the exceptions of Ellora and Shravanbelgola which project mainly spiritual aspects through the images of the Upsargas (infections) of Parshvanatha Jina and rigorous austerity of Bahubali in *Kayotsarga-mudra* with entwining creepers.

The study of social-engineering of Jain art is also required because it thrived mainly with the support of masses. The Jaina images of Kushan period from Mathura and several other places bear testimony to such social engineering. The pedestal inscriptions of Jina images of Kushan period frequently provide the names of merchants, traders, perfumers, goldsmiths, ironsmiths, sailors, barbers, dancers, prostitutes and different guilds of traders, who contributed to the making of Jaina images. Likewise great temples at Osian, Kumbhariya, Rajgir, Shatrunjaya, Girnar, were erected with the support and patronage of trader's and mercantile community.

The unceasing concern about ecology (flora-fauna invariably associated with Jinas, Bahubali and all other deities) and its visual expression in Jain art from the earliest times through the ages is another important point of future studies of Jaina art and architecture.

Jain Temple Art and Ritual in the Diaspora: The *Derāsar* at Potters Bar

Prakash Shah, Queen Mary College London

This photographic presentation provides a view of the rituals and aesthetics enacted during the *pratishtha mahotsav* of the Jain *derāsar* (temple) in Potters Bar in Hertfordshire, England (mainly in August 2005). The *derāsar* can boast the status of being the first *śikharbandha* temple in Europe and as such marks the coming into prominence of the Gujarati Visa Oswal community some 30-40 years after embarking on its migratory routes from Gujarat and East Africa to Britain. The presentation provides a window into the Jain world in Britain and how this community of Jains uses ritual enactment and architecture to recreate its cosmic universe and religious identity in the British context.

South Indian Jainism: The Role of Religious Polemics in Tamil

Alvappillai Velupillai, University of Arizona, Tempe

This paper will trace the development South Indian Jainism in general and Tamil Jainism in particular, focusing on the role of religious polemics in Tamil. The relevant views of scholars like Padmanabh Jaini (1979), Paul Dundas (2002) and Peter Schalk (2002) will be examined when dealing with the survival of Jainism in South India.

Religious strife in Tamilnadu among Śaivism, Vaiṣṇavism, Jainism and Buddhism begin with the Śaiva and Vaiṣṇava bhakti movements from the 7th century CE. Śaivism was attacking Jainism most, even though there were also Śaiva polemics against the other three religions. Both the Pallava and the Pandya kings had become Jains and the Śaiva saints succeeded in converting them to Śaivism. Śaivism and Vaiṣṇavism attacked Buddhism also but not to that extent. Jainism and Buddhism have not preserved their side of the story of this strife.

According to Jaini, the *Rāmāyaṇa* and the *Mahābhārata* have become so popular that the Jains had to engage in reworking of the stories as a survival strategy. In Tamilnadu, the Jains were not under much pressure because the Śaivas were keen not to glorify Rāma and Kṛṣṇa incarnations of Viṣṇu. The Śaiva Tamil *bhakti* poetry has allusions to the two great epics but without giving predominance to the two incarna-

tions. The parallel Vaiṣṇava Tamil *bhakti* poetry deals extensively with Kṛṣṇa but not much with Rāma.

Buddhism and Jainism seem to have engaged in serious conflict from about the 10th century. *Nilakeci*, the anonymous Jain work, engages in virulent polemics in an onslaught on Buddhism. The author of that work justifies his work with the claim that *Kuntalakeci*, the Buddhist narrative poem in Tamil, was so devastating in its attacks on Jainism that he was compelled to retaliate. *Nilakeci* has an elaborate commentary also. A Śaiva commentator to *Civagnanacittiyar*, a Śaiva Siddhānta philosophical work, was using for his purpose *Nilakeci*'s arguments against Buddhism. Buddhism and Jainism seem to have weakened each other.

As one of its survival strategies, Jainism was adopting various measures to have some outward conformity with Śaivism and Vaiṣṇavism, without compromising its ideology. Buddhism, as a whole, does not seem to have adapted this strategy. Jain polemics against the weak Buddhism also might have been guided by this strategy to be on the good side of the Śaivas and Vaiṣṇavas. But this outward similarity is a dangerous strategy as this could have facilitated many Jains converting to Śaivism and Vaiṣṇavism also.



Ellen Gough

WORKSHOP 2009

JAINA SCRIPTURES AND PHILOSOPHY (11th JAINA STUDIES WORKSHOP AT SOAS)

March 12-13

Brunei Gallery Lecture Theatre

School of Oriental and African Studies, Russell Square, London WC1H 0XG

Research on the Jaina Āgamas, once the main domain of Jainology and Prakrit Studies, has become rare nowadays, while studies of Jaina philosophy and religion based on sources in Sanskrit, Middle and New-Indo-Aryan languages are increasing. The conference seeks to reconnect research on canonical and non-canonical sources and their uses. Contributions are invited on Jaina scriptures and philosophy.

For further details please see <http://www.soas.ac.uk/jainastudies>
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Jaina Studies at SOAS: A History

Peter Flügel

Research in Jainism has a long tradition at the School of Oriental and African Studies (SOAS) at the University of London. It is associated with eminent Indologists such as Sir Ralph Turner, John Brough, Arthur Llewellyn Basham, Duncan Derrett, Padmanabh S. Jaini, Robert Williams, John Gray and J. Clifford Wright, who during their spells at SOAS published extensively in the field of Jaina Studies. Yet, until recently, Jainism was never taught at SOAS nor anywhere else outside India. Interested students had to turn to general courses on Indic religions or advanced classes in Sanskrit, Prakrit, Hindi or Gujarati to gain a glimpse of the rich Jain cultural heritage. This unsatisfactory situation began to be redressed in 1999 when Jaina Studies was launched as an independent field of inquiry in the newly formed Department of the Study of Religions. The initiative was inspired by the late Dr Julia Leslie (1948-2004) and rendered viable through seed funding from the Jain Academy for the teaching of two courses on Jainism. For some time, Julia Leslie had invited visiting *samañīs* and *samañīs* (neophyte Terāpanth Jain nuns and monks) to give guest lectures to her classes on Hinduism (sic) and nurtured relationships with the growing Jain communities in London.

At the time, Jaina Studies were still in the early stages of their transformation from a purely philological and archaeological endeavour to the multidisciplinary exploration of a lived religious tradition, which it is now. The changes were triggered by a series of field studies in the 1980s and 1990s, which contributed not only to Indology and comparative religion, but also to anthropology, art history, history, linguistics, and to cross-disciplinary fields such as gender studies and diaspora studies. The new focus on contemporary Jainism also injected a breath of fresh air into a then stagnant and inaccessible academic sub-discipline. Jainology and Prakrit studies, and attracted a new generation of students to the then largely unexplored but now rapidly developing multidisciplinary field of Jaina studies.

Scholars at the University of Cambridge played a central role in these new developments, together with their counterparts at the CNRS in Paris and the Divinity School at Harvard. Despite the brilliance of their pioneering research, these efforts had no lasting structural effects on the field as a whole, which remains fragmented and discontinuous due to the lack of an institutional base.

From 1999 onwards, SOAS took the lead in the field through infrastructural innovations that culminated in the establishment of the Centre of Jaina Studies (CoJS) in 2004. This centre offers, for the first time, the prospect of a stable anchor and forum for the global network of Jain scholars collaboratively to develop Jaina Studies as an independent interdisciplinary field of inquiry. The initiatives were financed almost entirely through successful bids for competitive research grants, notably a project funded by the Arts and Humanities Research

Board (AHRB) on *Jaina law and the Jaina community in India and Britain*. This reflects not only the quality of the applications but also the growing academic and public interest in Jainism, which is one of the least studied of the ancient Indian religions.

Highly specialised fields in the arts and humanities such as Jaina Studies can survive in the current economic climate only if previously isolated researchers create regional and global networks to strengthen their voice and to bid collaboratively for research funds. At present, SOAS is the best placed institution, maybe the only one outside India, which can turn this strategic necessity into reality without further infrastructural investments.

This fact is widely recognised both in academic circles and within the global Jain community. Within a short period of time SOAS became one of the most important venues for Jaina studies in the world. It already functions as a central node for multiple collaborations with scholars in Britain and North America and within the European Network of Jaina Studies, which was established at SOAS in November 2004, with the Society for Jaina Studies in Kyoto and a great number of Universities and Jain research centres in India, such as the American Institute of Indian Studies in Gurgaon, the Jain Vishva Bharti Institute in Ladnun, the P.V. Institute in Varanasi, the B.L. Institute in Delhi, and the L.D. Institute in Ahmedabad. Jain scholars and members of the general public with an interest in Jainism from all over the world drift naturally towards SOAS as a gateway to the unique and vast resources in the museums, archives and libraries of London.

Yet, the recent successes of SOAS in the field of Jaina studies would not have been possible without the local presence and the global connections of the London Jain community, which is the largest outside India and strongly supportive of the Centre of Jaina Studies. It is a paradigmatic example of how links between academic institutions and religious communities can stimulate interest in the study and research of small but significant academic fields of study that are endangered by changing policies of government funding.

The main meeting point and public focus of the activities of the CoJS are the *Annual Jain Lecture* and the *Jaina Studies Workshops* in March, which are popular with both academics and the public, including members of the Jain community, which have the opportunity to keep themselves informed about the latest advances in Jaina Studies, to share Jain food and to exchange views with leading scholars in the field. The interaction with the Jain community at the annual meetings is also one of the main attractions for Jain scholars, who are interested in making their work known to a wider audience. Together, the global network of Jain scholars and the Jain community will have a great future at SOAS.

Excerpt from: "Jaina Studies." SOAS: A Celebration in Many Voices. General Editor: Catrine Clay. Assistant Editors: Hugh Baker & Charles Tripp, 68-69. London: Third Millennium Publishing.

THE ANNUAL JAIN LECTURES 1999-2008

2nd November 1999

William Johnson, Cardiff University

Knowledge and practice in the Jaina traditions

18th May 2000

Paul Dundas, Edinburgh University

The non-Jain Jain: A late medieval controversy

14th March 2001

John E. Cort, Denison University

A fifteenth century Digambara mystic and his contemporary followers: Tāraṇ Tāraṇ Svāmī and the Tāraṇ Svāmī Panth

16th March 2004

Nalini Balbir, Sorbonne-Paris

Thoughts on the meaning and the role of the Śvetāmbara Canon in the history of Jainism

17th March 2005

Phyllis Granoff, Yale University

Protecting the faith: Exploring the concerns of Jain monastic rules

23rd March 2006

Johannes Bronkhorst, University of Lausanne

Jainism, window on early India

23rd March 2007

Lawrence A. Babb, Amherst College

Jainism and the culture of trade

6th March 2008

Maruti Nandan Tivari, Banaras Hindu University

A new approach to the study of Jaina art and architecture

JAINA STUDIES WORKSHOPS 1999-2009

Current Trends in Jaina Research (1999)

Jain History and Culture (2000)

The Life and Work of Śrīmad Rājacandra (2000)

Aspects of Jainism (2001)

Text and Context in Jainism (2003)

Jaina Doctrines and Dialogues (2004)

Jaina Law and the Jaina Community (2005)

Jainism and Society (2006)

Jainism and Modernity (2007)

Jaina Art & Architecture (2008)

Forthcoming:

Jaina Scriptures and Philosophy (2009)



Aspects of Jainism (2001)



Jainism and Society (2006)

Conference Report 2007: Jainism and Modernity

Olle Qvarnström

Jainism and Modernity, the 9th international *Jaina Studies Workshop* at SOAS was funded by the Centre for Jaina Studies and Lund University, two key members of the *European Initiative for Cooperation on Jain Studies*. Individual members of the Jain community, who all wish to remain anonymous, contributed as well. The theme of the workshop, *Jainism and Modernity*, attracted scholars from Europe, India, Japan and the USA with a broad array of interests, ranging from ritual performance, logic and mathematics to astronomy and law. It thus demonstrated the necessity felt by the scholarly community to relate Jain doctrine and practice to modernity by opening up new avenues of research within different academic disciplines.

This year, the organizers also had the great privilege of welcoming a most distinguished scholar of Jainism, Professor Lawrence A. Babb of Amherst College, who delivered the Annual Jain Lecture entitled *Jainism and the Culture of Trade*. In his learned and innovative lecture, he explored the relationship between economics, religion and social values within the Jain community of Jaipur by telling the story of the emerald trade, the foundation of Jaipur's renowned lapidary industry, and how it became intertwined with the lives of the Jains of Jaipur.

The workshop on the next day did not begin with a discussion of the concept of Jain modernism, a topic that Peter Flügel (SOAS) in his paper with the same title addressed by outlining the basic features and pre-history of Jain modernism as well as investigating "modernist" (self-) constructions of Jain history, doctrine and identity. Instead, all participants, including scholars, members of the Jain community as well as the general public, were cordially welcomed by the god of gods – Indra – joyfully dancing and with his eight arms inviting the assembled listeners. The fresco painting of Indra, depicted on the ceiling of the Indra Sabhā cave at Ellora, welcoming gods, humans and animals to the *samavasaraṇa*, was shown by Olle Qvarnström (University of Lund) as an introduction to his and Niels Hammer's project on the Jain cave paintings at Ellora. This sub-theme of the workshop was continued by Lynn Foulston (University of Wales, Newport) who enlightened the audience with



Glenn Rancitelli

text and illustrations of the last Mahāmastakābhiṣeka. Having enjoyed this account on Digambara Jain ritualism at Śravaṇabelagoḷa, Maria Schetelich (University of Leipzig) presented her investigation into the archive of Johannes Hertel, located at Leipzig University and containing *inter alia* the correspondence with Jains in Benares and Patan, and its relevance for the history of Jainology. Sin Fujinaga (Myakonojo University, Japan) subsequently provided the participants at the workshop with a useful report on the current state of research on Jainism in Japan and its three phases, each being strongly affected by the social conditions in Japan and India. The remaining papers revolved around two themes: science and religion, and, modern economics and religion. Anupam Jain (Holkar Sciences College, Indore) and Prabha Jain (Prajna Prakarsha Samiti), holding a unique competence in both Jain religion and mathematics, elaborated upon the Jain contribution to modern mathematics and the Jain contributions to set theory and its application in Jain logical and epistemological texts, respectively. These papers were followed by a lecture by Kim Plofker (Brown University) on the links between Sanskrit and Muslim science in astronomical works. In her paper she argued that, compared to its Hindu-majority counterpart, the Jaina scientific tradition was in some ways more receptive to, and simultaneously more insulated from, the new and foreign ideas of early modern Indo-



Islamic science. After that Jonardan Ganeri (University of Liverpool) delivered a fascinating paper on the 17th century Jaina philosopher Yaśovijaya Gaṇi and the challenges that he faced due to the encounter between traditional Sanskrit discourse and the intellectual world of the Mughal Empire. Ganeri based his interpretation of Yaśovijaya's work on Nelson Goodman's theories. This was followed by Jayandra Soni (University of Marburg), who recently co-translated Walter Schubring's *Worte Mahāvīras* into English, reminding us of the fact that Jain philosophy not only derives from the teachings and practice of Mahāvīra, but has relevance even today. Manisha Sethi (Jaimia Millia Islamica, New Delhi), and Signe Kirde (University of Bonn) dealt in their presentations with "possession" in legal and ethical Jaina terms, respectively.

The cordial words of welcome by Professor Paul Wembley, Director of SOAS, and the inspiring remarks from

the honorary guest, Bhaṭṭāraka Cārukīrti, elucidating the Mahāmastakābhiṣeka and various activities at the Maṭha of Mūḍabidīrī, made the Annual Jaina Studies Workshop at SOAS once again a most enjoyable and enlightening event. As customary, the workshop closed with a recitation of the *Pañca Namaskāra Mantra* performed by Samaṇī Prasannaprajñā.



Glenn Ratcliffe



Glenn Ratcliffe



Glenn Ratcliffe



Glenn Ratcliffe

Jaina Studies at the American Academy of Religion Conference

Anne Vallely

Jaina Studies was the focus of two academic panels at the 2007 American Academy of Religion (AAR) conference held in November in San Diego. The 'Religion in South Asia' section of the AAR had a panel devoted specifically to Jaina Studies. It featured papers from Jim Hastings, Whitney Kelting, Sherry Fohr, Stephen Quinlan and Anne Vallely. The panel, organized by Anne Vallely, and entitled: 'Transcending Dualities and Dialectics: Capturing Jain Identities' challenged the dualistic conceptual framework that has profoundly influenced most scholarly works on Jainism in the modern period. The persistent scholarly bias toward studies of Jain asceticism has had the effect of setting renunciation up as something sharply delineated from lay life, and highly idiosyncratic. The impetus motivating the panel was the desire to explore those practices, institutions and discourses that either completely transcend the renouncer/householder dichotomy or that cannot, without considerable difficulty, be reduced to it. The latter is important: the dichotomy between being "in" and "out of" the world remains a very powerful rhetorical tool within Jainism, and the often labyrinthine efforts to make all things fit the binary mode can be a fascinating insight into a cultural universe largely constructed around dualism. The panel set up the classificatory householder/renouncer dyad as its central problematic, and posed the question of whether or not it is an exhaustive or even particularly instructive framework for understanding the lived practices of Jains.

The paper by Stephen Quinlan (University of Ottawa) took the ubiquitous nature of astrology within Jainism as its starting point, and explored the similarities and differences in the ways in which charts of horoscopy are employed among lay and renouncer Jains. Interest in *vyākhyāna* (astrology) is omnipresent within Jainism, and makes irrelevant the renouncer/householder status of its seekers. The importance of astrology is well known among lay communities who consult astrological charts before settling on marriage partners, wedding dates, or business endeavours etc. But attention to astrology is pursued with considerable vigor among the mendicant community as well.

The ritual of self-mortification, known as *sallekhanā*, is an institution that cuts across the lay-ascetic divide in interesting ways. As the ultimate, and seemingly most radical, expression of world renunciation, it is commonly assumed to be the exclusive province of the renunciators. And yet, proportionally, *sallekhanā* is undertaken at least as regularly among lay Jains as it is among the renunciators. Anne Vallely's paper (University of Ottawa) argued that the vow of *sallekhanā* can be viewed as an end-of-life strategy that can provide narrative coherence and pious closure on a life. As a vow that can be adopted years before one's death, it is often undertaken to signal a gradual withdrawal from worldly attachment. Hailed as a heroic act, it serves as a testimony of the virtuous life



Kaleidoscopic view of Mahatma Gandhi statue at the Ferry Building in San Francisco, California. Image: Janet Leigh Foster

and in so doing establishes that life as a purposeful and exemplary one. Its ability to provide life with a sanctified telos may make it more important vow for householders than for ascetics whose entire lives were oriented along the *mokṣa mārga*.

The Digambara Jain *bhāṭṭāraka* system is perhaps the best example of a Jain institution which defies binary categorization as its very *raison d'être* is to serve an intermediary role between that of householder and ascetic. While *bhāṭṭārakas* do take vows of celibacy and non-possession, they maintain other attributes closer to those of prosperous householders. Unlike Digambara ascetics, they are clothed, can travel in vehicles, do not wander, and above all often control enormous assets and large amounts of property. Yet, like Digambara ascetics, *bhāṭṭārakas* are well versed in Jain tenets and give spiritual instruction to lay adherents. Their betwixt-and-between status was the focus of a fascinating paper by Jim Hastings (University of North Carolina).

M. Whitney Kelting (Northeastern University) examined the practice of women's fasting as a commonly shared body-practice and discourse among lay and renouncer women. Jain women understand their acts - especially those associated with the performance of fasts - as constitutive of their future bodies. Jain karma theory posits a direct and material relationship between one's acts and the materialization of one's body. Kelting demonstrated that this acceptance of the performative nature of the body among Jains allows us to examine the ways that Jain women negotiate the seemingly contradictory discourses of wife-hood and nun-hood into bodies constitutive of both. Fasting is an exemplary practice for all Jain women and one that allows individuals to negotiate the shifting terrain between that of wife and renouncer.

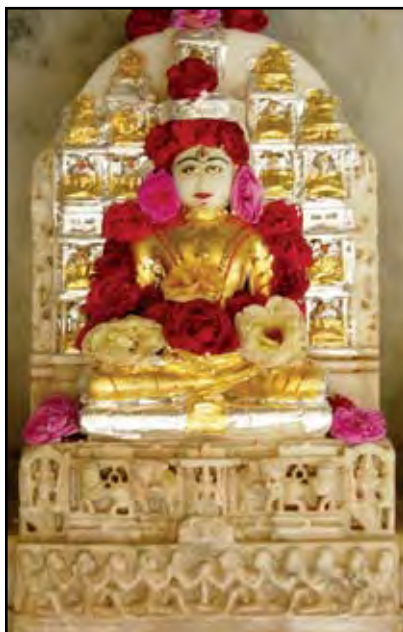
Finally, Sherry Fohr (Converse College) explored how, in Jainism, the term *saṭī*, virtuous woman, has come

to refer to both faithful wives and female renouncers, and how both are the heroines of the Jain *sattī*-narratives. Most of these stories are about married women who remain faithful to their husbands and eventually renounce the world to become nuns. While Śvetāmbara and Digambara nuns' interpretations of these narratives emphasize these *sattīs*' marital fidelity as wives above all else, they also underscore the connection to the nuns' own practice of celibacy. The dialectic between householder and renouncer within Jainism is supplanted by continuity within these narratives about women and nuns' interpretations of them.

In addition to the Religion of South Asia panel devoted to Jainism, the AAR's 'Sacred Space in Asia' panel also featured a paper on Jainism, by Anne Vallely. Entitled 'Sacred Space, Sacred Absence and the Birth of God', it argued that an understanding of sacred space in Jainism requires us to see space as simultaneously perilous and propitious, and for an understanding of sacredness rooted in the idea of an absence, rather than presence; an absence that denotes release from worldly existence.

In recent years, the field of Jain Studies has become gradually more visible at the professional conferences for the study of religion in North America. It can only be hoped that this trend continues, and that a permanent forum for the presentation of academic studies on Jainism will be established in the American Academy of Religion.

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



Legend Saloon



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Jaina Relic Stūpas

Peter Flügel

It is a common stereotype of textbooks on world religions that Jains never worshipped the remains of the Jinas, and consequently never developed a ritual culture parallel to the cult of relics in Buddhism. In his well-known study *The Jaina Path of Purification*, P. S. Jaini (1979: 193) recalls that neither “the *Śrāvakācāras* [the medieval texts outlining the rules of conduct for the Jain laity] nor the practices of Jainism give any indication that a cult of relic-worship once flourished within the tradition. No *stūpas* housing the remains of Jaina teachers have yet been discovered.” Apart from isolated myths and legends in canonical and medieval Jain literature, depicting the veneration of the relics of the *tīrthāṅkaras* by the gods, there is no indication of bone relic worship in early and medieval Jainism to date.¹ This report gives a brief overview of recent, somewhat unexpected, findings on the thriving cult of bone relic *stūpas* and the ritual role of the materiality of the dead amongst contemporary Jains. Although classical Jain doctrine rejects the worship of material objects, intermittent fieldwork in India, between 1997-2004, on the hitherto unstudied current Jain mortuary rituals² furnished clear evidence for the ubiquity of bone relic *stūpas* and relic veneration across the Jain sectarian spectrum.³ British Academy funded research in 2000-2001 produced the first documentation of two modern Jain bone relic *stūpas*, a *samādhi-mandira* and a *smāraka*, constructed by the Terāpanth Śvetāmbara Jains. (Figs. 1-2)

Subsequent fieldwork demonstrated that relic *stūpas* are not only a feature of the aniconic Jain traditions (Figs. 3-4), but also of Mūrtipūjaka (Figs.5-6) and Digambara

1 See Leumann 1885: 500-504; Bühler 1890: 328f.; Smith 1901; Schubring 1935/2000 § 25; Marshall 1951 II: 463; Shah 1955: 54ff.; Shāntā 1985: 127ff.; Jain 1987: 136; Settā 1989; Kasturibai & Rao 1995; Dundas 2002: 219, 291 n. 4; Laughlin 2003: 200; Bronkhorst 2005: 53, Dundas 2007: 54.

2 Funded by the British Academy (SG-31522), SOAS (IRP 285), and the Central Research Fund of the University of London (REGS/CRF/2002/2003-AR/CRF/A).

3 See Flügel 2001, 2004a, 2004b, in press.



Fig. 2 Entombment of the bones of Ācārya Tulsī (1914-1997) Gaṅgāśāhar, 21 April 2000



Fig.1 Entombment of the *asthi kalaṣa*, or bone vessel of Ācārya Tulsī, Ācārya Tulsī Sakti Pīth, Gaṅgāśāhar 21 April 2000

traditions.⁴ (Fig. 7) Hence, the initial hypothesis that the contemporary Jain cult of bone relics functions either as substitute or as a prototype for image-worship had to be amended. Modern Jain relic shrines are evidently not only constructed in aniconic Jain traditions as functional equivalents of temples. It also emerged that the Jain cult of relics is not only a feature of lay religiosity, but usually deliberately fostered by mendicants seeking to perpetuate the influence of their deceased teachers through the construction of *stūpas* and the distribution of ashes from the funeral pyre and other memorabilia.

Attitudes toward relic worship (particularly bone relics) vary across sub-sects and between individuals. Most Jains are aware of the doctrinal view that the contact with relics does not contribute to spiritual purification or liberation, but at best to the acquisition of supernatural power (P. *iddhi*, S. *ṛddhi*). Even this is an apocryphal interpretation. Relic worship, although widely and often publicly practiced, does not feature prominently in Jain discourse and official self-representations. It remains a clandestine practice. Yet, Jain relic *stūpas* are not hidden from public view. The construction of *samādhi-mandiras* and *smārakas* for prominent ascetics is a widespread phenomenon. Numerous elaborate and highly visible shrines were recently constructed for the commemoration of deceased Jain saints and for empowerment through direct contact with their sacred remains.

Three types of sectarian attitudes towards relics, manifest in observable practices, were documented. Attitudes vary along the dimensions official/unofficial, collective/individual, body relic/contact relic:

- open or hidden bone relic veneration
- rejection of bone relic veneration, but veneration of contact relics
- rejection of both bone relic and contact relic worship (with or without the distribution of souvenirs, photographs or other memorabilia)

4 Of the fifty-six *samādhi-mandiras* and *smārakas* investigated, twenty-seven certainly contain bone relics. Nine of these cases were identified by Dineśmuni of the Jivarāja Tārācandra Gaṇa of the Sthānakavāsī Śramaṇasaṅgha, who made the results of his own investigation available to the present author on the 26.12.2002 in Udaipur. For case lists, see Flügel 2004a, in press.



Fig. 3 Urn with bone relics of the Sthānakavāsī Pravartaka Marudhar Keśarī Muni Miśrīmal (1891-1984) inside the 'bone chamber' (*asthi kaksya*) in Sojat

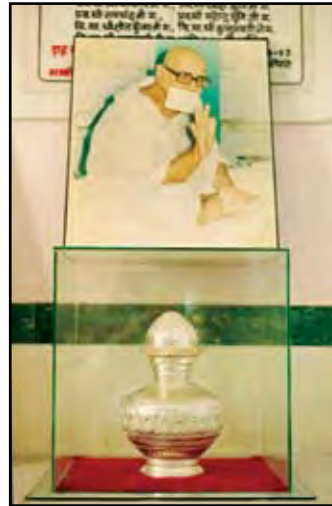


Fig. 4 Upādhyāya Puṣkarmuni's (1910-1993) bone relics waiting for entombment, Udaipur, 2004



Fig. 5 Bone relic of Mūrtipūjāk Ācārya Indradīnāsūrī (1923-2002) Preserved by Ācārya Virendrasūrī Delhi 18 December 2003



Fig. 6 Mrgāvati Samādhi Mandir, J.T. Karnāl Road, Alipur, Dillī

The principal division is between sects (i.e. monastic orders and their lay followers) which routinely erect relic shrines at the sites of cremation of influential monks (rarely nuns), and sects which explicitly reject such practices. An intermediate position is pursued by groups which preserve only contact relics. Orthodox monastic orders, such as the Jñāngacch, the Āṭh Koṭī Nānā Pakṣa, and the two Sādhumārgī branches of the Sthānakavāsī tradition, oppose both the preservation of bone relics, contact relics, photographs and other memorabilia, and the erection of commemorative shrines or temples, as forms of *jar-pūjā*, or worship of lifeless objects. Individual devotees may nevertheless retain clothes or other physical memorabilia which were left behind by the ascetics at the time of their *dīkṣā*. In particular the hair of a renouncer that is shaven off at home before the initiation ceremony is often collected and preserved by family members, or the coconuts which neophytes sometimes carry in their hands before changing their dress during the initiation ceremony. Varying individual attitudes can be found across the sectarian spectrum.

The perceived hierarchy of memorabilia is based on

the idea of diminishing degrees of substantive connectedness of an object with a particular saint. The scale ranges from body relics (bones and ashes, hair and nails), to contact relics or relics of use (personal possessions such as clothes, "inalienable" objects such as *gaddīs*, souvenirs such as pens, etc.), and memorabilia such as photographs, to commemorative 'relics' (to use a Buddhist term) such as statues. Relics are treated differently with respect to their quantity, alienability, movability, and individual/collective ownership. After cremation, bone relics are generally gathered and preserved until the time of their entombment under the funeral memorial (*samādhi-mandira*). The remaining ashes on the pyre can be picked up by anyone who has an interest in them. Sometimes a dispute arises amongst followers whether the bone relics should only be buried underneath the funeral memorial (either low platforms or platforms with a protective canopy-like structure), or further distributed to second-order memorials (*smāraka*) erected at sites chosen by influential followers. In such a case, bone relics are divided and distributed by the local trustees of a sect according to the instructions of the head of the mendicant order. Second



Fig. 7 Ācārya Śāntisāgara 'Daksina' (1872-1955) Samādhi Mandira in Kunthalgiri which is said to contain his relics

order relic shrines often display the urns containing body relics openly in purpose built structures, while bone relics are always buried at the sites of the *samādhi-mandiras*. Apparently following Hindu practices, sometimes all or parts of the body relics are immersed into one or more rivers such as the Ganges or local rivers. Through their dispersal over a large region, in various ways, body relics demarcate the sphere of influence of the successors of the deceased and transform it into a sacred space.

Bone relics are seen as particularly valuable because their quantity is finite (although relics of famous saints tend to multiply almost miraculously). Ashes, by contrast, are treated with much less respect, since the amount can be artificially increased by adding more wood than necessary to the cremation fire. Small quantities of ash are frequently distributed by the ascetics of most Jain sects to their devotees, either wrapped into paper, or in the form of small amulets made of metal. There are also amulets with bone relics inside, but this is exceptional. Often their availability is restricted to the ascetics. Members of the lay community should never get hold of the paraphernalia of mendicants. Hair, nails or clothes of an ascetic are inalienable objects which can rarely be obtained. The hair of the ascetic and his/her worldly clothes, left behind after initiation, usually remain within the family. The only other relics of use that can be acquired are the pieces of cloth, etc., which eager devotees manage to tear off the dead body of an ascetic during the funeral procession.⁵ The different types of relics appropriated in this way are usually kept at a safe place at home. They are perceived to contain some of the miraculous (*camatkāri*) ascetic powers (*śakti*) of the deceased in crystallised form, and preserved as auspicious objects to increase the health and wealth of the members of the household.

A spectrum of individual rites of empowerment (through contact with a relic or relic shrine) and individual and collective rites of commemoration (with the help

⁵ The contact with the body of an ascetic, even the dead body, offers a rare opportunity for a Jain layperson to get in touch with "sacred matter", a concept which is otherwise rejected (Jaini 1985: 88).

of a souvenir, *mantra* and/or image) can be observed. Recent studies of the popular devotional rituals held at *dādāguru* shrines of the Kharataragaccha and *samādhi-mandiras* of the Tapāgaccha by J. Laidlaw (1985: 65-7), L.A. Babb (1996: 102f.), and J. Laughlin (2003: 178f.) demonstrated the prevalence of worshippers' orientation towards the "magical power" of the famous deceased Jain monks who are reborn as gods and hence perceived to be transactionally present "miracle workers" whose help can be invoked at the stylized footprints (*carāṇa-pādukā*) dedicated to them. In contrast to liberated beings, such as the Jinās, who are transactionally absent and worshipped through reflexive meditative emulation, the *pūjās* to deceased monks are not reflexive, since "the benefits bestowed come from the object of worship, not from the worshiper himself or herself" (Babb 1996: 131). Some of the Dādābārī shrines of the Kharataragaccha were built on the cremation sites of the four *dādāgurus*, while most of the more than four hundred and fifty shrines dedicated to them are merely commemorative shrines. The difference between the two types of sacred sites is yet to be studied.

There is little evidence of explicit collective relic worship at any funeral memorial, only of collective rites of commemoration on the death day of a deceased saint at the location of his funeral. However, at a *samādhi-mandira* which is also a relic *stūpa*, rites of commemoration function simultaneously as rites of empowerment in at least four different ways: through the ascetic qualities of the "commemorative" ritual itself, through the perceived presence of ascetics reborn as gods, and of their attendant gods, who can both help the worshipper who invokes them, and because of the presence of powerful "wish-fulfilling" relics. The potential political efficacy of the structural power embodied in the ritual infrastructure is predicated on these motivating factors. In modern India, bone relic *stūpas* are typical for the Jains. There are no "Hindu" precedents and apparently no contemporary Buddhist parallels. Jain bone relic worship cannot be regarded as a form of Hinduization, since "Hindus" generally do not worship relics.⁶ Buddhist influence has been at best indirect on contemporary Jains, who generally recognize relic worship not as a "religious" but only as a "social" or "socio-religious" practice. In contrast to Buddhist forms of relic worship,⁷ bone relic worship amongst the Jains remains a clandestine, albeit organised, practice. The veneration of the remains of the deceased Jain saints is not doctrinally recognized, and its existence is often publicly denied. Relic worship is an unofficial, somewhat hidden dimension of Jain ritual culture. Even at the sites of relic *stūpas*, rites of empowerment

⁶ Marshall (1951 II: 463-66) speculated that two unmarked commemorative *stūpas* in Sirkap in Taxila must be Jain *stūpas*, since it is known that many Jains lived in Taxila. They must have been Jain, because of the existence of tanks apparently for "ceremonial ablutions" (p. 465). But see Shah 1955: 9f. Why should Jainas engage in external purifications, usually associated with Hinduism? Marshall (1951 II: 465) suggests that "The answer is to be found in the contamination which has taken place in every religion known to us, and which in the first century A.D. was affecting Jainism as much as it was affecting Buddhism".

⁷ Tambiah 1984, Schopen 1997, Strong 2004, Germano & Trainor 2004, among others.

are only performed surreptitiously, as an additional, or implicit dimension of the rites of worship (*pūjā*), homage (*śraddhāñjali*) or commemoration (*smṛtijñāna*), through a variety of ritual means, such as circumbulation. Yet the intention informing “rites of commemoration” is clearly distinguished from the intention informing wish-fulfilling “miracle rites”. The prevalence of this attitude assures that amongst the Jains even today rites of empowerment remain encompassed by rites of purification.

There is no clear answer yet to the question of the antiquity of these practices. Is relic worship a new development in the Jain tradition, a modern apocryphal deviance of practice from precept? Or is it an ideologically devalued but common practice of Jains (rather than a Jain practice) going back to the time of early Jainism? According to research conducted by Dineśmuni,⁸ evidence for the construction of bone relic *stūpas* amongst the Jains can be traced back for at least three-hundred years. But the custom is probably much older. In his discussion of canonical passages on Ardhmāgadhī *ceiya* (*caitya*) and *thūbha* (*stūpa*) collected by Pischel (1900/1998 §§ 134, 208), Schubring (1935/2000 § 25: 49f.) already suspected that the description of the heavenly worship of the relics of the Jinās (P. *jīna-sakahā*, S. *sakthin* = *asthi*) by the gods in the canon “most certainly follows earthly examples” and that the Jains must have “erected *stūpas* since long”.⁹ He remained sceptical, however, about some of the either “untenable” or “inexplicable” interpretations of Jayaswal (1918) of the famous Hāthīgumphā inscription of king Khāravela of Kāliṅga at Udayagiri (Orissa) of c. 2nd-1st Century B.C.E.¹⁰ which offers what seems to be the first epigraphic evidence of bone relic *stūpa* worship amongst the Jains, though no relic chamber was excavated at the site.¹¹ In line 14 of the inscription, the words *kāyya-nisīdīya* or *kāya-nisīdīyāya* appear, which Jayaswal and Banerji (1933: 89) translated as “relic memorial”; though the word *kāya*, corporeal, could also refer to a building, not just to a relic, as critics pointed out.

Although the worship of relics is unknown within the brāhmaṇical tradition,¹² the burial of bones and ashes and the construction of burial mounds were practiced already in Vedic times (*Rg Veda* 10.18.11-12, 7.89.1).¹³ These burial mounds, especially the round structures de-

8 Personal communication, Udaipur 26.12.2002.

9 The commemorative worship of heavenly relic *stūpas* (*thūbha*) is occasionally mentioned in the Śvetāmbara canon, for instance in *Rāyapaseñaijja* vv. 186f., dated 3rd Century B.C.E. E. Leumann 1985: 500-4 noted that the description of the rite of worship, indicates the precedence of *mūrtipūjā*, image-worship, over *ceiya thūbha* worship.

10 Sircar 1942: 206-213.

11 “The Nishīdī at the Kumārī Hill (the Hill where the inscription is engraved) was not an ornamental tomb but a real *stūpa*, for it is qualified *kāyya*, corporeal (i.e. ‘having remains of the body’). Thus it seems that the Jains called their *stūpas* or *caityas* Nishīdīs. The Jaina *stūpa* discovered at Mathurā and the datum of the Bhadrā-bāhu-charita saying that the disciples of Bhadrābāhu worshipped the bones of their Master, establish the fact that the Jainas (at any rate the Digambaras) observed the practice of erecting monuments on the remains of their teachers ...” (Jayaswal 1918: 338f.).

12 Jaini 1979: 298, n. 39.

13 Strong 2004: 15 also points to the charnel houses, or *eḍūka* (*elūka*, *aiḍūka*), mentioned in the *Mahābhārata*.

scribed in *Śatapatha Brāhmaṇa* 13.8.1-2, are generally regarded as pre-figurations of the later Buddhist relic *stūpas*,¹⁴ and by extension also of the famous Jain *stūpa* found at Kaṅkālī Tīla in Mathurā.¹⁵ (Fig. 8) A. Führer’s excavation of this *stūpa* in 1889-90 did not reveal any relic chamber or relics, which seemed to confirm that, although Jains constructed “commemorative” *stūpas* at an early date, bone relic worship was never practiced. G. Bühler (1890: 328f.) wrote: “The worship of *stūpas* has, in my opinion, not been borrowed by the Jainas from the Buddhists. It was, I think, the common habit of various ancient sects to erect funeral monuments in the *Stūpa* form to their great teachers (just as the so-called *samādhis* are still built all over India in honour of distinguished ascetics) and to worship them”.¹⁶ Bühler argued that even “the term *chaitya* or *cheia* originally meant ‘a funeral monument in honour of a teacher or prophet’, not a temple, as it is now interpreted” (ib.); but did not discuss the difference between commemorative *stūpas* and relic *stūpas*. *Samādhi-mandiras* and *nisidhis*,¹⁷ that is, small shrines erected in memory of prominent Jain ascetics at their places of *sallekhanā* or cremation, are in evidence from the early medieval period onwards. Yet, no indication of relic worship was ever found at any of the Jain shrines. (Excavations are understandably prevented by the community). P. Granoff (1994: 151, n. 28) noted that there is “evidence from inscriptions that certain monks were worshipped after their death, and that *stūpas* and footprints were continuously dedicated to these monks”, yet “there is little evidence in any of the medieval biographies that the remains of the dead monk were worshipped or that there was a cult of any importance of the *stūpa*” (p. 150). J. Laughlin (2003: 200 n. 523) also suspected that none of these monuments “were *stūpas* in the Buddhist sense, containing the bodily relics of the monks, but were more like cenotaphs”. N. Shāntā (1985/1997: 256, n. 348) was under the impression that the “reformed communities, the Sthānakavāsīs and the Terāpanthīs, who perform no temple worship, do not [even] erect *samādhi-mandiras*”.

This short review of the textual, archaeological and anthropological literature on Jain *stūpas* and relic worship demonstrates that, thus far, academic studies have concentrated only on commemorative rituals and the worship of heavenly gods, not on popular rites of empowerment through relics, which are officially derided. Popular Jain relic cults such as collecting hairs or clothes of ascetics, dead or alive, have occasionally been docu-

14 Parpola 2005: 53-55.

15 Smith 1901. Three further suggested sites of ‘Jaina *stūpas*’, in Udayagiri (cf. Jayaswal 1918), Taxila (Marshall 1951), and Vaddamanu (Kasturibai & Rao 1995), revealed no evidence of relic worship.

16 U.P. Shah 1955: 54 argued that “*Stūpa* worship does not seem to have been so popular amongst the Jainas as amongst the Buddhists, because image-worship seems to have started earlier in Jainism than in Buddhism” and because “the popularity of representations of Samavasaraṇa [the assembly of the four-fold Jain community] ultimately replaced the *Stūpa*-symbolism in Jaina worship” (p. 57). S. Jain 1987: 136f. proposed that Jain *stūpa* worship emerged under the influence of Buddhism, but was confined to the period between the second and fifth century B.C.E. With the success of the Jain construction of memorials such as *stūpas*, *carāṇa caukṭs*, *caitya stambhas*, *māna stambhas* and Jain temples, the Buddhist tradition lost its influence. After its demise, the Jains gave the construction of *stūpas* up (p. 140).

17 P. *niśīthiyā*, S. *niśīdhi*, *niśīdhi*, *niśīdhika*.



Ashes and bones of Ācārya Tulsī, preserved by a family in Gaṅgāśāhar 15 December 2002

mented in the footnotes of the sparse ethnographic literature on the Jains. However, they were largely dismissed as “non-Jain” forms of “hinduization”. P. Granoff (1992: 194) by contrast argued that “all worship in Jainism as it centers around images and temples is in some essential way worship of the dead”, in ways “reminiscent to contemporary Hinduism”. L.A. Babb (1996: 103) accepted the functionalist view that even the “commemorative” worship of the Tīrthākaras is “a particular kind of mortuary cult”, rather than an “enactment of soteriological ideas” as emphasised by the tradition itself. Is Jainism as a lived religion essentially a mortuary cult, a cult of gurus and saints? Quite the opposite seems to be the case. Jain doctrine points towards the emancipation from attachment. The dominant forms of ritual practice are routinised forms of religion, unequivocally oriented towards the principles of Jainism, rather than a cult of funeral offerings to charismatic personalities. Even the apotropaic Jain cult of relics, emphasizing physical connection with particular individuals rather than symbolic inspiration, is quite abstract. Essentially it is a form of worship without ritual. The only requirement is the co-presence of relic and worshipper. In the literature, the contrast between Brāhmaṇical ritual materialism and Jain symbolic understandings of objects of worship is often emphasized. Yet, in practice, there is only a fine line between venerating an object as a conventional symbol or as something of intrinsic value. S.J. Tambiah (1984: 203, 335) was one of the first to emphasize that the practical value of relics, in a Buddhist context, is their function as “magical” repositories of spiritual “power”, rather than “symbolic” reminders for commemorative worship. What exactly the words “magic” and “power” designate in this context is an open question. The role of the perceived living presence, or crystallised power of Jain saints in relics, shrines and amulets and the relationship of relics and images in contemporary Jain religious culture is yet to be studied from a comparative perspective. How are relics worshipped by the Jains? A phenomenology of the Jain ritual experience of the special dead and of the attitudes toward their remains promises insights of wider significance for the understanding of the history of South Asian religious culture and art.

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Fig. 8 Jain stūpa on Āyāgapāṭa relief in Kāṅkālī-Ṭīlā

Lustrating the First King: Digambara Images of Abhiṣeka

Robert J. Del Bontà

When illustrating the lives of the Jinās, it is typical to use examples from the Śvetāmbara *Kalpasūtra*, and many paintings from manuscripts of it have been published over the years. One might get the impression that this text is the only one to recount the lives of the Jinās, but there are actually many such texts in a variety of languages that tell the stories of these tales in much greater detail. The Digambara Jainas also wrote versions of the lives of the Jinās and illustrated manuscripts survive, but in far fewer numbers.

Paintings from these manuscripts sometimes differ significantly from Śvetāmbara accounts. A famous early manuscript, and an important document of early painting from northern India, is an illustrated *Ādipurāna* by Puṣpadanta produced at Palam (the location of Delhi's airport) in 1541 CE.¹ Digambara authors wrote many *Ādipurānas*, versions of the life of the first Jina, Rṣabha. These include stories of his family, principally his son Bharata, but also of Bharata's younger brother Bāhubali. There are also numerous other stories about the later Jinās told in separate texts; the overall title for a work combining the entire series is *Mahāpurāna*.

It must be recalled that Rṣabha's life is included in the Śvetāmbara *Kalpasūtra*, but in that work Mahāvīra's life is told first and gets the most attention (Del Bontà 2007). In most of Illustrated *Kalpasūtras* have very few illustrations depict Rṣabha's life story, except in profusely illustrated ones. This might be because the *Kalpasūtra* is actually a rather short work.

The various *Ādipurānas* and *Mahāpurānas* are much longer and contain elaborate narratives. The Śvetāmbara also wrote longer accounts of the lives of the sixty-four auspicious persons corresponding to the Digambara *Mahāpurāna*, but I have not seen any illustrated examples from those works. The most accessible Śvetāmbara account, to be mentioned below, is the twelfth century *Triṣaṣṭiśalākāpuruṣacaritra* by Hemachandra (1931).

Rather than revisit the Digambara Palam manuscript with its lively, but rough style, I will now turn to some

¹ It has recently been published in its entirety (Puṣpadanta 2004) and was discussed by Saryu Doshi in her book *Masterpieces of Jain Painting*, where a number of images are illustrated.

later paintings produced for the Digambara Jainas in Rajasthan and the northern Deccan, and entertain some comparisons with important Digambara paintings at Śravaṇabelgoḷa in Karnāṭaka and Tiruparuttikuṅṅam in Tamilnādu.

Two north Indian series of paintings stand out. One is a long cloth painting or *paṭa* (Doshi 1978). Produced around 1700, it illustrates the *pañcakalyāṇaka* (the five auspicious key events in the lives of all of the Jinās) of the first Jina, Rṣabha. The other is a series of paintings on the same subject, recently re-dated to around 1680 at Amber, the ancient capital of Jaipur State. Its compositions appear to be closely related to the cloth painting, which was produced around twenty years later. Initially, the Jaina nature of the paintings was missed, but in 1995 it was identified as relating to a Digambara version of Rṣabha's life (Pal 1995, no. 107a).²

The painting from the series illustrated in *The Peaceful Liberators* (Pal 1995, no. 107a) concerns the episode after the birth of Rṣabha when the baby was taken to be lustrated by Indra. Another folio from the series, in the Los Angeles County Museum of Art (M.74.102.4), suggests a scene from before the lustration when Indra and Indrāṇī came to fetch the child. The inscriptions on these paintings clearly refer to the god as Indra, rather than the Śakra of the Śvetāmbara tradition. Even without the inscriptions it is clearly a Digambara work. In that tradition, at the birth of a Jina, Indra arrives on his elephant to take the infant for lustration. Figure 1, from the *paṭa*, depicts Indra on his elephant during the festivities for the infant Rṣabha. Digambara versions of the lustration of infant Jinās often describe the elephant, which is absent from the Śvetāmbara Hemachandra account (1931: 105ff.).

An elephant is depicted in all of the birth stories of the major series of Digambara illustrations that I have seen:

² I had identified the nature of the series to Stephen Markel for the catalogue in Los Angeles. On discussing the series with Saryu Doshi, it was immediately clear to her since she had worked with the impressive *paṭa* attributed to Aurangabad. At this time, it is unclear how many folios were in the Amber set. There are no numbers written on any of the folios that I have tracked down. A painting of his mother Marudevī (San Diego Museum of Art 1990.213) makes the identification of the series definite, as do comparisons with the *paṭa*.



(Figure 2)
The Birth Ceremonies of Nemi
Sāṅgīta Maṇḍapa,
Vardhamāna temple,
Tiruparuttikuṅṅam,
circa 18th century.
Mural.
Photo: Del Bontà



(Figure 1)
Indra on Airāvata
 Pañcakalyāṇaka *paṭa*
 Aurangabad
 circa 1700
 Ink, opaque watercolour, and gold on cloth
 Photo: Courtesy of Saryu Doshi

the *paṭa*, the Amber set, the story of the life of Pārśva from the Jaina Maṭha at Śravaṇabelgoḷa and a number of instances in the painted series at Tiruparuttikuṅṅam, sometimes referred to as Jina-Kāñcī in Tamilnadu, as seen here at the birth of Nemi. (Figure 2) Often, as in Figure 1, the depiction of the elephant is extremely elaborate and follows Digambara descriptions with multiple trunks and tusks and even with ponds sprouting lotuses which support dancing figures. An elephant representing the birth festivities of Pārśva is similarly handled with multiple tusks at Śravaṇabelgoḷa in the murals at the Jain Maṭha, but lacks the ponds and dancing figures. The scene is also depicted in the Palam manuscript as illustrated by Doshi (1985: 95).

In both the Digambara and Śvetāmbara traditions there is a multiplication of Indras/Śakras, who can be considered as either a number of gods who rule particular regions, or various versions of the same figure. But Indra's elephant is not mentioned at the birth of Ṛṣabha in the Hemacandra text (1931: 110 ff.): there Śakra arrives in an elaborate *vimāna* or aerial car. Hemacandra (1931: 188 ff.) does describe this magical elephant at Ṛṣabha's *samavasaraṇa*, or teaching after his enlightenment. Elephants do appear in *Kalpasūtra* illustrations, but they appear for different episodes and usually as vehicles for people and not gods (Brown: 1934: figs. 65, 68, 122-23, and 127). I have seen only one example of Indra riding an elephant for the birth ceremony. Elsewhere I have argued that the illustrator was influenced by a Digambara tradition (Del Bonta 2004: 215-16).

Although the title *pañcakalyāṇaka* refers to the five crucial events in the lives of all of the Jinas, both the *paṭa* and the Amber set include many scenes from the life of Ṛṣabha which are particular to his story. There are also added events in recounting the Jinas' lives in the Śvetāmbara *Kalpasūtra* such as Nemi's renunciation after his hearing the cries of the animals to be slaughtered for his wedding, and the peculiar events surrounding Pārśva's life and its association with snakes. As pointed out in Brown (1934) many of these specific events are implied in the text itself and reflect knowledge of the longer Śvetāmbara versions of these stories. While the *Kalpasūtra* tells the life of Mahāvīra at the greatest

length, in Digambara literature the life of Ṛṣabha appears to be primary, since he was the first *tīrthāṅkara*. In addition to accounts in literature, vast mural schemes at some of the important centres, indicate that a number of the other Jinas had extensive stories told about them as well. At Śravaṇabelgoḷa in the paintings at the Jain Maṭha, a great deal of space is taken up with the stories of the various incarnations of Pārśva (Doshi 1981: 108-39), while at Tiruparuttikuṅṅam extensive stories are told of three: Ṛṣabha, Mahāvīra and Nemi (Ramacandran 2002). Among the Nemi sections important Jaina versions of Kṛṣṇa's life are depicted as well, since he was part of Nemi's family.

Linked with the depictions of the elephant taking the infant for his *janmābhiṣeka*, the birth-lustration, is the manner of the lustration itself. The child is lustrated at birth on Mount Meru in both traditions. But the lustration of the baby Jina is illustrated differently in Śvetāmbara and Digambara paintings. The usual *Kalpasūtra* version of the lustration merely has the baby Jina seated in the lap of Śakra and the figure is lustrated with water flowing from the horns of bulls (Hemacandra 1931: 125 and Del Bonta 2007: 30).

The Digambara version is seen in the lustration of the infant Ṛṣabha on Mount Meru from the *paṭa*. (Figure 3) This way of depicting the mountain as a stepped pyramid is another feature common in Digambara illustrations. It



(Figure 3) *Janmābhiṣeka of Ṛṣabha*, Pañcakalyāṇaka *paṭa*, Aurangabad, circa 1700. Ink, opaque watercolour, and gold on cloth. Photo: Courtesy of Saryu Doshi

suggests the height of Mount Meru and gives places for the multiple Indras to stand while passing the pots up to the top. Figure 4 illustrates a similar scene taking place on a stepped pyramid-like mountain from the Jaina Maṭha at Śravaṇabelgoḷa. This time the ritual is for the infant Pārśva. Another painting, now in the Berkeley Art Museum, from a Nemipurāṇa from Rajasthan of ca. 1625-75 shows a similar scene for the Jina Nemi. (Figure 5) Here he is seated in the crescent shaped *siddhaśilā*, which is reminiscent of the apex of the world space (*loka-ākāśa*). This could suggest a lustration after Nemi's *mokṣa*, but the size of the infant lets us know that this is at his birth. In any case, the lustration of the bodiless Jina after *mokṣa* would be inappropriate. The eight auspicious symbols are seen to the side of the lustration scene and musicians and dancers celebrate the event as the water from the ritual cascades in a zigzag pattern from the mountain peak. These paintings and the following example illustrate constant motifs found in Digambara imagery that spreads both over a large area and time.

This pouring of fluids over the Jina's head is a frequent ritual in Digambara iconography. It is also seen in Figure 2 from Tiruparuttikuṅṇam. One can just make out the pots around the figure of the baby Nemi in the pavilion to the right. The scene reads from right to left. Four Indras perform the *janmābhiṣeka* ceremony—two lift pots to each side of the child and two more are to the sides of the pavilion. Gold pot-like elements also adorn the roof of the pavilion. To the left the baby is taken back to the city atop the elephant and put on the throne; the figures to his sides in the throne scene at the left hold *cauris*, yak-tail fly-whisks. The lustration with pots appears to be a consistent ritual in Digambara illustrations.³

Right after the birth of Ṛṣabha, Hemacandra (1935: 118 ff.) describes the use of pots for the *janmābhiṣeka*, but all the *Kalpāsūtra* examples that I have seen illustrate the later scene when Śakra takes the baby in his lap.

3 Although most of the paintings of lustration have a group of crowned Indras performing the lustration with pots, one painting at Tiruparuttikuṅṇam has ladies included in the ritual for the child Mahāvīra (Ramachandram 2002: pl. VII, 3). The Palam manuscript also included a woman in an illustration of the lustration of Ṛṣabha (Khandalavala 1969: fig. 148). The inclusion of women suggests the participation of wives of the Indras.



(Figure 4) *Janmābhiṣeka of Pārśva*. From the Jaina Maṭha, Karnāṭaka, Śravaṇabelgoḷa, Circa 1825-50. Mural. Photo Del Bontà



(Figure 5) *Janmābhiṣeka of Nemi*, Folio 45 (recto) from a *Nemipurāṇa* loose-leaf manuscript. Rajasthan, Marwar, probably Jodhpur, circa 1625-75. Ink, opaque watercolour, and gold on paper. (Berkeley Art Museum 1998.42.104.2) Courtesy of the Berkeley Art Museum, Photo: Del Bontà

The illustrations often show figures on either side holding spouted jars rather than the *cauris* described in text (Hemacandra 1935: 125 and Del Bontà 2007: 30, fig. 4).

This Digambara manner of lustration is used in other places in the narrative. One folio from the Amber series is that of Ṛṣabha lustrated as the first king. (Figure 6) This is an event peculiar to his life story and is also seen in the *paṭa*. In both instances multiple crowned Indras pour the fluid from pots over the head of Ṛṣabha. Curiously, for the lustration as king, *rājyābhiṣeka*, Hemacandra (1935: 148 ff.) states that this is not to be done: “ ‘It is not proper to throw it on the Lord's head since he is adorned with divine ornaments and clothes.’ They threw the water at his feet.” For those used to Śvetāmbara imagery, this scene may suggest a lustration of the Jina after his enlightenment, but one must remember that this is a Digambara image, and the fact that the figure of Ṛṣabha is clothed in both illustrations and crowned in the *paṭa* rules out that interpretation. The scene from the Palam manuscript has men in turbans approaching with pots to lustrate the crowned Ṛṣabha on a throne (Khandalavala 1969: 72). I have found only one published illustration of the *rājyābhiṣeka* ceremony from a *Kalpāsūtra* manuscript (Brown 1934: fig. 121) where Śakra merely applies the *tilak* to the forehead of Ṛṣabha.

It is clear that head anointing is very important in Digambara ritual, notably in the ritual for Bāhubali at Śravaṇabelgoḷa. While at Tiruparuttikuṅṇam the scene of Ṛṣabha's coronation is worn away, other installations of kings are depicted, as in the coronations of Nami and Vinami, where the figure of Dharanendra merely applies the *tilak* to their foreheads (Ramachandram 2002: pl. XV). What appears evident is that this lustration with

pots by the Indras is exclusive to Jina figures, whether at their births or other important moments in their lives. It appears inappropriate for other figures. John E. Cort (2001) has discussed differences in Digambara contemporary ritual practices in Jaipur and Karṇāṭaka, where he demonstrates that *abhiṣeka* is now most common in the southern areas.

Too few paintings from Digambara series are documented to enable a complete picture of the consistencies and inconsistencies in the visual depictions of the stories from the lives of the Jinās—but it is clear from the few comparisons entertained here that there are clear patterns found throughout India in both northern and southern painted series. In turn, the un-illustrated narrative literature of the Jainas appears to get less attention than do the religious, philosophical treatises. Until a systematic study of the various versions of the lives of the Jinās is done and a thorough evaluation of the illustrated manuscripts, painted wall schemes, and loose paintings likewise is conducted, we can only point out some of the consistencies found in the visual evidence which is different from the usual depictions from the lives of the Jinās, based on illustrations from the hundreds of *Kalpasūtra* manuscripts.

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(Figure 6) *Rājyābhiṣeka of Ṛṣabha*
Rajasthan, Amber,
circa 1680.
Ink, opaque watercolour, and gold on
paper.
Photo: Del Bontà

The Mūrtipūjaka Śvetāmbara Community in North Delhi

Akiko Shimizu

I studied the characteristics of the Mūrtipūjaka Śvetāmbara Jain lay community in Delhi through the history of the existing ‘Old Delhi’ Jains and their communities, and the settlements of newcomers since their exodus during the Partition in 1947. The Mūrtipūjaka Jains are a minority in Delhi. There are only 16 Śvetāmbara temples in the Delhi area, but 61 halls (*upāśraya*) of the Sthānakavāsīs. Historically the Jain community was dominated by the Digambaras (148 temples currently) and confined within the walled-city of Śāhjahānābād in Old Delhi. There have been Mūrtipūjaka communities in Old Delhi for a long time. However, a new Mūrtipūjaka community and temple were established by Pañjābī refugees in the newly developed area of North Delhi.

I have conducted fieldwork with the Mūrtipūjaka Śvetāmbara Jain lay community situated in Rūp Nagar, North Delhi. The Rūp Nagar community is unique because of its establishment by Pañjābī refugee Jains, and its close relationship with prominent ascetic leaders. The community is affiliated to the Mūrtipūjaka Śvetāmbara Tapā Gaccha, and instructed by a particular organised ascetic group (*samudāya*).

The socio-religious structure of the Pañjābī Śvetāmbara Jains differs from the older communities, Agravāla and Khaṇḍelavāla Digambaras and Rājasthānī Śvetāmbaras, in the walled city, which are mostly composed of members of two separate merchant castes. The majority of the Śvetāmbaras are Osvālas, mainly Vīsa Osvālas, and the minority, Khaṇḍelavālas. Sthānakavāsīs and followers of the Mūrtipūjaka Kharatara Gaccha are accepted within the community because of their shared history of migration from Rājasthān to Pañjāb and Delhi. Over time the Rūp Nagar Mūrtipūjaka Jain community experienced an influx of new migrants from diverse backgrounds, mostly Rājasthānīs and Gujarātīs, joining the community. The present ratio of the community members is 75% Pañjābīs and 25% Rājasthānīs and Gujarātīs, according to the President of the Sabhā, Mr. B.C. Jain. The social structure is due to change as a result of the increasing number of non-Pañjābī Śrimalīs, besides Osvālas. There are some discrepancies between the Pañjābī and other regional members with regard to religious and social interaction. Socio-religious affiliation seems to be quite flexible amongst Pañjābī Śvetāmbara Jains. Inter-sectarian marriage of Mūrtipūjakas with Sthānakavāsīs is quite common while it is rare among the Rājasthānīs and Gujarātīs. However, caste endogamy is dominant for all castes, but for a few exceptions, and it is clear that regional origins tend to divide community members.

The history of the Rūp Nagar Mūrtipūjaka community is relatively short. It was created by the Pañjābī refugee Jains after their settlement in the middle of the 1950’s. They constructed the Śrī Śāntinātha Jain Śvetāmbara Temple in Rūp Nagar in 1961 with donations from the original members of 29 Pañjābī refugee families and other Śvetāmbara communities. The Rūp Nagar temple is a concrete symbol of the Pañjābī refugee Jains in



Tirthankara Mallinātha as part of a four-faced (*caturmukha*) statue at the Vijaya Vallabha Smārak

Delhi. The original Pañjābī members of the community are dedicated devotees of the influential Tapā Gaccha Ācāryas Vijaya Ānanda Sūri (1837-1896) and Vijaya Vallabha Sūri (1870-1954), the leaders of a reformed ascetic group in Gujarāt since the mid-19th century and its pupillary lineage of disciples. The Mūrtipūjaka Jains in Pañjāb have a specific history in that there was no contact with ascetics for a few centuries until the *samvegī* (liberation seeking) *sādhu* reform movement. The local Śvetāmbara tradition was preserved by Mūrtipūjaka *yatis* (domesticated monks) and the Sthānakavāsī (Dhūṇḍhiyā) ascetics, until the Pañjāb Mūrtipūjaka revival was started by two leaders from the *samvegī sādhu* movement, Muni Būṭerāy Jī (1807-1882) and Ācārya Vijaya Ānanda Sūri, who were of non-Jain origin, and who had converted from Sthānakavāsī orders to the Tapā Gaccha.

Before the Partition, in an undivided Pañjāb, the Pañjābī Mūrtipūjaka Jains were instructed by the charismatic Ācārya Vijaya Vallabha Sūri, who was a disciple of Ācārya Vijaya Ānanda Sūri. As a religious leader Vijaya Vallabha Sūri promoted Jain teachings and ideals, and also campaigned for the development and welfare of the Jain community. He was well known among his followers as a *camatkārtī*, a miracle maker associated with certain divine powers, and also as a social activist among the Jains. Some of my informants in the Rūp Nagar community told me about extraordinary events in which people were protected by the powers of Vijaya Vallabha Sūri. The stories of the exodus from Gujranvālā, Pakistan together with him and his seven fellow *sadhūs* and fourteen *sādhvīs* after *paryuṣaṇa* in September 1947 are well known. Hundreds of Jains escaped in trucks sent from India. They travelled in the midst of fierce bombing, and reached the Indian boarder with no damage. All present community members believed this incident was due to the Ācārya’s miraculous power.

The members of the Rūp Nagar community, particularly the original Pañjābī refugees, are united through continued devotion to Ācārya Vijaya Vallabha Sūri. The elderly members of the community even now express

their obligation and gratitude to the Ācārya. There are many devotional songs (*bhajana*) and prayers dedicated to him, which are sung and recited by the community members and the refugee Jains who went through the ordeal of fleeing from Pakistān with him.

Through the network of relatives and friends the migrants began to settle down in North Delhi, in such places as Kamlā Nagar, Śakti Nagar and Rūp Nagar. Since the refugee Mūrtipūjakas in Delhi from Pakistan and Pañjāb recognised one another as followers of Vijaya Vallabha Sūri, most of them came together to form a community. The settled refugee Jains established an association (*sabhā*), the Śrī Ātmānanda Jain Sabhā in Rūp Nagar, derived from Śrī Ātmānanda Jain Sabhā founded in Zīrā, Pañjāb in 1920. The name of the association is dedicated to the prominent Ācārya Vijaya Ānanda Sūri, popularly known as Ātmarāma Jī. Due to their special veneration to Ācārya Vijaya Vallabha Sūri the Sabhā, affiliated to an ascetic order (*samudāya*) of the Vallabha Samudāya, supports in particular the ascetics from his lineage. The Śrī Ātmānanda Jain Sabhā, Rūp Nagar, functions as the foundation for all migrant Pañjābī Jains in terms of administration and religious and social activities in Delhi and the surrounding areas. All Mūrtipūjaka Pañjābī Jains register to the Śrī Ātmānanda Jain Sabhā, Delhi (developed from Śrī Ātmānanda Jain Sabhā, Rūp Nagar) as well as their own *sabhās* in their own residential area. The Delhi Sabhā has come to play the role of the trans-community headquarters for all Delhi Mūrtipūjaka Jains, including the existing Mūrtipūjaka community in Old Delhi. Delhi has become a significant stronghold for the Vallabha Samudāya of the Tapā Gaccha, which is able to extend its influence from Delhi across Northern India.

To commemorate Ācārya Vijaya Vallabha Sūri, the large religious complex called the Śrī Vijaya Vallabha Smārak (Memorial) was constructed in Alipur, on the outskirts of North Delhi. The Vallabha Smārak is the symbol of Vijaya Vallabha Sūri's mission and ideals that were promoted most prominently by his disciple, Sādhvī Mṛgāvātī Pūjyā Jī since the 1970's. Mṛgāvātī Śrī Jī's veneration towards him resulted in the establishment of the religious complex, comprising Vallabha Sūri's Memorial Hall with Śrī Vāspūjya Temple, Padmāvātī Devī Temple, *dharmaśālā*, *bhojanaśālā*, and other facilities, such as educational institutions, Jain schools and Indological Institute, at the Smārak. Her strong leadership helped the project to be realised by his devotees, particularly through the great effort of the Pañjābī Jains of Rūp Nagar. It is still expanding with lavish donations, not only from the Pañjābī devotees but also from those who had connections with Vijaya Vallabha Sūri and his ascetic lineage all over India. The Smārak complex presents a sense of solidarity for the devotees of Vijaya Vallabha Sūri. The cross-community activities of the Smārak are aimed to reproduce the devotion and religious affiliation of the followers of the ascetic orders of Vijaya Ānanda Sūri and Vijaya Vallabha Sūri. The Vallabha Smārak shows the unique interaction between the ascetics and the cross-community members of Vijaya Vallabha Sūri's devotees nationwide.

The religious affiliation to a specific ascetic group is significant for the laity as it relates to the style of ritual.



Statue of Vijaya Vallabha Sūri in the Memorial Hall at the Vallabha Smārak.

In the Rūp Nagar community the basic *pūjās* in the temple, such as the *aṣṭaprakāri pūjā* and the *snātra pūjā*, are undertaken with reference to the texts scripted by Vijaya Ānanda Sūri, and ceremonial *pūjās* such as the *pañca kalyānaka pūjā*, scripted by Vijaya Vallabha Sūri. Many prayers, composed by Vijaya Vallabha Sūri, are recited by the community members; the ceremonial songs of *ārati* and *maṅgala dīpaka* are sung every evening at the rite, and many prayers are written in poetic language in Hindī. The close relationship with this specific ascetic order is apparent from textual influences through prayers in the rituals conducted by the lay community members. The relationship between this particular local community and its affiliated ascetic order is strengthened by the ritual texts.

In this case of a single local community the relationship between the Rūp Nagar community and the ascetic order of the *samudāya* is tightly linked, based on the devotion to a specific *ācārya* since the community's foundation; through patronage; and through its ritual style.

Akiko Shimizu, Researcher at the Eastern Institute, Tokyo, completed her PhD thesis entitled: 'The Religious Life of the Śvetāmbara Mūrtipūjaka Jains of the Rūp Nagar Temple Community in North Delhi, India', submitted to the University of London in 2006.



Statue of Ācārya Vijaya Ānanda Sūri at the Vijaya Vallabha Smārak

Glimpses from Vasunandin's Manual *Uvāsayaḥhayāṇa*

Signe Kirde

In March 2006, I had a chance to visit Girgaum and other places in Mumbai, as well as Guna, Bhopal and Ashok Nagara in Madhya Pradesh, in order to talk with lay people and monks about the ethics and social customs of Digambara Jains.¹ Proceeding from the theory of the dichotomy of “wellbeing and liberation”, I started my research with the question, whether specific forms of codified business ethics do or do not exist in Jainism. I was sometimes told that information regarding ethics and religious property is found in those manuals acknowledged especially as sources of Jain ritual.²

This report aims to show why the *Uvāsayaḥhayāṇa* (Skt. *Upāsakādhyāyana*), a manual written in the 11th century by the Digambara monk Vasunandin, is a good example of a heterogeneous source of knowledge about Jain value systems and rituals. After giving a synopsis of the contents I will highlight the meaning of the genre of *ajjhayāṇa* (study book, concentration of mind). Vasunandin's *Uvāsayaḥhayāṇa* consists of 546 verses in the Āryā meter or Gāhā (Skt. *gāthā*) in the language Ardha-Māgadhī. According to Schubring (1962: 81) the metre, a standardized form of late Āryā, was taking the place of the Śloka, which is characteristic for epic and instructive texts.

Also known under the title *Śrāvākācāra* (“The Conduct for the Listener”), the text is used as a source of ritual by some Digambara communities in North India. First published in 1909, the text was critically edited 1952 by Hīrālāl Jain.³ Knowing that this manual was studied by monks and advanced laymen today, I was not astonished to find out that many handwritten copies of this text are preserved in the Bhaṇḍārs of North, North West and Central India, such as Delhi, Indaur, Jhalarampatan, Mumbai and Karanja (Akola District) (cf. Hīrālāl 1926, No. 7931-7934, Velankar 1944: 56). When Ernst Leumann was collecting manuscripts for his *Āvaśyaka Studien*, a copy was sent to Europe and is now preserved in the “Strasbourg Collection of Digambara Manuscripts” (cf. Tripāṭhī 1975: 229, No. 171, Folio 79).

1. Contents of Vasunandin's *Uvāsayaḥhayāṇa*

Vasunandin's manual (vv.4-10) affirms Jain epistemology as the foundation of the broader scientific field of logical reasoning as well as the basis for right knowledge leading to liberation. The author holds that the

1 I have the pleasure to thank Manish Modi, Nisha Jain, Nikunj Jain, Subodh Kumar Jain, Jitendra Jain, S.L.Jain, Kushal Narendra Jain, Arun Shah and Mayank J. Shah for their help in organising my trip.

2 I had the chance to discuss aspects of the topic of “Jain Law” during the 9th Jaina Studies Workshop 2007 at the School of Oriental Studies where I delivered a paper on “The Meaning of Possessiveness (*parigraha*) in Digambara Literature and the Search for a Strange Manuscript of Samantabhadra”.

3 The manual was recently reprinted by Hindī Granth Kāryālay with much complementary material in Prakrit and Hindī. (*Vasunandi-Śrāvākācāra*. Ed. by Bhāgacandra Jain and Vimalakumāra Saumrayā with a Hindi Translation of Ācārya Sunilsāgara. Mumbai: 2006.

trustworthy teacher (*āpta*), the Jain teaching or scripture (*āgama*) and the principles *padārthas* or *tattvas* are acknowledged as means of valid knowledge (*pramāṇa*). The question of omniscience (*sarvajñatā*) refers to man's ability to gain the right kind of knowledge in order to attain liberation. It was stimulated by the Mīmāṃsāka arguments, especially concerning the point whether the teachings of the *tīrthankaras* were trustworthy, not being subject to human error, as a means of valid cognition (cf. Fujinaga 2006: 107-116).

At first glance the manual consists of many analytical lists (German: *Begriffsreihen*), i.e. numerical groupings of topics, which are easy-to-understand and to learn by heart. But the topics of the manual are not grouped in numerical sections (*sthāna*) or divided in chapters or parts (*kāṇḍa*). Only at some places the author uses verb forms such as *vocchāmi* “I will explain” (v. 480) as “text markers” in order to show that he is changing the topic. My argument is that the material was structured with regard to conventional subjects or topics called *anuyogas* (expositions) (see Table 1). In the proposed sequence implicit in the text, Dravyānuyoga is the explanation of the substances, the doctrine of soul and non-soul, and the principles of motion, rest, space and time. Carāṇānuyoga places emphasis on the ethics, the rules of conduct, the stages of restraint and renunciation, and provides models for the purification of the practitioner through reading, fasting, and concentration. The *mokṣamārga* ideal, for example, depicting the laity as transcending inner obstacles such as possessiveness (*parigraha*) by taking the pledges prescribed for laity seriously, belongs to this category, too. Prathamānuyoga, or primary exposition, explains the mythological ages and consists of the life stories of the sixty-three illustrious personages (*śalākāpuruṣa*) and the hagiographies of the *tīrthankaras*. Vasunandin does not make use of any stories, but in v.388 he mentions Prathamānuyoga with respect to a donor who should know the stories of the great men, i.e. Purāṇic stories. Carāṇānuyoga explains the universe, non-universe, theories of numbering and different calculations regarding karma and liberation. Besides describing the fruits of evil deeds as suffering in the *gatis*, i.e. future lives, and the fruits of giving and transmission (*dāna*) and worship (*pūjā*) in a very condensed form, the author does not expound the contents of *karāṇā* in detail. In the *praśasti* (a panegyric inscription or colophon used in a manuscript) longer composites, enumerations and longer metres are used. The author tells us the names of his tradition (Kundakunda and his teachers Nayananda and Nemicandra). Because evidence for the old (Śvetāmbara) tradition known to have been arranged in councils (Schubring 1962:77-78) is not found in Vasunandin's manual, this result, in my opinion, corroborates well with the comparatively late trend of historical writings in India, i.e. Kṣemendra (11th cent.) and *Rājatarāṅginī* by Kalhaṇa (12th century).(Table 1.)

Table 1 Contents of Vasunandin's *Uvāsakajjhayaṇa*

Sections (No. of <i>Gāthās</i>)	Category (Style)	Subsections
Blessings (<i>maṅgala</i>) (1-3)		
Eleven States (<i>sthāna</i>) (4-5) Approved Means of Knowledge (<i>pramāṇa</i>)(6-10) Exposition of the Principles of Truth Seven Principles (<i>tattva</i>) (11-47) Orthodoxy: Eight Limbs (48-58)	Dravyānuyoga	Seven Principles: Soul and Non-Soul Inflow of Karma Bondage Hinderance of Karma Shedding of Karma Liberation
Seven Vices (<i>vyasana</i>) Faults and Evil Deeds (59-133) Four Different Births of the Soul (<i>caturgatī</i>) Suffering in Different Birth-Categories (134-204)	Karaṇānuyoga	Birth-Categories: Hell Beings World of Animals Human World World of Gods
First and Second Stage (of eleven <i>pratimās</i>): Orthodoxy (<i>darśanapratimā</i>) Taking the Vows (<i>vratapratimā</i>) Giving (<i>dāna</i>) (205-270)	Caranānuyoga	Taking the Vows: Small and Supplementary Vows Vows of Spiritual Exercises Rules of Giving and Transmission: Different Recipients Donor Rules of Giving Objects to be Given Result of Giving
Stages 3-11 (<i>pratimās</i>) Refrain from: Possessiveness, Business, Sexual Activities Consuming Something Which Contains Life (271-313) Service to the Saṅgha (<i>vaiyavṛtṭya</i>) Mortifications of the Body (<i>kāyakeśa</i>) (314-381)		Fasting to Death Equanimity Purification on the Parvan Days Taking Pure Food Refrain from Taking Life Discipline Almsgiving by the Laity Physical Service to Members of the Saṅgha Rules of Fasting
Worship of the <i>Jina</i> , <i>Arhat</i> , Teacher, Scripture (<i>pūjāvīdhāna</i>) Installation (<i>pratiṣṭhā</i>) of a <i>Jina</i> Image or Statue Aspects of Worship Meditation, Objects of Concentration (<i>dhyāna</i>) (382-480)	Śāstra /Praśasti (Nikṣepa Style)	Worship with Respect to Nomenclature, Substance-Potential, Field, Time, Essence; The Donor or Sponsor is Identified with the God Indra, Consecration of Ritual Objects; Concentration is Identified with Worship; Imagined Objects, Sacred Syllables, Images or Statues, Intrinsic Forms or Nature of the <i>Jina</i> .
Results of the Pious Deeds of the Laity (<i>śrāvakaḍharmaphala</i>) (481-518) Stages of the Destruction of Karmas (<i>kṣapakaśreṇi</i>) (519-539)	Karaṇānuyoga	Results of Worship: Worship is Identified with Giving in Respect of the Results Eliminating the Passions Stoppage of Activity Qualities of Perfected Souls
Vasunandin's Praśasti (540-546)	(Praśasti)	

The Meaning of *ajjhayaṇa*

The title of the manual, *Uvāsayaajjhayaṇa*, literally “lecture” or “study [book] (*ajjhayaṇa*) for the servants of the ascetics (*uvāsaya*)”, is mentioned by the author in the text (v. 389) and his *praśasti* (v. 544). The precise meaning and function of this kind of scripture is not defined by the author, but he seems to have used the term *ajjhayaṇa* (Skt. *ādhyayana*) as a synonym of *sutta* (Skt. *sūtra*), threads of aphoristic rules, or *sattha* (Skt. *śāstra*), science. To demonstrate this, I will cite two explanations of *ajjhayaṇa*, one produced by the Digambara and one by the Śvetāmbara tradition. According to Upadhye in the introduction of *Kattigeyāṇuppekkhā* (pp.6-8) *svajjhāya* “study of scripture” and *aṇuppekkhā* “pondering on what one has learnt” (with a concentrated mind) are two forms of shedding the *karma nijjarā* (*nirjarā*) by internal penance (*tapas*). In the Śvetāmbara canonical *Aṇuogaddārāim ajjhayaṇa* is defined according to the *nikkheva* (Skt. *nikṣepa*) principle:

Ajjhayaṇa as substance-potential, with scriptural knowledge, is concerned with a person by whom the *ajjhayaṇa* treatise has been studied, retained (in mind), controlled, measured [...]. *Ajjhayaṇa* as substance-potential, without scriptural knowledge, is [...the] body of the knower, [...the] body of the competent person, [and substance] other than the body of the knower and the body of the competent person [...e.g.] which was written on leaf and in book (w.535).

The *ajjhayaṇa* as essence, with scriptural knowledge, is the knower who is attentive (to the knowledge of *ajjhayaṇa*). [...] *Ajjhayaṇa* as essence, without scriptural knowledge, is [...]:Concentration of mind (*ajjhappassāṇayanam*), attenuation of the accumulated *karmans*, (and) non-accumulation of new (*karmans*) [...], therefore (the teachers) desire *ajjhayaṇa* [...] (w. 539-546).

Only three Digambara works are known under the title *Upāsakādhyayana*: Samantabhadra’s small manual *Ratnakaraṇḍaśrāvakācāra* (5-6th CE), Somadevasūri’s extract in his poem *Yaśastilakacampū* (10th CE), and Vasunandin’s manual (cf. Velankar 1944: 56, Willams 1963: 21, 25). According to Schubring (1962: 85-125), this type of text was prevalent already in the early formative stage of Jain literature, as part of the Śvetāmbara canon, which can be studied with three types of extant commentaries, the *Nijjutti*, *Cuṇṇi* and *Vṛtti* or *Ṭikā*. Although the texts listed all contain of lesson or studies (*ajjhayaṇa*), only the first, *Uttarajjhayā*, shows a reference to the genre in its title. The first and second examples are important early chrestomathies characterised by a mixed variety of catechism, parables, dialogues and short introductions to the karma and soul theories for mendicants. The third text consists of stories for laity, and the next five are stories compiled for nuns and monks. The last one is an old and outstanding compilation of the science of divination, an appendix of the canon, with mainly lists of stars, animals, food, family names, professions, dreams, and other technical terms. To my view these texts represent old expositions on different subjects for contemplation, which correspond to the *anuyoga* genres of the Digambara scriptures.

Table 2 Examples of *ajjhayaṇas* as Parts of the Śvetāmbara Scriptures (According to Schubring 1962: 85-125)

Text	Nijjutti	Cuṇṇi/ Bhāsa	Vṛtti/Ṭikā
<i>Dasaveyāliya</i>	Nijjutti (Mūlasutta)	Cuṇṇi	Haribhadra’s Śiṣyabodhinī
<i>Uttarajjhayā</i>	Nijjutti (Mūlasutta)	Cuṇṇi	
<i>Uvāsayasāo</i>	(Not Available) Didactic Stories	(Not Available)	Śantisūri, Devendra, Lakṣmī-vallabha Vivaraṇa of Abhayadeva
<i>Nirayāvaliyāo</i> <i>Kappavadīṃsiyāo</i> <i>Pupphiyāo</i> <i>Pupphacūlāo</i> <i>Vanhidasāo</i>	(Not Available) Didactic Stories	(Not Available)	Candrasūri
<i>Āṅgavijjā</i>	(Not Available) Compilation of Practical Science	(Not Available)	(Not Available)

Vasunandin seems to follow two different categories of systematisation of the canon (*siddhānta*). The first category is the division of scriptures into four groups, the *anuyogas*. The second category is the dialectical technique of *nikkheva* (Skt. *nikṣepa*), in which a word is examined under certain viewpoints. Specific forms of codified business ethics, which differ from “Hindu” counterparts, i.e. manuals such as the *Gṛhyasūtras* and *Dharmaśāstras*, are not found in our manual. Though the author does not explain the term *anuyoga* and does not comment on the contents of the categories, in the way he structures his material, it is obvious that he places the centre of his interest not in the ritual of the married householder, but in the self-study and meditation on the fundament of Jain knowledge and belief system (vv. 6-204).

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Signe Kirde

Jina in “kāyotsarga position”. Thuvonji Temple Complex, Asoknagar, Madhya Pradesh. Vaśunandin suggests for the laity regular meditation while standing in abandonment of the body like a *muni*, which helps to develop the virtue of non-possession (*aparigraha*).



Signe Kirde

Śrutadevatā. Thuvonji Temple Complex, Asoknagar, Madhya Pradesh. In v.391, Vaśunandin proclaims that Sarasvatī Devī should be worshipped as the Goddess of Scripture, “whose limbs are the parts and subsections of the Canon, whose mark on the forehead is orthodoxy, whose dress is pure conduct, whose ornaments are the fourteen Pūrvas”.

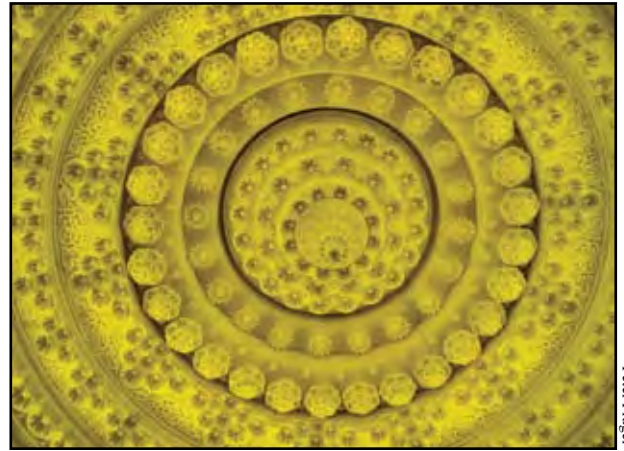
Transmission of Religious and Moral Contents in Jain Narrative Literature

Anna Aurelia Esposito

The transmission of true doctrine is much more stressed in Jainism than in most other religious traditions – because only deep knowledge of true doctrine leads to right conduct and eventually to the path of salvation. Story-telling was always considered an ideal means for the transmission of moral and religious teachings in a form, which can be both easily understandable and absorbing. Not accidentally we owe especially to the Jains a huge amount of lively and entertaining stories with more or less concealed messages for the audience. Exactly this form of doctrinal communication, with its rhetorical and dramaturgic strategies, I am planning to investigate with particular attention to the oldest preserved text of Jain narrative literature – the *Vasudevahiṇḍī*.

The *Vasudevahiṇḍī*, compiled around 400 A.D. by Saṅghadāsagaṇi, was edited in 1930-31 by Caturvijay Muni and Punyavijay Muni on the evidence of twelve manuscripts. It belongs to the literary tradition connected to the now lost *Brhatkathā* of Guṇādhyā. The main story of the *Vasudevahiṇḍī* is centered around the adventures of King Vasudeva, the father of Kaṇha (Kṛṣṇa), who is the last *vāsudeva* of the present world age. Vasudeva's deeds are furthermore embedded in a conversation between Jina Mahāvīra and King Senja (the Bimbisara of Buddhist texts), that is reported by Mahāvīra's *gaṇadhara* Suhamma (Sudharma) to king Koṇia (named Ajātasattu in Buddhist sources). As we can see, the *Vasudevahiṇḍī* links the *Brhatkathā*-tradition both with the Jain world history and with concrete historical time. Although chronologically very close to the *Brhatkathā*, the *Vasudevahiṇḍī* is for several reasons lesser known than the Hindu texts belonging to this tradition (e.g. Somadeva's *Kathasaritsāgara*). First of all, this is certainly due to its difficult accessibility. Of this work, written in an old style of Jaina-Māhārāṣṭrī, we still have only one complete translation into Gujarati by Sandesara, published 1946. Only about half of its 370 pages were translated into English by Jagadish Chandra Jain in 1977. Besides, although the editors gave several variant readings and tried to emendate corrupt passages, the text is far from being satisfactory. Furthermore, we possess no complete summary of the *Vasudevahiṇḍī*. For these reasons, scholars have till now no overview of all its contents. Studying this work is further complicated through a peculiarity common to nearly all Indian narrative literature, the embedding of stories within stories including further stories – up to nine different narrative layers sometimes pile up. Therefore, the first aim of my project, granted by the German Research Foundation, will be a complete description of the contents of the *Vasudevahiṇḍī*, together with an analysis of its different narrative layers.

The second and central concern of my project is, as mentioned above, the investigation of the different strategies through which religious and moral contents are conveyed in the *Vasudevahiṇḍī*. The most obvious instances of instruction are provided through philosophi-



Peter Flügel

cal discourses and didactic dialogues, often intermingled with allegories and parables. In the *Vasudevahiṇḍī* we find discussions concerning the existence of the soul [Vh. 202.15-203.8], the relationship between *prakṛti* and *puruṣa* [Vh. 360.20-361.21], explanations related to the vows of monks and laymen [*anuvratas* Vh. 294.19-22, *mahāvratas* Vh. 266.18-267.4], and so on. In the frame story of the *Vasudevahiṇḍī* we meet Jambu, a merchant's son, whose aspiration is to renounce the world. In the night before his renunciation, he encounters Pabhava, a prince who had gone astray and had just broken into Jambu's house. A didactic dialogue interrupted by numerous parables and tales evolves between the two, and at day-break both Jambu and the prince renounce the world. The literary and philosophical-religious background of these didactic discourses can be illuminated by asking, for example, which character gives the explanation or holds the sermons. Furthermore, one must ask which kind of addressee they aim to reach, or how are they collocated within the text. As a point of comparison: as far as I know, such philosophical-religious discourses are completely lacking in the Hindu tradition of the *Brhatkathā*.

Tales concerned with wise or unwise conduct and its consequences are typical for Indian narrative literature. The peculiarity of Jain narrative literature lies in its reliance on stories about former existences that trace characters' former lives back over several rebirths in order to explain these characters' present position in life and society. For example, the monk Sacca, who had obtained omniscience, explained why the merchant's son Rāhuga was mute [Vh. 86.27-89.12]: In a former life Rāhuga had been a greedy merchant. After his death he was reborn as a pig – a just reward for all his deeds. But in his life as a pig he was torn to pieces by wild dogs. He died, understandably enough, furious at the dogs. As a consequence of these feelings of rage he was again born as an animal – this time as a snake. His fate as a snake was no better – he was beaten to death by a group of men after he crawled into a house. But this time, since he had understood his murderers' motive, he developed no hostility towards them and died in a condition of mental peace.

This led to the best of all existences, the birth as a human being. Nevertheless, his life as a human being was not easy: Being still a small child he remembered his former lives and realized that his father of the present life had been his son in his former life as a greedy merchant. As a consequence of this shocking fact, he became mute.

There are numerous stories of this kind – stories en-wrapped in stories interwoven with more stories. The strategy of building up successive narrative layers enables the author to insert more examples, more philosophical and didactic material inside one frame story. To give a clearer idea, I will now analyse some layers of the *Vasudevahiṇḍi*:

One day King Koṇia visits the Jain monk Suhamma, who has attained omniscience (first layer). In the course of their conversation Suhamma tells Koṇia about an earlier meeting between Jina Mahāvīra and King Seṇia, Koṇia's father (second layer). During that meeting Mahāvīra told Seṇia the story of King Vasudeva's grandsons (third layer). In the course of this narration, Vasudeva recounts his own adventures to his grandsons (fourth layer). Furthermore, Vasudeva's narration is interspersed with yet more stories. For example, an old woman of low birth once told him the story of Jina Usabha (Rṣabha): His birth, life and renunciation, and his first begging for alms (fifth layer). In this strain of the narrative, passers-by ask Sijjāṃsa (Śreyāṃsa), Usabha's first donor and his companion throughout many lives, how he knew what alms to give. Sijjāṃsa then has occasion to relate his and Usabha's former births: Their birth as twins (sixth layer) and their memory of being born as the god Laliyaṃga, and his wife Sayampabhā (seventh layer). The god Laliyaṃga in turn remembers his former birth as King Mahābala [eighth layer], during which a friend told him a series of moral stories [ninth layer]. And all of these different layers are interspersed with further parables, narratives, and tales. The last example shows how difficult it can be in some cases to follow the different layers of the stories. At times the main story (the adventures of Vasudeva) is interrupted by passages comprehending up to 38 pages, as for example in the narration of Jina Santi's former births [Vh. 310.5-348.9].

To sum up, in my current research, of which I have presented here only an overview, I am investigating the strategies through which religious and moral contents are transmitted in Jain narrative literature. Using the *Vasudevahiṇḍi* of Saṅghadāsa, the earliest work of this genre, as a starting point, I will later examine other important texts of Jain narrative literature. As a further step I will extend my research to Hindu and Buddhist narrative literature.

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New Prakrit Course at SOAS



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

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

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

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

For more information, please see the article on page 48 of this issue.

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ESRC Funded Research Project on the Role and Practice of Jainism Among Young Jains in the UK and US

Bindi Shah

Questions about the influence of religious practices and identities on processes of integration, civic participation, and citizenship among the children and grandchildren of immigrants, the second and third generations, have become highly pertinent in the USA and UK in the aftermath of the tragic events on September 11, 2001 and July 7, 2005. Moreover, recent scholarship in these two countries has demonstrated both the continued centrality of religious practices and identities among immigrant groups, and the transformations that are occurring in immigrant religious institutions. British anthropological scholarship has also focused on the role of religion and religious identities among the children of immigrants, though research on the second-generation in the USA has largely neglected religion. However, much of this research on the children of immigrants does not examine how religion shapes processes of integration, civic participation, and notions of belonging and citizenship among the second and third generations (though there are some recent exceptions).

The resurgence of Jainism in the 1990s among the children of South Asian immigrants in the UK and USA provides an opportunity to pursue questions on the role of religion and religious institutions in shaping community, belonging and citizenship among a group that is socio-economically prosperous and highly educated. Based in the School of Business and Social Sciences at Roehampton University, I have recently embarked on an ESRC funded research project that will examine how Jainism is being translated and/or transformed in new settings, and investigate the kind of faith communities that second and third-generation Jains are building. I will also seek to understand how their religious practices, beliefs and ethics, such as non-violent solutions to conflict, sustainable living, and vegetarianism, resonate with values in the wider society and whether they have the potential to promote a shared sense of citizenship.

This study is multidisciplinary and situated in contemporary scholarship in racial and ethnic studies, feminist theory and cultural studies that seeks to address the role of race, ethnicity, gender and class, as multiple and intersecting axes of power, in shaping social and political relations, experiences of belonging and concepts of citizenship. My research on young Jains will contribute to this scholarship by investigating the role of religion in these processes. The analysis will rely on the generation of rich qualitative data through in-depth interviews with young Jains in the UK and USA and with lay leaders, participant observations of social and religious events, analysis of print and internet materials produced and consumed by young Jains, as well as through group discussions held via web-logs.

As a sociologist, I anticipate that this qualitative study on young Jains will have several theoretical and policy implications:

First, this study will shed light on the role of religious practices and values in shaping identities, belonging and citizenship among second and third generation South Asians in two multi-ethnic countries.

Second, recent popular and policy, and even academic, discussions in the UK continue to be overshadowed by concern over Islam and mobilization among Muslims in general. This project will broaden these discussions and contribute to our understanding of the social processes occurring in another ethno-religious group. Specifically, the study will shed light on whether South Asian Jains in the UK and USA, who appear to be socio-economically integrated, are also marked out as different and 'other' or whether material inclusion parallels/facilitates symbolic forms of inclusion.

Third, important comparative lessons will emerge from the research as the case study countries have been chosen to reflect differences and similarities in political and cultural environments. The UK and USA both have established formal commitments to the protection of religious pluralism despite distinctive church-state relations. Yet both states have developed different policy tools for managing the integration of immigrants and their children. At the same time, in the post '9/11' and post '7/7' era, both nations are grappling with debates over the meanings of their respective national identities, and the media, government and policymakers have raised questions of loyalty and citizenship with respect to specific sections of immigrant communities in the two countries.

Finally, it is hoped that this study will add to the small number of important works that exist on Jain communities outside of India and extend our knowledge about the practice and meaning of Jainism among young Jains in the UK and USA.

Bindi Shah received her doctorate in Sociology from the University of California, Davis, USA, and is an ESRC Research Fellow in the School of Business and Social Sciences at Roehampton University UK. Her research focuses on identity, community and belonging among Southeast Asian and South Asian youth in the UK and USA.

Jaina Collection at the Victoria and Albert Museum: A Volunteer's Perspective

Sobhag Shah

The Victoria and Albert Museum has a small but important collection of Jain Art. This includes a number of sculptures of very high quality in stone and metal dating from the seventh to the fifteenth centuries, principally from western and southern India. The V&A's Jain sculpture formed a significant component together with other European collections at the La Caixa exhibition on Art and Devotion in Barcelona, Spain last year curated by John Guy. Since publication of the last newsletter the Jain website has been completed, including the addition of video interviews by members of London's Jain community discussing artworks of particular interest.

Continuing cataloguing and digitising parts of the Jain collection will enable more objects to be added to the website which can be accessed by scholars and members of the public. During my eight-year tenure as a volunteer at the V&A, I have helped in creating new computer catalogue records of their sculpture collection relating to Jainism, Hinduism and Buddhism with information previously on paper files and in registers. This records the details of the object, its physical description, material, size, any inscription and its history.

Most recently, I have written articles on Jain Festivals and Pilgrimage sites. I have also given a video interview on a *Vijñaptipatra* (letter of invitation to a Jain monk) for the V&A's new Jain website. At present I am working on the V&A's collection of illustrated folios from Jain *Kalpasūtra* manuscripts dating from the late fifteenth century. These manuscripts exemplify an important Jain contribution to the history of Indian painting during this period.



The birth of Mahāvīra
Folio from a *Kalpasūtra* manuscript
Opaque watercolour, ink and gold on paper
Gujarat, second half of the 15th century
V&A Museum number IM.8-1931

My favourite Jain sculpture is the bronze altarpiece of Śāntinātha, the sixteenth Jain *tīrthaṅkara*. It has pride of place in the museum and I make a point every week to see this piece. It is almost like visiting a temple! My other favorite piece is the grey chlorite stone sculpture of the Goddess Ambikā dated twelfth century. Ambikā is the *yakṣī* of Neminātha, the twenty-second *tīrthaṅkara* who



Sobhag Shah at the V&A with the bronze altarpiece of Śāntinātha, the sixteenth Jain *tīrthaṅkara*.

went to *mokṣa* from Mount Girnar. She is worshipped on behalf of mothers and infants and is usually depicted seated on a lion throne with her child, beneath a mango tree.

We all have one life in this world and by making use of our time to the best of our abilities and helping people in need or volunteering in organisations that need help is the most rewarding experience. Returning something to society is always useful – to be able to pass on some of the knowledge acquired over many years to people who can use it and continue the cycle of gathering and disseminating information.

Sobhag (Raju) Shah is a retired Chartered Surveyor and a volunteer in the Asian Department of the Victoria and Albert Museum, London.

For more information on the V&A Jaina Collection please visit the museum's website:

www.vam.ac.uk/collections/asia/jainism/

Śikarbandha Jaina Derāsar Temple at Potters Bar Officially Opened

Prakash Shah

Set in a sprawling 80 acre site in rural Hertfordshire, on the outskirts of Potters Bar, is the Oshwal Centre, housing the communal grounds and buildings managed by the Halari Visa Oshwal community of Britain. This community which hails from rural Kathiawar is now dispersed in different parts of India as well as globally, most notably in East Africa, Britain, North America and Australia. One of the smaller communities of South Asians in Britain, Visa Oshwals mainly live in the urban centres of London, Leicester, Luton, Nottingham, and Wellingborough and are thinly dispersed through the rest of the country.

The Oshwal Centre grounds were purchased in 1980 through communal cooperation and fundraising under the auspices of the Oshwal Association of the UK (OAUk), a charity registered since 1969. Initially the site only had a mansion and some barns and stables, amidst a large green piece of land, but the grounds have since seen the erection of two function halls and a car park. The Centre has become one of the major meeting points for the members of this dispersed community and an important site for the performance of life cycle rituals, especially for weddings and deaths, as well as a place where religious or yearly events such as *paryuṣaṇ* and *dīvālī* can be marked. The Centre is well known also among local Hindu communities because of the possibility of hiring the purpose-built function halls for celebrations, especially weddings, and interested students will be able to see both Hindu and Jain wedding rituals (*vivāha vidhi*) being performed here in their elaborate variety.

From the time of acquisition of the Potters Bar property the intention was to build a Jain *derāsar* on the site and it was only in August 2007 that the community marked the final stages in the opening of a *derāsar* there. This was some ten years after the initial rituals of breaking the ground (*bhūmi pūjā* and *khanan vidhi*) and of laying the foundation stone (*śilānyās vidhi*) took place in September 1997. Most of the *pratiṣṭhā* rituals, which accompany the installation of the *pratimās* (*mūrtis*) of the *tīrthankaras*, were performed in the summer of 2005, while the remaining ceremonies were left for completion in 2007. The 2005 ceremonies included several types of *pūjā* and



provided much food for thought about the modes of performance and structures of Jain rituals (Shah 2007).

The August 2007 ceremonies then completed the cycle of ritual performances for the temple to be finally considered ready for worship. These mainly consisted of *pūjās* for the parts of the *derāsar* and for the *ādhār abhiṣeka pūjā* to be performed for each of the icons situated inside the *derāsar* building and outside in the twenty-four pedestals (*devakulikās*). In addition, there were individual *pūjās* carried out for the various parts of the temple complex – the *kesar* room, the *ahimsā* symbol, the four fountains, the two lions and two elephants guarding the *derāsar*, and for the columns and pillars of the *derāsar*, the 21 benches and the 54 *oṭalīs* (the low platform-seat surrounding a tree).

The *oṭalīs*, or small round platforms, are an interesting feature of the *derāsar* and, while not ‘religious’, they connect the Visa Oshwal community to its origins in the Halar area of Gujarat’s Kathiawar peninsula. The ancestors of the community are thought to have been present in that area of Gujarat since the 16th century after a possible migration from Rajasthan via Kutch. Settlement then took place in Halar, near Jamnagar, and spread across some eighty villages. However, the telling of the story of origin normally identifies the community’s roots to fifty-two villages (*bāvan gām*). So in the temple complex each *oṭalī* is said to represent one village of Halar. A very simple ritual, involving the tying of a thread around, and applying a *tilak* on the stalk of a seedling nesting in each *oṭalī*, completes the ceremony. And such procedure is followed for each of the fifty-two *oṭalīs*.

The most important of the ‘religious’ rituals is the *adhār abhiṣeka*. This is said to be a ritual of purification for all of the *pratimās*, or images. It is considered essential to perform it whenever a *pratimā* has been moved, has been left unattended without the required daily *pūjā*, or if it has been exposed to some sort of *āśātanā*, or impure action. The ritual involves the bathing of the *pratimā*



eighteen times with water mixed with herbs and sacred substances, while *mantras* are recited. The idea is to bathe the *pratimā* with the ritual water pouring from the head so that it reaches the base, thus purifying it. Five of the *pratimās* in the *derāsar* interior, and the twenty-four *pratimās* seated in the *devkulikās* surrounding the *derāsar* on its outside, were ceremoniously bathed in this way.

With the ceremonies and rituals of the summer of 2007 the *derāsar pratiśthā mahotsav* was considered complete and the temple and its entire complex finally ready for worship. As with the events in 2005, food compliant with Jain principles was provided to all visitors, having been cooked by hired workers and served by volunteers. Indeed, many of the tasks involved in organising these huge events were only possible with the help of many volunteers from within the community.

With this *derāsar* the Visa Oswal community, the largest of Britain's Jain communities, now boasts the building of the first *śikharbandha* Jain temple in Europe. For the community the opening of the temple also marks the filling of the major felt hole in its ritual sphere – and



the stage of transition from worship in *ghar derāsar* to a large temple.

All photos are by the author.

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A short history of the community at <http://www.oshwal.org/oshwaluk/Pages/OAUK/History/history.htm>.



Jaina Manuscripts: Visit to the British Library

Kavita Mehta

As part of our SOAS course ‘Jain Scripture and Community’ we visited the British Library on 19th October 2007 to learn about Jain manuscripts. Dr Kanhaiyalal Sheth and Dr Kalpana Sheth, part of the team of writers (besides Professors Candrabhal Tripathi and Nalini Balbir) of the new ‘Catalogue of the Jain Manuscripts of the British Library’, had kindly accepted to speak to us about these manuscripts and Jain manuscriptology in general. As the collection of Jain manuscripts is not displayed, we were taken to a small conference room where Marina Chellini of the British Library South Asia Section had specially displayed some manuscripts for us, which Drs Sheth had selected.

The collection of Jain manuscripts at the British Library constitutes arguably the most significant collection of Jain manuscripts outside India. It comprises 1,057 manuscripts – 494 from Oriental Collections and 563 from the India Office Library. Since 1998, these manuscripts have been housed at the new British Library Building. In 1982, the India Office Library was united with the British Museum Library, which had already become part of the British Library. Then in 1991, the collections of the Department of Oriental Manuscripts and Printed Books, renamed the *Oriental Collections*, were moved to the British Library and have now become the Oriental and India Office Collection. The oldest dated manuscript in the British Library is the *Jītakalpacūrṇī*, a palm-leaf manuscript dated V.S. 1258, and the oldest paper manuscript is from the 13th-14th century. We were told that the first Jain manuscript entered the library before 1753 while the last one was acquired as recently as 2005. The manuscripts were bought or received as donations from individual collectors and scholars, such as Hermann Jacobi, based in Great Britain or Germany, and also through British agents in India, Indian agents and sometimes even from Jain monks.

The majority of the Jain manuscripts at the Library are written either in Sanskrit or Prakrit. But there are also some written in Ardhamāgadhī, Jaina Śaurasēnī, Jaina Māhārāṣṭrī and Apabhraṃśā. Vernacular languages such as Gujarātī Hindī, Rājasthānī, Kannada and Tamil were used in the *bālāvabodha*, the versions of the text that constitute guides for a child or beginner. All canonical texts have *bālāvabodha* versions.

Most of the manuscripts that we saw were in the *poṭhī* format, where the width of the leaf is greater than the height. This format was followed because initially, birch and palm leaves were used for writing and they suited this format. When paper came into use this format was still continued. Only hand-made paper which was chemical free was used for this purpose. A special ink was used which was made from materials such as vermilion powder (*sindūr*), gum arabic, and gold leaf.

The format of the *poṭhī* is usually in the *tripāṭha* (three-fold) or *pañcapāṭha* (five-fold) style. In the *tripāṭha* style, the main text is written in the centre while



the commentary is written above and below this. The main text is in a bigger script while the commentary is written in a smaller script. In the *pañcapāṭha* (five-fold) style, the main text is written in the centre, again in bold script while the commentary is written above, below, on the left and right. The sequence of reading is – upper, right, left and lower. Sometimes the main text is placed on one side and illustrations on the other or main text in the centre and illustrations on either side.

We also saw some examples of *guṭkās*. A *guṭkā* is similar to a notebook or a diary. It is usually made of several individual texts, which may or may not have something in common. *Guṭkās* can be written by one or more individuals, in which case they can be called collective scripts. Sometimes a table of contents is included. There could be a neatly written text and then additions made by a different hand, almost as if someone were making notes in a personal book.

We were informed that the pen called *opani* was usually a pointed bamboo stick. The inkpot was made from wood or metal, and surprisingly, sometimes an elephant’s tooth. Red pigment was used to write or highlight headings while yellow and white pigments were used to erase mistakes. Although the most common colours used were red, blue, yellow and black, the ritually important manuscripts were written in gold or silver. The *Kalpasūtra*, *Uttarādhyayanāsūtra* and the *Bhaktāmarastotra* were all written in gold. Gold and silver were generally used after the 16th century.

Due to the shortage of palm leaves and their small size, to avoid wastage, often margins were not left and punctuations not used, thus making it difficult to read. Sometimes if the edges were torn or damaged, part of the text was lost. Most of the *poṭhīs* we saw were left unbound or had a string passing through the centre as a binding, causing a blank in the centre of the page- it could be a square, a rectangle or a lozenge. Even after paper was introduced, this style was still continued.

We learned that all the manuscripts begin with the *bhale* sign. This is an *Apabhraṃśā* form of *om* and is an auspicious way of starting a text. This is often followed by the *Maṅgala Pañca Parameṣṭhin* and either by the in-

vocation of Sarasvatī or Gaṇeśa. Next there is the text and the commentary. Sometimes if it was a very common text, such as the *Daśavaikālikasūtra*, the commentary was written as a separate text without the main original text. This could again be to avoid wastage because the main text could be easily obtained from elsewhere. The manuscript ended with the letter *ch* or *śrī*, the *kalaśa*. Finally, the *praśasti* or colophon was written, containing information about the author, his guru and his *sādhus*, their monastic affiliation (*paramparā*), the copiers name and the date. These *praśastis* were very important as they were used to find historical data and more information about the writer and his *paramparā*.

Over the years, Jain monks have written on a wide variety of subjects. Apart from Physics, Chemistry, Biology, Philosophy, and Āyurveda, there have been some very interesting and surprising topics covered, from *ratnaparīkṣā*, how to examine and evaluate a diamond, and *suvarṇa-siddhi-upāya*, how to produce alchemic gold with the physical but not chemical properties of gold, to *aśvacikitsā*, how to cure a horse.

The beautifully illustrated Jain manuscripts are all carefully and lovingly preserved. The illustrations are protected by archival tissue and the palm-leaves are

preserved in glass frames and special compartmentalized boxes. Many of these have been photographed for records and easy availability of slides. They were handled with gloves by the staff of the museum, who obviously took great pride in them. We were not allowed to touch the manuscripts and the staff wore gloves while handling them. It was heartening to see this and we left with the happy feeling that these invaluable manuscripts were in safe hands and would be available in pristine condition to future generations of Jains and Jain scholars.

Kavita Mehta is an MA Student in Jaina Studies at SOAS.

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Illustrated pages of Gaṅgadāsa's *Ādityavara-kathā* of 1793 (BL Cat. No. 1270) Courtesy of the British Library

The Epitome of Queen Lilāvati by Jinaratna

Richard Gombrich

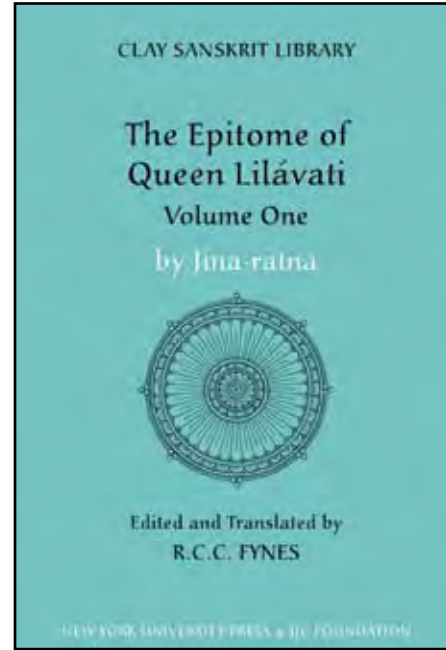
The Clay Sanskrit Library was founded by John Clay, a financier who read Sanskrit at Oxford. He was struck by how little the western world knew of India's classical literature, namely epics, plays, poetry and fictional narrative. By putting on the market at reasonable prices some attractively produced editions of these works, with translations on the facing pages, like those published by the *Loeb Classical Library*, he also hoped to stimulate the flagging interest in learning Sanskrit. No initial selection of Sanskrit literature could neglect the two great epics, the *Mahābhārata* and the *Rāmāyaṇa*, or the most famous plays, such as Kālidāsa's *Śakuntalā*, but in order to give some idea of a cross section of what is available, examples of Buddhist and Jain literature had to be included alongside the Brahminical/Hindu works. We therefore invited Dr Richard Fynes, who had already produced a volume of Jain stories, "The Lives of the Jain Elders", for *Penguin Classics*, to choose a work for translation. Dr Fynes decided upon *The Epitome of Queen Lilāvati* by Jinaratna. This will soon be joined by Dr Somdev Vasudeva's translation (again in 2 volumes) of Merutunga's "Twenty-four Chronicles" (*Caturviṃśati-prabandha*).

Why an Epitome?

The arts in ancient India were composed at leisure, performed at leisure, and intended to be enjoyed at leisure. It was nothing like our world of timetables, productivity measures and deadlines. The finest temples, many of them huge, had every inch of their surfaces elaborately carved; the only limits on the quality and quantity of both materials and workmen were probably set by what the patron could afford -- and the patron was often a king, able to extort more wealth when he needed it.

In the same way, literary works tended to be enormously long. A play had to last all night, or even several nights. People did not buy books; literature was mostly consumed by listening to recitations, and the longer they lasted, the better. There were short forms, like miniature paintings: single stanza poems, usually highly wrought. But even these tended to be used in collections -- of a hundred verses, or even seven hundred. At the other extreme was the great Sanskrit epic, the *Mahābhārata*, eight times the length of the whole of Homer, and ancestor, like the *Rāmāyaṇa*, to many other lengthy epics in many Indian languages.

The simple fact that most works of Indian classical literature are very long has probably been a major obstacle to its diffusion in translation, and hence to its becoming known in the modern world and fully joining the corpus of world literature. People don't feel that they have the time to read such long books, and so publishers find it uneconomic to publish them. Only about half the



volumes in the *Clay Sanskrit Library* stand alone as single-volume works, and some of the single volumes are over five hundred pages long. The latter fact, however, can be misleading, because half the pages, those on the left, are occupied by the Sanskrit original.

The book under review is an epitome, because it is an abbreviated version of a much longer work, *The Story of Lilāvati's Final Emancipation*. That work, written in Prakrit in 1036 by a Jain monk called Jineśvara, is lost. *The Epitome*, written in 1285 by another Jain monk, Jinaratna, is in Sanskrit, and survives only in a single manuscript. Unfortunately this manuscript has a few gaps in it, mostly near the beginning, but not enough seriously to hamper one's appreciation of the work. Besides, some of the difficulties in the text may be due to corruption; without another copy to check against, it can be hard to tell.

Language and Milieu

The Epitome is a collection of connected stories, written in verse in correct classical Sanskrit. Most of the verse is in the commonest Sanskrit metre, the *anuṣṭubh*, also widely but inaccurately known as the *śloka*; this metre is even more flexible than the functionally comparable Latin/Greek hexameter and is the favourite for lengthy narrative. Following classical convention, the author also occasionally, and particularly at the end of a canto, will show off his mastery of much more complicated metres.

Jainism and Buddhism both originated as protests against Brahminism. One aspect of their protest was

that whereas brahmins regarded Sanskrit as a sacred language with an inherent connection to reality, these heterodox religions insisted on using the vernacular languages, forms of Middle Indo-Aryan. Middle Indo-Aryan is the modern term for languages derived directly from Sanskrit; in the Indian tradition these are called Prakrits. Buddhism and Jainism used Prakrits both in order to be more accessible and to emphasise the conventional character of language. However, vernaculars change over time and space, whereas Sanskrit has remained more or less frozen. So it came about that early in the common era, about half a millennium after its birth, Buddhism began to use Sanskrit as a more efficient means of communication with a wide public. At first, Buddhist Sanskrit was nothing more than Buddhist Prakrit dressed up in Sanskrit phonetics; but soon for certain purposes Buddhist authors started using classical Sanskrit – of course with the addition of some Buddhist technical vocabulary. Rather later, near the middle of the first millennium CE, Jains began to do the same thing. Thus Jain Sanskrit superficially looks like normal classical Sanskrit, but it tends to include vocabulary not known to the Brahmin/Hindu tradition. There is no clear line of demarcation between distinctively Jain Sanskrit and normal Sanskrit written by Jains; it depends mainly on the context.

What is clear, however, is that throughout Indian history Sanskrit, with its complex grammar and huge vocabulary, has been understood only by highly educated people, a small minority of the population. This minority generally was comprised of members of the upper castes, and indeed most of them were brahmins. But, except perhaps at the very beginning, hardly any brahmins became Jains.

And yet in mediaeval times many works of Jain literature, and in particular of imaginative literature, were composed in Sanskrit. (Few of them have yet been translated into any language.) Evidently young monks were taught Sanskrit, and a few became Sanskrit scholars. That monks read and wrote stories is not itself particularly strange, since Jain stories are generally permeated with Jain values – the horror of violence, the perils of self-indulgence, the superior satisfactions of renunciation – and illustrate the workings of the moral law of karma, that the effects of good and bad deeds are felt for life after life.

The majority of Jain Sanskrit literary works were, like this one, written in Gujarat and western Rajasthan. In this area there were not only important communities of prosperous Jain traders, but also several Jain princely courts. Courts were also cultural centres, on which learned brahmins depended for patronage; they also employed brahmins as clerks and administrators. The modern insistence on the separate cultural identity of, for example, Jains and Hindu brahmins should not blind us to the fact that they shared much of their culture. Many learned works by brahmins attest to their knowledge of the relevant Jain literature. We can imagine that works such as this one found an appreciative audience when

they were read aloud either at court or at the kind of assembly halls donated to the community by rich merchants.

For all that, in terms of the whole population the audience must have been drawn from a very small educated élite. Thus it is not surprising that this work survives in only one manuscript, while the work on which it is based (written in classical Prakrit, which by that period was no more accessible than Sanskrit) has been wholly lost, like many others. The surprise is rather, to my mind, that these long Sanskrit works were written at all.

Since the original is in Sanskrit, not a vernacular language, Richard Fynes has fittingly chosen to translate it into somewhat formal English. For all that, I find that his prose runs smoothly and is easy to read. His well-written introduction also packs a lot of information into ten pages.

Genre

Jinaratna states his aims at the outset. He will privilege narrative over description, and narrate in a comparatively plain and simple style. Like a lump of sugar soaked in medicine, his condensation of the story is intended to be a sweetener to convey to polite society a willingness to listen – he means, of course, to Jain teachings.

In this kind of work modern readers should not expect to find much depiction of individual character or psychological subtlety. The stories are action-packed, picaresque, and at times even baroque in flavour. There is never the slightest doubt about who or what is good or bad. Despite many disasters along the way, for the main heroes and heroines a happy ending is assured. On the other hand, Jinaratna's idea of a happy ending is very far from what most of us would expect, or indeed hope for ourselves: it is to attain escape from the cycle of rebirth through asceticism and understanding of how the passions imprison us in an otherwise endless experience of suffering.

In Indian narrative literature there is almost always a good deal of boxing: stories are told within stories. This can be a problem for the reader who would like to dip into the book more or less at random. In this book there is a frame story for the whole work, concerning a queen called Lilāvati and her family, but otherwise its structure is not too complicated. The reader must be ready to be jolted from one life to the next as karma takes its course, but will enjoy this roller-coaster ride through *samsāra*.

Richard Gombrich is the General Editor of the Clay Sanskrit Library.

The Epitome of Queen Lilāvati by Jinaratna, ed. and trans. R.C.C. Fynes. Clay Sanskrit Library, New York University Press and JJC Foundation, vol.1, 2005, 543 pp. and vol.2, 2006, 650 pp.



Jainology and Motilal Banarsidas

N.P. Jain

The firm of Motilal Banarsidas, Indological publishers and distributors, is internationally recognized for its contribution to the field of Indology. It was founded in 1903 in Lahore, now in Pakistan, by Lala Sunderlal Jain, who opened a small bookshop 'Said Mittha Bazar' which specialized in religious books. A Jain, he was a spiritual person and worked with Seth Kasturbhai Lalbhai of the Anandji Kalyanji Pedhi in Ahmedabad.

Lala Sunderlal Jain was himself active in the field of Indology to the extent that scholars from all over the world used to come to him to seek his advice and guidance with regard to undertaking research or translation work. Collaborating with his son Motilal and grandson Banarsidas, Lala Sunderlal Jain expanded from book selling into publishing, and thus was the publishing company Motilal Banarsidas (MLBD) established.

MLBD took a particular interest in publishing Jain texts and promoting them, primarily because of the promoters' being Jain themselves and having close contact with Jain monks and scholars, especially Ācārya Vijayvallabhsūri. The buyers of Jain books were either scholars of Indology, Jain Institutions or Jain Monks. Later, the firm began to forge associations with European Indologists like Julius Jolley, a German Indologist, who helped getting Indological publications of European scholars published through MLBD. One such scholar was Hermann Jacobi.

In 1947, at the time of partition of India, the firm's operations were ransacked and set ablaze. The family escaped to Delhi as refugees and then traveled on to Patna (Bihar) where they owned a small shop that sold Sanskrit text books. The climate of Patna did not suit the family. Sunderlal Jain and Shantilal Jain decided to settle in Varanasi (Uttar Pradesh) where in 1950 they started afresh as a small publisher of Sanskrit books on literature, drama, etc. They also reprinted some of the books, including the Jain works, which had been published in Lahore.

The family later moved to Delhi where in 1957 they constructed a building at Bungalow Road, near Delhi University, and started a bookstore and publishing house. This was to become the Head Office.

Initially, major publishing in Delhi centered on reprinting out-of-print books that had been published earlier in Lahore. In 1962 under the guidance and suggestions of Dr Radhakrishnan, the former vice-president of India, the firm started reprinting the series *Sacred Books of the East*, edited by F. Max Müller. The series comprised fifty volumes, two of which comprised translations from the Jain canon.

Because of the unavailability of old Sanskrit works in the nineteen sixties and seventies, the organisation approached the Government of India to subsidise publishing of inexpensive reprints of important classical texts of Sanskrit and Prakrit. Eventually, it published important works such as *Śabda Kalpa Druma* in 5 volumes, and other works of Sanskrit and Prakrit literature. In 1975, Sunderlal Jain and Shantilal Jain began a collaboration



with the Jain scholar Muni Jumbūvijaya to publish the Jain Āgamas with a Sanskrit commentary, introduction and several appendices.

In the nineteen eighties two comprehensive works on Jain Studies were published. *Pāiasadda Mahāṇṇavo: A Comprehensive Prakrit Dictionary* by T.S.Hargovind Das was reprinted in 1983, and in 1988 five volumes of the *Illustrated Ardha Magadhi Dictionary* by Jain Muni Ratnacandra with an introduction by A.C. Woolner.

On 6 April 1992, Shantilal Jain was honoured with the 'Padmashri' award by the then President of India R. Venkataraman for excellent service to the nation in the field of publishing. In addition to publishing activities, in 1995, together with the Jaina community, Shantilal Jain was instrumental in putting up a Jain temple in Hardwar (Uttarakhand). The Parshvanath Jain Shwetambar Mandir was built with Jaisalmer stone which was fully carved, and equipped with all the necessary facilities for Jaina pilgrims from all over the world.

After the death of Sunderlal Jain, with the aim of honoring his commitment to Jaina Studies, MLBD created the *Lala Sunderlal Jain Research Series*. To date, twenty-three volumes on Jain Studies have been published under this Series, edited by Prof S.R. Banerjee of Calcutta University. The first volume, *Jain Yoga* by R. Williams of SOAS, originally published in Oxford in 1963, was re-published in 1987. Other titles include *Harmless Souls* by W.J. Johnson (1995), a translation of H.v. Glasenapp's (1925/1997) *Jainism*, and the English translation of W. Schubring's (2000) *Doctrine of the Jainas*, first published by MLBD in 1962, and of the *Tattvārtha Sūtra*, which was translated into English by Nathmal Tatia (2007).

In addition to the series, other important Jain works published include: *Collected Papers on Jaina Studies* by P.S. Jaini (2000), and *Elements of Jaina Geography: The Jumbūdvīpasamgrahaṇī of Haribhadra Sūri*, critically edited & translated with the commentary of Prabhānanda Sūri, by F. Van Den Bossche (2007).

N.P. Jain, the Senior Director of MLBD currently serves as the 'Vice-Chairman' of the Bhogilal Institute of Indology, established in 1984 to promote Jain and Prakrit Studies through publications, seminars/workshops on Prakrit and Jain Studies and an annual 'Summer School for Advanced Prakrit and Jain Studies'.

Jaina Studies Series

Series editor: Peter Flügel

School of Oriental and African Studies,
University of London

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

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

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

Contents

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



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

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

The subject of this fine book is the history and intellectual activity of the medieval Śvetāmbara Jain disciplinary order, the Tapā Gaccha. The overall theme of this book is the consolidation from the thirteenth century by the Tapā Gaccha of its identity as the dominant Śvetāmbara Jain disciplinary order. Thanks to the author's exceptional knowledge of the field, the topic is shown in practice to be central to our understanding of many of the key questions scholars have been asking about the history and development, not just of Jainism, but of South Asian religious traditions in general, including the way in which traditions establish and maintain their authority in relation to texts, the relationship between text, commentary and tradition, attitudes to female religiosity, and tensions both within and between sects. December 2006: 234x156: 256pp Hb: 0-415-37611-4: £65.00

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

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CONTENTS

PETER FLÜGEL

The Invention of Jainism: A Short History of Jaina Studies

WILLEM B. BOLLÉE

Review of Acharya Kundkund Barasa Anuvekkha

KORNELIUS KRÜMPELMANN

The Sthānāngasūtra: An Encyclopaedic Text of the Śvetāmbara Canon

PETER FLÜGEL

Jaina Philosophy and Religion (A Review Article)

WILLIAM J. JOHNSON

Are Jaina Ethics Really Universal?

WILLEM B. BOLLÉE

Subject Index of the Inventory of the Stories in N. Balbir's Āvaśyaka Studien

WILLEM B. BOLLÉE

A Note on the Pāsa Tradition in the Universal History of the Digambaras and Śvetāmbaras (Guaṇabhadra, Mahāpurāṇa, Utt. 73)

JEAN-PIERRE OSIER

Blind Faith According to the Jainas: The Yama Case

PETER FLÜGEL

A Short History of Jaina Law

FUJINAGA SIN

Digambara Attitudes to the Śvetāmbara Canon

DIWAKAR ACHARYA

The Original Panhavāyaraṇa / Praśnavyākaraṇa Discovered

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About the IJJS

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

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

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Digital Resources in Jaina Studies at SOAS

The Centre of Jaina Studies has taken the first steps towards the open access publication of rare resources in digital form on its Website. These include journals and manuscripts. Materials acquired by the AHRB Funded Project on Jaina Law are in the form of digital images of manuscripts and printed texts. To make these materials publicly available, a section for Digital Jaina Resources was set up on the Centre website:

<http://www.soas.ac.uk/jainastudies>



Prakrit Jñānabhārati International Awards 2005-2006

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

The first award in 2004 went to Professor Padmanabh S. Jaini of the University of California at Berkeley. Now the Institute is proud to announce the awardees for the years 2005 and 2006: nestor scholars Professor Willem Bollée (Bamberg) and Professor Klaus Bruhn (Berlin), both from Germany and authors of ground-breaking works in Prakrit Studies. The award ceremony for Prof. Klaus Bruhn will take place in Berlin on 25-05-08 at 10.30 am at Satyam veg Resturant, Goethstr 5, 10623 Berlin-Charlottenburg, Phone 030 31806111. The award ceremony for Prof. Willem Bollée will take place on 26-05-08 at 11.13 in Würzburg at the Residency, Toskan Saal. Both events are free and open to the public.

For more information about the ceremonies, please contact: Dr Ajit Kumar Benadi
(email: benadi.ajitkumar@vdi.de)

For further information on the awards please contact:
Director
National Institute of Prakrit Studies and Research
Dhavalā Teertham, Shravanabelagoḷa 573 135
Karnataka, India



New Prakrit Courses at SOAS

Renate Söhnen-Thieme

At SOAS, research on Prakrit has a long tradition, with well-known scholars like Sir Ralph Turner, John Brough, Robert Williams, and Padmanabh S. Jaini. This has been continued more recently by John Gray and Clifford Wright. Major works in this field were J. Brough's *The Gandhari Dharmapada* (1962), R. Williams's *Jaina Yoga* (1963), and Turner's *A Comparative Dictionary of the Indo-Aryan Languages* (1966), with Wright as co editor. The latter also published a volume of Addenda (1985) and continued working on a project of supplementing the Dictionary, as more evidence from the vast bulk of literature in Prakrit and Apabhraṃśa was being made accessible in new editions. In this project Prakrit specialists like Edith Nolot, Christine Chojnacki, and Kornelius Krümpelmann were also successively employed. John Gray and an erstwhile colleague Satya Ranjan Banerjee have both made contributions to the study of the Prakrit grammarians at the School.

Teaching of Pali and Prakrit was always firmly integrated into the original four-year BA Sanskrit and two-year MA Sanskrit courses. Prakrit prose and lyric verse were studied in the contexts of classical Indian drama and Indian poetic theory. As the earliest historical sources of ancient India, Prakrit inscriptions were studied as options within both Sanskrit and History degree courses. Eventually an MA Prakrit course offered various options: 'A selected genre of Prakrit literature', 'Apabhraṃśa literature', 'History and grammar of the Prakrit Language', and 'Prakrit epigraphy'.

With the implementation of the course-unit system and the drastic reduction of teaching staff in the Sanskrit section, the old teaching-intensive full BA degree course had to be given up. Instead a new BA half-degree in Sanskrit was introduced, to be coupled with another subject (mostly supplied by the newly established Department for the Study of Religions). The MA degrees in Sanskrit and Prakrit also disappeared, but some Sanskrit-based MA courses were provided within the framework of other MA programmes in the School.

Now, with the new appointment of a full-time staff member to the Sanskrit section, the choice of courses on offer can be more diversified. Fresh interest stirred up by members of the Centre of Jaina Studies (founded in March 2004 at the Department of the Study of Religions) has led to a closer cooperation between the Centre and the South Asia Department. As a result, two new half-unit courses in Prakrit have been designed, which will be run from the next session (2008-09) onward. It is hoped that this interest will increase, leading to more advanced courses on Jain literature read in the original Prakrit [there is of course Jain literature in other languages ...].

In order to provide familiarity with basic linguistic features of the language, required for reading source texts in the original language, the first of the new half-unit courses will provide an introduction to the linguistic structure



Citrakalpasūtra

of Prakrit, complemented with some basic grammar exercises. This will be accompanied by the study of extracts from the Jain narrative text *Maṇipaticarita*, which comprises verses in both the classical Māhārāshtri and old Māgadhī dialects of Prakrit. This entertaining tale provides insight into the Prakrit oral story-telling tradition that not only adds spice to the Jain didactic literature, but also underlies the classical literary genres of prose and verse romance and operatic drama. This introductory course will be conducted in roman transliteration, as used in the more critical and satisfactory editions of Jain texts. It does not necessarily presuppose any knowledge of a pre-modern Indian language (although students with some knowledge of Sanskrit or Pali will find access to Prakrit more easily). Students of the Jain tradition (including MA and research students) may select this option instead of Pali or Sanskrit.

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

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

Renate Söhnen-Thieme is a Senior Lecturer in Sanskrit, Department of the Languages and Cultures of South Asia at SOAS.

Prakrit Summer School 2007 in Finland

Petteri Koskikallio

The 2007 Prakrit Summer School was especially designed for students of Sanskrit who have no possibility to study Prakrit at their home universities, but who would like to get acquainted with the treasury of Jain epic and narrative literature. Made possible by a grant from the Emil Aaltonen Foundation, the 2007 Prakrit Summer School session took place from July 23 to August 4, 2007 in the peaceful countryside *milieu* of Rantasalmi, in the lake district of eastern Finland. Organizers Eva De Clercq and Anna Aurelia Esposito acted as teachers and Petteri Koskikallio was the practical organizer.

The 2007 session was focused on post-canonical Jain material. Even though this first meeting of the Summer School had a rather tight timetable, eleven students joined the course. The participants' main interests were varied enough, ranging from linguistics and religious studies to literature and philosophy. The students were from Finland (4), Belgium (3), the USA (2), Germany (1) and Israel (1).

The participants received an introduction to the field of Prakrit in general and to the grammar of Jaina-Māhārāṣṭrī in particular. A selection of pre-readings on Prakrit languages and Jain epic and narrative literature was distributed beforehand. Only after a two-day introduction to the grammar did the group start reading the Jaina-Māhārāṣṭrī text passages. About half of the students had some prior experience with reading Prakrit texts. *A Reference Manual of Middle Prakrit Grammar* by Frank van den Bossche (Gent 1999) was used as the principal reference grammar throughout the course, but Pischel was used too. The text passages were selected from the *Vasudevahiṇḍi* and *Paūmacariya*.

In addition to the lessons, the students had plenty of possibilities for joint reading practices, exchange of ideas, cooking together, swimming, sauna, etc. The Summer School contained also much sightseeing in the nearby areas and a few trips to the city of Savonlinna.

The conveners of Prakrit Summer School will carry on with the project which got a promising start last summer. The idea is to continue organizing courses and reading sessions in an informal atmosphere for students and scholars interested in Jain epic and narrative literature. Jain canonical texts might be included in the future curriculum.

Selected glimpses back to summer 2007, as well as updated plans for the future, are available at the website of the Prakrit Summer School:

http://www.indologie.uni-wuerzburg.de/prakrit_summer_school/

Petteri Koskikallio is a non-affiliated Indologist residing in Rantasalmi, Finland. He is an editor of several Indological volumes. His main interests are Epic and Purāṇic literatures of India.



Jaina Studies Student Forum in San Diego

Anne Vallely

The opening session of the Dharma Traditions of North America (DANAM) parallel meetings at the 2007 American Academy of Religion (AAR) Conference in San Diego was devoted to a panel on Jainism given by graduate and undergraduate students from the University of Ottawa. These students were part of a larger group who participated in the inaugural 2007 University of Ottawa summer course specifically focused on Jainism. The course was created in affiliation with the International Summer School for Jain Studies, and since 2008, it is also affiliated with the Shastri-Indo-Canadian Institute.

The student papers addressed the overall theme of ‘*Dharma, Karma and Mokṣa* in Dharmic Traditions’. Janet Gunn, whose doctoral work focuses Hindu devotional traditions in Canada, gave a paper entitled ‘Treading the *Mokṣa Mārga* in Silk Slippers: A Turn Toward the Lived Experience of Jaina *Dharma*’. Her paper called upon scholars to re-imagine Jainism in such a way that popular ambiguities and improvisations are brought within the realm of ‘the legitimate’ and thereby included in our treatments of Jainism. She argued that auspiciousness and worldly benefit are central goals of Jain ritual practice, as is striving toward liberation, and that, as she put it, one can tread at least some distance along the *mokṣa mārga* in silk slippers. She concluded by inviting us, as students of Jainism, to permit contradictions in our presentation of Jainism, and to consider the implications of the ways in which we study, and teach, Jain encounters with the sacred. Scott Clark’s paper, ‘Jain Identity Politics: *Ahiṃsā, Anekāntavada* and *Aparigraha* in a World of Others’, continued the discussion of both insider and outsider imaginings of Jainism, and what they can tell us about the contemporary tradition. He explored how Jain soteriological concepts – while essential to the discourse of renunciation – are also fundamental aspects of high-level Jain identity politics. His paper considered the strategic social uses Jainism’s concepts are often put to, as a way of defining the uniqueness of Jainism in a broader non-Jain context. Jenna Ferrey’s paper looked at the institution of caste in the Jain tradition, arguing that although Jains have explicitly rejected many of the traditional Brahmanical notions of caste, other ideas intrinsic to the survival of the caste system have played an equally significant role for Jains and on Jain ideals. Ferrey’s paper focused on the way Jains have interpreted the traditional caste system to establish a uniquely Jain understanding of this pervasive social and economic institution.

Doctoral candidate Stephen B. Quinlan’s paper ‘Astrology & Cosmic Identity: Connecting the Natal Horoscope to Jain Soteriological Ideology’, situated Jain astrology within the broader study of Jain karma theory. He argued that Jain karma theory distinguishes itself by an emphasis on the materiality of karmic substance in radical distinction to the nature of the soul to which it binds in life, and by an emphasis on self-determined, individ-

ual will in undertaking the measures necessary to work against karmic bonding in the conduct of one’s life. His paper explored the use of the natal horoscope in Jainism as a means of identifying personal, karmic accumulation and, additionally, as a means of effectively managing the conduct of one’s life so as to best serve the soul’s soteriological objective (i.e., *mokṣa*).

M.A. student Mélanie Saucier’s paper, ‘The Ideal & the Real in Digambara Jainism’ explored the well known Digambara argument that women are incapable of achieving spiritual liberation because of their close association with the world of matter, due to their bodies. Her paper discussed how Digambara Jaina women’s life experiences often differ from what is expected of and for them in the scriptures, and it focused on the role of a number of ‘pioneer’ Digambara nuns who established a prominent place in a religion largely dominated by men. Bradley Boileau’s paper, entitled ‘*Prekṣā Dhyāna* and the Jain Yogic Paradox’ focused on *prekṣā dhyāna* as one of the exceptions to the general rule that Jains pay little attention to the more esoteric paths of awakening so heavily favoured by other Indian schools. But the principal focus of his paper was on how the philosophy behind *prekṣā dhyāna* and its techniques appear to be flexible enough to encompass both other-worldly and this-worldly goals, and to thereby differently conceptualize the soul’s relationship with the central concepts of *karma, dharma* and *mokṣa*.

Gabriel Jones’s ‘Warring Natures: Marwar culture, the Kṣatriya ethos and the Terāpanthī Jain of Rajasthan’ explored the Terāpanthī Śvetāmbaras’ strict and uncompromising ethic of *ahiṃsā* as a product of its Marwari cultural context. His paper raised intriguing questions about how the Terapanthi ethos might reflect, and be culturally informed, by a Kṣatriya ethos ‘turned inward’. Finally, Paul LeBlanc’s paper ‘The Tīrthankara and the Übermensch’ compared Jain soteriology, and its notions of *dharma, karma* and *mokṣa*, with that of Nietzschean metaphysics as a way of constructing a reflective, and personal, dialogue between Eastern and Western ethical ideologies that emerged from LeBlanc’s own studies in India. The Jaina notion of *tīrthankara* as a personal archetype was discussed using a comparativist approach in relation to the Nietzschean metaphysic of the *Übermensch*.

The Jain panel at the DANAM student forum was very well received, and has led to efforts (currently in progress) to establish Jaina Studies as a permanent feature at the annual DANAM meetings.

Certificate in Jaina Studies 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:
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Māhāvira Suāmi at Madhuban, India (Photo: Peter Flügel)

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Research and Travel Grants, 2007-2008

The V&A 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 Victoria and Albert Museum Jain Art Fund, in association with the Nehru Trust for the Indian Collection 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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Experiencing Jainism in Varanasi

Ellen Gough

From September 2005 to May 2006, I participated in the University of Wisconsin's College Year in India program in Varanasi, and as part of the program, I had the opportunity to do fieldwork on the worship places and practices of Jains in Varanasi. The experience introduced me to this religion of nonviolence and inspired me to further my studies of Jainism at SOAS. As an American undergraduate who had scarcely heard the name 'Mahāvīra' before arriving in India, my conversations with lay and ascetic Jains, participation in rituals, and travels throughout the city to catalogue the places of worship provided a foundation for the understanding of the tradition I am trying to develop in my classes at SOAS. Below is a brief introduction to the varied forms of Jainism I encountered in Varanasi.

Though not one of the most popular Jain pilgrimage spots, a steady stream of pilgrims still travel to Varanasi to venerate the supposed birthplace of four *tīrthaṅkaras*: Supārśvanātha (7th), Candraprabha (8th), Śreyāmsanātha (11th), and Pārśvanātha (23rd). Because Pārśva is the earliest *tīrthaṅkara* to be historically validated, some of my informants posited that Varanasi could hold claim to the historical birthplace of Jainism around the ninth century B.C.E. While these claims are certainly contentious, Varanasi nevertheless maintains a long history of Jain worship— the earliest Jain images found in the city date from the middle of the 5th century C.E. (Sharma 2000: 42). Today, however, none of the temples in Varanasi are more than 200 years old.

There are about 1,600 image-worshipping Jains— around 1,000 Digambaras and 600 Śvetāmbaras—living in Varanasi today, and less than 300 members of the aniconic Terāpanthis and Sthānakavāsīs. From my count, excluding the smaller, privately owned temples, there are fourteen places of Jain worship in the district of Varanasi, including three Śvetāmbara temples, one Sthānakavāsī *sthānak*, and one Terāpanth *bhavan*. Digambara temples dominate the places of Jain worship.

Bhelapur, the supposed birthplace of Pārśvanātha, is certainly the centre of Jain worship in Varanasi today, housing two new, impressive temples (and one smaller, privately owned Digambara temple). The recently constructed Digambara (founded in 1990) and Śvetāmbara (consecrated in 2000) temples in Bhelapur, maintained by the Digambara Jaina Samāj and the Śvetāmbara Jaina Tīrtha Society, respectively, are the newest in a long history of temples erected at this site. A Digambara temple in Bhelapur is mentioned in Jinaprabha Sūri's 14th century *Kalpapradiṭṭa*, and other literary evidence also suggests that temples dedicated to Pārśvanātha existed on this site as early as the 11th century (Giri 1990: 99).

While Bhelapur hosts the largest number of worshipers and boasts the richest history, the most interesting temples in Varanasi for me were the Digambara Śreyāmsanātha temple in Sarnath and the Cintāmaṇi Pārśvanātha temple



Śvetāmbara temple in Bhelapur

on Rāma Ghāt in the north of the city. Because only a small number of regular worshipers visited these sites, I was able to spend a lot of time speaking with priests, temple attendants, and devotees of these temples.

The temple in Sarnath, about six miles northeast of Varanasi proper, rests on the believed birthplace of Śreyāmsanātha, the 11th *tīrthaṅkara*. Though only a handful of worshippers attend the nightly *āratis* and morning *pūjās*, a constant flow of tourists, having come to Sarnath to see where the Buddha gave his first sermon, wander in and out of the temple. The lone priest here, after inheriting his job from his father 32 years ago, sits perched at the entrance of the temple, ready to give the tourists a canned introductory lesson—complete with photos-- about the many benefits of Jainism. I spent many afternoons seated with him, at the temple or in his home, and while he talked to hundreds of tourists, I like to think he saved the best stories for me.

According to the priest, around 200 years ago, a local merchant found a statue of a *tīrthaṅkara* in a field in the Kaushambi district, about seven miles from Allahabad. When he came across the image, he noticed that the face of the statue was glowing, and changing into different colors. Knowing a temple had to be dedicated to this miraculous figure, he bought the current temple compound, then a cantonment area of the British government, and had the image installed in the temple, dedicating it to Śreyāmsanātha.

The image found in the field had the symbol of a moon, Candraprabha's symbol (*lāñcana*), but when installed in the current temple, a rhino, Śreyāmsanātha's cognizance, was carved over the depiction of the moon. Indeed, if one examines the image carefully, one can see both of the symbols on the base of the *mūrti* today. Thus, the priest explained, the image "has the power of both symbols." Several members of the Digambara community in Varanasi, in separate meetings, confirmed this story and described to me how the image continues to perform miracles, changing facial expressions throughout the day.

At 8:30 A.M., for example, Śreyāṃsanātha laughs, and in the afternoon, the statue smiles.

After only reading textbook definitions of Jain worship, which explain how the *tīrthaṅkaras*, liberated and thus wholly separate from this world, are not in any way present in their images, I was initially surprised to hear that Jains believe these *mūrtis* possess supernatural abilities. These claims about the unique “power” of each *lāñcana* and the image’s ability to perform miracles starkly contrasted with the ideologues’ assertions I had read that images of *tīrthaṅkaras* are installed solely to inspire, not to interact with the material world. As I spent more time with Jain devotees, however, I was able to complicate my conceptions of the tradition by learning how Jains themselves, not simply the textbooks, understand their tradition. I am thankfully continuing this process at SOAS, where I am fortunate to have several Jains as fellow classmates.

My second favorite temple in Varanasi, the Śvetāmbara Cintāmaṇi Pārśvanātha temple, was founded 200 years ago by the king of Varanasi, Kashi Naresh, in order to bring his wife fertility. Sure enough, after the temple was constructed, his wife bore a son. The temple also has great mythological importance, being located on the purported very spot where Pārśva, as a young prince, converted two snakes into the god Dharaṇendra and the goddess Padmāvati. One version of this well-known story describes how one day during Pārśva’s childhood, when the young prince was playing rowdily with his friends along the river, he ran into an ascetic named Katha sitting on a fire, performing austerities (*tapas*). The young prince was distraught to see that Katha had, with the fire for his *tapas*, unknowingly killed two snakes. Though young, Pārśva stood up to the sage, telling him to abandon this worthless self-torture that harms living beings. Without nonviolence, Pārśva explained, any number of austerities will not bring enlightenment and liberation. The future *tīrthaṅkara* then chanted a *mantra* and transformed the snakes into the snake god Dharaṇendra and his consort Padmāvati, who were to later play a significant role in Pārśva’s attainment of enlightenment (*kevalajñāna*), when Dharaṇendra emerged from the underworld to shield the mendicant with his hood, allowing Pārśva to meditate in peace and become omniscient.

Today, in the basement of the Cintāmaṇi Pārśvanātha



Śreyāṃsanātha temple in Sarnath



Interior of a Digambara temple at Bhelapur

temple, a small, white, one-foot-tall image of Padmāvati sits on the supposed site of Pārśva’s encounter with Katha. Digambaras of course contest the location of this miracle, and a large painting in the Digambara temple in Sarnath depicts the event occurring a few kilometres away at Dasāśvamedha Ghāt. Where the miracle occurred, or if it even occurred, however, did not concern me; I was more interested in gaining a well-rounded (and at times conflicting) portrait of lived Jainism by exploring the iconographies of the varied temple images, the stories surrounding the temples, and the passionate, diverse voices of the Jain community in Varanasi. For me, it was the best possible introduction to Jainism, and I hope to build upon it while I am at SOAS by interacting with the Jain community of London.

I thankfully have already met with one member of this community, Mr. Anant Shah who, along with other unnamed donors, has generously sponsored the Jain Spirit MA fellowship that made it possible for me to study in London. My meeting with him will hopefully be one of the first of my many encounters with the Jains of London.

Ellen Gough is an MA student at SOAS, Department for the Study of Religions. She is holder of the 2007 Jain Spirit MA Fellowship in Jaina Studies at SOAS.

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