

Jaina Studies

NEWSLETTER OF THE CENTRE OF JAINA STUDIES



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Jaina Studies

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On the Cover



Rṣabha, Śāntigrāma Derāsara,
Ahmedabad
Photo: Ingrid Schoon, 12.2023

Letter from the Chair

Dear Friends,

On 17-18 February 2025, the Staatsbibliothek zu Berlin dedicated a two-day symposium to Friedrich Albrecht Weber (1825–1901), the founder of academic Jainology. *200 Years of Albrecht Weber – Pioneer of Indology and his Scientific Legacy* honoured the contribution of an exceptional scholar whose work deserves to be widely appreciated today.

The 26th CoJS Annual Workshop *Rethinking Jaina History, Scripture and Community, In Memoriam Paul Dundas (1952-2023)* has also a commemorative theme, and carries the research interests of Paul Dundas forward. In the last forty years, at the time of the revival of Jaina Studies, Dundas played a similar integrative role for the field as Albrecht Weber did in the nineteenth century. He is irreplaceable.

Looking both backwards and forwards is also a theme for Navneet Kumar Jain and Rajesh Kumar, who in this issue, report on new archaeological field research at Jāmanera, MP. Also in this volume, reports on recent Jaina Studies panels and conferences at SOAS, the AAR, in Japan, Miami, Oxford, and Wisconsin-Madison, raise the expectation for an array of new research publications, as do several topics explored in this issue: Jaina concepts of causality by Achyut Kant Jain, the term *samaya* in Kundakunda's work by Anubhav Jain, ascetic poetry in early Jaina literature by Kristoffer af Edholm, Digambara memorials by Tillo Detige, and Jaina mendicant paraphernalia warehouses by the present writer.

A new discursive format has been launched by the inclusion of the comments of Nick Barnard and Yaswant Malaiya adding information and reflections to articles previously published in the *Newsletter*.

Finally, Dharmchand Jain celebrates the life and work of the late Professor Dayanand Bhargava (1937-2024), well-known for his book on *Jaina Ethics*, who devoted his scholarly life to the study of Brāhmaṇical and Jaina philosophy.

This year our *Newsletter* celebrates 20 years of publication. Of enduring value will be the *Jaina Studies Author Index*, published as a *Special Issue* at the end of this volume. The *Index* was compiled by Janet Leigh Foster, founder, editor, and designer of the *Jaina Studies Newsletter*. It reflects two decades of productive collaboration with scholars from different academic disciplines and museums whose excellent work was promoted by the *Newsletter* and will gain enhanced visibility with the publication of *20 Years: Jaina Studies Author Index*.

We are very grateful to UC Riverside for inspiring and sponsoring the creation of the *Index*, and to the JVB Preksha Meditation Centre in Miami for funding this 20-Year Jubilee Volume.

In peace
Peter



Albrecht Weber (17.2.1825–30.11.1901)
Photograph by W. Höffert
© UB der HU zu Berlin
Porträtsammlung: Albrecht Weber

THE 24TH ANNUAL JAINA LECTURE

Upakeśagaccha Narratives: Kakkasūri on Hemacandra,
Pārśva, and Śatruñjaya

Olle Qvarnström
(University of Lund)

Friday 21 March 2025
Brunei Gallery Lecture Theatre
18.00-19.30

26TH JAINA STUDIES WORKSHOP AT SOAS

Rethinking Jaina History, Scripture
and Community
In Memoriam Paul Dundas (1952-2023)

Saturday, 22 March 2025
Brunei Gallery Lecture Theatre

First Session

9.15 **Christopher Key Chapple**
Paul Dundas and the Legacy of Haribhadra
Virahāṅka and Yākinīputra

9.45 **Fujinaga, Shin**
The *Sthānāṅgasūtra*: The Third Aṅga of the
Sacred Books of Śvetāmbara Jainism

10.15 **Seema Chauhan**
The Emergence of Jain Laity

10.45 Coffee and Tea

Second Session

11.15 **Lynna Dhanani**
Itinerancy and the Archives: Investigating
Mendicant Networks through the Jaina
Bhaṇḍārs of Jaisalmer

11.45 **Anchit Jain**
Fashioning the Caityavāsin Polemics: Emerging
Parameters of Orthodoxy and Sectarian Attacks

12.15 **John E. Cort**
Temples and Icons as History: Ācārya Vijay
Dharmasūri and the Foundations of Śvetambar
Mūrtipūjak Historiography

12.45 Group Photo and Lunch

Third Session

14.00 **Shailesh Shinde**
The Colophon Connection: Reconstructing Jaina
Prosopography through Manuscript Analysis



Digambara Śāntinātha Jinālaya, Vidiśā 2023 Photo: Ingrid Schoon

14.30 **Kamini Gogri**
Making Known, The Unknown: Negotiating
Issues of Identity

15.00 **Anett Krause**
The Qalamos Portal: Creating Digital Access to
Historical Sources with a Focus on Jaina Studies

15.15 Short Break

Fourth Session

15.30 **Peter Flügel**
Lineages of the Lonkāgaccha

16.00 **Tillo Detige**
The Formation and Relocation of Early
Modern Digambara Ascetic Lineages

16.30 Coffee and Tea

Fifth Session

17.00 **Priyanka Shah**
Decoding Role-Distributions in Pratiṣṭhā Events
Recorded in Jaina Donative Inscriptions

17.30 **Purvi Mahendra**
Jaina Image Inscriptions in Ahmedabad
Revisited

18.00 **Jolly Sandesara**
The Nandimahotsava as an Event

18.30 Closing Remarks

Annual Lecture and workshop are organised by Peter Flügel and Heleen De Jonckheere, sponsored by the JivDaya Foundation, UC Davis Department of Religious Studies, V&A Art Fund, SOAS and Renate Söhnen-Thieme.

ABSTRACTS

Paul Dundas and the Legacy of Haribhadra Virahāṅka and Yākinīputra

Christopher Key Chapple (Loyola Marymount University, Los Angeles)

Paul Dundas opens his book *The Jains* with a story about Haribhadra, “the great medieval Śvetāmbara Jain scholar-monk,” calling for “a full scale investigation of the ‘Haribhadra corpus’ and the formulation of some system of attribution and chronology.” Dundas identifies the works attributed to Haribhadra as dealing with “the exegetical, the philosophical, the ritual, the narrative, the ethical, and the yogic” aspects of religious life through the prism of the Śvetāmbara Jaina perspective. He calls attention to the scholarly work of the Jain monk Vinavijaya (1888-1976) and Robert Williams, who identified two scholars by the name of Haribhadra, Virahāṅka in the 6th century and Yākinīputra in the 8th century.

Many scholars have taken up the task of examining the works of Haribhadra, including Parimal Patil at Harvard, who has taught Haribhadra’s 87-verse *Ṣaḍdarśanasamuccaya* (The Summary of the Six Philosophical Systems). Olle Qvarnström has written on the topic of Haribhadra’s doxography. Ben Zenk at the University of Hawaii and Anil Mundra at the University of California Santa Barbara have both examined the Haribhadra corpus in light of philosophical disputation and disagreement.

This presentation will draw from my own translations of the *Yogadr̥ṣṭisamuccaya* and *Yogabindu*, highlighting, in the words of Dundas, how “Haribhadra was a major contributor to the genre of doxography, the impartial recording and categorizing of intellectual and religious standpoints” as well his concern for spiritual (*adhyātma*) practices in daily life. Mention will be made of Haribhadra’s critique of Tantra in the YDS and affirmation of *pūjā* and *mantra* in the YB.

The Emergence of Jain Laity

Seema Chauhan (Trinity College, Dublin)

For a community whose earliest textual corpus lionizes the path of renunciation over householdership, it is surprising that Jains reorient their discourses around the householder at the beginning of the common era. Why flip the script? Why do Jains begin to focus on the identity of the Jain layperson in their literature? And how do they define Jain lay identity during this moment of change? To answer these two questions, I take up Paul Dundas’ call to examine the literary and epigraphic archive produced in 0–500 CE when Jainism remained a non-imperial religion. These archives undermine two assumptions – one, that Jain ascetics reorientated their discussion around the layperson to ensure that the laity gave them material support, and two, that Jain texts constructed Jain lay identity solely in relation to Jain ascetic identity. I argue that Prakrit Jain narratives, when read in light of contemporaneous epigraphy and

Brahmanical texts, reveal the contrary: Jains began to define the identity of Jain householders in relation to Brahmanical householders out of a need to win state patronage.

Temples and Icons as History: Ācārya Vijay Dharmasūri and the Foundations of Śvetāmbar Mūrtipūjak Historiography

John E. Cort (Denison University)

Ācārya Vijay Dharmasūri (1868-1922) was among the most important Tapā Gacch mendicants in the late-19th and early-20th century *saṃvegī* movement, which saw several major transformations of Tapā Gacch mendicant culture. In particular, Dharmasūri is justifiably well-known for his work to ensure that his mendicant and lay disciples were well-trained in Sanskrit and Prakrit grammar, as well as logic and literature. He was also a pioneer in introducing scientific historical studies to Tapā Gacch intellectual culture.

This paper will focus on the historical research of Dharmasūri and his disciples to show how they laid an important foundation for much of the subsequent study of Tapā Gacch and more broadly Mūrtipūjak history in the subsequent century. These mendicant-scholars included Ācārya Vijayendrasūri and Munis Vidyāvijay, Nyāyavijay, Jayantavijay, Viśālavijay, Himāṇśuvijay, and Bhāvvijay, as well as the lay scholar Puran Chand Nahar. They carefully recorded and published the icon inscriptions at many temples and *tīrths* in western India; collected and published Sanskrit and Bhasha texts on those same temples and sites; and collected and published other *rāso*, *stavan*, and *sajjhāy* texts of historical (*aitihāsik*) importance. Some mendicant and lay scholars in this lineage, such as Muni Vidyāvijay, Muni Nyāyavijay, Pandit Sukhlal Sanghavi, and Pandit Becharadas Doshi, used much of this primary archival data to write books and articles with a larger historical scope. Almost all of this scholarship was in Gujarati, and too little of it has remained adequately in the awareness of scholars in recent decades. But we are all dependent on it for much of our understanding of medieval and early modern Jain history in western India.

The Formation and Relocation of Early Modern Digambara Ascetic Lineages

Tillo Detige (Rutgers University)

In his 2007 monograph which inspired this conference, Paul Dundas studied the strategies through which the Tapāgaccha developed and consolidated its status as the dominant Śvetāmbara Mūrtipūjaka mendicant lineage. In this paper, I analyse the parallel proliferation of the Digambara Mūlasaṅgha Balātkāragaṇa in Sultanate and Mughal period, Western and Central India. The formation of new Balātkāragaṇa branches and the regular relocations of their seats depended on socio-political developments, attendant economic conditions, issues of patronage, and caste and sub-caste group dynamics.

Many Balātkāragaṇa lineages existed as successions of lower-ranking, subordinate *ācāryas* and *maṇḍalācāryas* for decades or sometimes centuries before reaching autonomy as *bhaṭṭāraka* lineages in their own right. The Balātkāragaṇa shaped its authority through temple construction and idiosyncratic ritual practice, hagiography and other literary engagements, exclusive connections to lay communities, proximity to royal and imperial courts, and assimilation of their symbols of sovereignty.

Itinerancy and the Archives: Investigating Mendicant Networks through the Jaina Bhaṇḍārs of Jaisalmer Lynna Dhanani (University of California-Davis)

In the nineteenth and twentieth centuries, Orientalists, colonists, and Jain mendicants imagined the late fifteenth-century *Brhājñānakośa bhaṇḍār* – the main Jaina Jaisalmer *bhaṇḍār* or manuscript repository that was created in the late fifteenth century under the leadership of the Śvetāmbara Kharatara Gaccha monk Jinabhadrasūri – as containing a treasure trove of ancient manuscripts. The twentieth-century cataloguing efforts by Tapā Gaccha *Munis* Puṇyavijaya and Jambūvijaya at this very repository indeed revealed an archive of old palm leaf manuscripts and thousands of paper manuscripts. The relatively recent manuscript preservation projects by these known Tapā Gaccha monks tends to overshadow the centuries-old Kharatara Gaccha connection to this main *bhaṇḍār* as well as another seven of ten smaller *bhaṇḍārs* that arose in Jaisalmer after the sixteenth century. Only one smaller *bhaṇḍār* is connected to the Tapā Gaccha, and another to the Loṅka Gaccha. By exploring the sectarian ownership of these *bhaṇḍārs* and the inter-sectarian cooperation required to preserve them, we understand better the nature of these itinerant and domesticated mendicant communities and the way their specific influences shaped knowledge preservation.

Lineages of the Loṅkāgaccha Peter Flügel (SOAS)

Little is known about the history, doctrine, organisation, and practice of the Loṅkāgaccha, the first *amūrtipūjaka* or non-image-venerating Jaina tradition, which emerged in Gujarat in the second half of the 15th century CE. This paper presents a reconstruction of the geographical expansion, segmentation, and final decline of the mendicant traditions of the Loṅkāgaccha, of the history and modalities of the reintroduction of image-worship, and current positioning of the remaining Loṅkāgaccha lay traditions in between *mūrtipūjaka* and *amūrtipūjaka* Jaina traditions, resisting as much as possible attempts of takeover from both sides. Research for this paper combines textual and prosopographical studies with fieldwork.

The *Sthānāṅgasūtra*; The Third *Āṅga* of the Sacred Books of Śvetāmbara Jainism Fujinaga Shin (Miyakonojo)

All of those who are interested in Jaina scriptures know the name of *Sthānāṅgasūtra* beside the first of *Ācāra* and the second of *Sūtrakṛta*. The importance and content of the *Sthānāṅga*, however, are less understood than that of the two. This talk will explore the importance with three points: 1) construction, 2) contents, and 3) relationship with the fifth *āṅga* *Bhagavatī* or *Viyāhapaṇṇatti*.

Making Known, the Unknown: Negotiating Issues of Identity Kamini Gogri (Eikam Resonance Foundation, Mumbai)

This paper engages with the complex and largely overlooked contributions of scribes who, in their silent labor, ensured the preservation and transmission of cultural, intellectual, and spiritual knowledge across generations. In an age when the act of writing was a time-intensive and painstaking endeavor, these custodians of knowledge were vital to the continuity of the intellectual heritage we now take for granted. Despite their critical role, the vast majority of scribes remain nameless, their identities relegated to obscurity. This paper critically examines the efforts of the SOAS prosopography project, which seeks to recover and, where possible, reconstruct the identities of these otherwise anonymous figures.

The central problem the paper addresses is the inherent tension in ascribing identity to individuals whose contributions, though substantial, are enveloped in anonymity. While the works of these scribes endure, the difficulty lies in distinguishing the individual from the collective body of unknown contributors. The SOAS project seeks to resolve this issue through the assignment of unique identity numbers, even to those whose names have been lost. This identification process, while still impersonal, offers a means of situating these scribes within specific historical, geographical, or monastic frameworks – such as designating a scribe as a disciple (*śiṣya*) of Pārśvacandra Sūri – thereby linking the anonymous scribe to a more defined historical and intellectual context. The paper questions, however, whether such a methodology truly addresses the issue of individuality, as the attribution of multiple identical works to a singular unnamed figure remains speculative at best.

This inquiry is grounded in a detailed examination of several key resources, including the Koba catalogue, Desai's comprehensive nine-volume compendium, and the data accessible through the Jaina prosopography website. These resources are deployed to explore the possibility of reconstructing an identity for these scribes based on the textual corpus they were responsible for copying. This approach, though inherently limited, offers a more refined means of recognizing the

contributions of scribes, allowing for the attribution of their work even in the absence of personal names. It suggests that identity, in this context, may be constructed through the manuscripts themselves, thus transcending the anonymity of the individual by foregrounding their labor and intellectual heritage.

The prosopographical methodology employed by the SOAS project, wherein both known and unknown scribes are assigned distinct identity numbers, reflects a deliberate attempt to confer recognition on these otherwise forgotten individuals. While many of these figures may remain nameless, their intellectual capacities – their mastery of language, their technical skill in copying manuscripts – narrow the scope of their anonymity, allowing for a nuanced form of recognition. By correlating these attributes with corroborative historical sources, the project endeavors to provide a more textured understanding of the scribes' identities, connecting them to the historical and intellectual milieu in which they operated.

Ultimately, this paper grapples with the paradox of identity and anonymity, proposing that even where names are irretrievably lost, the works and intellectual legacy of these scribes afford them a form of identity. This identity, while impersonal in nature, transcends mere anonymity by situating the scribe within the broader currents of textual transmission and monastic affiliation. In doing so, the paper contributes to a larger theoretical discourse on identity construction, suggesting that the boundaries of personhood and recognition can extend beyond the conventional markers of names and titles to encompass the intellectual and cultural labour embodied in the scribes' work.

Fashioning the Caityavāsin Polemics: Emerging Parameters of Orthodoxy and Sectarian Attacks

Anchit Jain (University of Delhi)

In *History, Scripture and Controversy in a Medieval Jain Sect*, Paul Dundas notes that Jain monastic intellectuals have been very preoccupied with defining the parameters of orthodoxy, or what they claimed to be orthodoxy, through the medium of apologetics couched in the form of sectarian polemic. Thus, he discusses a wide range of sectarian polemics employed by the medieval monks of the Tapā Gaccha to attack the rival sects, including a very convenient way of labelling them as a *caityavāsin* tradition or tracing their lineage back to a *caityavāsin* figure. The problematic label “*caityavāsin*” or temple-dwellers, in the late medieval centuries, became a convenient polemical motif or a representation of all possible extremes of the monastic laxities. I explore this theme further, examining how three-major medieval orders, the Kharatara, Tapā and Añcala Gaccha, conveniently used this established polemical-motif to attack each other and other popular gacchas. Interestingly, the problematic issue of dwelling is often, quite vaguely, touched upon in the didactic literature on the monastic discipline, in the writing of

the Tapā Gaccha. Besides, the monastic laxities are not directly associated with a stay in a temple (*caityavāsa*) in such literature, but their polemicists did not refrain from using this motif for sectarian attacks. In contrast, the issue of dwelling, *vasati-vāsa* vis-à-vis *caityavāsa*, appears repetitively in the medieval writings of the Kharatara Gaccha as a way of fashioning and strengthening their self-identity and defining their parameters of orthodoxy. However, a critical intervention lies in exploring the complicated process of a “gradual” emergence of an anti-*caityavāsin* stance in the writing of the Kharatara tradition (11th–13th centuries), from its scattered and often vague early references to its emergence as a central motif in the writings of successive generations. Lastly, it invites the question as to whether the famed debate between the *vasati-vāsins* and the *caitya-vāsins* was always central to the self-identity of the Kharatara Gaccha or if its importance also gradually increased in formulating the identity of this *gaccha*.

The Qalamos Portal: Creating Digital Access to Historical Sources with a Focus on Jaina Studies

Anett Krause (Staatsbibliothek zu Berlin, Preußischer Kulturbesitz)

The *Qalamos Portal* provides direct access to metadata and, in many cases, digital copies of manuscripts from Asian and African writing traditions. In this talk, I will introduce the portal with a focus on Indian manuscripts and in particular on those that are relevant to Jaina Studies. I will also talk about new opportunities that arise from linking the data of the *Qalamos Portal*, which is also linked to authority files, with the data of the *Jaina Prosopography Database*, and how this can considerably expand research opportunities. By linking the data, the quality of the data can be ensured and increased. There are also problems to be solved, such as the unique identification of persons with the same name – the more data associated with them, the more certain their unique identification.

Jaina Image Inscriptions in Ahmedabad Revisited

Purvi Mahendra (Gujarat University, Ahmedabad)

In two case studies of temples in the old city of Ahmedabad, this paper considers bronze images and how they ended up at the Wāgan Pole Śvetambara temple and Zaveriwāda temple.

Jain image inscription has a wide role in narrating sociocultural and historical events in particular time periods. In *The Jain Image Inscription of Ahmedabad* Parikh and Shelat published 893 inscriptions from 1,000 images they surveyed from different temples in the old city area. Another published source, *Jain Dhātu Pratimā Lekh*, provides details of image inscriptions from temples in other cities. These inscriptions reflect the prevalence of Jainism at particular places from 13th to 16th centuries CE.

In temples I found a number of them from different time periods, but it was difficult to access the data located on the verso because due to security issues, they had been affixed in place. There are a number of images at house temples which are 300- or 400-years-old that may have been suggested by mendicants to families for regular ritual donations. In some cases, these idols might have been shifted from some old village temples. There may be a lot more information that we might be missing on account of unpublished data. The challenge ahead is how to conduct a comprehensive inventory of bronze images and in every shrine and to update information of the location of images.

Upakeśagaccha Narratives:

Kakkasūri on Hemacandra, Pārśva, and Śatruñjaya
Olle Qvarnström (University of Lund)

The 14th-century author Kakkasūri was the leading exponent of the Upakeśagaccha, one of the most influential Śvetāmbara mendicant lineages in the Middle Ages. Kakkasūri authored two texts: the *Nābhinandanajinoddhāraprabandha* and the as yet unpublished *Upakeśagacchacarita*. These works provide the most comprehensive accounts of the Upakeśagaccha, offering the earliest detailed exposition of its history and foundational myths. Kakkasūri's texts are also the first known sources to trace the lineage of the Upakeśagaccha back to Pārśva. In two remarkable episodes, Hemacandra, the highly revered author of the *Yogaśāstra*, appears in unexpected contexts where Kakkasūri positions the Upakeśagaccha at the center of events. Disagreements over ritual practices between various *gacchas* were frequent, and in Kakkasūri's narrative a confrontation between Hemacandra and the Upakeśagaccha leads to changes in the *Yogaśāstra*, making it relevant to all Śvetāmbara *gacchas*. The Upakeśagaccha's unique claim of descent from Pārśva encompasses many dimensions and must be properly understood from both literary and historical perspectives. Kakkasūri's detailed account of the grand pilgrimage to Śatruñjaya and the renovation of its Rṣabha temple in 1315 CE, reveal the Upakeśagaccha's political role and Kakkasūri's distinctive philosophical views.

The Nandimahotsava as an Event

Jolly Sandesara (Gujarat University, Ahmedabad)

What is the Nandimahotsava? When is it celebrated? Who celebrates it? The etymological meaning of Nandimahotsava is “*nandi*,” which means *joy*, and the festival is held to express this joy. The gods descend to earth to celebrate four auspicious occasions: the birth, initiation, omniscience, and liberation of the Lord. Even after celebrating these events, their joy is so immense that they go to the eighth Nandīśvaradvīpa and celebrate a grand festival with offerings of the finest fruits, flowers, sweets, and

performances of dance and music. This account is found in the *Triṣaṣṭhīśālākāpuruṣa*. This is about the Nandimahotsava of the gods and goddesses. *Śrāvakas* and *śrāvīkās* also celebrate a Nandimahotsava with the blessing of their spiritual teachers during the Acharya ordination. The Nandimahotsava is also called the *Vandan* or *Vāndaṇā Mahotsava*. Many events precede and follow the Nandimahotsava. The Nandimahotsava has been recorded during the Sūripada ordination. In Vikram Samvat 1377, the *śrāvaka* Tejapāla organized a Nandimahotsava for Jinakuśalasūri in Pāṭan.

In this paper, I aim to explore the celebration of Nandimahotsava in the Jain tradition, focusing on how it was conducted in the past and how it is observed in contemporary times. The study will analyze the rituals, practices, and significance associated with the festival, comparing historical traditions with modern-day practices. By doing so, this paper will highlight the evolution of the Nandimahotsava celebration and its enduring importance in Jain culture.

Decoding Role-Distributions in Pratiṣṭhā Events Recorded in Jaina Donative Inscriptions

Priyanka Shah (Gujarat University, Ahmedabad)

Inscriptions on ancient and modern Jaina metal images appear to be quite similar. Yet in some modern examples, names of the consecrating *ācārya*, along with full details of various events and roles, are provided, whereas in most instances ancient inscriptions often contain only basic information. Inscriptions recording image-installation ceremonies generally mention the *ācārya*, the patron, and the donor, without providing details of the event. It seems that the principal donor is associated with many unmentioned events and roles. For example, the installation of a statue under the guidance of an *ācārya* may involve obtaining permission from family members, arranging financial resources, contacting the revered guru or the installing *ācārya*, securing the *ācārya*'s consent, aligning with the preceptor's schedule, coordinating with the sculptor, and ensuring the precise crafting of the statue, along with manpower for the ceremony. All these activities and events are to some extent scripted, and occasionally described in narrative literature. Yet documentation of specific historical events in the context of medieval Jaina image inscriptions is lacking. The paper argues that understanding of medieval records of image consecration may be aided by the study of modern *pratiṣṭhā* ceremonies. The documentation of such ceremonies in Ahmedabad provides a whole range of new insights. When attending in person, one can witness both the consecration rituals and the process of writing of inscriptions on the statue. These tasks are performed by artisans, who often possess specialized skills distinct from other craftsmen. For this task, the metal statue is not moved to another location; instead, the craftsman must come to the site of the installation. The inscriptions on metal statues record many events

and the names of roles. However, there are other events that go undocumented. Certain tasks and occurrences may be carried out immediately with the individual's consent, and this process is often noted in the context of the merit-earning objectives. This understanding may require further exploration and discussion.

The Colophon Connection: Reconstructing Jaina History through Prosopographical Analysis

Shailesh Shinde (Bhandarkar Oriental Research Institute, Pune)

Jain manuscript colophons are a rich resource for understanding the socio-historical dynamics of the Jain community, offering valuable insights into its manuscript culture. This study emphasizes the critical role of these colophons in reconstructing Jain prosopography. By analysing the colophons from various manuscripts, the research uncovers patterns of scribal activity, manuscript production, and circulation that have shaped the Jain literary tradition over centuries. Collective efforts from monastic groups and the lay community played a significant role in manuscript creation and preservation. Each colophon provides essential clues about the manuscript culture, and when analysed together, they offer a comprehensive view of these activities. This research identifies distinct patterns in literary and scribal practices, many of which have been overlooked in previous scholarship. By exploring the various medieval collection of Jain manuscripts, the study sheds new light on how this literary culture evolved. Ultimately, this analysis contributes fresh insights into the broader historical and cultural dynamics of Jain manuscript culture, enhancing our understanding of the Jain community's historical development.



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Ingrid Schöon

Jainism and Politics: The 25th Annual Jaina Studies Workshop at SOAS

Tine Vekemans

Jainism and Politics was the theme of both the 25th Annual Jaina Studies Workshop at SOAS and the 23rd Annual Lecture.

Christine Chojnacki (Université de Lyon) delivered the 23rd Annual Jaina Lecture at the Brunei Lecture Theatre on March 22nd 2024. Her talk *Religious and Political Debates at the Court of the Caulukya Kings: The Contributions of Jain Romance Poems (1082-1112)*, provided a perfect introduction to the theme of this year's workshop: *Jainism and Politics*. Through a close reading of colophons and analysis of a selection of eleven Jain romance poems written during the Caulukya period, Chojnacki examined the role of Jain mendicant leaders as political agents, and considered Jain ethics of kingship. The intricate *kāvya* texts, full of metaphor and double meaning, reveal that sectarian and courtly politics were intertwined. They tell of kings who sanctioned the construction of temples and exempted pilgrims from taxes, and of rulers who gave Jain congregations nicknames (such as *kharatara*, *maladhārin*), adjudicated debates with far-reaching consequences, and implemented policy influenced by Jain mendicant advisors. Chojnacki showed the evolution of the role of the monks in the political development of the kingdom, starting her exploration from previously unstudied texts on earlier Caulukya kings (Karaṇa and Jayasimharāja), up to the more elaborate and much retold stories of King Kumārapāla, who, influenced by the charismatic mendicant Hemacandra, implemented policies such as temporary bans on animal sacrifice and widows' right to inherit.

Kings, Gods, and Ascetics

The 25th Annual Jaina Studies Workshop on *Jainism and Politics*, organised by Heleen De Jockheere (SOAS), took place on the following day, Saturday 23 March. The morning sessions were devoted to historical and literary inquiries into the interconnections of Jainism and politics. The first panel, *Kings, Gods, and Ascetics* was chaired by Basile Leclère (Université de Lyon). Lynna Dhanani (University of California–Davis) opened the session with *Refashioning Verse in Biography: Hemacandra and Kumārapāla Across Genres*, a presentation on intertextuality in Jain *prabandhas*. Dhanani traced verses found in Hemacandra's *Mahādeva Stotra* and reproduced or adapted in other texts telling of Hemacandra and Kumārapāla's encounters. These verses seem to pay homage to the Hindu gods Brahmā, Viṣṇu, and Śiva. However, reading more closely, it is clear that Hemacandra actually indicates that it is purity which generates praiseworthiness. Dhanani operationalised J. Morreal's *Incongruity Theory* and others to explain the subtextual subversive meanings, which reveal the deeper polemical nature of often repeated seemingly ecumenical verses. This invited the question as to whom



Christine Chojnacki (Université de Lyon)

the intended audience of these texts were, and their intended effect.

In *Metaphors of Kingship in Ancient Jain Literature and Art*, Patrick Krüger (Ruhr-Universität Bochum) used semiotic and art-historical methods to explore metaphors of kingship found in literary as well as visual representations of the Jina. Tracing the gradual addition of symbols of kingship in sculptural depictions through time, Krüger discussed how the idea of the god-king spurred the transformation of the Jina from a human ascetic to a supreme divine being, which took place from the 5th century CE.

The first panel was closed by Valters Negribs (GREI and École Pratique des Hautes Études), with *When Kings and Ascetics Meet*, starting from the common narrative trope of the religious or philosophical conversation between an ascetic and a king. Whereas the relationship between Hemacandra and King Kumārapāla had been discussed in Dhanani's paper and the lecture by Chojnacki, Negribs took a broader view and presented five different dialogues between Jain mendicants and kings found in early Jain literature, including the *Rāyapaseṇiya* and the *Uttarajhāyā*. This corpus revealed how a range of possibilities emerge in such a meeting of two very different types of authority. Potential positive outcomes include patronage, conversion, or even the adoption of monkhood by the king. However, there is also the risk of negative outcomes, such as violence and the inadvertent causing of offence. Negribs concluded that this narrative trope is perhaps most often used as a literary device juxtaposing these two figures with their very different ideals and customs.

Historical Jains inside and Outside of the Court

The second panel, *Historical Jains inside and Outside of the Court*, was chaired by Tillo Detige (Ruhr-Universität Bochum). John E. Cort (Denison University)

presented *Jains in Sultanate Gujarat* – a micro-historical exploration starting from an interrogation of what scholars mean to convey when they use the term “New Patan.” The ransacking of the Caulukya-Vāghelā kingdom and its capital of Patan by the armies of Alā’ al-Dīn Khaljī in 1304-05 is most often depicted as ruthless religious animosity and total destruction. Cort challenged this pervasive narrative, highlighting historical evidence of continuity of ritual practice and the flourishing of painting and manuscript traditions, as well as temple building soon after the pillaging. This suggests the financial and strategic motivations behind the plunder quickly resulted in a policy aimed to ensure the safety, security, and freedom of movement of the merchants of Gujarat, irrespective of their religious background. Hence, the “new” in “New Patan” is likely not to be interpreted as “completely rebuilt after total destruction.”

In *Somadevasūri as Political Scientist and Political Narrator* Heleen De Jonckheere (SOAS) discussed ideas of statecraft present in two works of the 10th-century Jain author and mendicant Somadevasūri: the *Yaśastilakacampū* and the *Nītivākyāmṛta*. Whereas previous research has focussed on the apparent contradictions between these texts, De Jonckheere presented them as an ongoing dialogue, arguing that the ideals of kingship and statecraft they present are very similar. Both texts discuss the *puruṣārthas*, but of the three worldly motivators (*artha*, *dharma*, and *kāma*), they clearly emphasize *dharma*, distinguishing *laukika* (worldly) and *āgamika* (religious) *dharma*. De Jonckheere concluded that by allowing this dichotomy within the category of *dharma* Somadevasūri recognises the necessity of kingship as well as renunciation as essential parts of human endeavour.

Civic Engagement and Disengagement in India

After a break for lunch and a group photograph, the

first panel of the afternoon *Civic Engagement and Disengagement in India* was chaired by Tine Vekemans (Ghent University). In *Strategic Disengagement: Pune Jains and Public Politics* Whitney Kelting (Northeastern University) discussed the social and political implications surrounding sponsorship of Hindu street-temples or *paṇḍāls* in Pune. Sharing insights from her fieldwork, Kelting noted how Jain families in Pune make donations to even the most far-away *paṇḍāls* during the Gaṇapati festival. Jains in Pune are generally seen as a-political, but have to navigate the complexities of the urban situation within which they are a minority both from a linguistic and a religious point of view. The motivations behind their patronage of *paṇḍāls* are complex. Kelting argued that participation in neighbourhood *paṇḍāls* can be seen as deliberate and sincere, but the multiple donations to *paṇḍāls* organized further afield indicate a system of extortion, where Jains strategically participate in order to buy protection and ensure good-will when communal tensions flare up.

Picking up on the theme of Jains in relationship to Hindu political factions, Steven Vose (University of Colorado–Denver) gave an overview of the at times close interactions of Jain influencers and mendicant leaders with Prime Minister Narendra Modi and Hindutva ideology. *Jain Intellectual and Leadership Affinities with Hindutva and the Politics of Grievance in Neoliberal India* examined different types of engagement between Jainism and Hindutva, looking at the attendance of prominent lay and mendicant Jains at Hindutva-inspired events, as well as mediated visits by Narendra Modi and other BJP officials to Jain sites. Vose noted how the Jains as a community find themselves wedged between a wish to assert themselves as an “authentically Indian” community on the one hand, and a distinct religious community on the other. Considering both Jain ethics and neo-liberal cultural developments, Vose concluded by putting forth the



Śreṇika rides on his elephant, folio from the *Śālibhadra Carita*, British Library (CC 1.0)

question of whether the seemingly warm relationship between Jainism and Hindutva ideology is sincere or strategic.

(Post) Colonial Solidarity in India and East Africa

The last panel of the workshop *(Post)Colonial Solidarity in India and East Africa* was chaired by Corinna May Lhoir (Universität Hamburg). In *The Geopolitics of Jain East-Africa. (Post)colonial Solidarity as a Spiritual Imperative and a Practical Necessity*, Tine Vekemans (Ghent University) discussed overt political activity as well as philanthropy in the Jain community that developed in Kenya between 1920 and 1970. Whereas most sources do not allot much political agency to the South Asian communities of East Africa, and even less to the Jains, this paper illuminated how the struggle for independence in India also influenced the political consciousness of the growing Jain communities in Kenya, with Jain ethics, Gandhian ideas of resistance, humanism and colonial solidarity, nationalism and communism circulating, mingling, and inspiring. Examples of Jains engaging in Gandhian non-cooperation, high-ranking national politics, and practices of solidarity with the local African population's fight for independence evidence a significant political awareness.

Lastly, Samani Pratibha Pragma (Jain Vishva Bharati, Florida International University) continued the overarching theme of the afternoon, namely modern and contemporary Jain involvement with politics. She spoke on *Ācārya Tulsī and Ācārya Mahāprajña in Dialogue with Indian Politicians*, in which the advisory power and diplomatic prowess of the Terāpanth *ācāryas* was demonstrated as they appear in a series of pictures with high-ranking Indian politicians at crucial political junctures in the past century. In a reconfiguration of the

ideal of the Jain mendicant entirely turned away from worldly affairs, Samani Pratibha Pragma described how the *ācāryas* can play and have played a unique role as mediators in times of conflict, as they are above party politics, take no sides, and are ready to discuss with all parties to a conflict.

As a whole, the *Workshop* showed how lay and mendicant Jains have been explicitly or covertly involved in politics on different levels. Whereas the morning panels considered Jainism and politics in the past, focussing on ideas and ideals of kingship and the complex individual and collective relationship of Jains with worldly leaders, the afternoon was devoted to political engagements in the modern and contemporary context. Both past and present reveal how Jains have sought to establish ties with those in power in order to ensure safety and security, continuity of religious and mercantile practice, and exert influence within their own lineage, the broader Jain community, and the kingdoms and nations they inhabit. Evidence of this can be found in Jain *stotras*, romances, media archives, as well as in the streets of Pune or indeed London. Although the intersections of religion and courtly or electoral politics have not been as central in the Study of Jainism as compared to studies of some other religions, the rich diversity of papers evidenced the insights such work can produce.

Ācārya Mahāprajña Memorial Lecture

The *25th Jaina Studies Workshop* was followed by the *Ācārya Mahāprajña Memorial Lecture* – co-organised by the Centre of Jaina Studies (SOAS) and Jain Vishva Bharati London. After kind words of welcome and a musical and audiovisual presentation by the members of JVB-London, the audience was treated to a lecture titled



Clem Radcliffe



Peter Filgel

Tine Vekemans (Ghent University)

The Terāpanth's Work on the Jain Āgamas, delivered by Nalini Balbir (Sorbonne-Nouvelle University and École Pratique des Hautes Etudes). Balbir discussed the work on the Śvetāmbara Āgamas accomplished by monks and nuns belonging to the strongly text-oriented Terāpanth tradition. Although the works of Ācārya Mahāprajña (1920-2010) stand out for reasons of erudition and diversity of subject matter, Balbir offered a complete exploration from that of Ācārya Bhikṣu (1726-1803) up to the present day. By way of a characteristically detailed and concise bibliographical overview and discussion of critical editions, translations, reading aids, dictionaries and paratexts, Balbir revealed how the style, content, and use of vernacular languages of Terāpanth Āgamic work indicates concerns regarding access to and transmission of knowledge. From its 18th century inception, the use of the local language and literary forms common in the area where the monastic order was born and anchored was evident. During the Tulsī-Mahāprajña era, Hindi was furthermore intensely promoted as the language of communication in order

to mediate Prakrit. The use of English has increased in recent years. Sanskrit has been promoted as a language of learning within the mendicant community, and strategically operationalized to place Jain work in the mainstream of Sanskrit exegesis (e.g. the *bhāṣya* on the *Ācārāṅgasūtra* composed by Ācārya Mahāprajña). The works discussed by Balbir reveal how the Terāpanth tradition has consistently shown genuine concern for accessibility and democratization of knowledge, without this precluding scientific rigor or the use of sound philological methods. As such they have produced both critical editions, and side publications meant as aids of readers or tools for understanding in the format of dictionaries or encyclopedias, and used language strategically, operationalizing vernaculars to enable lay followers to engage with the Āgamas, and Sanskrit to assert erudition and participate in broader literary tradition.

As has become tradition, the *Annual Lecture* and *Workshop* provided much food for thought and ample chance for networking and exploring avenues of collaboration between scholars and between scholars and Jain community organizations. Throughout the events, the Q&A sessions were especially rich. Although politics can be a divisive topic, the atmosphere remained one of curiosity and shared exploration. This year's addition of the *Ācārya Mahāprajña Memorial Lecture* and the cultural program that preceded it only added to these dynamics of collaborative learning.

Tine Vekemans holds the *Ācārya Mahāprajña Chair for Jain Studies* which was established at Ghent University in 2022. Additionally, she is a senior postdoctoral research fellow funded by Ghent University's Special Research Fund (BOF).



Giem Radcliffe

UG Student Jaina Essay Prize to Mishra Angira for her essay 'Why and How the Jain Ritual of Voluntary Death (Sallekhanā) is Performed'.

Jaina Mendicant Paraphernalia Warehouses

Peter Flügel

This report is about a new type of Jaina *bhaṇḍāra* – a storage facility or warehouse that is not used for commercial goods, or manuscripts,¹ but for storing articles of daily use, utensils, clothes, etc., for Śvetāmbara mendicants. These institutions are relatively unknown and unexplored in academic scholarship. The first *bhaṇḍāra* of this kind was encountered by the author by chance on 15 December 2024 in Palitana, during a search for workshops where objects for mendicants are produced. The research is part of a wider collaborative project investigating the material culture of Jaina mendicant traditions, with the V&A Museum, Chouette Films and other collaborators.² Extensive research on the paraphernalia used by mendicants of different Śvetāmbara and Digambara sects had already been undertaken during the preparation of the *Pure Soul* exhibition at SOAS³ where some of these items were displayed to illustrate the diversity of the Jaina tradition. However, to date, no comprehensive study of the objects of daily use or the associated rules of the different Jaina mendicant traditions has been published. Existing literature is limited to a few articles on specific utensils,⁴ and two brief overviews on the implements used by the mendicants of the Terāpanth⁵ and the Kharataragaccha.⁶ Thus, the study of the material culture of Jaina mendicant orders is a significant and much-needed area of research.

Jaina mendicants depend on householders for shelter, food and drink, manuscripts and books, and in the case of Śvetāmbara mendicants on a whole range of paraphernalia for daily use, which are either given as gifts (cloth and essential utensils) or for temporary use (needles and other tools, books, etc.). Śvetāmbara scriptures offer slightly divergent lists of restricted sets of prescribed and permitted paraphernalia, known as *bhaṇḍaga* (S. *bhāṇḍaka*), *uvagaraṇa* (S. *upakaraṇa*) or *uvahi* (S. *upadhi*). The lists of utensils and cloths are indicative, not comprehensive.⁷ They comprise between



six and twenty-five objects that are considered as essential, most of them different types of cloth,⁸ such as the waist cloth (*colapaṭṭa*) and the upper garment, now known as *pachevaṛī* (Pk. *pacchāga*, *pacchāyaṇa*, Sk. *pracchādaka*, *prachādana*) or as *cādar*. Some texts like the *Ohanijjutti* also mention inessential objects, such as a large piece of cloth used as a curtain (*cilimilī*). At the point of initiation only a few objects are given to the initiand as alms, subsequently more.

The naked Digambara *munis* carry only a peacock-feather brush (P. *piṃchī*, S. *picchī*) and a waterpot (S./P. *kamaṇḍalu*), generally made of teakwood. These paraphernalia are presented to *munis* at the time of initiation. They are purpose-made by specialists around Jaipur and northern Karnataka who produce them on the side. Dresses such as loincloths (S. *kaupīna*), white or orange upper garments, *dhotīs*, and *sārīs*, for the five lesser categories of Digambara renouncers – *ailakas*, *kṣullakas*, *bhaṭṭārakas*, *āryikās* (“*mātājīs*”) and *kṣullikās* – are produced on order by local tailors. Sponsors first buy the cloth, hand it to a tailor, and then donate the respective dresses. Table 1 enumerates the local charges for a full set of dresses for all categories of non-naked Digambara renouncers in 2023:

Mendicants of the *amūrtipūjaka* traditions have less possessions than those of the *mūrtipūjaka* traditions. They carry no staff (*daṇḍa*), for instance, and no portable shrine, the *sthāpanācārya* (literally “installation of the [symbol of the] teacher”),

1 Cort 1995, Balbir 2006: 327ff.

2 Research in 2022-23 and 2024-25 benefitted from the generous help of Kalpana Sheth, Samani Pratibha Pragya, Samani Punya Pragya, Shivani Bothra, Mansi Dhariwal, Nitin H.P., and Jinit Ajmera, Seema Chauhan, Muni Mahāvideha, Ācārya Puṇḍārika, Kumarpal V. Shah, Jitu & Akshita Sanghvi, Kinjal Shah, Isha Parekh, Priyanka Shah, and Praful Shah and Dipak S. Jain of the Sādhu-Sādhvījī Veyāvachcha Khātā, in Pālītāṇā 15 & 24 December 2024.

3 JS 19 2024: 18-22.

4 Markel 1994 on the cloth (*pato*) covering the stick of the *oghā* of *mūrtipūjaka* mendicants, Balbir 2000a and Pratibhāprajñā 2023 on mouthmasks (*mukhavastrikā*, etc.), Balbir 2000b on the staff (*daṇḍa*) of the *mūrtipūjaka* mendicants, Jain 2013 on the peacock-feather broom (*mayūra-picchī*) of the Digambara *munis*, Flügel 2015 on funeral palanquins (which are not included in list of common utensils for mendicants because funerals are organised by householders). See also Maitra 2024: 36-44, 53f., 60, 65, 221f. on objects of use, costumes, waistbands, etc. depicted in Jaina paintings.

5 Flügel 2019: 309-324.

6 Bothra 2023.

7 Such as Āyāra 2.54.18 & 21, Kappa 3.15f. & 1.39-41, Dasaveyāliya 6.20, Ohanijjutti pp. 668ff., 679f., 745, or Paṇḍavāgarāṇaṁ 5.161/5.147

8 Schubring 1935 §§ 142-145. See infra.

Sl. No	Particulars	Amount in INR
1	Dress Material - White & Orange rolls or cloth	9,327
	Dresses Stitching Charge	
2	Mataji - White Saree - 1 No. - 9 Meters	450
3	Mataji Kshullika - White Robe - 1 No. - 2 Meters	125
4	Muni Ailaka - White Koupina/Langoti - 1 No.	100
5	Muni Kshullaka - White Koupina/Langoti - 1 No.	100
6	Muni Kshullaka - White Robe - 1 No. – 2 Meters	125
7	Bhattaraka - Dhoti - 1 No. - 3.6 Meters	250
8	Bhattaraka - Orange Robe - 2 Nos. - 2 Meters	250
9	Bhattaraka - Orange Koupina - 1 No.	100
10	Kshullaka - Organge Koupina - 1 No.	100

Table 1. The local charges for a full set of dresses for all categories of non-naked Digambara renunciars in 2023. (Source: Nitin H.P)

representing the five types of venerable beings (*pañca-parameṣṭhin*) in form of five shells, cut in half, resembling ammonites.⁹ In the past most utensils were produced by the mendicants themselves on receipt of donations of raw materials, including pieces of cloth. Nowadays, unvarnished bowls and other raw materials are bought by devotees at specialised shops and donated to mendicants in need, or to the *ācārya* for distribution. The bowls are varnished and painted by the mendicants themselves. Brooms (*rājoharaṇa*) and other essential implements are also produced by them as well.¹⁰

With the rise in the number of Jaina nuns and monks following the revival of Jaina mendicancy from the

9 See Shah 1955: 113-15. On the basis of a photograph, Kohl 1936: 436f. speaks of “Die heiligen Śālagrāma-Ammoniten der Jaina” [the holy śālagrāma-ammonite shells of the Jainas], noticing they are cut in half. Ammonites are venerated, he found, because their features are believed to represent the 24 aspects of Viṣṇu. Different types of shells seem to be used opportunistically.

10 For the Terāpanth-System, see Flügel 2019: 309-25.

late 19th century, the *vihāra*, *gocarī* and supply of essential utensils to Śvetāmbara mendicants became more systematically organised. Specialised shops began to appear, offering Jaina householders the opportunity to acquire appropriate *upakaraṇas*, which could be stored at home and eventually gifted to monks or nuns who needed them. Shops catering to followers of all Śvetāmbara traditions are located in Ahmedabad, Jaipur and at main pilgrimage centres.

Providing for small groups of mendicants roaming in the villages is relatively easy. However, the large entourages accompanying the *ācāryas* often pose challenges not only regarding the supply of food and drink but also items for daily use. These challenges are even more pronounced in major cities and at the pilgrimage centres of the *mūrtipūjaka* tradition. Monastic rules, which prohibit mendicants from requesting specific gifts or accepting specially produced items, further complicate the task of ensuring adequate



Water pots, 24.12.2024



Names of sponsors, 24.12.2024

provision. Additionally, from the perspective of householders, the spiralling cost of fulfilling these needs may become a concern.

One solution was to permit the preparation of food for mendicants in general, who can visit dedicated places on their daily alms round. A similar approach was taken for providing access to sources of knowledge, such as manuscripts and books, which were made available through the creation of Jaina libraries either within *upāśrayas* or separately. Another key administrative innovation of recent decades, promoted by the *mūrtipūjaka* laity, is the creation of charities to fund central storehouses that supply essential paraphernalia free of charge for all (Śvetāmbara) Jaina mendicants.

The first, biggest, and best-stocked *upakaraṇa bhaṇḍāra* is the Sādhu-Sādhvījī Veyāvaccha¹¹ Khātā (Monk-Nun Service Department), located in the main bazaar in Palitana. It is housed within the 112-year-old Śrī Siddhakṣetra Vardhamāna Tapa Āyambīla Khātu (or Khātā) building, better known as “Āyambīl Bhavan”, or “Sour Gruel Fast House”. At the centre of its operation is a large kitchen. Indeed, the main function of the large historic building is to provide food for fasting pilgrims¹² – that is especially “tasteless” food prepared without salt, sugar, ghee, and spices.¹³ Fasting means

11 This was not always the case. The compulsion to work was (re-) introduced in the Terāpanth, for instance, only in the 19th century. Ibid, p. 323.

12 MW translates Pk. *veyāvacca*, Sk. *viyāvṛtṭya*, a technical Jaina term, as “commission, business”.

13 The food, though plain, actually tastes very good.



Āyambīla Bhavan, 15.12.2024



Writing desks, 24.12.2024

abandoning certain types of food and drink for a defined period of time, not necessarily giving up eating and drinking completely. Such practices are believed to generate merit and reduce the karmic load. Providing funds for the free provision of resources to support these merit-generating activities is also regarded as meritorious.

In the year 1992 Kāntilāl Lallubhāi Jhaverī, a *mūrtipūjaka śrāvaka* from the “Amadāvādī Daśā Śrīmālī Surat Jñāti,” established a charity with the support of his friends to provide all paraphernalia that are necessary for Jain mendicants free of charge. The first storehouse was opened as a department within the Āyambīl Bhavan in Palitana, which had sufficient space to accommodate it. Later, similar storehouses were opened at Śaṅkheśvara, the Śvetāmbara pilgrimage site northwest of Ahmedabad, and at Ahmedabad itself.

These three non-denominational “Service Departments” are fascinating because they present virtually all material objects Śvetāmbara Jain mendicants are permitted to use in a well-structured and labelled manner. The warehouse has the following rooms: (a) office; (b) main showroom for *upakaraṇas* and adjacent room for medicine and medical equipment; (c) large showroom of bulky wooden furniture for *upāśrayas*: seats (*bājoṭ*) and funeral palanquins for renunciators (*pālakī/pālakhī*, also: *vaikuṇṭhī*); (d) large basement room for wooden tables (*meja*), writing boards (*pāṭalā*), wooden stands with holes for drying earthen waterpots (*ghaṭamācī*), sandalwood for cremation, wheelchairs and bicycles, in particular; (e) large basement storeroom for earthen waterpots (*ghaṭa*);

(f) basement workroom for carpentry (most wooden objects are produced on site); (g) basement workroom for painting woodwork; (h) bicycle and wheelchair repair and spare parts store room in a different building; (h) a large second floor store room for wooden vessels. The mendicant paraphernalia warehouse employs at least ten people: craftsmen, office clerks, drivers, cooks, cleaners, etc.

The Veyāvaccha Kātu is not very crowded on a normal day. Monks and nuns, predominantly *mūrtipūjaka* mendicants of different sects,¹⁴ come every one and then, individually or in pairs, to inspect one or other item in the main showroom, which is very well designed, with glass vitrines and mirrors, and easy to navigate because of clear labels. Many visitors to the warehouse are householders who collect certain items, such as *pātras* (vessels: almsbowls, etc.) and *daṇḍas* (staves), to be offered to mendicants.¹⁵

Most of the wooden *daṇḍas* on display are produced locally in Palitana by outlets of a commercial Jain *upakaraṇa* shop from which the charity buys some its supplies. The same varieties of staff are used across all *mūrtipūjaka* traditions. Typically, these are not varnished and painted. Colouration is done by mendicants. There are no sect-specific colour codes and the design is a matter of personal choice. The warehouse offers a wide range of *daṇḍas*, varying in quality based on the type of wood used, as well as diameter and length. Nuns generally use thinner staves, while monks use thicker staves. The leader of the order carries a staff

14 There are few *amūrtipūjaka* mendicants in Palitana at any time.

15 On the sect-specific division of labour between mendicants and householders, see Flügel 2019: 899, 958.



with the greatest diameter. In theory, the height of the staff is determined by individual body size. Reportedly, the standard measure is the distance between foot to nose. In practice, many *danḍas* are larger than body size.

Nowadays, all wooden *pātras* are machine manufactured, primarily in Rajasthan, and then imported. The shop offers both unvarnished and varnished *pātras*. By rule, varnish must be applied by mendicants only. Therefore, varnished *pātras* are given to certain mendicants for varnishing and painting and then returned to the shop for general distribution.¹⁶ Varnishing is necessary because wood deteriorates when it comes into contact with liquids, unless a special type of hardwood is used. Most varnished *pātras* are coloured. On the outside any colour can be used for decoration nowadays. The inside is generally painted in white or yellow, to enable the mendicants to see and remove small insects, when they inspect the vessels. In the past, sect-specific colour codes existed for *pātras* and for upper body dresses to signal membership of a particular order. Nowadays this practice is no longer enforced, and the choice of colour is left to individual preference. Although it no longer holds significant meaning, certain sectarian preferences can still be observed. For instance, alms bowls of mendicants of the Kharataragaccha are often painted black with

¹⁶ Compare Flügel 2003, 2019: 321–25 for the sect-specific division of labour between nuns and monks practiced within the Terāpanth.



Pātra store room, 24.12.2024

red stripes, and Añcalagaccha *pātras* often have an additional yellow stripe. Tapāgaccha mendicants prefer to paint their vessels red with black stripes. Now, factory produced varnish and dye are used. The warehouse offers a choice of many different colours (mostly clear varnish, white, black, red, orange), brushes, etc.

Rājoharaṇas or *oghās*, the most valued possessions of Jaina mendicants, used to sweep insects gently away before sitting down or standing up, are not on display. Only the materials required by mendicants to produce them are available.

In contrast, the shop stores numerous types of industrially fabricated cloths that are used as mendicant dresses, at all sizes and in different qualities. These cloths are all machine stitched, which is considered unproblematic. While some mendicants prefer simple dresses, others opt for more expensive fabric. There are few firm sectarian prescriptions, but individual body size plays a role. For instance, during the author's visit, two Kharataragaccha mendicants entered the centre to select a right type of *cola-paṭṭa*, which according to their interpretation of their rules, should cover all of the leg almost down to the feet, in contrast to the custom of other *mūrtipūjaka* orders. Additionally, the individual woollen strings of the brush of the *oghā* are also a little bit thicker than those used in the Tapāgaccha.

The diverse array of items on display, amounting to several hundred labelled categories, reflects a fairly liberal approach within the contemporary Śvetāmbara mendicant orders. Many of these items are not traditionally associated with Jaina mendicancy, but evidently widely used today. In addition to white *cappals* (footwear in all sizes) and woollen hats, there are various types of medication, including antibiotics, diabetes medication, syringes for injection.¹⁷ Batteries for torches, mobile phones,¹⁸ and electric watches are

¹⁷ Jaina Mendicants “do not accept any sort of service whatsoever from lay-devotees. They do everything themselves, be it stitching, washing, administering an injection, performance of an operation, removal of a cataract etc.” (Nagraj 1959: 10, in Flügel 2019: 239). While exceptions play an increasing role, the Terāpanth introduced mendicant run hospices (*samādhi-kendra*) and medical centres (*cikitsā-kendra*) (ibid., p. 307).

¹⁸ Very few mendicants use computers and other electronics. Watching TV is generally prohibited.



Funeral palanquins, 15.12.2024

also available, along with cosmetics such as toothpaste, a large number of plastic and some metal pots, and a whole section for stationary.¹⁹ Medical equipment, such as blood pressure monitors, bandages, knee caps, feature prominently.

Material provisions for all possible scenarios in the lives of Śvetāmbara mendicants are catered for. In other rooms wheelchairs for the infirm, bicycles for the attendants of the mendicants transporting their luggage, high-seats, writing desks, even funeral palanquins, and sandalwood for cremations are stored. An ambulance specially for monks and nuns is also on standby on the premises.

The most sought-after items on a daily basis are medicines (P. *osaha*, Sk. *auśadha*), both *āyurvedic* and allopathic. This is remarkable from an orthodox perspective which rejects the use of medicine altogether. The Service Department at Palitana runs a centrally organised system for the provision of medication for the many mendicants at Palitana, the main pilgrimage destination for *mūrtipūjaka* Jains. Professional medics identify, collect, and distribute appropriate medication stored in large quantity at the shop on the basis of extensive lists detailing the requirements of individual monks and nuns. Every day, a team of experts meticulously works on the allocations and registers, with two doctors checking and signing off the medication. Only extremely orthodox orders or individual mendicants reject even the exceptional use of such implements, citing canonical rules enforcing strict asceticism. Most orders permit the use of some non-standard items under specific conditions. The use of allopathic medicine, and operations in hospitals, are now generally permitted, but should be compensated by penance.²⁰ The extent to which medical services

are utilised is also a matter of individual choice. Many monks and nuns still refuse medical treatment, believing it increases the karmic burden according to the scriptures.²¹

A comprehensive study of the material culture of Jaina mendicants must document all types of objects used within the different orders, including variations in terminology, rules and regulations, scope of exceptions and individual choices, as well as rules and practices of procurement, of production, ownership (both collective and individual), transmission, and use. One challenge is that sect-specific customary rules (*sāmācārī* or *maryādā*) are not publicised, as they are frequently changed in response to contextual circumstances. A major problem is to establish standard lists for individual orders, and for male and female mendicants separately. Evidently, many more items are used than are mentioned in the canonised scriptures. For example, *sthāpanācāryas* are used amongst *mūrtipūjaka* orders, and *mukhavastrikās* (rather than *hathavastrikās*) are used amongst *amūrtipūjaka* orders. Most orders practice some degree of strategic ambiguity, because of the conventionalised discrepancy to canonical prescriptions, which are themselves equivocal,²² and the practical need to accommodate individual and contextual variation. Lists drawn up by individuals or groups of mendicants on request therefore tend to yield at least two different enumerations: (a) utensils and clothes mentioned in the canonical or customary rules, (b) items of daily use categorised in the scriptures as “non-essential possessions.”²³ There are also unconventional possessions which are often not mentioned at all,²⁴

²¹ Dasaveyāliya 3.4, 3.9; etc.

²² Schubring 1935 § 142.

²³ *Uvaggaha* (Sk. *upagraha*) opposed to *oha*. See Schubring 1935 § 145.

²⁴ In some cases, the above mentioned film documentation was not able to capture all objects used by a group of mendicants.

¹⁹ Cf. Flügel 2019: 802.

²⁰ Flügel 2019: 848-51, 1207f.



such as plastic pots, footwear, glasses and allopathic medicine. The use of mobile phones and battery-driven watches is highly contested, although they are widely used. Electricity is associated with fire and individual fire-bodies are therefore regarded as living beings, which should not be harmed. This view is, however, not shared by all *ācāryas* anymore.

All photographs are by Peter Flügel: Āyambīla Bhavana, Pālītāṇā, December 2024.

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CENTRE OF
JAINA STUDIES

Two Repositories of Jaina Sculptures at Jāmanera, Madhya Pradesh

Navneet Kumar Jain & Rajesh Kumar

Jāmanera is situated in *tehsil* Śujālapura, in district of Śājāpura in Madhya Pradesh. The village is known for its ancient Jaina stone sculptures and architectural fragments ranging from *circa* the 7th to 13th centuries CE. There are two repositories of Jaina sculptures in Jāmanera. One is housed in the interior of the Ādinātha Digambara Jaina Mandira,¹ and the other lies in the open on the grounds of the Ādinātha Digambara Jaina Atiśaya Kṣetra Dhāma.²

Paramāra Period Style

Many of the Jaina sculptures in both repositories are fine examples of the Paramāra period style with varied Jaina iconographic features including many innovative designs. During the Paramāra rule, from the last decades of the 10th century up to the first quarter of the 14th century, Jaina art, iconography, and literature flourished. The sculptural artifacts in the repositories are made of buff red and dark red sandstone. There are also a few dark black stone pieces in the cache outside the village.

Village Temple Repository

Ādinātha Digambara Jaina Mandira is a newly reconstructed temple in which sixteen 12th- to 13th-

1 Geo-coordinates: 23.3235258, 76.7545303.

2 Geo-coordinates: 23.3270012, 76.7439363.



Figure 2. Ādinātha



Figure 1 The face of a fragmented sculpture in the outdoor repository of the Ādinātha Digambara Jaina Atiśaya Kṣetra Dhāma. (See p. 27)

century Jaina sculptures and architectural fragments are on display. In 1990, these were declared as protected state heritage by the Directorate of Archaeology, Archives and Museums of Madhya Pradesh. As per the *Gazette Notification* of the Government of Madhya Pradesh and attached documents,³ the site was visited in 1987 by Sāadhanā Nāyak, archaeologist of the Directorate. Her report reveals that there was a temple from the Paramāra period without any sculptures *in situ*, but with many loose Jaina artifacts dated to *circa* the 12th to 13th centuries.⁴ The report also mentions that, according to the *pujārī* of the temple, the Jaina sculptures did not originally belong to this Paramāra temple, but had been brought there from some other unknown place or places. The *pujārī* further informed that many of the sculptures in this repository had been moved to the Jayasinhapurā Museum, Ujjain. A photograph enclosed with the report evinces the stone structure of an ancient temple showing a chamber with large pillars. Now this structure has totally disappeared, and new construction is ongoing. We could not find any other records or publications about this repository. The sculptures are being maintained by the Jaina community

3 *Gazette Notification of State Protected Monuments* by the Government of Madhya Pradesh no. 259 (1990). The record is kept in the Heritage Protection Section of the Directorate of Archaeology, Archives and Museums, Government of Madhya Pradesh, Bhopal.

4 The survey-report of Sāadhanā Nāyaka attached to the gazette notification documents a total number of 14 Jaina sculptures in the repository. The description of each artifact is very short and not sufficient to offer a comparison to the present state of each sculpture, but we made an attempt.



Figure 3. Neminātha with 12 miniature Jinas.

and perpetually venerated by them with Digambara Jain rituals.

One of the noteworthy sculptures depicts Ādinātha.⁵ (Figure 2) Ādinātha is shown in *tritīrthī* form as the central figure (*mūlanāyaka*), seated in *padmāsana* on a traditional *siṃhāsana*. Ornamenting the composition are representations of *aṣṭa-prātihāryas*, anointing elephants, flying garland-bearing couples, adherents, and four-armed *lalitāsana yakṣa* Gomukha and *yakṣī* Cakreśvarī. Ādinātha is clearly identified by his cognizance ‘*vṛṣabha*’ (bull) below the *dharmacakra* on *siṃhāsana*, and three long curled tresses on the shoulders. A distinctive feature is the inclusion of miniature *padmāsana* figures of Supārśvanātha (7th Jina) and Pārśvanātha (23rd Jina), respectively on the right and left upper sides of the stele. Both are shown with their traditional attributes of five and seven serpent hoods over the head.

Another important composite sculpture in this

⁵ Nāyaka's description of sculpture no. 4 is given as “*baiṭhe* (seated) Neminātha 132 x 72 x 34 cm niche (below) *baila* (bull) Ādinātha.” We are of the opinion that the present sculpture is of Ādinātha, not Neminātha.



Figure 4. Pārśvanātha *tritīrthī* showing the Kamaṭha narrative.

collection is of Neminātha (22nd Jina). (Figure 3) Neminātha stands on a simple lotus-pedestal accompanied by 12 miniature figures of Jinas, 10 in *padmāsana* and 2 in *kāyotsarga*. The stele is highly decorated. The overall composition displays 13 Jinas, with Neminātha as the central figure. Neminātha can be identified by his cognizance conch on a simple pedestal. The identity of the miniature Jinas is unknown. Six miniature seated (*padmasana*) Jinas are shown on the right and left sides of the central figure. There are 4 miniature seated Jinas above. Two standing miniature Jinas are positioned on the extreme right and left corners of the top. The one on the left side is clearly visible, while that on the right is fragmented, with only a partial lower portion remaining. The composition is ornamented with *aṣṭa-prātihāryas*, anointing elephants, flying garland-bearing couples, musicians, adherents (probably donors), and two-armed *lalitāsana yakṣa* Gomeda and *yakṣī* Ambikā, along with some standing human figures on the pedestal. The inclusion of musicians flanking the flying garland-bearers is a distinctive detail, not found in other sculptures in this collection.

There are two sculptures of Pārśvanātha. Both feature the Jina seated in *padmāsana* on a simple lotus-cushion, however the iconography of each is distinct. In one, the Jina is shown with seven serpent-hoods and in *tritīrthī* form with two miniature figures of unidentified



Figure 5. Pārśvanātha with six miniature Jinas.

seated Jinas. (Figure 4) Important is that Pārśvanātha is flanked by the three serpent-hooded *yakṣa* Dharaṇendra standing on the right side, and on the left, *yakṣī* Padmāvatī. There is evidence of what seem to be the remnants of an inscription on the cushion of the sculpture. A few initial *nāgarī* letters ‘*svas[ti]*’ can be observed, otherwise the rest has been lost.

The sculpture in Figure 5 depicts Pārśvanātha with nine serpent-hoods, accompanied by 6 miniature unidentified Jina figures: 4 in *padmāsana* flanking the Jina’s head and 2 in *kāyotsarga* pose on the top of stele. This is an unusual composition. The iconography is more elaborate than usually seen on Jain sculptures. The *yakṣa-yakṣī* pair is replaced by whisk-bearers. One can make out the remnants of what seems to be a pair of elephants with riders on either side of a triple parasol.

The repository also contains a Sarvatobhadra sculpture with four unidentified *padmāsana* Jinas in each direction. (Figure 6) It is an important example of Jaina sculptural art on account of being mounted in an elongated *śikhara*, rendered in the Nāgara style. Each of the cardinal directions represented in the *śikhara* is ornamented by the figure of a standing Jina. Altogether, there are 8 unidentified Jinas represented in this composition.

There are also some noteworthy fragments. One depicts a four-armed *lalitāsana yakṣa* Dharaṇendra canopied by three serpent-hoods. Dharaṇendra holds a



Figure 6. Sarvatobhadra sculpture.

lotus stalk in his upper hands, a *śrīphala* in the lower right, and the left attribute is indistinct. There are also four architectural fragments of door-jambs showing Jinas in both *kāyotsarga* and *padmāsana* postures and attendant figures. Nāyaka’s report describes a Jina figure in *śimhāsana* pose but this is now lost.⁶

In the temple there is also a large glass window on a high platform supporting 11 white marble and 4 metal *padmāsana* sculptures in perpetual veneration. All are unadorned. Seven of the white marble sculptures seem to date to the 15th to 16th centuries, with inscriptions on each.⁷ The figures can be identified as Candraprabha, Supārśvanātha, Pārśvanātha and Neminātha. One of the Pārśvanātha sculptures is canopied with numerous serpent hoods. The 4 white marble and metal sculptures are modern.

Ādinātha Digambara Jaina Atīśaya Kṣetra Dhāma

In 2024, during a village-by-village archaeological exploration of *tehsil* Śujālapura, we came across a

6 Nāyaka’s report incorrectly describes a sculpture on serial number 9 as Kubera *baiṭhe hue* (seated) 52 x 47 cm.

7 Nāyaka’s report describes this sculpture on serial number 8 as *pādapīṭha ke madhya mai* 50 x 95 cm *cakra usake donom aur śimha evam stambha alaṃkṛta hai*.

second large repository of artifacts. It was lying in open in the premises of the Ādinātha Digambara Jain Aṭīṣaya Kṣetra Dhāma, situated on the outskirts of the village. We learned of this repository from a *pujārī* of the Dhāma, and we could not find any previous information or publications about it.

This is a newly developed Digambara Jain center containing some buildings, halls, and open premises. The collection at this site was procured incrementally,



Figure 7. *Yakṣī Ambikā*, c. 7th century CE



Figure 8. *Yakṣī Ambikā*, 12th century CE.

during the digging of foundations and other pits in the village and surrounding area. There are more than 25 extremely dilapidated Jain sculptures and architectural fragments in this repository. All date to *circa* the 12th to 13th centuries, with the exception of a sculpture of the *yakṣī* Ambikā, which dates to *circa* the 7th century. (Figure 7)

This ancient artifact depicts a two-armed *yakṣī* Ambikā seated in *lalitāsana* on her lion-mount, holding a child in her left hand. Her right hand is broken. She is surmounted by a large mango tree with the carving of a miniature seated Jina figure in center. There is also a standing male figure in *namaskāra* posture, who may be another son. This sculpture can be dated to *c.* the 7th century CE based on morphological characteristics, including the proportions of the body, the hair style, and jewelry.

There is also a second sculpture of *yakṣī* Ambikā, dated to *circa* the 12th century. (Figure 8) This version is shown seated in *lalitāsana* on a cushion. Both arms are broken, but there are remnants of a bunch of mangoes on the side of the right leg. On her left foot, her son is visible, which helps to identify the figure. The sitting posture of *lalitāsana*, the linear carving, the ornamentation, and serene countenance are noteworthy features. It seems to have been made without the provision of a stele, but there had been a mango-tree over the head of *yakṣī* Ambikā, which is now lost.

The cache also includes a 12th-century damaged figure of Pārśvanātha, canopied with seven serpent-hoods. (Figure 9) The stele is highly ornamented. Pārśvanātha is seated in *padmāsana* on a decorated cushion. There are 7 miniature Jina figures, 4 in *kāyotsaga* and 3 in *padmāsana*, none of which has been identified. The sculpture is an unusual composition in that it contains altogether 8 Jinas, Pārśvanātha being the central figure. The whole is variously ornamented by a triple parasol, a drum-beater, flying garland-bearing couples, anointing elephants with riders, whisk-bearers, *yakṣa* Dharaṇendra and *yakṣī* Padmāvatī, a *makara-mukha*, pilasters, and a *gaja-śārdūla*.



Figure 10. Lower fragment of Jina Śāntinātha, 12th century CE.



Figure 9. Pārśvanātha with seven miniature Jinas, 12th century CE.

Other noteworthy artifacts in this repository include:

- A lower fragment of a c. 12th-century representation of the 16th Jina Śāntinātha with cognizance of a pair of deer on a simple pedestal, beside the four-armed *lalitāsana yakṣa* Garuṇa and *yakṣī* Mahāmānāsī. (Figure 10) The Jina figure is highly fragmented. Remnants of adherents and a small seated Jina figure inside a pillared niche are also visible.
- A c. 12th-century upper fragment of a large sculpture with 9 miniature figures of Jinas.
- 3 to 4 pieces of more or less damaged Jina-heads without lower portions. (See, Figure 1)

- 4 to 5 remnants of door-jambs showing Jinas in *kāyotsarga* and *padmāsana* postures with attendants.
- 8 to 10 small fragments of miscellaneous Jain sculptures.

Inscriptions

Also in the Ādinātha Digambara Jaina Atiśaya Kṣetra Dhāma repository, three headless seated figures of Jinas made of black stone, dated to circa the 12th to 13th centuries are noteworthy for their Sanskrit inscriptions. Two of them can be identified as Mahāvīra (24th) and Candraprabha (8th). (Figures 11 and 12)

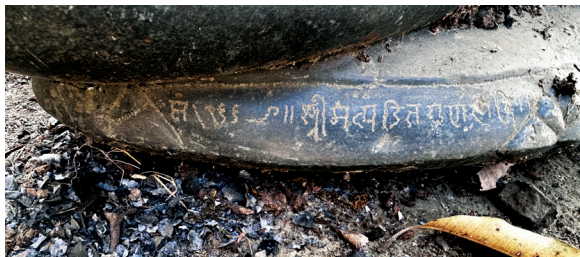


Figure 11: (Left) Mahāvira and Inscribed Cushion
(Below) Details of the inscription.

On the cushion of the headless *padmāsana* Jina Mahāvira is a carving of his cognizance lion, and a line of writing. The text of the inscription reads:

*Sam 1166 || śrīmatpaṇḍita Guṇaṇandi || tasya śiṣya
Vikalacandra praṇamati nityam*

The inscription records the date *saṃvat* 1166 and perpetual obeisance by Vikalacandra, disciple of *paṇḍita* Guṇaṇandi.



Conclusion

The Jaina sculptures of the repositories of Jāmanera are remarkable for their innovative depictions of miniature Jinas in stele. *Dvītīrthī*, *trītīrthī*, *pañcatīrthī*, *caturviṃśati* and *sarvatobhadra*, *pañṭa* designs with miniature Jinas are popular in Jaina sculptural art all over India. But the artifacts in the repository of the Digambara Jaina temple at Jāmanera show the unusual composition of *saptatīrthī*, *aṣṭatīrthī* and *trayodaśatīrthī*, sculptures featuring 7, 8, and 13 Jinas.⁸

With the exception of the 7th-century sculpture of *yakṣī* Ambikā that reflects late Gupta features, the sculptures are all fine examples of the Paramāra style. They are distinctive by virtue of depicting *aṣṭa-prātihāryas* and other iconographic segments. The fine morphological proportions, facial beauty and serene gestures, particularly of the *yakṣīs* to the hair-style, and details such as jewelry and ornaments evidence the elegance of the Paramāra style of art.

All photographs are by the authors, 23rd–24th November 2024.

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⁸ Such types of some Jina and *yakṣī* sculptures in the Paramāra style are also exhibited in the District Archaeological Museum of Vidisha. These shall be discussed in detail in a later publication. We are also attempting to study the Jāmanera sculptures in the Jayasinghpurā Museum, Ujjain.

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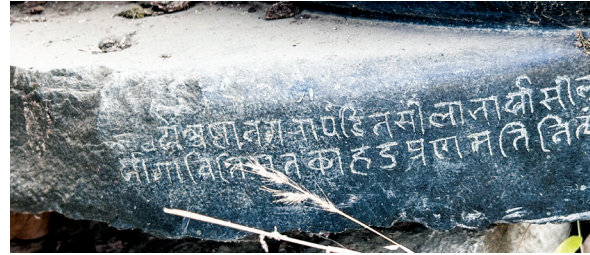
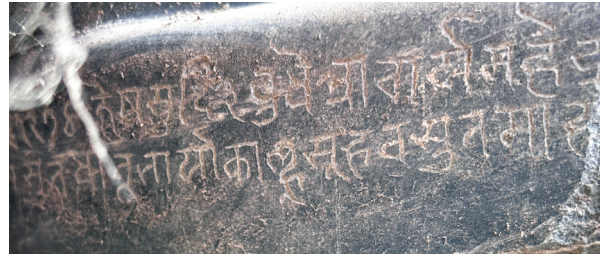


Figure 12. (Left) Candraprabha and Inscribed Cushion (Right) Details of the inscription

The headless *padmāsana* Candraprabha contains two lines of writing on a simple cushion. The identification of the Jina is possible by the name written in the inscription. The inscription is fragmented with some of the central portion totally chipped off. The remaining text is as follows:

1. *Samvat 1274 jaiṣa sudi 3 vudhe ācārya Mahedra nvaye Aṣṭānagarā paṇḍita Sīlā bhāryā Sīlū suta paṃ Vālha bhāryā mā-*
2. *Salaṣaṇa suta Ghānū bhāryā Kālhū Sūhava suta Māha [bhā]ryā Gāviti suta Chāhaḍa praṇamati nityaṃ jaya Caṃdraprabha ||*

The inscription bears the date *saṃvat 1274 jyeṣṭha sudi 3 vudhe* (Wednesday) mentioning perpetual obeisance by Chāhaḍa, son of Māha [...] and his wife Gāviti. Chāhaḍa was the grandson of Ghānū and his wives Kālhū and Sūhava, and great grandson of *paṇḍita* Vālha and his wife Salaṣaṇa. Also mentioned are the names of great grandfather *paṇḍit* Sīlā and his wife Sīlū. The family was the resident of Aṣṭānagara (modern Āṣṭā) and belonged to the *āmnāya* of *ācārya* Mahedra or Mahendra. Due to damage of part of the central portion, the names of Māha and *ācārya* Mahendra are not entirely legible.

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Ascetic Poetry in the Earliest Jaina Literature

Kristoffer af Edholm

Scholars argue that the earliest Jaina texts, the “Seniors” of the Śvetāmbara Ardhamāgadhī Āgama, comprise the first parts of the Aṅgasuttas *Āyāra* and *Sūyagaḍa*, the Mūlasuttas *Dasaveyāliya* and *Uttarajjhayaṇa*, and the “apocryphal” *Isibhāsiyāim*.¹ Modern scholarly editions, translations and studies of the Seniors started to appear in the late 19th century,² but there is still work to be done. Large parts of this literature consist of “ascetic poetry” – metrical texts about ascetics and renunciation – which, as scholars have often pointed out, is quite similar in style and content to verses in early Buddhist and Brahmanic texts. It has been proposed that the similarities are due to a shared oral source of sayings, terms and so on, in the ascetic culture around the 5th century BCE, from which the emerging Jaina, Buddhist and Brahmanic traditions have drawn their materials. Ascetic poetry, therefore, is an important source for the history of asceticism, and the formation of “Jaina”³ and other identities in ancient India, which are the topics of several noteworthy publications in the last few decades.⁴

Studies of early ascetic literature from more than one tradition tend to cover a single term, phrase, simile, or narrative, or compare a few stanzas, or list parallel *pādas* (verse-lines).⁵ This is all very good, but we also need studies that investigate the content in a larger source-material, which is facilitated by the searchable versions of many texts that we have now. Therefore, I have attempted to include in my study⁶ multiple texts from all three traditions, but a limited verse-material that is also even in terms of form and style. My point of departure is a type of stanza (*gāthā*, *śloka*): the “independent” or complete-sentence, non-narrative, impersonal⁷ stanza, which characterises pure *gāthā*-texts such as *Sa bhikkhū*⁸ and the Pāli *Khaggavisāṇasutta*, *Munisutta* and *Dhammapada*.

I have limited the material further by including only stanzas that refer to the (mendicant) ascetic and the path to liberation,⁹ since this is a highly relevant topic when



East Indian Lotus (*Nelumbo nucifera*); British, late 19th century, Opaque watercolor on Xuan paper; 42.2 x 33.4 cm (16 5/8 x 13 1/8 in.) Ailsa Mellon Bruce Collection, 1970.19.1 National Gallery of Art

researching asceticism in ancient India, and it is what said *gāthā*-texts are most concerned with. The Seniors contain around one thousand such stanzas; some are sets of *gāthās* on a single theme or with a repeated phrase in the final *pāda*, such as “him we call a *brāhmaṇa*” or “he is a *bhikṣu*”; others are statements on *saṃsāra* and *mokṣa* etc., or versified rules of conduct. Concise, easily understood, and memorised verses are apt for the purpose of this literature: to transmit the words of the sages, encourage renunciation, promote correct practice, and describe the perfect ascetic. An example:

Truly, there is much excellence for the *muni*,
for the homeless mendicant,
who is free from all,
seeing the single aim.¹⁰

I have compared how stanzas of this type in texts from all three traditions describe the ascetic and the path to liberation, the vocabulary, similes and so on. Here I will present, very briefly, a few of my findings regarding the *gāthās* in Jaina texts.

in the rest of the Seniors’ verse and prose. My main Buddhist source is the *Suttapiṭaka*. The early Brahmanic source richest in ascetic poetry is the *Mahābhārata*.

10 *Uttarajjhayaṇa* 9.16 (my tr.): *bahuṃ khu muṇiṇo bhaddaṃ | aṇagārassa bhikkhuṇo | savvato vippamukkassa | egaṃtam anupassao ||*

1 Some passages in the Seniors are later, and early material can be found in other texts as well. No Digambara verse-text is deemed to be as early.

2 *Āyāra*, *Sūyagaḍa* and *Uttarajjhayaṇa* were included by Jacobi in his highly readable translations of Jaina *suttas* for the “Sacred Books of the East” series (1884, 1895). Since then, a number of editions and translations of early texts have been published; see the bibliography in af Edholm 2024.

3 The term *Jaina* was not used in ancient times.

4 For example: Bronkhorst 2007, Balcerowicz 2016, McGovern 2019.

5 For example: Bapat 1928, Dixit 1978:86–92, Bollée 1980, Nakamura 1983, Balbir 2014, Yajima 2017.

6 af Edholm 2024.

7 Not about a particular person.

8 *Uttarajjhayaṇa* 15, *Dasaveyāliya* 10.

9 I have included stanzas about renunciation, the vanity of worldly pursuits, the evils of desire and delusion etc., but not those that refer only to householder-virtues and general topics like *karman*, rebirth and the soul. To select and extract stanzas, as I have done, is of course not unproblematic, and my findings should be compared with what is found

The ideal ascetic, if we summarise the Seniors' "independent" stanzas, sees the vanity of worldly pursuits, abandons them, and goes forth into homelessness. He respects the *ācārya*, practises *tapas*, celibacy, mendicancy, itinerancy, solitude, equanimity, restraint, self-overcoming, meditation, avoidance of harm to all living beings by thought, word and deed, and endurance of the elements, hunger and thirst. He frees himself from karmic defilement, attains gnosis, destruction of *āsravas* and the highest goal.¹¹

I write "he" because the subject is consistently male; woman remains "the other," and there is no mention of nuns. The same goes for Brahmanic, and almost all Buddhist, stanzas of this type.¹² In *Isibhāsiyāim*, all the *ṛṣis* are male. We have no early Jaina text akin to *Therīgāthā* – *gāthās* by/about Buddhist nuns, of which the vast majority are narrative and personal. In the Seniors' verse and prose the terms *śramaṇa*, *brāhmaṇa* and *muni* appear only in masculine form; *bhikṣuṇī* and other female epithets are absent or rare, whereas later prose texts frequently use the phrase "*bhikṣu* or *bhikṣuṇī*." Therefore, Mette may well be right in suggesting that the earliest Jaina community consisted of monks only.¹³ References to fourfold community,¹⁴ two-step ordination, monasteries and temples are missing in the "independent" *gāthās*;¹⁵ either they were irrelevant when describing the ascetic, or, more likely, the *gāthās* were composed before those things had become part of Jainism. Even if nuns were around when much of the poetry was composed, they apparently did not fit the ideal, which was probably created in an all-male ascetic milieu and based on older practices, reserved for men, including being a *muni* or *brahmacārīn*, and the free association of individuals.¹⁶ Also the use in ascetic poetry of heroic imagery and terms (*vīra/vīrya*, *śūra*, *parākrama*, *√ji*, *abhi-√bhū*) points in that direction.

Similes, often based on observations of nature, are common in all three traditions when describing ascetics and right practice. For example, the tortoise represents withdrawal of sense-faculties from the objects, the bee the gathering of alms-food from multiple households, and the lotus-leaf, purity:

The one who is undefiled by desires/pleasures,
like the lotus, which is born in water
(but) is not defiled¹⁷ by the water,
him we call a *brāhmaṇa*.¹⁸

11 This is by no means an exhaustive list of practices and attainments mentioned in the stanzas.

12 *Bhikṣuṇī* is absent in *Dhammapada*, *Suttanipāta* and all *gāthās* in *Itivuttaka* and *Udāna*.

13 Mette 2010:210. The same has been argued for the Buddhist order during Śākyamuni's lifetime (von Hinüber 2008).

14 The attitude towards all non-mendicants in the earliest Jaina texts is almost entirely negative (More 2014).

15 Cp. Dixit 1978.

16 *Muni* and *brahmacārīn* appear in Vedic *Samhitās* (for example *Rgveda* 7.56, 8.17, 10.109, 10.136; *Śaunakīya* 5.17, 7.74, 8.6, 11.5), *Brāhmaṇas* (*Aitareya* 6.33; *Śatapatha M.* 11.3.3, 11.5.3–4) etc.

17 *√lip* "defile, smear, attach to."

18 *Uttarajjhayaṇa* 25.27 (my tr.): *jahā pomaṃ jale jāyaṃ | novalippai*

Epithets show us the qualities attributed to ideal ascetics and how renouncers defined themselves. Among the Seniors' "independent" *gāthās*, *bhikṣu* "mendicant" is by far the most common, followed by *muni* (obscure meaning), then *yata* "restrained," *śramaṇa* "practising exertion," *brāhmaṇa*, *buddha* "awakened/intelligent," *pañḍita* "learned/wise," *jina* "victor," *saṃvṛta* "restrained," *saṃāhita* "concentrated," *dānta* "tamed," *sādhu* "good," *dhīra* "wise," *tapasvin* "endowed with *tapas*," *vīra* "hero," *jitendriya* "with defeated sense-faculties" and so on. *Nirgrantha* "fetterless," *pravrajita* "gone forth," *tathāgata* and *arhant* "worthy" are among the rare ones; *tīrthāṅkara* "ford-maker" is non-existent. In Buddhist *gāthās*, too, the most frequently used epithet is *bhikṣu*, followed by *brāhmaṇa*, *buddha*, *muni* etc. In Brahmanic stanzas we have at the top *mukta* "liberated," *muni* and *brāhmaṇa*. Thus, the early Vedic terms *muni* and *brāhmaṇa* are top-epithets in stanzas from all three traditions, but the later term *śramaṇa* only in Jaina stanzas. If we judge by the earliest Jaina literature (verse and prose), *muni* and *brāhmaṇa* are as important as, or even more important than *śramaṇa* when describing the ideal ascetic.¹⁹ These findings resonate with recent critique²⁰ of the notion that *brāhmaṇas* and *śramaṇas* are intrinsically opposed groups (an image we get from later sources) or that they derive from two separate cultures.²¹ Although the Jaina verse-material overall tends to be more similar to the Buddhist than the Brahmanic material, it does not support a general divide between Jainism/Buddhism on one side, and Brahmanism on the other: some terms and ideas appear only, or almost exclusively, in Jaina and Buddhist stanzas (*śramaṇa*, *buddha*, *āsrava*, etc.), others in Jaina and Brahmanic ones (*jitendriya*, *siddhi*, *√tyaj*).

In sum: the ascetic poetry that I have focused on gives the impression of being quite early. Thus, my study agrees with previous ones which argue that the Seniors' *gāthās* belong to the oldest strata of the Āgama. The basic *ideal* propagated in the stanzas – that of the itinerant, homeless, mendicant *muni* – is certainly old; it probably crystallised already in the 6th or 5th century BCE. Much of the Seniors' ascetic poetry would fit well in Buddhist or Brahmanic texts, but there is also a lot that is distinctly Jaina, especially in the rules of conduct. Some stanzas and *pādas* have direct parallels in texts from other traditions, but in general the earliest Jaina community composed its own stanzas, based on certain conventions, vocabulary, formulas, and a heroic ascetic ideal, which it shared with contemporaneous renunciant groups.

vāriṇā | evaṃ alittaṃ kāmehiṃ | taṃ vayaṃ būma māhaṇaṃ || Very similar to *Suttanipāta* 625, *Dhammapada* 401 and *Majjhimanikāya* 98.32.

19 Cp. Tatia and Kumar 1981:xx. *Brāhmaṇa* is more common than *śramaṇa* as ascetic epithet in *Isibhāsiyāim* and *Uvahaṇasuya* in *Āyāra*, the earliest account about Mahāvīra.

20 McGovern 2019.

21 Bronkhorst 2007.

Kristoffer af Edholm completed his doctorate in History of Religions at Stockholm University in 2024. He has published on ancient Indian, Indo-Iranian and Indo-European topics. His publications can be found here: <https://su-se.academia.edu/KristofferEdholm>

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Jaina Concepts of Causality: Theories and Applications

Achyut Kant Jain

A central debate in classical Indian philosophy concerns whether effects pre-exist in their causes (Sāṃkhya's *satkāryavāda*) or represent new beginnings (Nyāya-Vaiśeṣika's *asatkāryavāda*). This article examines how Jaina philosophers addressed this problem through the theory of both pre-existence and non-existence of the effect in its cause (*sadasatkāryavāda*).¹ It also demonstrates how Jaina thinkers applied this theoretical framework to different categories of texts (*anuyoga*),² moving beyond mere synthesis to develop distinct frameworks for understanding causal transformation.

The Jaina tradition builds its theories of causality on *anekāntavāda* (non-one-sidedness or many-sidedness), viewing causality as *sadasatkāryavāda* where existence manifests as a dynamic interplay of change and permanence. Developed by thinkers such as Umāsvātī,³ Kundakunda,⁴ and Amṛtacandra Sūri,⁵ their understanding holds that an object can be simultaneously non-existent (in terms of its changing attributes) and existent (in its underlying, continuous substance). Several concepts have been developed in Jaina philosophical literature for a nuanced understanding of causal relationships. Similar theories on causality based on *anekāntavāda* can be seen in the *sadrśa-asadrśa* (similarity-dissimilarity of effect and cause) concept, where Vīrasena's *Dhavalā* demonstrates that the effect simultaneously exhibits similarity and dissimilarity to its material and instrumental causes.⁶ The *bhedābheda* (identity-in-difference) concept in Abhayadvasūri's *Sanmatitarkaprakaraṇavṛtti* (STPV)⁷ and Vāḍidevasūri's *Syādvādaratnākara* (SVR)⁸ posits that effects exist in a simultaneous difference and non-difference to its cause, suggesting that entities like such as a clay pot are neither completely separate from nor entirely identical to their cause.

Jain (2016) identifies four primary approaches across various Jaina sources,⁹ in which material cause (*upādāna-kāraṇa*) and instrumental cause (*nimitta-kāraṇa*) is discussed more extensively. The material causes are further divided into two distinct categories:

1 This article draws on a broader investigation of causality in Indian philosophical traditions with special reference to Jaina philosophy in Jain 2024. See also Potter 1991: 114f.

2 Samantabhadra's RKS (vv. 43-46) outlines the entire corpus of Jaina literature in four categories (*anuyoga*): *prathamānuyoga* (narratives), *karaṇānuyoga* (mathematical and cosmological calculations), *carāṇānuyoga* (conduct), and *dravyānuyoga* (metaphysics).

3 TS 5.29 (SS 5.30) tr. Tatia 1994:135.

4 See PS II, vv.3-9 and Amṛtacandra's commentary (TD) as discussed in Bajželj 2020.

5 See PAS, vv.19, and Amṛtacandra's commentary (SVy) elaborating: *evam sado viṇāso asado jīvassa ṇatthi uppādo* & vv.54: *evam sado viṇāso asado jīvassa havadi uppādo*.

6 Dh 10: 431-432; Dh 6: 164; Dh 12: 81; Dh 15: 16.

7 STPV: 705-709 *kāraṇāt kārya anyat kathamcid anyat ataeva tadatadrūpatayā sacca asacca iti*.

8 SVR: 803-807.

9 See D. Jain 2016: 38 and A.K. Jain 2024: 147-181 for detailed discussion.



Ācārya, Neminātha Mandira, Amarelī Photo: Ingrid Schoon 14.12.2024

the ever-present (*trikālī*) and the momentary (*kṣaṇika*). The momentary causes themselves include two crucial aspects: the immediately preceding mode (*anantarapūrva-kṣaṇavartiparyāya*)¹⁰ and the aptness of that particular moment (*tatsamayayogyatā*).¹¹ This further classification of *upādāna-kāraṇa* provided by Śāstrī (1960:75) and Bhārilla (1991/2007: 2-6), based on Digambara Jaina sources, offers a comprehensive framework through which the validity of both philosophical positions can be assessed: Sāṃkhya's *satkāryavāda* when viewed from the perspective of *trikālī upādāna*, and Nyāya-Vaiśeṣika's *asatkāryavāda* when considered from the viewpoint of *kṣaṇika-upādāna*.¹² (Figure 1)

The application of material and instrumental causes becomes particularly evident in the context of the *anuyoga* scheme, where causal relationships are examined through different lenses depending on the specific focus of each category. While examining these varying approaches, it is crucial to note that Jaina philosophers frequently use causal terminology

10 AS: 211 note: *niyatapūrvakṣaṇavartitvṃ kāraṇalakṣaṇam. niyatatārakṣaṇavartitvṃ kāryalakṣaṇam*. Cf. KKAP 222-223: *pūrvapariṇāmajuttaṃ kāraṇabhāveṇa vaṭṭade davvaṃ | uttara-pariṇāmajudaṃ taṃ ciya kajjaṃ have niyamā ||222|| kāraṇakajjavisesā tīsu vi kālesu hunti vatthūṇaṃ | ekkekkaṃmi ya samae puvvuttara-bhāvamāsijja ||223||*.

11 TSV: 328 ...*vivakṣitasvakāryakaraṇetyakṣaṇaprāptatvaṃ hi sampūrṇa*.

12 Sheth 2020: 331.

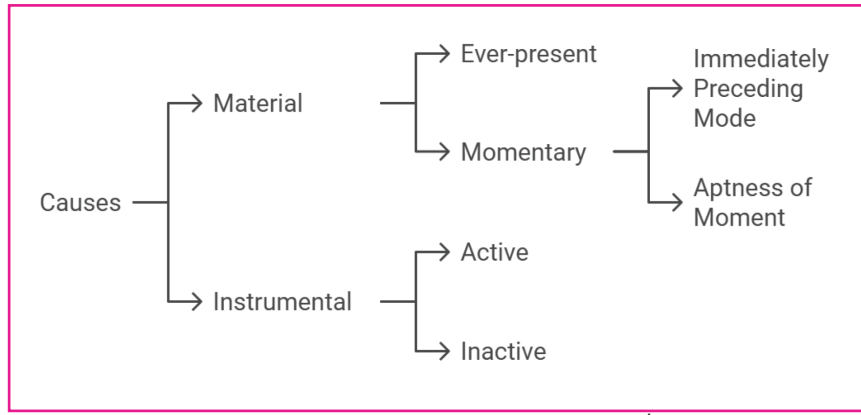


Figure 1. Types of material and instrumental causes distinguished by Śāstrī 1960 and Bhārilla 1991/2007 based on Digambara Jaina sources.

<i>Samvāya</i> Concept	Conceptual Mapping
Nature (<i>svabhāva</i>)	Ever-present (<i>trikālī</i>)
Effort (<i>puruṣārtha</i>)	Preceding Mode (<i>anantarapūrva-kṣaṇavartīparyāya</i>)
Time (<i>kālabdhi</i>)	Moment (<i>tatsamaya</i>)
Predestination (<i>honahāra/bhavitavya/niyati</i>)	Aptness (<i>yogyatā</i>)
Karma/External Factors (<i>karma/bāhya kāraṇa</i>)	Instrumental Causes (<i>nimitta-kāraṇa</i>)

Table 1. Integration of the *samvāya* group of five causes with the material and instrumental causes.

(*kāraṇa*) without explicitly distinguishing between material and instrumental causes. This complexity requires a deep understanding of the *anekānta* and *syādvāda* frameworks to accurately interpret the causal relationships in their philosophical discourse. Through *anekānta*, they accept both material and instrumental causes, while *syādvāda* allows them to emphasize one or the other in specific contexts.

My framework addresses this interpretative challenge by integrating the concepts of material and instrumental causes with the *samvāya* group of five causes, establishing clear conceptual bridges between these causal frameworks. (Table 1) Specifically, it maps nature (*svabhāva*) to ever-present (*trikālī*) material cause, effort (*puruṣārtha*) to preceding mode (*anantarapūrva-kṣaṇavartīparyāya*), time (*kālabdhi*) and predestination (*honahāra/bhavitavya/niyati*) as aptness of moment (*tatsamayayogyatā*), and *karma*/external factors (*karma/bāhya kāraṇa*) as instrumental causes (*nimitta-kāraṇa*). This integration helps resolve the theoretical ambiguity in causal terminology and provides a more cohesive understanding of how these various causal factors interact within the broader philosophical system.

The framework shown in Table 1 illuminates how the different *anuyoga* categories, each emphasizing distinct aspects of causation, can be understood within a unified causal theory while maintaining their specialized focus. This synthesis offers a more comprehensive approach to understanding Jaina causal relationships across different textual and philosophical contexts. While this study primarily focuses on Digambara Jaina literature, future research examining Śvetāmbara texts could provide

additional insights into Jaina perspectives on causality and potentially reveal broader patterns in how causation is conceptualized across Jain traditions. These patterns are systematically observable across all four *anuyogas*: In *prathamānuyoga*, instrumental cause (*nimitta-kāraṇa*) emerges as the predominant framework for explaining various phenomena. This is clearly demonstrated in multiple narrative contexts: the causal relationships between dreams and their interpretations, the significance of pregnant women's cravings, the meaning of omens, the mechanism of past-life memory recollection, the connection between rivalry and spiritual evolution, and the causality underlying renunciation of worldly pleasures. In each of such cases, the texts emphasize instrumental causes to elucidate how one phenomenon leads to or influences another.¹³

Karaṇānuyoga presents a more complex application of causal theory, particularly in its treatment of the relationship between soul (*jīva*) and *karma*. This relationship manifests in detailed expositions of spiritual stages such as *guṇasthāna* (stages of spiritual development), *mārgaṇasthāna* (soul-quest places), and *jīvasamāsa* (classifications of *jīva*). Instrumental causation remains prominent in explaining the soul-*karma* relationship. It manifests in two key contexts: first, in the effects on a soul from karmic fruition, and second, in how the soul's activities enable karmic modifications through *saṃkramaṇa* (transmutation), *udīraṇa* (premature fruition), *utkarṣaṇa* (increased intensity), and *apkarṣaṇa* (decreased intensity). However, *karaṇānuyoga* also incorporates material

¹³ For narratives illustrating causal relationships via instrumental causes, see Jain 2024: 193-205.

causation (*upādāna kāraṇa*) in specific cases,¹⁴ particularly evident in *nidhattī karma* (thickening), which resists *saṃkramaṇa* and *udīraṇā*, and *nikācīta karma* (cementation), which is immune to all four modifications. In these instances, the inherent nature of karmic matter determines its inevitable manifestation. This dual approach of presenting causality from instrumental and material causes in different contexts reflects the *syādvāda* nature of *karaṇānuyoga*'s treatment of causality, particularly when dealing with the metaphysical intricacies of spiritual transformation and karmic mechanics.

In *Caraṇānuyoga*, causal relationships emerge prominently in the exposition of right conduct (*samyag-cāritra*) and particularly in the detailed analysis on the causes of *saṃvara* (stoppage of karmic influx) and *nirjarā* (shedding of karma). This is evident in the comprehensive examination of the causes of *saṃvara*, which include *guṇti* (control), *saṃti* (carefulness), *dharma* (virtue), *anuprekṣā* (contemplation), *parīṣaha-jaya* (conquest over afflictions), and *cāritra* (conduct),¹⁵ as well as the causes of *nirjarā*, encompassing both *bāhya tapa* (external austerities) and *ābhyantara-tapa* (internal austerities).¹⁶ Particularly noteworthy is Paṇḍita Ṭoḍaramala's analysis in *Mokṣamārgaparakāśaka*, where he refutes misconceptions about the causal relationships in *saṃvara* and *nirjarā*.¹⁷ He argues that mere merit-generating activities and external abstinences performed with attachment cannot constitute real *saṃvara* or *nirjarā*. Instead, he establishes that true *saṃvara* arises only through perfect detachment (*vītarāgātā*), and real *nirjarā* stems from the state of being completely unattached, not from external religious activities performed with subtle attachments. Throughout *caraṇānuyoga*, while instrumental causation is emphasized, misunderstanding these causal relationships can lead to erroneous interpretations of the seven fundamentals (*tattva*).¹⁸

Dravyānuyoga presents a more nuanced treatment of causality, incorporating both instrumental and material causes, with particular emphasis on the latter. This is especially evident in discussions of the causal relationship between soul and matter substances, and in explaining the medium of motion, rest, space and time substances.¹⁹ The emphasis on material causation proves particularly significant for spiritual practitioners, as reflected in the works of Kundakunda²⁰ and later texts such as *Iṣṭopadeśa*,²¹ *Yogasāra*,²² and

Paramātmaprakāśa.²³ This emphasis on *upādāna-kāraṇa* was further developed by proponents of the Adhyātma tradition, including Paṇḍita Banārasīdāsa,²⁴ Bhāiyā Bhagavatīdāsa,²⁵ and Kānjī Svāmī,²⁶ who particularly stressed that spiritual transformation occurs primarily through the soul's inherent capacity (*upādāna*) rather than external instrumental causes (*nimitta*).

This analysis reveals that while all *anuyogas* emphasize instrumental causes, their treatment of causality shows distinctive variations. *Karaṇānuyoga*, while primarily focusing on instrumental causes, also significantly addresses material causes. *Dravyānuyoga* presents a unique approach by emphasizing material causes, and in certain contexts, even critically examines and rejects causal relationships built solely on instrumental causes.²⁷ This critical approach is particularly evident in discussions of *ātmakalyāṇa* (spiritual welfare) and *ātmānubhūti* (self-realization). The other *anuyogas* do not employ this methodological approach. The emphasis on material causes serves a crucial purpose: It helps establish the inherent capabilities of each substance, demonstrating that every substance generates its effects (*pariyāya*) through its own intrinsic potential. The other *anuyogas* similarly incorporate material causes in specific contexts, though their primary emphasis remains on instrumental causation. The emphasis on material causes in specific contexts – particularly in *Dravyānuyoga* – might appear one-sided but actually represents *samyak-ekānta* (justified one-sided emphasis). This approach exemplifies *syādvāda* within each *anuyoga*. Similarly, when other *anuyogas* emphasize instrumental causes, they too demonstrate *samyak-ekānta*, following Umāsvāti's principle of *mukhyatā* (predominance) and *gaṇatā* (subordinance) in dealing with reality.²⁸ These varying emphases reflect each *anuyoga*'s unique style and purpose in explicating causal relationships.

This nuanced understanding of how different types of causes are emphasized and applied becomes indispensable for accurately interpreting Jaina philosophical texts, especially when examining complex causal relationships – such as the role of the *guru* in spiritual development, the relationship between karma and self-realization, and the interaction between soul and matter in the bondage-liberation process. For 23 PP vv. 39, 98.

24 Banārasīdāsa examines *nimitta-upādāna* causation in *Upādāna Nimitta kī Chitthī* (MMP: 356-359) and *Upādāna Nimitta Dohā*, innovatively presenting these causal factors in dialogue form to establish *upādāna*'s primacy (Bharilla 1991/2007: 48).

25 Bhagavatīdāsa's forty-seven-verse *dohā* expands Banārasīdāsa's dialectical approach to *nimitta-upādāna*, using logic to establish *upādāna*'s primacy (Bharilla 1991/2007: 49-52).

26 Kānjī Svāmī's expositions on *nimitta-upādāna* are primarily documented in two works: *Svatantratā kī Ghoṣaṇā* (SKG) and *Svādhīnatā kī Śaṅkhanāda* (SKS). His interpretations sparked controversy by asserting that instrumental causes (*nimitta*) were ineffective (*akīñcitkara*) in spiritual liberation. This provoked scholarly debates reflected in critical works such as *Kānjī Popdam Śataka Sonagaḍha samikṣā*, *Sonagaḍha siddhānta* and *Nimitta Upādāna Mīmāṃsā*, with the *Jaipur Khāniyā Tattvacarcā*, volumes 1 and 2 documenting the philosophical dispute.

27 Flügel 2012: 12, n. 53.

28 TS 5.31 (SS 5.32) tr Tatia 1994: 136-140.

14 For narratives illustrating causal relationships via instrumental causes, see Jain 2024: 193-205.

15 TS 9.2 trans. Tatia 1994: 219.

16 Ibid., 9.19-20 trans. Tatia 1994: 232-233.

17 In MMP 1992: 111-118; 317-333, Ṭoḍaramala analyzes misinterpretations of the seven *tattvas* through *agrhīta mithyātva* (innate wrong belief) in chapter four and *grhīta mithyātva* (acquired wrong belief) in chapter seven.

18 Ibid.

19 TS 5.17-22 tr. Tatia 1994: 128-132.

20 In PAS, Kundakunda analyzes motion and rest through both instrumental (*nimitta*) and material (*upādāna*) causation (vv 84-85, 88-89), as echoed in Amṛtacandra's commentary.

21 IU vv. 35: *nājño vijñātvamāyāti vijño nājñātvamṛcchati / nimittamātramayastu gaterdharmāstikāyavat //*

22 YS vv. 31, 47, 86.

instance, while a *guru* is an instrumental cause in one's spiritual journey, the actual transformation must occur through the soul's inherent capability (material cause). Similarly, though karmic particles serve as instrumental causes, the soul's modifications arise from its own material causation. These distinctions help resolve apparent contradictions in texts where sometimes external factors are emphasized, while in other contexts, self-dependent transformation is stressed.

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STPV *Sanmatitarkaprakaraṇavṛtti* of Abhayadavasūri. Ed. Sukhalāla Saṅghavī & Becaradāsa Doṣī. Amadāvāda: Gujarāta Vidyāpīṭha, 1985.

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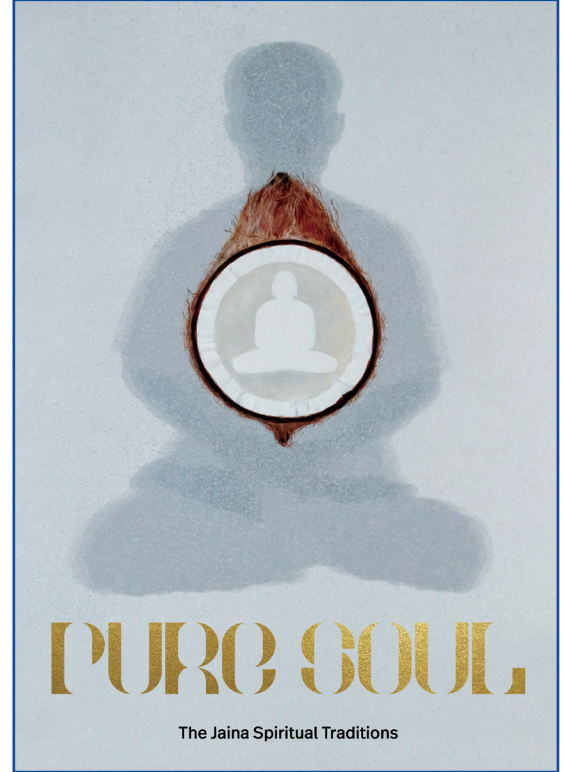
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Revisiting *Samaya*, *Sva-samaya*, *Para-samaya* and *Samaya-sāra* in Kundakunda's *Samayapāhuḍa*

Anubhav Jain

Kundakunda reached institutional recognition after the Sanskrit commentaries of Amṛtacandrasūri (10th century CE) on three texts: the *Samayapāhuḍa* (SPā), the *Pavayaṇasāra* and the *Paṃcatthikāya*. In this article, I will examine four primary terms in the SPā: *samaya*, *sa-samaya* (Skt. *sva-samaya*), *para-samaya* and *samaya-sāra*, and explore the meaning and philosophical significance of these terms in the SPā.

In his consideration of the SPā-A, Amṛtacandra interprets *samaya* as 'soul' (*jīva*).¹ He further interprets *sva-samaya* as 'the soul having an identity in itself' and *para-samaya* 'as the soul having an identity in other (things)'.² This interpretation has been generally accepted by the post-Amṛtacandra tradition. Jaini, Chakravarti, and others, translate the terms as 'soul', 'self-absorbed soul' and 'non-self-absorbed soul' or 'self', 'real self'/'ego in itself', and 'self [...] other than the real'.³ However, a closer reading of the primary literature suggests a different interpretation.

The Prakrit word *samaya* or *samaa* (Skt. *samaya*), possesses a wide semantic range. Derived from the root √i, using the *sa-* prefix and *-ya* suffix (*sa-* + √i + *-ya*), the term encompasses a variety of meanings including, for example, 'time, occasion, contract, convention, an established rule of conduct, the convention of poets, an appointment, a condition, a law, a direction, an emergency, an oath, a sign, limit, doctrine, tenet, conclusion, and success'.⁴ Johnson, in his brief investigation of the use of the term in the SPā, concludes that *samaya* designates 'self-realisation and thus liberation'.⁵ Yet, Balcerowicz translates *samaya* as 'the main doctrinal point'.⁶

Terms such as *saṃkha-samao*,⁷ employed to refer to the doctrine of the Sāṃkhya tradition, inspired me to reconsider the term *samaya* in Kundakunda literature. There is a notable absence of any explicit mention of *samaya* as soul and of *sva-samaya* and *para-samaya* as related terminology in both Sanskrit and Prakrit dictionaries, except in the traditions of SPā-A and post-SPā-As.

In this article I will translate selected verses of the SPā to demonstrate that *samaya* is employed by Kundakunda predominantly in the sense of 'doctrine' (overlapping with 'system' and 'scripture'), *sva-samaya* in the sense of 'one's own doctrine' (here: Jaina doctrine) and *para-samaya* in the sense of 'other's



Papaurājī, Photo: Ingrid Schoon 6.1.2025.

doctrine' (here: non-Jaina doctrine). I will contrast my proposed translations with those of Jaini and Chakravarti.⁸

Both Jaini and Chakravarti follow Amṛtacandra's interpretation and interlink the first three verses of the SPā, interpreting the soul as *samaya* and *sva-samaya* and *para-samaya* as types of soul. In contrast, I argue that verses 1 to 3 address three interconnected questions, establishing an argumentative progression concerning the difference of Jaina and non-Jaina doctrinal discourses on the soul. Verse 1 answers a question about the name of the text. Verse 2 introduces two kinds of *samaya* representing two distinct positions on the nature of the soul. Verse 3, finally, examines which doctrinal position is correct and why.

SPā 1⁹

Jaini's translation:

Having bowed to all the Siddhas (Perfect Souls) who have attained a condition of existence indestructible, purified (of all Karmic matter), unparalleled, I shall speak of this *Samayaprabhritam*, O (listeners), (as) spoken by the knowers of all scriptural knowledge.¹⁰

Chakravarti's translation:

Bowing to all the Siddhas who have attained a state of existence, permanent, immutable and incomparable, I will speak of this *Samaya Pāhuḍa* which has been uttered by the all-knowing Masters of Scripture. Oh, Bhavyas, listen to this.¹¹

1 SPā-A: 11 'jīvo nāma padārthaḥ sa samayaḥ'.

2 SPā-A: 11-12 '...svamekatvena yugapajjānan gacchamśca svasamaya itī. ...parmekatvena yugapajjānan gacchamśca parasamaya itī pratīyate'.

3 See SPā₁: 2-3; SPā₂: 3-6.

4 Apte 1890: 1094. See also Monier-Williams 1899/1986: 1153. On the references from Jaina texts, see a few instances in Ratnachandra (1923) 1988: 626, Tulasī 1984: 148.

5 Johnson 1995: 234-39.

6 Balcerowicz 2023: 120.

7 SPā 117, 122.

8 The English translation and commentary by Chakravarti is generally, but not in all cases, based on Amṛtacandra's *Ātmakhyāti*.

9 vāṃdittu savvasiddhe dhuvam-acalam-aṇovamaṃ gadiṃ patte |vocchāmi samayapāhuḍam-iṇamo sudakevali-bhāṇidaṃ. Jayasena provides *amala* as an additional reading for *acala*. See SPā-J: 8.

10 SPā₁: 1.

11 SPā₂: 1.

My proposed translation:

After bowing down to all liberated beings who have attained an eternal, immovable and incomparable state, I will explain this (*ināmo*)¹² treatise on the doctrine which has been uttered by the all-knowing Masters of Scripture.

It cannot be overlooked that Chakravarti does not translate the title of the text,¹³ because the meaning of ‘*pāhuḍa*’ remains ambiguous, as the author does not explicate this term in any of his verses. Amṛtacandra also refrains from explaining this term.¹⁴ However, Jayasena elucidates that ‘*prābhṛta*’ signifies ‘essence’ (*prābhṛtaṃ sāraṃ*) He writes:

Prābhṛta means essence. Essence is the pure state. *Samayaprābhṛta* means the essence of the *samaya* viz self or the self is the essence is called *samayaprābhṛta*.¹⁵

In the appendix, Jayasena explains *prābhṛta* as ‘an essence-full gift’ (*sārabhūta vastu*) which, for the practitioner, is this scripture being an essence-full or most excellent text.¹⁶ While Jayasena’s interpretation is theoretically sound, within the context, *pāhuḍa* as a ‘gift’ or an ‘essence’ is less appropriate. Because *pāhuḍa* can also mean *treatise*, I propose *Samayapāhuḍa* to be read as a ‘treatise on the doctrine.’

SPā 2^{17 18}

Jaini’s English translation of Jayasena’s readings:

Know the Soul (which is) concentrated in (right) conduct, belief and knowledge, to be self-absorption. And know that (which) stands in (the condition) determined by (the operation) of Karmic matter (to be) non-self-absorption.¹⁹

Chakravarti’s translation of Jayasena’s reading:

Know ye that the Jīva which (in its intrinsic purity) rests on Right Conduct, Faith and Knowledge is the real Self. But that which is conditioned by Karmic materials is other than the real.²⁰

12 Instead of translating *inām* (this) + *o* (Skt. *bho* used in vocative case) like Jaini and Chakravarti, I prefer having *ināmo* as one word meaning ‘this’.

13 Jaini keeps *Samayasāra* as the title, which he translates as ‘the soul-essence’.

14 See SPā-A’s commentary of verses 1 and 415.

15 SPā-J: 8. *prābhṛtaṃ sāraṃ sārāḥ śuddhāvasthā samayasāyātmanah prābhṛtaṃ samaya-prābhṛtaṃ, athavā samaya eva prābhṛtaṃ samaya-prābhṛtaṃ.*

16 SPā-J: 733 *yathā ko’pi devadatto raja-darśanārtham kimcit-sārabhūtaṃ vastu rājñe dadāti tat-prābhṛtaṃ bhanyate. tathā paramātmārādhaka puruṣasya nirdoṣiparamātmārāja-darśanārtham-idam-āpi śāstraṃ prābhṛtaṃ. kasmāt? sārabhūtatvāt iti prābhṛtaśabdasyārthaḥ.*

17 Amṛtacandra’s reading: *jīvo caritta-damsaṇa-nāṇa-tthido taṃ hi sasamayaṃ jāṇa | poggala-kamma-padesa-tthidaṃ ca taṃ jāṇa parasamayaṃ ||*

18 Jayasena’s reading: *jīvo caritta-damsaṇa-nāṇa-tthida taṃ hi sasamayaṃ jāṇe | puggala kamm-uvadesa-tthidaṃ ca taṃ jāṇa parasamayaṃ ||*

19 SPā₁: 2.

20 SPā₂: 3.

My proposed translation:

The soul that rests on conduct, faith and knowledge – know, that is the Jaina doctrine. And the soul [that] rests in material karma – know, that is the teaching of non-Jaina doctrine.

Considering Jayasena’s reading ‘*uvadesa*’, i.e. ‘the teachings of’, it strengthens the assertion that these terms are used in the sense of Jaina and non-Jain doctrines as it can be read: know the teachings (*uvadesa*) of non-Jain doctrine (*para-samaya*).²¹ Conversely, Amṛtacandra’s reading of ‘*kamma-padesa-tthidaṃ*’, i.e. ‘the soul rests in material karma’, possibly suggests a more deterministic interpretation of other philosophies shaped by physical forces.

SPā 3²²

Jaini’s translation:

Absorbed in oneness the soul (is) everywhere admirable in the universe. The predication of bondage (as being) one with it is censurable.²³

Chakravarti’s translation:

The self which has realised its oneness (uncontaminated by alien conditions) is the beautiful ideal in the whole universe. To associate bondage with this unity is therefore self-contradictory.²⁴

Besides *samaya* in the sense of soul or self, the term ‘*kahā*’ has also been misinterpreted in Jaini’s version, and is absent in Chakravarti’s rendering. In this context, ‘*kahā*’ represents ‘discourses’. The tension in Amṛtacandra’s commentary of *samaya* becomes apparent in this, where he interprets *samaya* as ‘all objects’.²⁵ Interestingly, Jayasena does not follow Amṛtacandra’s interpretation and sticks to the meaning ‘soul.’

My proposed translation:

The doctrine that has established the certainty of oneness (*eyatta*) [of the soul] is admirable in the entire universe. Therefore (*teṇa*), discourses of bondage in association with that oneness cause contradictions (*visaṃvāda*).

The word *eyatte* refers to oneness. But oneness of what? We find *jīvo*, i.e. soul, as the subject in verse 2,

21 If *samaya* in verse 2 was meant to refer to the soul, it would have been more precise for the author to write *samao caritta-damsaṇa* instead of *jīvo caritta-damsaṇa*. The distinctive usage of *jīva* explicitly indicates that *samaya* and *jīva* are not analogous. Therefore, the proposed interpretation of *sva-samaya* and *para-samaya* aligns with common Jaina interpretations of these terms. See ADS 521-524; 605, Thāṇa 4. 248; 10.103, Bh 16.6.91, SV2 Cūlikā 90; 91; 92; 93; 98; 111, Nandī 5.82-85, BĀ 655; 667, BĀ-Ap: 441, JTP: 597, D: 83; 106, HPū 10.28, MPū 38.312.

22 *Eyatta-nicchaya-gado samao savvattha suṃdaro loe | baṃdha-kahā eyatte teṇa visaṃvādiṇī hodi ||*

23 SPā₁: 3.

24 SPā₂: 6.

25 SPā-A: 13 *samayaśabdenātra sāmānyena sarva evārtho ’bhidhīyate.*

and assume that this verse, following the subject of the previous verse, is indicating the oneness of the soul.

Though the name of the text is *Samayapāhuḍa*, the title *Samayasāra* holds a greater prominence within the Jaina tradition. The expression is employed in the SPā, yet not to denote the title of the text itself. The question remains: What is the precise meaning of *samaya-sāra*? The following verse mentions the term.

SPā 142²⁶

Jaini's translation:

The karmas are bound (or) not bound to the soul; know this certainly from the different points of view. But whatever is said after putting aside the points of view, that is the pure soul itself.²⁷

Chakravarti's translation:

That the self is bound with karmas and that it is not bound with karmas are statements made from different points of view. But the essence of the self transcends these aspects. So it is said.²⁸

The aforementioned translations of *samaya-sāra* are influenced by Jayasena's interpretation, which equates 'pure soul' with *samaya-sāra*.²⁹ However, I apply the translation 'doctrine' here:

The karmas are bound (or) not bound to the soul; know these to be assertions based on perspective. Whatever is said, the essence of the doctrine is that [which] transcends these assertions.

The final occurrence of the term *samaya-sāra* in the SPā is found in verse 413, in which it appears that the author is criticizing those contemporary monastic traditions or the individuals who, after studying Jaina scripture, adopt mendicancy or the vows for laity without apprehending the core of the teachings (according to the author: right faith, knowledge and conduct).³⁰ They mistakenly believe that merely adhering to the external code of conduct is sufficient to dissociate from karma which will lead towards liberation, rather than experiencing and meditating on self.³¹ Here, the difference between the Jaina doctrine [doctrine in italics] and the essence [essence in italics] of it is clearly marked.

In verse 143, *samaya-paḍibaddho* is employed for what Jaini renders as 'the self-absorbed soul', whereas Chakravarti translates it as 'the Self whose attention is inwardly directed on himself' followed by 'the transcendental self'.³² However, I translate it as 'the one who is connected to the doctrine'. That the term *samaya* generally refers to doctrine is evident by other

expressions in the text, such as *samayasya viyāṇyā beṃti* (SPā 36, 37) meaning 'the knower of doctrine (or scripture)', *saṃkha-samao* (SPā 117; 122) meaning 'the *Sāṃkhyā* doctrine (or system)', and *desido du samayamhi* (SPā 342) meaning 'as mentioned in the doctrines or scriptures'.

The intended meaning of another instance of *samaya* in verse 148 is different. It is used in the sense of 'alike' or 'with'. *Samaya*, in verse 151, probably refers to 'conduct' as verses 152-153 criticize the 'conduct' of those who are away from the *paramārtha* (?). In verses 170 and 216 *samae samae* refers to 'all the time'.

What might have led Amṛtacandra to interpret *samaya* as 'soul'? In my view, Kundakunda's style potentially led Amṛtacandra to adopt these interpretations. The body of literature attributed to Kundakunda suggests that the author explores traditional Jaina principles from a spiritual perspective in various places throughout his works, which can be considered his unique style of exposition.³³ Therefore, it may appear that Kundakunda used the term *samaya* systematically in a non-literate way to designate soul: *sva-samaya* as pure soul and *para-samaya* as soul with a wrong view (*mithyādrṣṭi*).

It cannot be overlooked that Kundakunda does not explicitly equate *samaya* with the soul in his writings. However, his discussions revolve around the soul as indicated in verse 2 of the SPā. Such context and style probably led Amṛtacandra to interpret *samaya* as soul. Nevertheless, this interpretation may not accurately reflect Kundakunda's primary intentions in adopting and using these terms, as suggested above. Amṛtacandra recognized this terminological problem by interpreting *samaya* as 'all the objects', including the soul, in verse 3 instead of 'only soul' as he did in verse 2.

In sum, *samaya* and associated terms lack the explicit meaning of 'soul' in the SPā. This absence reinforces the argument that their interpretation as such is based on Amṛtacandra's *Ātmakhyāti* in conjunction with Jayasena's readings, which were merely followed by subsequent commentators and literary tradition. If the above analysis does make sense, it can be said that the subject matter of the SPā is Jaina doctrine (*sva-samaya*) contrasted with non-Jaina doctrine, for the purpose of re-establishing the Jaina position (*para-samaya*) on the problem of soul and matter. Moreover, *samaya-sāra* is not a state to be achieved by any soul and *sva-samaya* and *para-samaya* are not types of the soul but are different doctrinal interpretations of a philosophical problem.

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26 *kammaṃ baddham-abaddham jīve evaṃ tu jāṇa ṇaya-pakkham | pakkhādikkaṃto puṇa bhaṇṇadi jo so samayasāro||*

27 SPā₁: 89.

28 SPā₂: 105.

29 SPā-J: 276 *samayasāraḥ śuddhātmā*.

30 SPā₃ 409-411.

31 SPā₃ 409, 412.

32 See SPā₁: 89, SPā₂: 105.

33 Probably *paramārtha* is used for the soul, *parama* + *artha* – the highest among all the ontological categories, which for Jains is the soul.

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CENTRE OF
JAINA STUDIES

Eternal Salutations: Digambara Memorials

Tillo Detige

Memorials of deceased ascetics are commonly erected across the various Jain traditions today, and epigraphic and material evidence of their construction features among the earliest historical records of Jainism. Yet, studies of Jain material culture and architecture have devoted limited attention to memorials, and commemoration practices have become a subject of focus only recently.¹ Although comparatively more work has been done on Digambara memorials from South India,² those of northern India remained hitherto largely unstudied. In his groundbreaking reconstruction of the *bhaṭṭāraka* lineages of Western and Central India, Vidyādhara Joharāpurakara (1958) had access to data from only a few memorials. As the memory of most pre-20th-century Digambara renouncers has faded by now, their memorials are visited infrequently and stand dilapidated, and are being progressively cleared or repurposed.

I have conducted an in-depth study of the epigraphic, architectural, iconographic, and ritual aspects of over two hundred (233), mostly pre-20th-century Digambara memorials from Western, and to a lesser degree, Central India.³ Most of the memorials analysed had not been studied previously or even reported, and their significance as a source for the history of the Digambara ascetic traditions had not yet been explored. My main focus centres on the memorials of three branches or ultimately five lineages of the Mūlasaṃgha Balātkāragaṇa ascetic tradition, which originated in and functioned in different parts of the contemporary state of Rajasthan and bordering regions. I also discuss memorials of Balātkāragaṇa lineages active in other parts of Western and Central India (coastal Gujarat, Maharashtra, Madhya Pradesh, western Uttar Pradesh) and of other *bhaṭṭāraka* traditions of northern India (Kāṣṭhāsaṃgha Nandītaṭagaccha, Kāṣṭhāsaṃgha Māthuraṭagaccha, Mūlasaṃgha Senagaṇa).

Memorials were probably erected by default for the lineage incumbents of the various Digambara ascetic traditions of pre-20th-century northern India. In the region of Jaipur, for example, memorials are found of nearly all the consecutive *bhaṭṭārakas* of the local Balātkāragaṇa Dhūṇḍhāḍaśākhā, dating from the early 16th to the first quarter of the 19th centuries CE. The *bhaṭṭārakas*' lower-ranking ascetic pupils were also commemorated at least occasionally, as were lay ritual specialists and scholars (*paṇḍita*) from the late 18th century onwards. The corpus includes memorials of over 40 lineage incumbents (*bhaṭṭārakas*, *maṇḍalācāryas*, *ācāryas*) dating from the 15th to the 20th centuries, and *circa* three dozen pre-20th-century lower ranking male renouncers, including five or six *munis* (early 15th to 16th centuries), about twenty



Figure 1. *Pādukā* and *niṣedhikā* of Bhaṭṭāraka Narendrakīrti installed in a *chatrī* (s. 1769), the pillar doubling as a *kīrtistambha* featuring carvings of his predecessors and *jinas*, with further 16th- and 17th-century CE *niṣedhikās* in a separate, larger *chatrī* visible in the back. Choṭī Nasīyā, Sāgavārā. Photo: Tillo Detige, January 2014.

ācāryas (early 15th to late 18th centuries), and about a dozen *brahmacārīs* (early 16th to 18th/19th centuries), as well as seven female renouncers (*āryikā*, *kṣullikā*, *brahmacārīṇī*) dated memorials from the first half of the 15th century to the first half of the 16th centuries), and 34 memorials commemorating 47 *paṇḍitas* (second half of the 18th century to the first half of the 20th centuries). The majority of memorials of the corpus date from the 16th to 19th centuries.

The memorials are either stone slabs with a carved depiction of a pair of feet or footprints (*carāṇa*, *pādukā*), or commemorative pillars of two to seven feet high featuring generic, anthropomorphic depictions of the commemorated renouncers (*niṣedhikā*). (Figure 1) Also found are *kīrtistambhas*, typically taller and heavier commemorative pillars which commemorate an entire ascetic lineage rather than a single individual. These memorial stones were installed in pavilions (*chatrī*) or on simple platforms (*cabūtarā*). (Figure 2) The *chatrī* format was adopted most directly from the memorials of the Rajput dynasties of Western India,⁴ which, in turn, represented an appropriation of the Indo-Islamic tradition of royal mausolea (*maqabarā*) and Sufi tombs (*dargāh*). Digambara memorials generally

1 See, for example, Flügel 2011.

2 See, for example, Settar 1989.

3 Detige 2024

4 See Belli Bose 2015.

seem to have been built at the cremation sites of the commemorated renunciators, in the towns where they died. Memorials can be found near most of the towns where *bhaṭṭāraka* seats were established for longer periods, and some of these sites grew into veritable necropolises. The inscriptions indicate that it was typically *bhaṭṭārakas* who consecrated the memorials of both their predecessors and their pupils, although those of *paṇḍitas* were also installed by their own pupils.

Several of my findings are confirmed by other textual and epigraphic sources, such as manuscript colophons, devotional compositions, and inscriptions of temple images, or by further material evidence. Yet, the memorials also form a unique, hitherto untapped source for further insights into the history of early modern Digambara ascetic and lay communities. An edition of over a hundred (114) previously unpublished memorial inscriptions also fills a lacuna in the study of the Digambara ascetic traditions, since far less sources such as colophons and inscriptions have been published as compared to their Śvetāmbara Mūrtipūjaka counterparts. Fundamentally, my findings show a continuous Digambara presence in Western India, still often considered a uniquely Śvetāmbara stronghold, throughout the 2nd millennium CE. There is even evidence of Balātkāragaṇa activity in the peninsula of Saurashtra.

As markers of sovereignty, the *chatrīs* help us to picture the *bhaṭṭārakas* as the kingpins of Digambara polities, sharing many courtly symbols and practices with South Asian monarchs. At the same time, supporting other sources in a reassessment of the long prevailing depiction of *bhaṭṭārakas* as semi-renunciators and administrators, their memorials also stand as a singular expression of the former devotion towards them as venerable, paramount renunciators. Epigraphic and material aspects of the memorials confirm that, in a reversal of the contemporary situation, the *bhaṭṭāraka* stood at the very apex of the early modern ascetic hierarchy.

The memorial corpus also allows for insights into the shifting size and composition of Digambara ascetic communities (*saṃgha*). Hitherto, Digambara renunciators of the *muni* and *ācārya* ranks were often thought to have disappeared at the time of the ‘origin’ of the *bhaṭṭāraka* ‘institution’ early in the Sultanate period (1206–1526 CE). As corroborated by textual sources, memorials show that *munis* and *ācāryas* flourished in the *saṃghas* of *bhaṭṭārakas* as lower-ranking, subordinate renunciators well into the Mughal era (1526–1857 CE). After the mid-17th century, *munis* disappear from the record, and the numbers of the celibate, not fully-initiated *brahmacārīs* who were hitherto numerous present in the *bhaṭṭāraka saṃghas* also plummet. The *ācārya* rank continued to be used throughout the 18th century for intermediate figures between *bhaṭṭārakas* and *paṇḍitas*. Some of these *ācāryas* seem to have operated as local representatives in towns away from the main *bhaṭṭāraka* seat, but others developed autonomy.



Figure 2. *Chatrī* of Ācārya Haṣakīrti (s. 1681, central), next to a *mandira* (partly visible, left) and a pillared gallery (background). Nasiyā, Ṭoḍārāyasimha. Photo: Tillo Detige, December 2014.

In late 18th-century Rajasthan, memorials appear of lay *paṇḍitas* who operated in pupillary lineages associated with those of the *bhaṭṭārakas*. They become rather common in the 19th century, often considerably large *carāṇa-chatrīs* raised on high platforms, but ceased to be erected after the early 20th century. After the implosion of the *bhaṭṭāraka saṃghas* in the course of the Mughal period, the prestige of lay *paṇḍitas* was presumably enhanced as they took up functions in teaching and ritual previously performed by renunciators. When Digambara *munis* reappeared on the scene in the 20th century and became available once more as subjects of commemoration, the status of lay *paṇḍitas* was diminished and their memorials no longer erected.

Memorials also offer important evidence on the origins of early modern Balātkāragaṇa lineages. They often arose as successions of subordinate *maṇḍalācāryas*, or at first even *ācāryas*, which only after several decades or even centuries came to claim *bhaṭṭāraka*-hood and independence from their parent *bhaṭṭāraka* lineage. This gradual formation of new ascetic lineages and their promotion to *bhaṭṭāraka*-hood was often tied to dynamics among castes and sub-caste groups who wanted to push their personal *gurus* to higher ascetic ranks. Probably as a legitimisation strategy, *bhaṭṭāraka*-rank successors often canonised their predecessors, who actually had carried lower-ranks, as *bhaṭṭārakas*. Earlier scholarship took for granted the numerous later manuscript and epigraphic sources which continued to record them as such. Memorials however, sometimes singularly, attest the early incumbents’ actual *ācārya* and *maṇḍalācārya* ranks.

The dates and locations of the memorials also offer precious information to facilitate reconstruction of the geographical distribution and relocations of specific *bhaṭṭāraka* lineages. The corpus of Balātkāragaṇa memorials shows the geographic complementarity of the various lineages. Yet especially up to the early 18th century, the Western and Central Indian *bhaṭṭāraka* seats relocated more frequently than understood in earlier scholarship. In doing so, they followed the migrations of the mobile, northern Indian Digambara communities

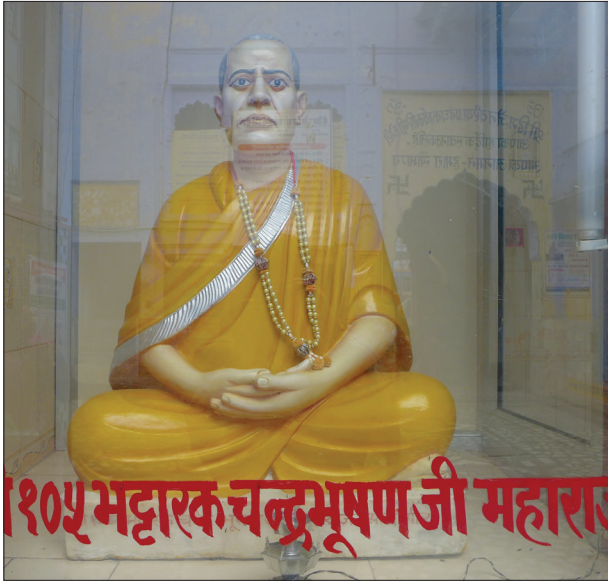


Figure 3. Anthropomorphic statue (undated) of Bhaṭṭāraka Candrabhūṣaṇa (d. 1974). Bhaṭṭāraka Koṭhī, Sonāgiri. Photo: Tillo Detige, December 2013.

of merchants and literati. Ultimately, subsequent relocations of Western and Central Indian *bhaṭṭāraka* seats can often be directly mapped onto the political history and attendant socio-economic conditions of the Delhi Sultanate, the regional Sultanates, the Rajput kingdoms, and the Mughal empire. The now particularly well-known history of the late Balātkāragana Uttaraśākhā and its continuation in the Dhūṇḍhāḍaśākhā forms a particularly clear illustration.

From the late 14th to the early 16th centuries, the Uttaraśākhā *bhaṭṭāraka* seat was based in the capital of the Delhi Sultanate. When the political and economic situation of the Lodi dynasty deteriorated and ultimately, in 1526 CE, the Lodis were defeated by the Mughals, the Dhūṇḍhāḍaśākhā moved into Cittaūdagarha in the Mevāra region, the capital of the powerful Sisodiyā dynasty. Falling prey to tensions between the Mughals and the defiant Sisodiyā Rāṇās, Cittaūdagarha was sieged and sacked by the Mughal emperor Akbar (r. 1556–1605 CE) in 1567–8. Around this time, the Dhūṇḍhāḍaśākhā moved to the Dhūṇḍhāḍa region. Dhūṇḍhāḍa now undoubtedly appeared attractive because of its rising regional importance at the time, owing to the alliance of the local Kachavāhā Rajput dynasty with the Mughal empire. It was probably also the latter connection which opened up the avenue to Śāhajahānābāda (Delhi) for both Digambara lay communities and the Dhūṇḍhāḍaśākhā seat. In the first half of the 18th century, an incumbent was consecrated in Jayasimhapura, a neighbourhood of the Mughal capital founded by the Kachavāhā ruler Mahārāja Savāi Jaya Siṃha (II) (r.1688–1743). However, shortly thereafter, in 1739, the Persian Afsharid dynasty founder Nader Shah (r. 1736–1747) invaded the Mughal Empire and occupied and looted Delhi, and the Dhūṇḍhāḍaśākhā left the city again. It settled in Jaipur, the new Kachavāhā capital founded in 1727 by Jaya Siṃha (II), which was by then a flourishing trade post

with many Digambara laymen in important functions at the royal court. The Dhūṇḍhāḍaśākhā stayed in Jaipur until the waning of the glory of the princely states in colonial times, when it retired to the pilgrimage place Mahāvīrajī.

Although relic veneration is widely attested in contemporary Jaina traditions, the inclusion of bone relics in early modern Digambara memorials remains unconfirmed. Yet ample textual and material evidence confirms former practices of ritual veneration (*pūjā*) at these memorials. Ultimately, the ritual veneration of deceased renouncers can be understood as a contemplative praxis in line with Jaina temple ritual, both instantiating the praise of asceticism as a salvific practice. Notwithstanding iconographic innovations such as the introduction of portrait statues in the 20th century, the material and ritual formats of Digambara commemoration practices show a considerable consistency throughout the 2nd millennium CE. (Figure 3) Commemorative practices then form one aspect of a deep continuity from the late medieval to the contemporary Digambara mendicant lineages, countering contemporary historiographical tropes about the supposedly purely disruptive effects of Muslim rule on the Digambara tradition during the early modern period.

Tillo Detige obtained his PhD from the Center for Religious Studies (CERES) at Ruhr-Universität Bochum in 2024. He is currently the Alka Siddhartha Dalal Postdoctoral Fellow in Jainism at the Department of Religion, Rutgers University, where he teaches Jainism and continues his research on the Digambara traditions of early modern Western India.

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A Comment on “A New Vaiṣṇava Inscription in Tumain”

Yaswant Malaiya

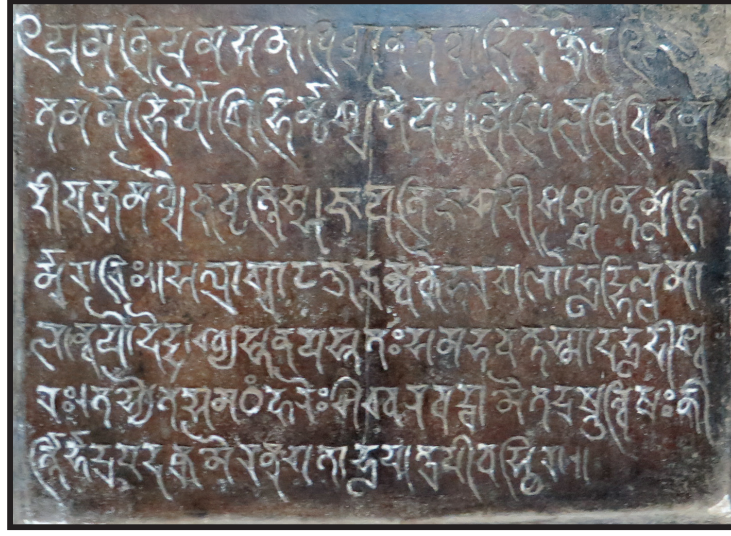


Figure 1. Copper-plate inscription praising the sponsor of a new Vaiṣṇava temple and monastery. Photo: Peter Flügel, Tumain, 19-20.12.2019.

In Volume 15 of this *Newsletter* I read with great interest an article by Flügel et al.: “Jaina Non-Tīrthas in Madhyadeśa I: Fragments of Digambara Temples and A New Vaiṣṇava Inscription in Tumain.”¹ In particular, my attention was called to the discussion of a copperplate mentioning the donor as a Prāgvāṭa (Poravāla/Pōravāḍa), belonging to the Bhīllamāla (Bhīnmāl in Jalore district) section possibly from the 10 to 11th centuries, based on paleography.² (Figure 1)

This finding is intriguing because it would seem to support the connection between two Jain communities, the Paravāras of Bundelkhand and the Poravāla of southern Rajasthan, as initially proposed by Pt. Nāthūrām Prēmī in 1940.³

In the region around Tumain (including historical Canderī and Devagarh), the local Jain community is Paravāra,⁴ who, in 12th- to 13th-century inscriptions, are generally called Paurapaṭṭa (occasionally Paravāḍa or Purvada).⁵ They are entirely Jain. The Poravāla are believed to have originated in the Prāgvāṭa region (including Mt Abu and Bhīnmāl), where they are still concentrated. They are Śvetāmbara Jain or Vaiṣṇava, with a small minority following Digambara Jainism.

Prēmī’s hypothesis was that the Paravāras are Poravāla who migrated to Bundelkhand. This view was

accepted by Pt Phūlacandra Śāstrī,⁶ and is thus widely accepted by the Paravāras. This view was not accepted in Prāgvāṭa Itihās written by D. S. Lōḍhā.⁷ The Tumain copperplate would seem to support the migration hypothesis.

Yashwant K. Malaiya is a professor of Computer Science at Colorado State University. He has been publishing on the history and the contemporary issues of Jain society since 1971.

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1 Editors’ note: Tumain is generally interpreted as a variant of the Prakrit word Tumbavana. In his article “The Ascetics of Mount Atthāvaya Become Jain Monks,” ed. by Peter C. Bisschop. *Indo-Iranian Journal* 66, 3 (2023) 203-289, P. Dundas, with reference to Hemacandra’s *Sthavirāvalī* 12.3b, suggested that one of the main sources, *Brhatsamhitā* 14.16, does not refer to a settlement but to a region: “Fynes 1998: 216 translates Sanskrit *sanniveśana* as the ‘district’ called Tumbavana” (n. 323).

2 Flügel et al. 2020: 28f.

3 Premi 1940.

4 Jain 1924.

5 Suman 1996.

6 Śāstrī, 1991: 47-49.

7 Lōḍhā 1953: 54f.

Identifying a Painting of a Jaina Allegory in the Victoria and Albert Museum

Nick Barnard



Painting, Jaina parable, opaque watercolour and gold on paper, Jaipur, ca. 1890 IS. 43-1990 Victoria and Albert Museum

An article by Professor J.C. Wright in *Jaina Studies* (Wright 2022, and cover image) discussed the inscriptions and imagery on an intriguing, late 19th-century Jaipur painting of an unidentified Jaina allegory in the V&A (museum number IS.43-1990).¹ It is now possible to identify the painting with ‘The Story of the Man and the Honey-Drops’ in Canto 2 of Hemacandra’s *The Lives of the Jain Elders* (often known as the *Parīṣiṣṭhaparvan*), translated by Richard Fynes (1998), to which I refer below.

This is the first of a number of stories told by the Jaina elder Jambū in his youth when he has just been married to eight women but is determined to become a Jaina ascetic and argues through these tales that he should retain his chastity. In this story, a man, having been abandoned by his friends after robbers ambush their caravan, enters a forest but is attacked by a wild

elephant, which is ‘like Yama, the god of death’. The man escapes by jumping into a well, beside which grows a fig-tree, one of whose roots hangs down the well. He catches the root as he falls and dangles from it in the well. The artist has shown the man hanging above the well, as it would have been difficult to show him inside it. In the text a huge serpent² in the well opens its vast mouth to swallow the man but this is not shown in the painting, unlike the four cobras he sees on the sides of the hole, attempting to bite him. Two mice, one black and one white, gnaw away at the root the man hangs from, while the infuriated elephant tries to uproot the tree. In striking the tree, it dislodges honey-bees from their honeycomb which sting the man ferociously and cover his limbs. In the painting the black bees can be seen on his white *jāmā*. As he is stung drips of honey fall occasionally on his face and when one rolls in his mouth he experiences bliss. The honey drops that conclude Jambū’s story are, however, not depicted.

Jambū explains the moral as follows: the forest (here represented by the single tree) is the cycle of death

² Translated as a boa constrictor but in India this would presumably be a python.

¹ The painting was given to the V&A by Mrs G.M. Hendley in 1990, having been lent to the museum in 1917 by Mrs T.H. Hendley. Her husband Colonel Thomas Holbein Hendley (1847-1917) was Residency Surgeon of Jaipur from 1873 to 1897, retiring from India in 1903, and was the author of significant works on Indian art including *Memorials of the Jeypore Exhibition* 1883, *Indian Jewellery* (1906-9) and, with S.S. Jacob, *Jeypore Enamels* (1886).

and rebirth; the elephant is death, the well is birth as a human. The huge snake is hell and the four cobras are 'anger, pride, deceit and greed'. In the painting the cobras are shown in different colours and labelled in a slight variant with four errors, as J.C. Wright noted: *kāma* (desire), *krodha* (anger), *lobha* (greed) and *moha* (delusion). The banyan tree root in Jambū's story represents duration of life, while the two gnawing mice symbolise the dark and light halves of the month (although labelled night and day in the painting) and thus time, which cuts down one's remaining lifespan. The bees represent illnesses and the drops of honey sexual pleasure: Jambū therefore asks, 'what wise man would delight in it?' when he is stuck, tormented, in the well. The gods depicted flying above in their celestial chariot, its prow in the shape of an elephant's head,³ may be an addition to the story or, conceivably, a representation of Jambū's rhetorical question of whether, if a god could lift the man out of the well, he would not desire that. While the painting and its captions contain minor variations on the story, it seems clear that this tale is the subject depicted.⁴

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³ Similar airborne chariots with prows in the form of the heads of elephants and other creatures can be seen, for example, in a 19th-century Jaipur marble carving of Sammed Shikharji in the V&A. <https://collections.vam.ac.uk/item/O63591/relief-unknown/> See also: Jones, Cam Sharp. 'Highlights of Jaina Art in Shanghai', *Jaina Studies: Newsletter of the Centre of Jaina Studies* 6 (March 2011) 45-47.

⁴ The painting has no lower border and was described in museum records as the upper portion of a double painting of a Jain parable. It would be interesting to know whether the lower half depicted another scene from the same text.

**NEHRU TRUST FOR THE
INDIAN
COLLECTIONS
AT
THE VICTORIA AND ALBERT MUSEUM**

**India Travel Awards & Jain Art Fund
2026-2027**

The Nehru Trust for the Indian Collections at the Victoria and Albert Museum and the Jain Art Fund Awards are open to India- and UK-based scholars or professionals employed by museums, galleries, or other specified institutions concerned with the preservation, study and display of India's art and cultural heritage for short visits to India or the UK for the purpose of research, training, scholarship or professional collaboration. In addition to the Nehru Fund Awards, three Jain Art Fund Awards and a number of small grants are made each year for the study of Jain art. For details please see:

www.nehrutrustvam.org/award_page

Applications will be open from October 2025. The period for travel would have to be undertaken between 1 July 2026 and 31 March 2027.

Further details and application forms are available from the Nehru Trust website:

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Completed application forms must be returned by email to info@nehrutrustvam.org and received no later than 15 February 2026.

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Ms Divia Patel
(V&A Trustee for the Nehru Trust)
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Obituary: Dayanand Bhargava (22.02.1937 – 22.10.2024)

Dharmacand Jain

Dayanand Bhargava passed away on 22 October 2024 after a career of fifty-six years in which he contributed immensely to Jaina Studies, Indian philosophy, and Vedic Studies. He was not only an eminent scholar, researcher, orator and exemplary teacher, but also an original thinker. Bhargava presented his ideas in a very systematic, thought-provoking and logical order, aware of both the old and new interpretations of notions. He became interested in Jaina philosophy after meeting Kṣullaka Jinendra Varṇī, and also through the opportunity of working with Ācārya Tulasī and Ācārya Mahāprajña at Ladnun, in addition to independent study. His keen interest in Vedic studies grew after meeting Kapūra Chand Kulish, founder of Rajasthan Patrikā and disseminator of the literature of Pandita Madhusūdana Ojhā. Bhargava remained active in writing and research until his heavenly departure.

Bhargava began his journey in 1937 in the Alwar district of Rajasthan. He pursued his education in Haryana, and completed his BA (Honours) in English, MA in Sanskrit, and PhD at the University of Delhi. His doctoral dissertation on *Jaina Ethics* received great appreciation from scholars. In 1958, he began his teaching career at Ramjas College, Delhi. Later, in 1973, he became the principal of Ranveer Kendriya Sanskrit Vidyāpīṭha, Jammu. After three years, he served in the same position at Allahabad Kendriya Sanskrit Vidyāpīṭha. In 1977, he joined the University of Delhi as a Reader in the Department of Sanskrit. This was followed in 1979 by a post at Jodhpur University (now Jai Narain Vyas University) as a Professor of Sanskrit. After retiring in 1997, Bhargava continued his teaching and research activities at the Jain Vishva Bharati Institute, Ladnun, serving as Professor for four years and later as Professor Emeritus. From 2004 to 2015, he was the chairperson of Madhusūdana Ojhā Veda-Vijñāna Pīṭha at Jagadguru Ramānandācārya Rajasthan Sanskrit University, Jaipur. Bhargava authored and edited more than forty books and over one hundred research papers and articles. About thirty-five students earned PhDs under his mentorship.

It was 1986, when I met him first time at a seminar on Jainism in Varanasi organised by Parśvanāth Vidyāpīṭha under the directorship of Sagarmal Jain. I presented my paper on *hetulakṣaṇa* (definition of probans) in the presence of Professor Bhargava, who was acting as Chair. He was pleased by this paper on Jaina logic delivered by a twenty-six-year-old scholar. I entered the University of Jodhpur and received regular inspiration from him as guru.

An enthusiastic, energetic, and innovative scholar, Bhargava was like an institution himself, always busy with academic activities, besides guiding society with his oration and writings. In Jaipur, for the last few years on every Saturday he gave discourses on the *Bhagvadgītā*.



Dayanand Bhargava (22.02.1937 – 22.10.2024)

Bhargava was a man of simple living and high thinking, who always wore Indian *dhotī* and *kurta*. He will be remembered for his academic contributions and visionary perspectives.

Dharm Chand Jain is a former professor of Sanskrit and ex-director of the Buddhist Studies Centre, Jai Narain Vyas University, Jodhpur. Based in Jaipur, he is editor-in-chief of the monthly magazine *Jinvāṇī*.

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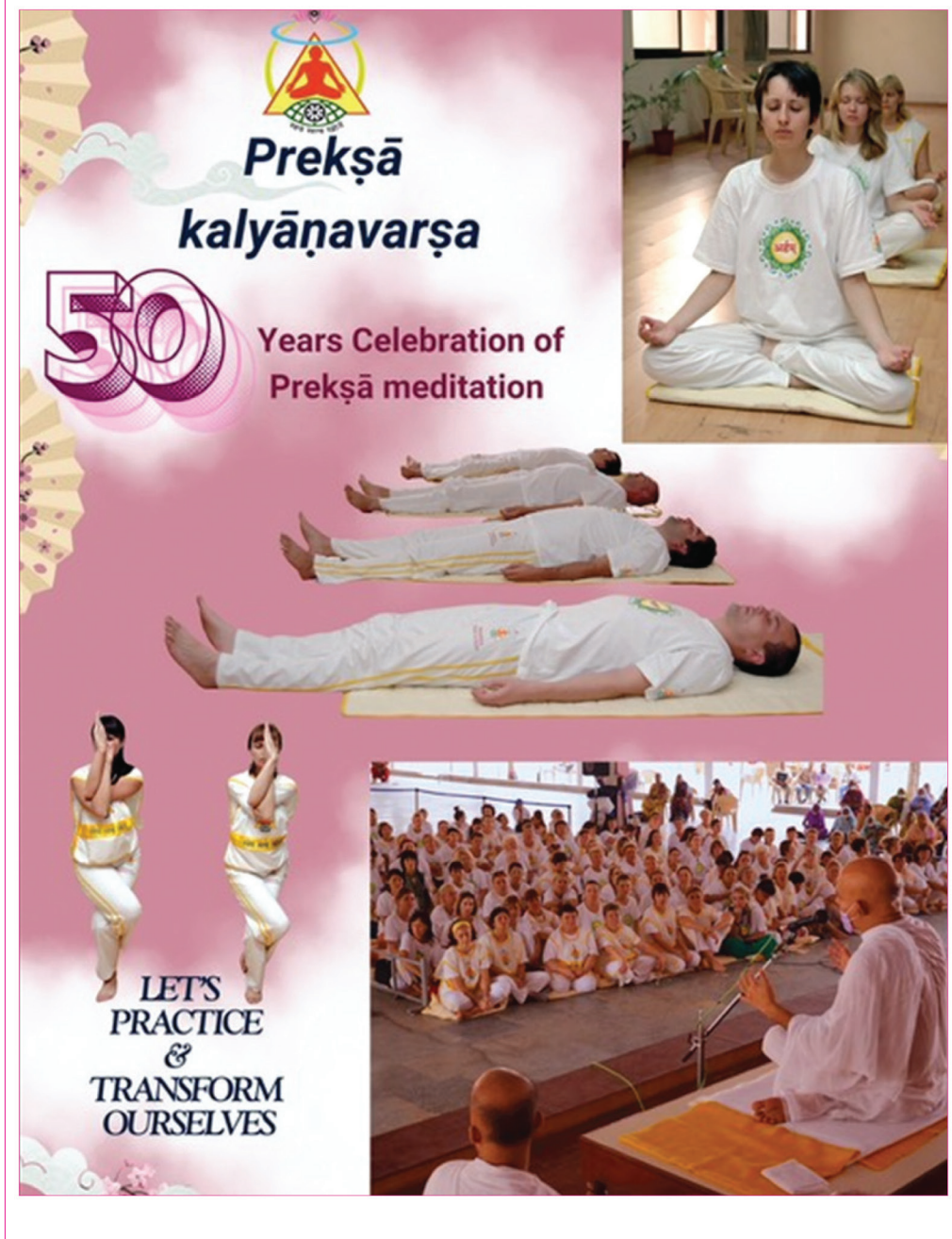
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Flutist, Śāntigrāma Derāsara, Ahmedabad Photo: Ingrid Schoon December 2024

JVB PREKSHA MEDITATION CENTRE



Prekṣā-dhyāna is a modern Jain meditation technique developed by Ācārya Mahāprjña (1920–2021) in 1975, following more than three decades of research and experimentation. It is a transformative practice that guides practitioners toward inner awakening, serving as both a path for self-purification and a means to revitalize the mind and body.

The Centre of Jaina Studies at SOAS wishes to thank the JVB Preksha Meditation Centre, Miami, FL, USA for sponsoring this volume of the *Newsletter*.

Constructing the Self: Jain Perspectives on Emotion Concepts

Aleksandra Restifo

Constructing the Self: Jain Perspectives on Emotion Concepts, held on 1 June 2024 at Florida International University (FIU), brought together scholars of Jainism to discuss the ways in which Jain thinkers and practitioners engage with concepts of emotion and their role in shaping the self and its worldliness (the state of being a *saṃsārin*). Ten presentations covered diverse areas: philosophy, narrative literature, artistic expression, and modern practice. Co-organised by Samani Pratibha Pragma and Aleksandra Restifo, the hybrid conference was also live-streamed.

Peter Flügel (SOAS) opened the day with “Emotion, Cognition, and Action in Jaina-Philosophy,” in which he provided a framework that illuminated how these elements interact within the Jain ethical tradition. He argued that “the moralisation of emotions qua distinction of negative/positive emotions is constitutive for the Jaina discourse on emotion as a symbolically generalised medium of communication.” Flügel analysed Prakrit and Sanskrit terms loosely associated with what we generally consider emotion or feeling, such as *kaṣāya*, *nokaṣāya*, *vedanā*, *bhāva*, and others, and analysed the Jain ways of classifying emotions. As a case study, he explored the limitations of the Jain semantics of gender in light of modern developments in gender theory. One of his conclusions stated, “emotions reflect world-relations in a personalised form.”

Flügel’s observation resonated with Sarah Pierce Taylor’s (University of Chicago) presentation, “The Affective Lives of Animals in Jain Literature.” Pierce Taylor introduced the notion of “karmic families” and showed how emotional ties extend beyond human boundaries, thereby shaping the interpersonal relations of both animals and human animals through multiple rebirths. Pierce Taylor analysed the Kannada version of the famous Yaśodhara story in Janna’s *Tale of the Glory Bearer* and suggested that the repeated animal rebirths of King Yaśodhara and his mother Candramati, though rooted in affect and violence, eventually lead to spiritual growth and a rebirth as ascetics.

Pierce Taylor’s conclusions contrasted with some of the insights presented by Gregory M. Clines (Trinity University) in “Karma and Emotion in Raviṣeṇa’s *Padmapurāṇa*.” Clines argued that “in the *Padmapurāṇa*, narrative recourse to karma...is directed towards eliciting affective responses of exhaustion and aversion in the reader, responses that contribute to the overall project of the text, to motivate the reader to renounce the world and enter mendicancy.” To illustrate the sense of exhaustion and disillusionment, Clines referred to Raviṣeṇa’s description of Śatruḡha’s multiple births, such as lives as “a pig, a donkey, a crow, a goat who dies in a house fire, six successive lives as a buffalo and five successive lives as a low-caste human,” which are described only briefly because “they



Samani Pratibha Pragma (FIU)

are not worth explicating in detail.” Clines, therefore, suggested that for Raviṣeṇa a life by itself lacks value; it is only through the intentional creation of meaning and purpose that life gains significance. Pierce Taylor’s, and Clines’s analyses provided divergent interpretations: Pierce Taylor proposed that suffering invariably leads to resolution and growth, while Clines showed the futility of suffering in the absence of deliberate effort to effect change.

In “The Cultivation of Benevolence, Sympathetic Joy, Compassion, and Equanimity in Jain Texts,” Alba Rodríguez Juan (University of California-Riverside) explored the history of the “four *bhāvanās* or cultivations,” which, as she suggested, were “used by Jains to lead a life of minimal harm” and “offer guidance regarding how we should conduct ourselves when exposed to different situations in everyday life, providing a spiritual framework within which to interpret challenging social engagements.” She cited the *Tattvārthasūtra*, where Umāsvāti defines the *bhāvanās* as “benevolence (*maitrī*) for all living beings, joy (*pramoda*) at the sight of the virtuous, compassion (*kāruṇya*) for the afflicted, and equanimity (*mādhyaṣṭhya*) towards the ineducable.” Rodríguez Juan also highlighted Yaśovijaya’s alternative definition, which emphasises “knowledge, faith, conduct, asceticism, and non-attachment.” She concluded that in contemporary Jain meditation, *bhāvanā* generally refers to practices aimed at purifying the soul.

Samani Pratibha Pragma’s (Florida International University) presentation, “From Despair to Liberation through Cognition: The Story of Muni Megha in the *Nāyādhammakahāṇo*,” focused on the transformative

power of cognition in Megha's life. Her analysis stressed mental discipline and the recollection of past lives in overcoming affect and suffering, thereby presenting cognition as an essential tool in spiritual development. She concluded: "Muni Megha's journey from despair to liberation, as depicted in the *Nāyādhammakahāo*, underscores the transformative power of cognition and introspection. Through the guidance of Lord Mahāvīra and the recollection of past lives, Muni Megha overcame his mental distress and reaffirmed his commitment to the path of liberation."

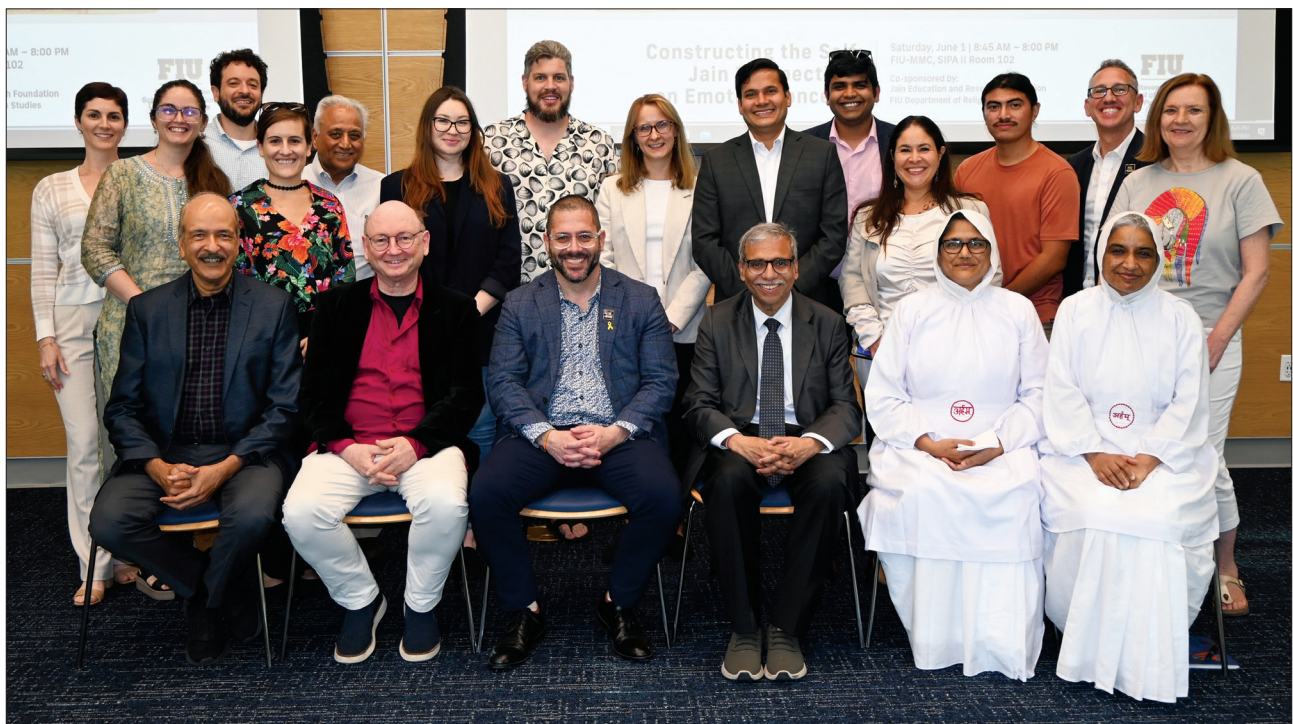
Aleksandra Restifo's (Florida International University) paper, "Doing Emotions: Emotion as Practice and Cognition in Jain Metaphysics and Aesthetics," analysed the dual nature of emotion-concepts in Amṛtacandra's commentaries on Kundakunda's *Samayasāra*. She showed that, similar to the concept of *bhāva* in aesthetics, emotions are seen as both material and embodied, as part of karma, and cognitive, as part of the soul's ignorance and impure application of consciousness (*upayoga*). Restifo cited Amṛtacandra's explanation that feeling happy or cold belongs to karmic matter and is distinct from the soul, while the experience (*anubhava*) these states generate belongs to the soul and is separate from matter. An ignorant person fails to recognise this distinction and instead identifies with these states, saying, "I love" or "I hate." Through this identification, the ignorant person becomes the agent of these states.

Nandita Punj (Arizona State University) explored the artistic representation of emotion and devotion in her paper, "Emotion and Devotion: Moods and Transitions in an Early Modern Jain Narrative Tale." She focused

on the illustrated manuscript of the *Śālibhadra Caupāi*, a famous story about Saṅgama, a poor boy who shares his bowl of rice pudding with a Jain monk and is reborn as the prince Śālibhadra. Punj also analysed a related seventeenth-century tale by Kalyan Kavi, the *Dhanya Vilāsa*, in which "we see another rendition of Śālibhadra with his 32 wives." Punj detailed the pictorial narration of the story and showed how "these painted manuscripts offered a complete and unique experience to the audience, evoking emotional responses ranging from sympathy, piety, awe, self-awareness and devotion." Punj's work illuminated how artists used visual elements to express the internal states of the characters.

Another form of emotional expression was discussed by Justin Henry (University of South Florida) in "Moral Naturalism in Jain Literature and Pali Buddhism." Henry compared Jain and Pali Buddhist approaches to what Maria Heim called "moral naturalism," "the idea that it is *natural* to feel strong emotional responses of fear, horror or joy when witnessing actions of profound moral significance." He discussed how both traditions articulated the reactions of natural phenomena to extraordinary events in the life of the Jinās and the Buddha or Buddha-to-be. While Buddhist texts use vivid imagery like "violent earthquakes, boiling seas and ferocious winds," Jain narratives depict natural forces responding in pacifying ways, reflecting the quiescence of the Jinās.

In "Gendered Voices of Grief: Distributing the Work of Memory and Mourning in Sallekhanā Memorialization," Miki Chase (University of Wisconsin-Madison) presented on gendered expressions of grief in what she terms "*santhāra* narratives," "an



First row (left to right): Kirti Jain, Peter Flügel, Shlomi Dinar, Dipak Jain, Samani Pratibha Pragma, Samani Punya Pragma
 Second row (left to right): Jeanette Garcia Montes, Carol Rodriguez, Justin Henry, Alba Rodriguez Juan, Neptune Srimal, Miki Chase, Gregory Clines, Aleksandra Restifo, Sapan Bafna, Arpit Mehta, Stephany Alvarez-Ventura, Hector Reyes-Gaspar, Pedro Botta, Ingrid Schoon Photo: Jim Castillo

emergent genre of speech in which families recall and recount the *santhāra* deaths of their family members.” In her reflections on the ways in which “grief is culturally scripted,” Chase explored “how the ambivalence of grief after *santhāra* is expressed in ways that reflect a gendered distribution of memory and mourning within the family.” One way to convey the complex emotions of pride, sorrow, and joy was through a martial metaphor, comparing a person undertaking *santhāra* to “a soldier who dies at the border.” This exploration provided a fresh view on how Jainism accommodates diverse forms of emotional expression, particularly in the context of death and remembrance.

Carol Rodriguez (University of Florida) concluded the conference with her paper “Jain Women in Florida Kitchens: How to Speak the Language of Food?” which examined how religious and cultural identities are expressed through dietary practices. She emphasised the challenges of sourcing food locally and noted that Jain consumers are often forced to rely on supermarket products that travel “an average of 13,000 miles and change hands at least six times along the way.” This raises the question of extensive violence embedded in food production and transportation, which must be navigated in accordance with Jain ethical principles. Rodriguez emphasised the gendered responsibility of cooking practices, describing them as a “metacommunicative way of expressing your history, religiosity, and identity.” Her work drew attention to the ways in which culinary practices serve as a language of cultural continuity and ethical expression.

This conference served as a steppingstone for more conversations about emotion in Jain philosophy, literature, and practice. It inspired plans for another workshop aimed at developing an edited volume on this topic.

Aleksandra Restifo is Assistant Professor of Religious Studies at Florida International University. She earned her PhD from Yale University and specialises in Jain intellectual culture, focusing on Prakrit and Sanskrit literature. Her forthcoming book, *The Theater of Renunciation: Emotion and the Self in Medieval Jainism*, has been selected as one of three finalists by the Institute of Religion, Culture, and Public Life and the Claremont Prize Committee at Columbia University Press. Her research has been published in peer-review journals and edited books, including the *Journal of Indian Philosophy* and the *International Journal of Jaina Studies*.

American Academy of Religions 2024 Jain Studies Unit

Corinne Smith

This year’s American Academy of Religions (AAR) Annual Meeting was held from 23rd – 26th November 2024 in San Diego, California. The Jain Studies Unit, co-chaired by Ana Bajželj (University of California- Riverside) and Gregory Clines (Trinity University), had four panels this year.

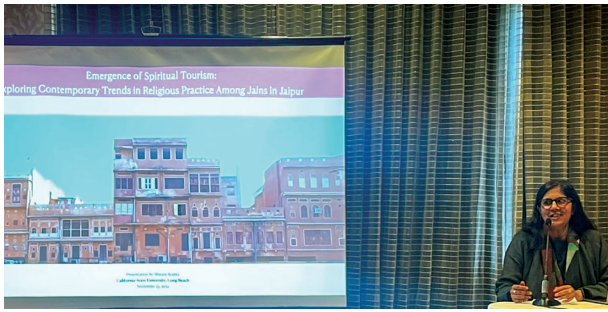
Proceedings began with the panel ‘Anthropological Perspectives on the Jains’ which aimed to highlight how anthropological theories and perspectives have shaped and advanced the field of Jain Studies. The panel was dedicated to the memory of Lawrence A. Babb (1941-2023) and his groundbreaking work in the field. John E. Cort (Denison University) paid tribute to Babb’s influential career and his numerous publications on Jainism. In his discussion of Babb’s research trajectory, Cort laid emphasis upon the fact that Babb’s work with the Jains was particularly informed and enriched by insights drawn from his extensive fieldwork on Hindu rituals in Singapore, Delhi and Chhattisgarh. It was with this particular grounding that Babb developed his novel approach to the study of Jain ritual through an application of ethnographic and interdisciplinary lenses. This represented a shift away from the doxographical, text-based scholarship of the 1970s and 1980s, reflecting broader changes in the study of religions. Babb’s ‘bottom-up’ method of enquiry led to work which showcased religious plurality in South Asia, to which Jain religious praxis was no exception, and gave rise to the idea of practiced Jainism as a ‘social identity’.

Next, Shivani Bothra (California State University, Long Beach) examined the nexus of religious sites, tourism, and the Jains of Jaipur in her paper, ‘Emergence of Spiritual Tourism: Exploring Contemporary Trends in Religious Practice Among Jains in Jaipur’. Despite Jains representing just a tiny minority of the city’s 3.6 million inhabitants, Jaipur has witnessed a recent boom in Jain ‘spiritual tourism’. Bothra addressed the question of what makes a religious site so sacred that pilgrims flock to it from across India and abroad. She focused on the seven-storied Samghijī Digambara temple in the Sanganer area of Jaipur, a site which has seen its popularity with devotees soar



John E. Cort (Denison)

Alex Rodriguez Jun



Shivani Bothra (California State University, Long Beach)

after its continued expansion attracted further interest, becoming especially well-known due to its classification as an *atisaya* (a sacred place associated with miracles). An air of exclusivity is also created by highly restricted access, making the rare, ritualised public displays of the *murtis* presided over by Digambara *ācāryas* a highly anticipated and sought-after event in the religious calendar. Bothra situated this example as part of a growing, significant trend in the devotional Jain practices, impacting upon individual and collective religious identity.

Mikaela Chase (University of Wisconsin, Madison) followed with insights from her fieldwork on the ritual practice of *santhārā* (the vow of fasting unto death) in her paper, 'Rethinking Theorization(s) of Jain Ritual from the Domestic Dying Space'. Through the presentation of two case studies of Jain laywomen, she highlighted a shift in ritual norms when we look beyond the traditional ritual setting of the temple. She presented *santhārā* as a gendered process, and not necessarily as a decision to be undertaken solely by one's self but instead as something negotiated with others. This involves a collaborative network of family members, the monastic community, and the individual accepting the vow through word or gesture. She concluded with a call for a re-conception of actions that deviated from proscribed ritual norms, not as improper or morally 'wrong', but rather as innovative ritual acts embedded in the quotidian, domestic realm.

In 'Gotras, Grandfathers, and Grand-gurus: The Transformation from Monastic to Biological Lineages', Eric Villalobos (Emory University) discussed the emergence of social categories originating with Śvetāmbara *yati* lineages which developed via *yati* practices of adopting local children as assistants and apprentices, and through *yatis* having their own biological children (sometimes regardless of whether their monastic vows had been formally suspended or not). He outlined four distinct *gotras* which came about as a result of these social interactions: Yati, Matheran (or Mahatma), Gorji, and Gursan. Through several case studies, Villalobos examined the social tensions created by the existence of these (ex)renunciants and their biological descendants, and how these tensions were navigated and reconciled to some degree by the wider Jain community through these new social designations.

David Silverberg (Columbia University) used the

foundational work of Max Weber as a starting point to examine the complexities surrounding how Jains are compared to other distinct social and religious groups. Silverberg pointed to how researchers have consistently drawn parallels between Jains and Jews, rather than the assumed comparison to Protestants, and argued that this comparison has become a dominant framework for understanding Jains. Silverberg presented findings from his ethnographic fieldwork revealing that the Jain-Jewish comparison is pervasive in Indian society, manifesting both positively and negatively. This comparison is complicated by the widespread identification of Jains with *baniyas* (merchant castes). Although it categorically includes Hindu and Muslim traders, the widespread caste association between Jains and *baniya* identity, Silverberg argued, is crucial to understanding how contemporary Jain communities are perceived and the mobilisation of comparisons between Jains and Jews. By situating his analysis within a localized historical and sociological context of caste and economic precarity, Silverberg shed light on the problem of minority ethno-religion and its relation to commerce, and how this relation shapes both Jain self-perception and how they are viewed by others.

The second panel of the day, 'Between Tradition and Modernity: 19th, 20th, and 21st century Jain Mendicant Leaders' explored the variegated ways in which notions of 'tradition' and 'modernity' have been utilised and adapted by heads of Śvetāmbara and Digambara Jain lineages. Combined with the support of an active lay community, these categorical explorations by Jain leaders resulted in innovative means of transmission, translation, and preservation of Jain teachings, and thereby permanently transformed the Jain religious landscape of contemporary times. In 'Fortifying the Tradition through the Icon: Ātmārāmājī Mahārāj's Vision for Reforming Jainism in Modern India', Venu Mehta (Claremont School of Theology) discussed the reformation efforts of late 19th-century Svetāmbara Mūrtipūjaka Ācārya Vijayānanda Sūrī, popularly known as Ātmārāmājī (1837-1896). Through a study of Ātmārāmājī's writings, Mehta painted a picture of the Jain leader's unique vision for Jainism, underpinned by the reframing of image worship rituals (*mūrti-pūjā*) as a central site of transmission and engagement with Jain doctrines and values, which he maintained was in accordance with Jain scripture. He presents this move as a much-needed response to the aniconic Jain movements that had gained traction in the northern and western areas of India, as well as to the growing sway of emerging iconoclastic sentiments from prominent Hindu reformists like Dayānanda Sarasvatī (1824-1883), a key opponent whose arguments he directly addresses in his work. Ātmārāmājī's approach bolstered both the theoretical justification for image-worshipping practices as well as a renewed sense of collective identity for the Mūrtipūjakas in the face of these perceived threats.

The next talk delved into the features of the distinct exegetical approach taken by Ācārya Mahāprajñā

(1920-2010), the 10th head of the Śvetāmbara Terāpanth, in his *Ācārāṅgabhāṣyam*, a modern-day commentary. Samani Pratibha Pragya (Florida International University) argued that his alternative manner of scriptural interpretation constituted an example of Jaina modernism (Flügel 2007), which he adopted for the needs of the 20th century. Moving away from the proscribed parameters set out in the authoritative *niryukti* texts which would traditionally guide scholarly commentarial production, he explicitly included Vedic, Buddhist, Ayurvedic and modern scientific sources in his exegesis. These sources were, in his view, essential for a robust, holistic understanding of Jain canonical texts. His specific use of *tippana*, an ‘end-note’ form of commentary, was contextualised and contrasted with earlier historical examples from the genre, demonstrating the diverse understandings the term has had over time. For Mahāprajñā, the end-note plus footnote format supplanted that of traditional commentaries, thereby establishing a new genre of commentary.

Corinne Smith (SOAS) discussed the vital roles that technology has had in the transmission and preservation of Kāñjī Svāmī’s (1890–1980) oral teachings on Adhyātma. She outlined three distinct chronological phases related to the technological (re)production of *śāstras* by this lay movement. The 1930s–1950 were defined by scribal compilations of the oral lectures and their subsequent publication by the in-house publishing unit at their religious centre in Songadh, Gujarat. The years 1950-1980 were marked by audio recordings of these lectures, allowing for a vast collection of Kāñjī Svāmī’s exact words to be accumulated and preserved through different formats as technological advancements were made. From the 1990s onwards, this collection saw not only the digitisation of the audio recordings but a re-embracing of the traditional published word through transcription and translation projects. The oral and the written *śāstras* constitute essential *svādhyāya* material today and indeed, such is its primacy, that it is difficult to conceive of the present-day Kāñjī Svāmī movement without it.

Lynna Dhanani (University of California-Davis) closed the panel with her paper, ‘Preserving Knowledge: Jambūvijaya and the Jaisalmer *Bhaṇḍār*’ which spotlighted the endeavours of the Śvetāmbara Jain monk and scholar, Muni Jambūvijaya (1923-2009) and his dedicated efforts towards manuscript preservation at the *bhaṇḍār* at Jaisalmer Fort, Rajasthan. Radical in his attitude towards knowledge production and preservation, Jambūvijaya embraced both traditional and modern techniques in his cataloguing, copying, digitising and distribution of textual manuscripts to Indian and foreign scholars alike. Jain Studies also benefitted from his critical editions of Jain canonical texts in Prakrit and a variety of Sanskrit grammatical, philosophical and doctrinal works, in addition to his independent writings. Drawing from her extensive fieldwork data, Dhanani traced the story of how this



Samani Pratibha Pragya (Florida International University)

particular manuscript store was made accessible to the world at large, highlighting the network of actors collaborating with Muni Jambūvijaya in this process of ‘opening the archives’ at the micro-level, to fully appreciate how these actions feed into historical processes of knowledge-making on the macro-level. Dhanani underscored Jambūvijaya’s undeniable contribution to Jain Studies and the need for scholarly recognition of his lasting impact upon the field.

A cross-unit, interactive workshop was held the next day intended to stimulate fresh ideas and discussion regarding the ongoing work-in-progress of a Sanskrit to English translation project of the *Aṣṭaśatī* (The Eight Hundred), authored by the 8th-century Digambara philosopher, Akalaṅka. Itself a commentary upon Samantabhadra’s *Āptamīmāṃsā* (6th c.), the *Aṣṭaśatī* is a highly significant yet demanding text which puts forward the Jain theory of non-onesidedness (*anekāntavāda*) and engages with arguments from proponents belonging to different philosophical schools. Thus, an English translation of this cornerstone text is long overdue and once completed, it will be an immensely useful resource in furthering our knowledge of the historical development of Jain philosophy. The workshop opened with introductory remarks from co-panelists Jane Allred (University of Alberta), Ana Bajželj (UC Riverside), Marie-Helene Gorisse (University of Birmingham, in absentia), Anil Mundra (UC Santa Barbara), Jinesh Sheth (University of Birmingham), and Jayandra Soni (University of Innsbruck). These included an overview of the structure of the original text, the *Āptamīmāṃsā*, and the long commentarial tradition associated with it, as well as the binary pairs that constitute some key themes such as existence/non-existence (*bhāva/abhāva*) and substance and their modifications (*dravya/paryāya*). Sanskrit excerpts from the *Aṣṭaśatī* and working translations were then circulated to encourage small group discussions, thus engaging diverse audience members as part of a live translation session. After reconvening, panel respondents Dan Arnold (University of Chicago), Karen O’Brien-Kop (University of Roehampton), Andrew Ollett (University of Chicago), and Raja Rosenhagen (California State University, Fresno) supplied feedback on the translation and discussed its contents from the perspectives of Sāṃkhya, Yogācāra

Buddhism, and Mīmāṃsā. Members of the audience were also cast as co-respondents and they raised varied discussion points and potential solutions to the challenges posed by the translation project. A key issue was how to overcome the density of the text to arrive at a readable English prose: suggestions included moving away from a literal style of translation and the inclusion of visual cues in the translation's text to aid reader engagement. Working through the intended semantics of important but multivalent terms like existence/non-existence (*bhava/abhāva*) was also at the forefront of discussions, as was achieving a balanced representation of the differing agendas of Akalaṅka and Samantabhadra, and the formative influence this has had on their respective texts. Shree Nahata (independent scholar, formerly Oxford University) and Himal Trikha (University of Vienna) are also collaborating on this project.

The final session, 'Exploring the *Yaśastilaka*', aimed to shed light upon Somadeva's (10th c.) incredibly valuable yet hitherto understudied text. Composed in *campū* (prose and poetry) form, the *Yaśastilaka* contains discussions on Jain dharma alongside religious, philosophical, socio-political, and artistic themes embedded within a lively narrative plot. The *Yaśastilaka* also presents itself as a linguistic encyclopedia, preserving endangered terminology which would have otherwise become irrevocably lost over time, as well as making use of diverse literary tropes and devices to convey of its range of subject matter. In 'In Tune with the Times: Paradox and Punning in Somadeva's Ornate Prose', Aleksandra Restifo (Florida International University) situated the text within the literary landscape of the second half of the first millennium. Her comparative approach analysed Somadeva's use of punned similes (*ślesopamā*) and paradox (*virodhābhāsa*), alongside other examples found in the ornate prose texts of Bāṇa's *Kādambarī* (7th c.). Puns and paradoxes are deployed in these texts to deliberately confound and challenge the reader with multiple layers of juxtaposed, unreconciled meanings, with the intent to force a realisation in the reader – of the ineffable, contradictory and multivarious nature of the phenomenal world. Restifo asked us to consider these authors in a new light, as significant movers in the establishment of this literary trend which she terms 'the poesis of the inexpressible'.

In, 'Sensual Saturation and Ascetic Aesthetics in Somadeva's *Yaśastilaka*', Nabanjan Maitra (Bard College) presented selected excerpts that consisted of lengthy descriptions, packed full of evocative imagery that conveyed the human experiences of the changing seasons – the bodily discomforts induced by the oppressive heat of the summer months and the freezing conditions of winter. The lengthy form of these passages requires the reader to employ what David Shulman has termed a 'yoga of syntax' whereby the breath is held to make it through the elongated sentences and multiple adjectival clauses before eventually reaching a

finite verb and a release of breath. This technique aids in building up readerly expectations, with image after image of pain and suffering, before breaking them down completely at the climax of the passage, with the Jain monk, Sudatta sat in a blissful, disciplined meditation, remaining unaffected and unaware of the harsh external environment around him. Thus, Sudatta is presented as a contrasting ideal of complete equanimity and monastic discipline, with the Jain monk's experience transcending that of the regular persons through his mendicant practices. Maitra encouraged us to use this example to think more generally of the possibilities of representing an ascetic subject as the hero in *kāvya*, in particular, a figure who cannot, like the typical *nāyaka* or hero of Sanskrit poetics, be the privileged experiencer.

Andrew Ollett's (University of Chicago) paper, 'The Jains against the Materialists' demonstrated the philosophical value of the *Yaśastilaka* with his presentation of a debate which occurs between the Jain and his interlocutors, the Buddhist monk Sugatakīrti, and the materialist Lokāyata philosopher, Caṇḍakarman. Ollett began by identifying the varied sources that Somadeva drew upon to inform this debate, particularly the *Satyāśāsanaparīkṣā* of Vidyānandin (10th c.), the *Pramāṇavārttika* of Dharmakīrti (7th c.) and Prajñākaragupta's commentary upon it, the *Pramāṇavārttikālaṅkārahāṣya* (9th c.), as well as Jinasena's *Ādipurāṇa* (9th c.). Ollett called our attention beyond the doctrinal features of the Lokāyata viewpoint in the text – of the absence of karma, rebirth, and a reincarnated soul – to instead highlight the clear literary influences and, in some cases, the direct borrowings, from these contemporary texts that appear in the *Yaśastilaka* debate. Ollett also related the *Yaśastilaka*'s debate episode with several other works which involve character engagement with Lokāyata thought, including Haribhadra's *Samarāiccakahā* (8th c.), as well as the *Maṇimēkalai* and the *Upamitibhavaprapaṇcākathā* (10th c.). The sustained engagement with the Lokāyata school that these texts demonstrate are surely indicative of the degree of influence they had and the fact that for Jain authors like Somadeva it was felt necessary to include the Lokāyatas in their texts to fully illustrate the philosophical landscape at that time.

Overall, this year's meeting was a fantastic opportunity for the presentation of engaging new research, lively discussion and an exchange of ideas, involving a diverse range of scholars.¹

Corinne Smith is a PhD candidate in the Department of History, Religions & Philosophies, SOAS. Her thesis is upon the Digambara Jain leader, Kāñjī Svāmī (1890–1980). The working title of her thesis is Kāñjī Svāmī: History, Teachings, & Community.

¹ The author's attendance at this year's AAR meeting was made possible by the generous sponsorship of Dr. Jasvant Modi of Los Angeles, CA, and the support of local Jain families in San Diego.

Jaina Studies in Japan 2024: Conference Reports

Masahiro Ueda

The 41st Annual Conference of the Waseda University Society for Oriental Philosophy was held on 8 June 2024. Ryushin Sudo (Waseda University) delivered a presentation on the criteria for victory and defeat in Jaina dialectics. The focus of this study was Akalaṅka's critique of Dharmakīrti's debate theory. Sudo analysed how Jaina logicians, especially Akalaṅka, formulated principles for evaluating debate outcomes, while challenging Dharmakīrti's framework in the *Vādanyāya*. He examined Dharmakīrti's twofold criterion for defeat (*nigrahasthāna*): The first of these was the failure to present valid proof (*asādhana-aṅga-vacana*), and the second was the misidentification or failure to identify fallacies (*adoṣodbhāvana*). Sudo argued that this structure allowed an opponent to claim victory merely by exposing flaws in the proponent's argument, without having to substantiate their own position. In contrast, Akalaṅka, particularly in the *Nyāyaviniścaya* and the *Siddhiviniścaya*, maintained that a debate should be judged on both the establishment of one's claim (*sādhana*) and the refutation of the opponent's claim (*dūṣaṇa*). Sudo further explored how Akalaṅka's framework influenced later Jain scholars, such as Vidyānanda and Prabhācandra. Vidyānanda, in the *Tattvārthaślokaṭīkā*, formalised this structure, emphasising the role of adjudicators (*sabhāpati*) in determining victory. Prabhācandra, in the *Nyāyakumudacandra* and the *Prameyakamalamārtanḍa*, further codified these principles, reinforcing Jain dialectics as a rigorous alternative to Nyāya and Buddhist traditions. Sudo's conclusion asserted that Akalaṅka's critique reflects a broader Jain epistemology, prioritising reasoned argument over mere refutation. By requiring both assertion and rebuttal, Akalaṅka and his successors established a distinctive Jain approach to debate, aiming for a structured and equitable evaluation of dialectical exchanges.

Japanese Association of Indian and Buddhist Studies

The 75th Annual Conference of the Japanese Association of Indian and Buddhist Studies (JAIBS) was held at Komazawa University on September 8, 2024. Three papers on Jain Studies were delivered.

Tomoyuki Yamahata (Hokkaido University) presented 'The Transformation of Jain Hagiographical Traditions: A Comparative Study of Rṣabha and Candraprabha'. Yamahata examined how Jain hagiographies evolved alongside sacred site worship, with a focus on Candraprabha and Rṣabha in relation to Mount Śatruñjaya. Yamahata's analysis, drawing upon a comprehensive set of biographies of Candraprabha, revealed that early sources, such as the *Chauppannamahāpurīṣacariyam*, provide only basic doctrinal descriptions of his life. However, later texts, including the *Uttarapurāṇa* and the *Candappahasāmicariya*, introduce narratives of past



Tomoyuki Yamahata (Hokkaido University)

lives and discussions on lay ethics. Furthermore, the *Vividhatīrthakalpa* explicitly establishes his connection to sacred sites, marking a significant development in the hagiographical tradition. Yamahata argued that this shift reflects the growing prominence of Śatruñjaya as a pilgrimage site, which has been firmly linked to Rṣabha since the Triṣaṣṭīśālākāpuruṣa period. It is notable that early Jain texts do not emphasise Rṣabha's connection to Śatruñjaya, but by the 11th century, it had become central to his hagiography. This transformation is evident in works such as Hemacandra's *Triṣaṣṭīśālākāpuruṣacarita*, where the site gains greater theological significance. Yamahata's study thus highlighted a broader shift in Jain religious priorities, illustrating how pilgrimage practices actively shaped hagiographical traditions rather than merely reflecting them. The integration of sacred sites into the narratives of saints suggests a reconfiguration of Jain devotion, whereby geographic sanctity and doctrinal authority converged to redefine religious identity and practice.

Yutaka Kawasaki (University of Tokyo) presented 'Interpretation of Monastic Law and Narratives in Śvetāmbara Jain Jurisprudence'. In this paper, he examined how Jain monastic texts, in particular the *Nisīha-sutta* 16.26 and the *Kappa-sutta* 1.51, originally imposed restrictions on mendicant travel into non-Āryan regions. He demonstrated how later Śvetāmbara commentaries, most notably the *Nisīthabhāṣya* and the *Brhatkalpabhāṣya*, reinterpret these prohibitions by invoking the legend of Emperor Samprati. According to Kawasaki, this narrative, which portrays Samprati as a patron who facilitated Jain expansion into non-Āryan territories, serves as a doctrinal justification for exceptions to monastic travel restrictions. Kawasaki argued that the Samprati legend functions as a flexible tool for adapting religious norms, and that its role extends beyond monastic rule. In texts such as the *Ākhyānamāṇikośa*, the legend is employed to illustrate the karmic benefits of *sāmāyika* practice and the ideal of lay patronage. Kawasaki's analysis situated these interpretations within a broader historiographical

framework, highlighting the active role of Jain narratives in shaping doctrinal exegesis rather than merely recording past events. The study underscored the dynamic interplay between textual tradition and historical contingencies in Śvetāmbara Jainism, demonstrating that hagiographical accounts serve as instruments of religious and legal evolution.

Kazuyoshi Hotta (Komazawa University) presented ‘The Conceptual Framework of *dhyāna* in Jainism’, in which he examined *dhyāna* (meditation) in relation to liberation as outlined in the *Tattvārthādhigamasūtra* (TAAS) 9.27. He situated *dhyāna* within Jain soteriology, emphasising the triadic path of right faith, right knowledge, and right conduct. He explained that right faith entails trust in the true nature of reality (*tattva*), which is structured around seven elements: *jīva* (soul), *ajīva* (non-soul), *āsrava* (inflow), *bandha* (bondage), *saṃvara* (stoppage), *nirjarā* (eradication), and *mokṣa* (liberation). He highlighted that stoppage and eradication of *karman* – essential for spiritual progress – are facilitated through various practices, with *dhyāna* classified as the highest internal austerity (*abhyantara-tapas*). Hotta analysed TAAS 9.27’s definition of *dhyāna* as concentrated thought (*cintā-nirodha*) within a temporal limit (*āntarmuhūrta*, up to 48 minutes). He examined the fourfold classification of *dhyāna* as painful, evil, righteous, and pure, each corresponding to specific spiritual stages (*guṇasthāna*). While focusing on TAAS, he also discussed the necessity of broader textual engagement, incorporating pre-TAAS Śvetāmbara sources (e.g. the *Sthānāṅga* and the *Aupapātika*) and post-TAAS Digambara texts such as Pūjyapāda’s *Sarvārthasiddhi*. Hotta concluded that a meticulous textual analysis is required to refine Jain meditation studies, expanding on prior research to contextualise *dhyāna* within Indian religious traditions.

Society for Jaina Studies

On 9 November 2024, the 39th Conference of the Society for Jaina Studies was held in collaboration with Osaka University. Three presentations were delivered at this event.

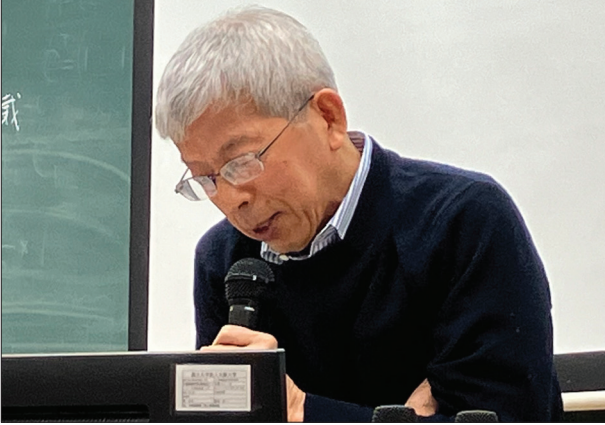


Yasutaka Muroya (Kobe Women’s University)

Yasutaka Muroya (Kobe Women’s University) presented ‘Vidyānandin’s Citations of the *Vādanyāya*’. Muroya examined Vidyānandin’s critique of Dharmakīrti’s *Vādanyāya*, with a particular focus on his commentary on Samantabhadra’s *Āptamīmāṃsā* (ĀM) 7th verse. Muroya explored the reasons why Dharmakīrti’s debate theory appears in this Jain text and how it is assessed through Jain epistemology. He demonstrated that Akalaṅka’s *Aṣṭaśatī* implicitly questions the asymmetry in Dharmakīrti’s Theory of *Nigrahassthāna*, where a proponent must prove their claim, whereas an opponent can win merely by identifying flaws. Vidyānandin, building on Akalaṅka’s insights, explicitly challenges this by integrating Jain *anekāntavāda* (non-absolutism). He argues that debate should be reciprocal, requiring both sides to substantiate their claims rather than allowing one side to rely solely on refutation. Muroya highlighted that Vidyānandin’s critique is not merely technical but reflects a broader Jain commitment to a pluralistic model of reasoning. He also noted the textual significance of Vidyānandin’s citations of the *Vādanyāya*, which provide critical testimony for reconstructing its original form. Finally, he emphasised that Vidyānandin’s engagement with Dharmakīrti represents a sophisticated adaptation of



39th Conference of the Society for Jaina Studies



Kyō Kano (formerly of Kobe Women's University)

Jain epistemology to the evolving landscape of Indian logic and debate theory.

Tomoyuki Yamahata (Hokkaido University) presented 'The Development of Pilgrimage and the Reformation of Jain Lay Communities: Changes in the Value of Rituals and Dietary Regulations in Jainism (10th–14th Century)'. Yamahata examined the transformation of Jain pilgrimage sites in 12th-century Gujarat. He emphasised shifts in their organisation, patronage, and literary representation. Yamahata's posited that pilgrimage centres such as Śātruñjaya and Girnar underwent an evolution from dispersed temple sites into structured religious hubs. This transformation was driven by factors including political instability, increasing lay patronage, particularly from merchants, and the growing association between *tīrthas* and specific *tīrthan̄karas*. Yamahata further highlighted the proliferation of literary works extolling pilgrimage sites, citing the *Vastupāla-Tīrthayātrā* and the *Samarārāso* as prominent examples. These texts not only documented temple donations by figures such as Vastupāla and Tejapāla but also highlighted the growing role of lay donors in temple construction and management. This suggests a shift from monastic to lay leadership in Jain religious life. Yamahata also noted the prominence of goddess descriptions, such as Ambikā, in pilgrimage literature, which reinforced the integration of local deities into Jain sacred geography. Furthermore, he observed a linguistic shift, as Sanskrit, Prākṛt and Apabhraṃśa gradually gave way to Old Gujarati, indicating a broader audience that included lay followers. Yamahata's study concluded with the assertion that these literary and linguistic developments are intertwined with broader socio-religious transformations, wherein Jainism adapted to external pressures while strengthening its pilgrimage traditions.

Kyō Kano (formerly of Kobe Women's University) presented 'Hemacandra's Theory of Inference: Focusing on *ūha* and *tarka*', in which he examined Hemacandra's epistemology in the *Pramāṇamīmāṃsā* (PM). Kano focused on the role of epistemic undercutting (*ūha*) in establishing invariable concomitance (*vyāpti*). He argued that *vyāpti*, essential for valid inference (*anumāna*), cannot be secured through inference

alone, as this leads to an infinite regress (*anavasthā*). While direct perception (*pratyakṣa*) plays a role, Kano demonstrated that Hemacandra positions *ūha* as an independent epistemic function that synthesizes perception (*upalambha*) and non-perception (*anupalambha*) to confirm *vyāpti* without relying solely on inferential processes. Kano examined Hemacandra's critique of Vaiśeṣika and Yoga perspectives. Vaiśeṣikas sought to establish *vyāpti* through conceptual judgment (*vikalpa*), while the Yoga school proposed a model based on perception combined with hypothetical reasoning (*tarka*). Hemacandra rejected both, maintaining that *ūha* alone provides the necessary certainty for *vyāpti*. Kano also analysed Hemacandra's definition of *vyāpti* and its role in Jain epistemology, emphasising that *ūha* functions as a distinct cognitive process necessary for securing inference. Kano demonstrated that Hemacandra systematised *ūha* to resolve the limitations of conceptual judgment and infinite regress, positioning it as a crucial element in Jain logical thought.

All photographs are by the author.

Masahiro Ueda is an adjunct lecturer at Ritsumeikan University. His research centres on the study of the exegetical literature of the Śvetāmbara Jains. He is presently editing the unpublished text of the Cūrṇi commentary on the Vyavahārabhāṣya and translating Malayagiri's *Ṭikā* commentary.



Ingrid Sehn

University of Oxford Jaina Studies Conference

Kshitij Jain & Jim Mallinson

The inaugural *Oxford Jaina Studies Conference* was held at Balliol College, University of Oxford on 25th-26th October 2024. It was organised by Jim Mallinson (Boden Professor of Sanskrit, Balliol College, Oxford) and Kshitij Jain (MPhil student, Linacre College, Oxford), and brought together external scholars working in diverse fields of Jaina Studies and Indologists based in Oxford who work on Jainism as part of their broader research.

The conference began on the morning of the 25th with a Namokara Mantra benediction led by Samani Pratibha Pragma (Florida International University), followed by introductory remarks by Jim Mallinson and Rahul Mehta of the Mehta Family Foundation, which was generously sponsoring the conference. Marie-Hélène Gorisse (University of Birmingham) then delivered an address on 'Introducing History of Jaina Studies in the UK', highlighting scholars and organisations who have contributed to the development of the field. Gorisse pointed to recent developments such as the *Jaina Prosopography Database Project* at the Centre of Jaina Studies at SOAS, and also an ethnographic turn in the field, with an increasing emphasis on fieldwork. Gorisse concluded by exploring the possibilities for Jaina Studies at the University of Oxford and other premier institutes of the UK.

The first panel of the day focused on Jaina philosophy and began with a talk by Diwakar Acharya (University of Oxford) entitled 'Some Reflections on the *Yuktyanuśāsana* of Samantabhadra'. Acharya demonstrated the confluence of poetry and philosophy in the *Yuktyanuśāsana* through the first verse, which is a eulogy to the Vardhamāna. Acharya discussed the themes and composition of the text, starting with the first half, which is largely focused on refuting the non-Jaina philosophies, followed by the presentation of *syādvāda*. He also discussed passages illustrating the specific viewpoint of Samantabhadra such as verse 38, where Samantabhadra criticises Tantric initiation by showing the futility of violence, and the succeeding verse which attacks non-Jaina forms of self-mortification.

Shree Nahata (Bangalore) was next to present, and discussed the mutual relationship between the theories of *anekāntavāda* (many-sidedness), *nayavāda* (the theory of viewpoints) and *syādvāda* (the theory of sevenfold conditional predication) in the works of Akalaṅka. In his paper 'In Some Ways: *Syādvāda* as the Synthesis of Anekāntavāda and Nayavāda in Akalaṅka's Philosophical Treatises', Nahata observed that the mutual relationship between these three theories is insufficiently understood. Through a close study of *Laghīyastraya* and *Nyāyaviniścaya*, he argued that Akalaṅka understands *syādvāda* as the central organizing framework for integrating the theory of many-sidedness and the theory of viewpoints. Shree



Maureen Sealey

Marie-Hélène Gorisse (University of Birmingham)

concluded by demonstrating how understanding *syādvāda* as the 'grand synthesis' of *anekāntavāda* and *nayavāda* opens up new possibilities and problems within Akalaṅka's philosophical system.

Jinesh Sheth (University of Birmingham) gave the final presentation of the panel, which was on 'Anekānta and Ahimsā: A Reinvestigation' and revisited the 'intellectual *ahimsā*' debate. He argued that the question of how to deal with the views of others could be better addressed if grounded in *ahimsā*, and also by looking for how *anekāntavāda* can contribute to this. This approach avoids some of the historical, philosophical, and textual issues that 'intellectual *ahimsā*' is otherwise confronted with. He concluded by drawing attention to a close connection between *(an)ekānta* and *(a)himsā* that has not received much attention and which makes a one-sided view harmful for both oneself and others.

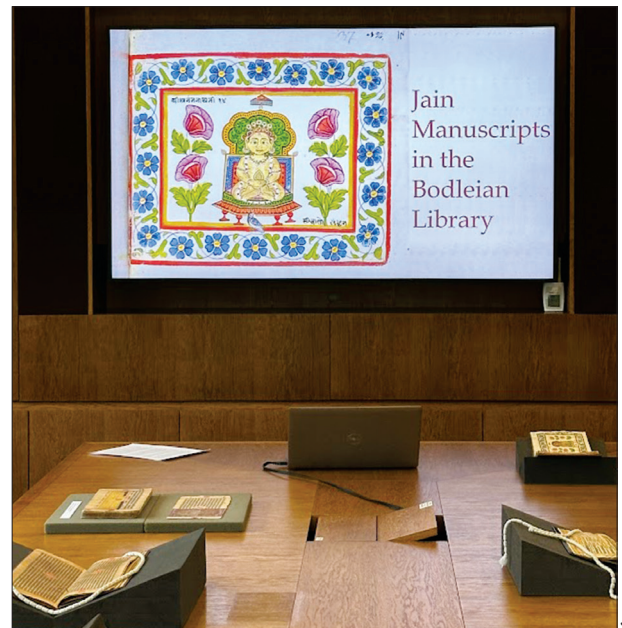
The second panel was focused on modern Jainism and diaspora studies. Bindi Shah (University of Southampton) gave the first talk, entitled 'Enacting Transmission of Jaina Dharma: Informal and Formal Practices in the Field of Diasporic Jaina Cultural Production'. Shah focused on the 'cultural production' and transmission of Jaina *dharma* in the Jaina diaspora communities with a special case study of Shrimad Rajchandra Mission, Dharampur. Shah presented her findings from having interviewed young Jainas (aged

18-30) in Britain and the USA. She identified three sets of actors involved in the transmission of *dharma*, namely immediate family, the Jaina *pāṭhaśālās* in the UK and the USA and the Jaina organisations oriented towards Jaina youth.

Tine Vekemans (Ghent University) was the next presenter and spoke on a selection of literature in Gujarati and English dealing with the migration of Jainas from British India to various parts of Africa between 1900 and 1950. Her talk 'Fantasies of Forodhani, Memories of Mogo: 20th-Century Migration to East Africa and Its Salience to Jaina Experience Today' discussed autobiographies and travelogues written in the first half of the 20th century and biographies, family and community histories about Jainas in East Africa produced between 2000 and 2024. Vekemans examined narrative tropes of migratory loss and community solidarity, as well as 'rags to riches' narratives. She presented the Jainas as a 'memory community' and considered the cultural significance of the current 'rush to remember' in the context of a fundamentally transformative episode in the Jaina community and tradition.

A highlight of the afternoon was a special visit to the Weston Library of the Bodleian Libraries where Dr Barbora Sojkova (Assistant Librarian, All Souls College) presented the Jaina manuscript collections, including the newly arrived Simon Digby Collection which was put on display for the first time.

The final panel of the day centred on the contributions of Jainism to the history of India. Peter Flügel (SOAS) was the first speaker and gave a survey of medieval Digambara Jaina sites in central India in his paper 'Jaina Non-Tīrthas in Madhyadeśa: Heritage without History'. His concept 'non-Tīrthas' designates sites of 'meaningful absence', 'ruined, obliterated, imagined or planned temples and inactive temples whose images are not venerated'. The empirical focus



Maureen Seelley

of his presentation was a defunct Digambara Jaina temple site at the village of Indora that was presented as part of a distinct set of unornamented *tri-tīrthika* medieval temples in the region, which had not been identified before. The principal concern of the talk was the problem of reconstructing site histories on the basis of vanished or displaced evidence. Flügel introduced the term 'heritage temple' as an analytical category and argued that discourses about 'heritage' start when 'history' is lost.

The next presentation, 'The International Jaina Style? Māru-Gurjara Temples Under the Solankīs, Throughout India and in the Diaspora' was given by Julia Hegewald (University of Bonn), who introduced the audience to the Māru-Gurjara style of Jaina temple architecture (10th to 13th centuries CE) and investigated its popularity within the Jaina community. Hegewald



discussed the transmission of the Māru-Gurjara style in Jain temples of eastern India when Jainas began to migrate there from the 16th century and observed that the Jainas maintained it despite the presence of a distinct architectural tradition in the east. She further argued that this transmission was a result of the mobility of the Gujarati Śvetāmbara Jain community which is reflected even in the imitation of Solankī architecture in modern Jain temples in abroad.

Shalin Jain (University of Delhi) provided a different dimension in ‘Legitimising Authority: The Mughals in the Jain Narrative Literature’. Jain discussed two medieval Jain narrative works, the *Hīrasaubhāgyamāhakāvya* and the *Bhānucandraṅcarita*, focusing on how they engaged with Mughal Imperial authority. Jain’s presentation aimed to explain how a specific religious text might use its narrative to explain, theorise and respond to particular historical situations. Through looking at these two texts, Jain demonstrated that personalities such as Bhānucandra attempted to use the mechanisms of empire to create spaces of functional autonomy for themselves through their engagement with the imperial authority. The presentation argued that Jain narrative texts should be seen as mediums of active engagement with sovereign authority for Jain communitarian concerns.

Jim Mallinson concluded the panel with ‘Jaina Contributions to Early Haṭha Yoga’. Mallinson considered the role of Jainism in early *haṭhayoga*, focusing on inverted yoga postures in Hemacandra’s *Yogaśāstra*, on the Mahudi Gate at Dabhoi whose patrons were Vastupāla and Tejaḥpāla, and in the *Vivekamārtaṇḍa*, a Śaiva text whose earliest manuscript was copied by a Jain scribe for a Jain patron. Mallinson finished his talk by looking at three sites in Gujarat where Jain and Nāth ascetics have flourished in close proximity.

The second day of the conference began with a short video presentation of the newly inaugurated Abhay Prabhavana Museum of Jain heritage located in Pune, India by Manish Mehta of JAINA (The Federation of Jain Associations in North America). The proceedings started with a panel on Jain narratives. Eva De Clercq (Ghent University) opened the panel with a paper on ‘The Jain God of Love: Kāmādevas in Jain Universal History’, in which she discussed the category of sixty-three Jain heroic characters (*śalākā-puruṣa*) and examined the history of Kāmādeva in Classical Indian culture, using epigraphical sources like the Gudnapur Inscription (5th century CE) as evidence for a cult of Kāmādeva and an analysis of major literary works on Jain universal history beginning with the *Paūmacariyaṃ* of Vimalasūri to show that the list of twenty four Kāmādevas found in both the Digambara and Śvetāmbara traditions. De Clercq concluded by exploring narrative descriptions of some popular Kāmādevas such as Bāhubalī, Sanatkumāra, Vasudeva and Pradyumna.

This was followed by Seema Chauhan’s talk ‘The



Heleen De Jonckheere (SOAS)

History of Jain Universal Histories (*purāṇa*)’, in which she explored the development of the term ‘*purāṇa*’ in Jain sources in the first millennium CE. She discussed questions such as what the Jainas meant by *Purāṇas* and why they adopted a genre label that was in usage in Hindu literature. Chauhan argued that in Jain sources the term *purāṇa* did not at first signify a genre category but had become one by the 8th century. The presentation concluded by presenting an overview of the reception history of Jain *purāṇa* texts in the second millennium.

Heleen De Jonckheere (SOAS) presented the next paper, ‘Jaina Literary History and Translating Indian Consciousness’, in which she argued that Jain authors from the past played a significant role in promoting a special linguistic perspective on literature in India. De Jonckheere took the idea of ‘translating consciousness’ of G.N. Devy and shifted it to a cultural spectrum to argue that Jain authors played a significant role in promoting a wide range of languages in religious literature in India. Through her research on Apabhramśa literature, she also demonstrated the diverse methods and motivations by which Jain authors navigated between literary languages. De Jonckheere further explained the ways in which premodern Jain authors ‘edited’ and ‘reconciled’ traditional myths with contemporary concerns in new literary works.

Imre Bangha (University of Oxford) was the final speaker of the panel and introduced the audience to medieval Jain narrative literature from the Hindi belt which retold Sanskrit, Prakrit and Apabhramsha stories. Through his presentation ‘Between Apabhramsha and Classical Hindi: Fourteenth-Century Narratives from the Hindi Belt for a Female Audience’, Bangha examined the role and aspiration of mother as depicted in the narratives under discussion and explained the need to look at such 14th-century Jain narratives to understand the process of Hindi vernacularisation and the role of gender in that process. He went on to provide a history of the development of Madhyadeśī between 1350 and 1450 and looked at texts such as the *Pradyumna carit* (1354) and the *Siya pañcamī copāī* (1366). He analysed

the central roles played by mothers through themes like heroes' maternal allegiances, the distant figure of the father and the larger narrative space given to mothers in the texts.

After the first panel, there was a special talk by Chihab El Khachab (University of Oxford) on the soon to be published posthumous volume of *Essays on the Jains* by Marcus Banks. In his brief talk, El Khachab highlighted the significance of Marcus Banks's anthropological research on the Jaina communities in India and the UK and discussed the upcoming volume and its contribution towards anthropology in Jaina Studies.

The second panel focused on Jaina contributions to the literary heritage of India. Samani Pratibha Pragma (Florida International University) presented an analysis of three instances of Sanskrit image poetry (*citra-kāvya*) of Ācārya Mahāprajña in her paper 'Philosophy and Poetry: Analysis of Ācārya Mahāprajña's *Citra-kāvya*'. She demonstrated that these visual Sanskrit verses are rich in the abstract values of Jaina philosophy and discussed three verses of Ācārya Mahāprajña as case studies of *citra-kāvya*. The first verse was an example of *br̥hat-hāra-baddha-stuti* (a hymn in the form of a large necklace), followed by an example of *puṣpa-hāra-bandha* (in the form of a floral garland) and a verse in *vr̥ṣṭi-bandha* (in the form of rain). The Sanskritists present in the audience especially enjoyed the discussion and recitation of ornate verses.

Victor D'Avella in his presentation 'Hemacandra and the Creation of Sanskrit Philology' highlighted the significance of Hemacandra in the Sanskrit grammatical-philological tradition. D'Avella provided details about the authorship of Hemacandra and connected his production of grammar to the literary-political needs of competing with Bhoja. He observed that Hemacandra covered the entire field of linguistic analysis for Sanskrit and, for the most part, Prakrit, to present a 'Complete Sanskrit' to his readers. The presentation discussed new approaches in the *Abhidhānacintāmaṇi* and observed phenomena such as separation of gender and the conception of *kāṇḍas* based on the soul's *gati*. The influence of philosophy on grammar can be further noticed in the mention of five *indriyas* in ACM 1.21f. Victor concluded his presentation by looking at productive compound formation in the *Abhidhānacintāmaṇi*.

The final panel of the conference was for early career researchers to present their research to the audience. Corinne Smith (SOAS) presented on 'Pratikramaṇa in the Kāñjī Svāmī Tradition: A Comparative Overview'. She analysed *gāthās* 306 and 307 from the *Samayasāra* that describe *pratikramaṇa* and focused on the *niścaya-vyavahāra* dichotomy in the lectures of Kāñjī Svāmī wherein he emphasised the insufficiency of *vyavahāra* practises like compassion, charity, vows etc. Her presentation collated twenty lessons on the first *pratikramaṇa* which included topics such as the importance of self-study, forgiveness and *sallekhanā*. Then she presented the sixteen lessons on the second

pratikramaṇa with issues of celibacy, omniscience, equanimity etc. Smith's presentation highlighted the contrast between *niścaya-pratikramaṇa* and *vyavahāra-pratikramaṇa* reflected in Kāñjī Svāmī's interpretation.

Anubhav Jain (SOAS) presented on 'Kundakunda on *Samaya*, *Sva-samaya*, and *Para-samaya*', examining the concept of '*samaya*' in the *Samayapāhuḍa* of Kundakunda. During his presentation, Jain revisited four terms: *samaya*, *sva-samaya*, *para-samaya* and *samaya-sāra* in the text. Contrary to the existing interpretation of *samaya* as self, *sva-samaya* as real-self, *para-samaya* as a self-other than the real, and *samaya-sāra* as the essence of the self, he argued that in the Kundakunda's *Samayapāhuḍa* these terms are predominantly used in the sense of doctrine, Jaina doctrine, non-Jaina doctrine and the essence of the doctrine respectively. Jain further provided a revised translation of a few verses of the *Samayapāhuḍa* to strengthen his argument.

The last presenter, Kshitij Jain presented on the *Mūlācārapradīpa*, a 15th-century Digambara monastic lawbook authored by Bhaṭṭāraka Sakalakīrti. The presentation 'Asserting True Monasticism: The *Mūlācārapradīpa* of Sakalakīrti' introduced medieval Digambara monastic lawbooks to the audience and contextualised the *Mūlācārapradīpa* in the medieval world of the Bhaṭṭāraka. Jain argued that Sakalakīrti consciously claimed the *Mūlācāra* of Vaṭṭakera – the earliest Digambara monastic lawbook, as the source of his lawbook to derive socio-religious authority. He took case studies of nudity and monastic residence from the *Mūlācārapradīpa* to demonstrate how Sakalakīrti closely follows the *Mūlācāra*. Jain also proposed the idea of a 'praxis of normativity' to argue that Sakalakīrti presented a monastic ideal in contrast with social reality in order to maintain his claim of deriving an orthodox form of monasticism from the *Mūlācāra*.

The conference was a great success and we hope it will be seen as a first step towards Jaina Studies becoming established on a firm footing in Oxford.

Kshitij Jain is an MPhil student, Linacre College, Oxford.

Jim Mallinson is Boden Professor of Sanskrit, Balliol College, Oxford.

Action and Effect in the Karmabhūmi: Jain Perspectives on Agency

Miki Chase

On 30 October 2024 at the 52nd Annual Conference on South Asia, the University of Wisconsin-Madison hosted *Action and Effect in the Karmabhūmi: Jain Perspectives on Agency*. This full-day symposium, co-organized by Ana Bajželj (University of California-Riverside), Gregory M. Clines (Trinity University), and Miki Chase (University of Wisconsin-Madison), brought together scholars of philosophy, literary history, history of science, and anthropology, among others, to explore the multifaceted nature of agency within Jain traditions. Heretofore, the focus of scholarship on Jainism has primarily examined notions of action and non-action through the metaphysical and theological framework of karma theory. As a result, it has centered on the classification of types of action, with the conceptualization of the ethical status of the ascetic life negating factors that play a role in the mechanics of action and its results or consequences. Yet, the notion of agency itself – who or what is the agent, and how agency is exercised – has remained understudied. This symposium sought to expand and investigate conceptualizations of the underlying agentive forces involved in the performance of actions derived from a variety of Jain media and contexts.

The first session, “Agency in Social and Political Contexts,” began with Miki Chase (University of Wisconsin-Madison) presenting “Agency and Ambiguity: Triangulating the Vow of Sallekhanā.” Chase’s analysis of the vow, with attention to its contemporary practice among urban-dwelling laywomen, underscored the tension between individual agency and societal constructs surrounding this practice. While voluntariness or volition is an integral component of *sallekhanā*, which is often portrayed as an act of personal agency – a conscious choice to embrace death as a form of spiritual liberation – the gendered lay practice of the fast, mostly undertaken by Śvetāmbara *śrāvikās*, raises questions about the extent to which such an act can be considered truly voluntary when it is socially sanctioned and requires permission from others. Further, the contemporary lay practice of *sallekhanā* is most often undertaken as a *pachkhan* of *sāgarī-santhāra*, an oath of conditional fasting, and does not follow the same logic of the *sallekhanā-vrata*. Chase described two cases from her ethnographic fieldwork that reflect divergent ways in which the agency of the fasting laywoman might face familial resistance or familial pressure respectively. Chase argued that under ethnographic scrutiny the vow as a definite act of volition and marker of individual agency does not hold, but instead offers critical insight into how social context complicates any assumed theological basis of ascetic agency, revealing it as neither individual nor autonomous but instead socially mediated and deeply embedded in familial obligations and communal expectations. By highlighting the

triangulation of agency in *sallekhanā* between a woman, her family, and a mendicant authority, Chase pointed to the blurred boundaries between personal volition and social obligation, positioning laywomen within social configurations that question the very possibility of autonomous action and challenging the coherence of agency as a determinate category within the ethical framework of self-effacement.

David Silverberg (Columbia University) followed with “Perspectives on Jain Agency: Some Views from the Outside,” offering an ethnographic investigation into how Jain agency is imagined by others, focusing on a marginal religious sect and socio-political movement rooted in Rajasthan. Predominantly Adivasi, though inclusive of members from various castes, this group has been active since the early 20th century and is known for its conspiratorial beliefs about Jains. Drawing on fieldwork conducted mainly in rural Sirohi, Silverberg explored how this group perceives Jain agency as nefarious, supernatural, and uniquely potent, attributing to Jains an ability to control crops, weather, and capital. These beliefs manifest in conspiracy theories and allegations that, while recognizing real socioeconomic disparities such as Jains’ disproportionate wealth and political influence, interpret these dynamics as “black magic” through an ideological framework relying on demonizing tropes of the figure of the Jain as *baniyā*. Silverberg’s analysis raised important questions about how this targeted external perspective constructs Jain agency as extraordinary and dangerous, fundamentally at odds with Jains’ self-understanding as committed to nonviolence and asceticism. By situating these beliefs within patterns of regional tensions and socioeconomic marginalization, the paper illuminated how Jain agency can be assumed malign when viewed through historical lenses of disparity and exclusion. At the same time, Silverberg emphasized that such constructions of power contribute to acts of violence against Jains, underscoring the interplay between economic realities, imagined agency, and communal conflict. Silverberg’s work thus invited deeper reflection on how external narratives of Jain agency expose the fragility of self-representations in the face of opposing social and political imaginaries.

In the next session, “Sound, Speech, and Story as Dimensions of Agency,” Jane Allred (University of Alberta) presented “Giving Birth to a Goddess: The Importance of the Jina’s Divine Sound to the Jains of Medieval Karnataka,” offering an in-depth exploration of the concept of *divyadhvani*, the single divine sound attributed to Mahāvīra. In Digambara Jainism, *divyadhvani* is believed to have the unique power to transform itself into the respective languages of its listeners, enabling the universal transmission of Jain teachings. Mahāvīra’s students “translated” this monotone into the scriptures that form the basis of

Jain doctrine. In the context of medieval Karnataka, this divine sound was worshiped as Śrutadēvi, or Sarasvatī, a goddess embodying speech and knowledge. Allred focused on the *Karṇāṭakaśabdānuśāsanam* by Bhaṭṭakalaṅkadēva (ca. 1550-1645), a grammar of Kannada that begins with an explication of divyadhvani and its significance to trace how the philosophical, theological, and devotional dimensions of *divyadhvani* played a central role in the social and religious imagination of Kannada Jain communities. Śrutadēvi, as a manifestation of the divine sound, addressed two significant challenges: the Mīmāṃsā critique that the timeless truths of scripture cannot have a single author, and the social need for divine guidance despite the temporal and physical remoteness of the Jinas. Allred posited Śrutadēvi's operation as an agentive force, simultaneously bridging formal philosophical debates and everyday public worship as the divine sound helped Jain communities maintain a connection to Mahāvīra's teachings, navigating the tensions between doctrinal authority and communal devotion in medieval Karnataka. Allred's paper underscored the agency of divine sound within Jain tradition, revealing how it functioned not only as a theological construct but also as a mediating force between philosophical doctrine and communal practice.

Ellen Gough (Emory University) followed with "Men Are Agents, Women Are Wealth: Jain Yantra Narratives and the Story of Śrīpāla." Gough's paper took up *yantras* and Jain material culture to address the gendered dimensions of agency in the famous story of the leper prince cum king Śrīpāla in the *Śrīpāla Rāsa* (ca. 14th century) composed by Vinayavijaya. Using some of the 128 vivid gouache illustrations in an eighteenth- or nineteenth-century manuscript of the *Śrīpāla Rāsa* that is now housed at the Chazen Museum of Art at the University of Wisconsin-Madison, Gough showed that key parts of the *Śrīpāla Rāsa*, which tells the story of Prince Śrīpāla's miraculous recovery from leprosy through the worship of the

yantra the *Siddhacakra*, are identical to narratives related to the *yantras* of the medieval praise poem the *Bhaktāmarastotra*. Therefore, when discussing the agency of the actors in Jain narratives, context matters. When placed in the context of the festival Olī, a primarily female ritual of fasting in which the *Śrīpāla Rāsa* is recounted, the story of Śrīpāla becomes about a woman's agency in creating an ideal life for herself. However, when put in conversation with similar Jain narratives that illustrate the power of *yantras*, the story of Śrīpāla argues that gaining power is an ethical duty of a man, and women are signifiers and enablers of this power. Gough suggested that ritual and narrative frameworks in Jainism reflect social dynamics where male agency is prioritized, calling for a deeper examination of how these roles influence readings of Jain pedagogy in such texts and the practices they describe.

The third session, "Literary and Material Agency: Authorship and Craftmanship," turned to literary and intellectual dimensions of Jain agency. Gregory M. Clines (Trinity University) presented "Authorial Agency in the Legacy of Jain Purāṇic Composition," examining the motivations and objectives of Jain authors from the 5th century CE onward, who engaged in the repeated composition and re-composition of *purāṇic* narratives in Sanskrit, Prakrit, and South Asian vernaculars. Clines argued that while these texts are often seen as didactic tools for teaching key Jain concepts such as *ahiṃsā*, this interpretation only partially accounts for their broader significance. He demonstrated how Jain authors strategically used *purāṇic* composition not only for ethical instruction but also as acts of preservation, explorations of philosophical and moral themes, and as a means of engaging in inter-sectarian rivalry. Clines emphasized the intentional and dynamic role of Jain authors in reshaping textual and social worlds, challenging the conventional portrayal of them as reactive or derivative. By exploring agency through William "Bo" Sax's framing of it as "the ability to



From left to right: Gregory M. Clines, Ana Bajželj, Miki Chase, Jane Allred, Ellen Gough, David Silverberg Photo: Eric Villalobos

change the world,” Clines investigated how Jain *purāṇic* authors sought to influence different audiences, whether immediate readers, Jain communities, or rivals as audiences within the *karmabhūmi*. Clines illuminated the multifaceted ways in which Jain *purāṇic* composition functioned as an exercise of intellectual and social agency, underscoring the complexity of authorial motivations even in their opacity. Even as Clines’ analysis relinquished the paradigm of the reactive, derivative Jain transcreator, the paper provoked questions about whose agency is foregrounded in thinking about the composition of texts, and the extent to which Jain *purāṇic* authorship truly reinforced or challenged existing social structures.

Eric Gurevitch (Vanderbilt University) then presented *Hastakuśālate: Thinking with Your Hands at the Margins of South Asian Literary Culture*, examining the role of artisans in medieval Jain literary and cultural production. His paper focused on the collaboration between the renowned 12th-century Jain poet Janna and an artisan named Malloja, who together created inscriptions for the Hoysala state. Gurevitch explored how these socially marginalized artisans in the Deccan region asserted their historical and intellectual agency through craftsmanship and the epigraphic record. By narrating a history of literate culture “from the bottom up,” Gurevitch shifted attention from the traditionally privileged figures of poets and intellectuals to the artisans whose physical labor and embodied knowledge were integral to the production of Jain inscriptions and texts. Gurevitch argued that these artisans demonstrated a form of epistemic agency, thinking through their hands and knowing through their bodies as they intervened in the material world, and highlighted how in the 11th and 12th centuries artisans began to articulate their skill in intellectual terms, leaving traces of their self-expression in inscriptions. Gurevitch proposed an alternative historiography that accounts for what has been excluded from South Asian literary studies to include those operating at the social and intellectual margins. Through this analysis, Gurevitch offered a nuanced exploration of agency not as a fixed category but as something expressed in the traces and self-articulations of artisans and in the spaces they created for alternative histories to emerge. His work invited reflection on not what agency is but what it does, and how it allows for new perspectives on the networks and practices that shaped Jainism and South Asian literary culture.

The final session, “Revisiting Agency: Philosophy, Concept, Theory,” began with a presentation by Ana Bajželj (University of California-Riverside), on “Amṛtacandrasūri on Agency,” an analysis of perspectives on agency in the philosophical works of Amṛtacandrasūri, one of Kundakunda’s most influential commentators from the 10th-11th centuries. Bajželj’s analysis situated Amṛtacandrasūri’s thought within the broader context of Jain philosophy, focusing on nuanced interpretations of the terms *kartr̥tva* (agency) and *kartr̥* (agent) as corollaries of *bhoktr̥tva* (enjoyment)

and *bhoktr̥* (enjoyer), highlighting the challenges of maintaining the self’s purity amidst its association with matter through cycles of rebirth. Within the broader framework of Jain theories of action, Bajželj explored the diverse strategies Amṛtacandrasūri employed to uphold the self’s incorruptibility, even as it appears to participate in embodied experience. Her analysis revealed how Amṛtacandrasūri navigates the tension between the self’s activity and its ultimate state of purity, reframing agency as both a defining feature of embodied existence and a challenge to achieving omniscient consciousness (*kevalajñāna*). Bajželj suggested “operationality” as a novel way to translate or at least conceptualize *kartr̥tva*, as it allowed Amṛtacandrasūri to reconcile the doctrine of the self’s inherent purity and indivisibility with its interactions in the material world. In doing so, the paper made a critical contribution in its demonstration of how Jain philosophy theorizes agency from within its own terms, as opposed to implied constructions, external perspectives, or social imaginaries.

Christoph Emmrich (University of Toronto) provided concluding remarks, reflecting on the papers presented throughout the day. Emmrich’s remarks, “Pausing Agency: Looking Back at a Historical Term from a Jain Perspective,” critically engaged with the notion of agency, noting the varied citations of speakers who explicitly engaged particular genealogies of the concept. This diversity, he suggested, is an entry into the larger question of whether “agency” as a term can fully capture the complex range of meanings attributed to it in Jain thought and practice, given the philosophical connotations of the Anglosphere. Emmrich also highlighted the philosophical and ethical tensions that emerged in the discussions, particularly the challenge of reconciling traditional, volitional models of agency with more modern, relational, and non-volitional understandings. He questioned whether intellectual trajectories that rely on historical understandings of agency – first those that imply resistance to oppressive structures, then later expansions and iterations of the concept that more broadly engage the intentionality of action, and eventually those seeking to separate action from intentionality – could usefully represent or reflect something of Jain experience. Querying whether such terms of agency are in fact irreducible to one another, Emmrich proposed that alternative terms such as “refusal” or “fugitivity” might offer more accurate frameworks for understanding Jain action. His reflections encouraged the symposium participants to consider how Jain concepts of agency might resist or adapt to contemporary philosophical and anthropological models, urging scholars to continue exploring these tensions in future research.

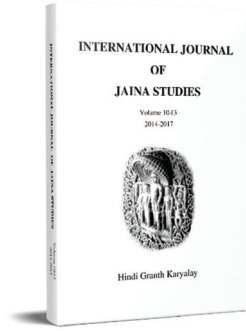
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Flügel, Peter (2012) *Askese und Devotion: Das rituelle System der Terāpanth Śvetāmbara Jains*. Centre of Jaina Studies Working Paper Vol. 1. London: Centre of Jaina Studies.

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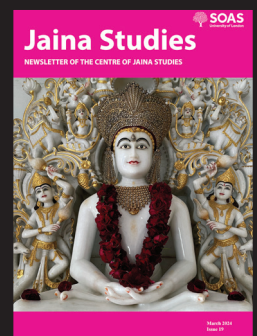
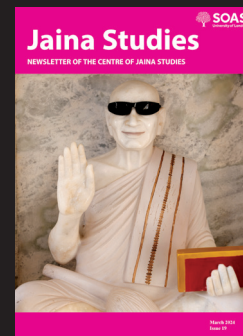
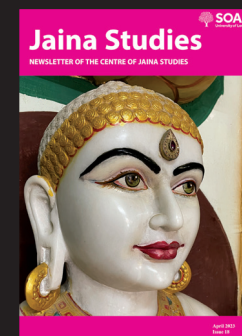
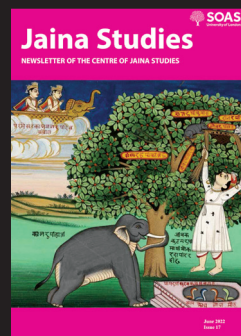
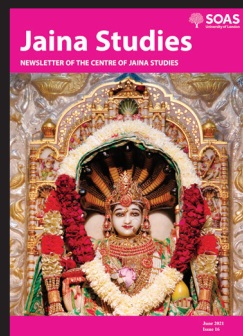
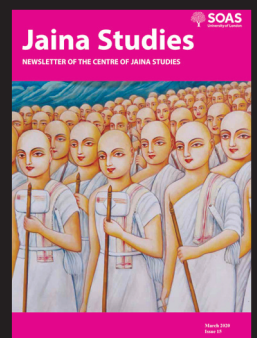
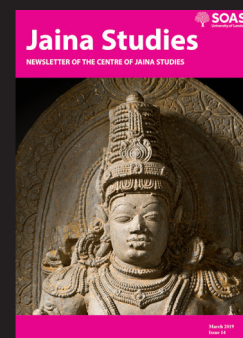
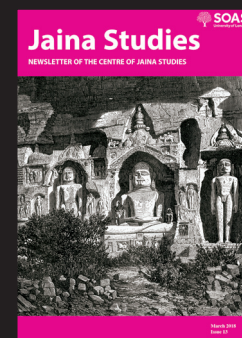
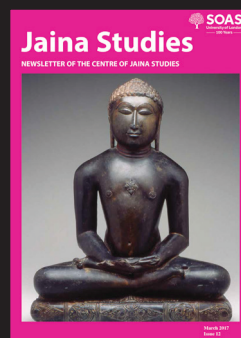
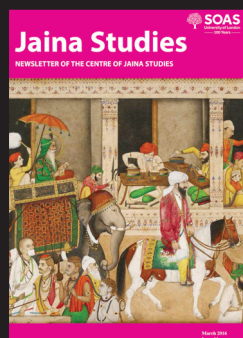
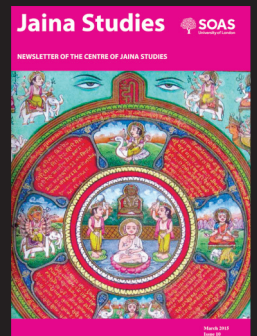
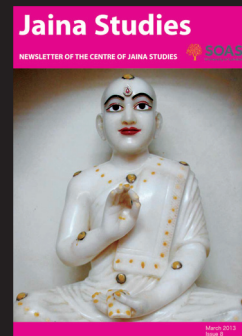
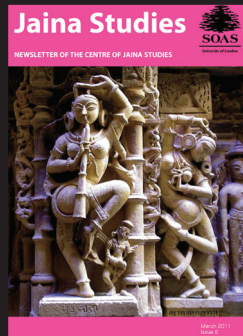
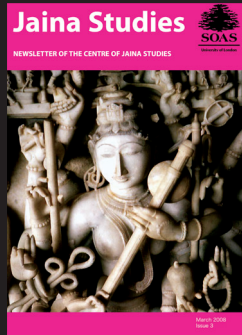
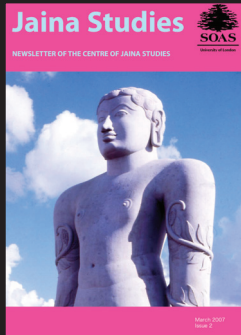
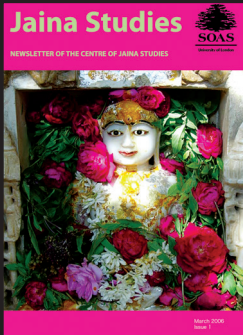
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Newsletter of the Centre of Jaina Studies Celebrates 20 Years

Janet Leigh Foster

The SOAS Centre of Jaina Studies *Newsletter* was founded during a unique era of innovation. Digital media was a new frontier, and the Centre of Jaina Studies (CoJS), the first of its kind outside of India, had been inaugurated only a year before.¹ A member of the Jaina community urged Peter Flügel that a newsletter would be useful for outreach. Peter knew that I had been engaged in editorial and design work previously and asked me to join him in the initiative. What form should it take?

New to Jaina Studies, I was inspired by the creative possibilities. My background was in the fine arts, training that began in childhood with weekly visits to the Metropolitan Museum of Art in New York. I had been particularly drawn to a display in the children's galleries on the production of illuminated manuscripts lettered and painted by monks. Given my early predilection for devotional art, in the design of the *Newsletter*, I was keen to feature Jaina iconography. Peter's idea was to include the abstracts and programme of the annual CoJS Workshop, and more broadly, to link it to the aim of the Centre to serve as a vehicle for interdisciplinary international collaboration in the field of Jaina Studies. Otherwise, we were open to all possibilities.

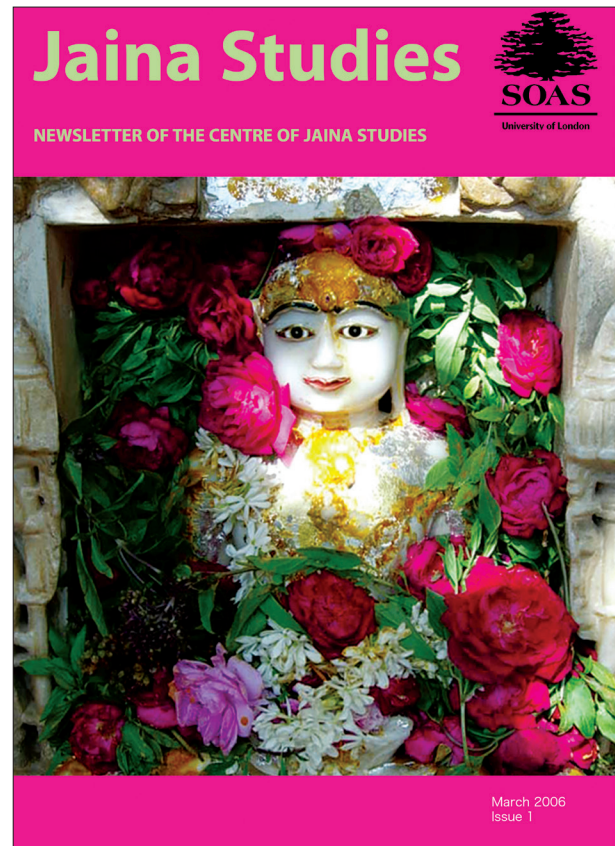
Volume 1 was released in March 2006 as a simple newsletter with no spine and just thirty-two pages. In Volume 2 the pagination had been increased by twenty, and the basic design was set. Even so, the *Newsletter* was still experimental, not least featuring an article illustrated in stereoscopic 3-D, with anaglyph glasses included. The contents were expanded to include the first conference report external to SOAS, articles on Jaina collections in libraries in India and the UK, and field reports. In terms of research, there was an article on Jaina law, and what was then breaking news on the discovery of the presumed original *Paṇḥavāyaraṇa/Praśnavyākaraṇa*. The first obituary, of Madame Colette Caillat (1921-2007), was also published in this volume (and was sadly not to be the last).

The CoJS *Newsletter* was now on its way to developing into a journal. Volume 3 had fifty-two pages. In addition to research and conference reports, there was an emphasis on the Study of Prakrit. We also unveiled a thematic subtext on the history and present state of Jaina Studies, which had evolved from 'a purely philological and archeological endeavour' to 'a multidisciplinary exploration of a lived religious tradition'.²

Volume 4, at fifty-six pages, continued this theme. In an article on the Prakrit Jñānabhārati Awards, Klaus Bruhn (1928-2016) and Willem Bollée (1927-2020) charted the course of their commitment to the field. Also in that volume was an obituary of Gustav Roth (1916-2008), in which we read that, assigned to

¹ The Centre of Jaina Studies (CoJS) was established at SOAS in 2004.

² Flügel, Peter. 'Jaina Studies at SOAS: A History'. *Jaina Studies: Newsletter of the Centre of Jaina Studies* 3 (March 2008) 12.



the Indian National Army during the Second World War, he convinced the authorities to recall his mentor Paul Thieme (1905-2001) from the Russian front to assist him in India. The name of Paul Thieme would reappear two volumes later with the announcement of a Lectureship in Prakrit under his name, sponsored by Renate Söhnen-Thieme, senior lecturer in Sanskrit and founding member of the CoJS. The announcement, to which we devoted a whole page, was illustrated with his portrait, sketched by her own hand.

Volume 5 contained an obituary of the Jaina Monk Jambūvijaya (1923-2009), written by Shin Fujinaga, in which was underscored Jambūvijaya's influence on Jaina Studies in Japan (and internationally as well). The proceedings of the Jaina Studies panel at the *14th World Sanskrit Conference* in Kyoto were also reported in this issue, and starting in Volume 6, *Reports on Conferences in Japan* would become a regular feature. The first such report was especially historic because it recounted the founding of the *Society for Jaina Studies* in the 1980s and included a photo of a group of young Japanese scholars, who would in due course become senior academics.³

Volume 6 was also a turning point in our editorial style. At sixty-eight pages, the *Newsletter* had doubled in length, and now had a spine, albeit without the title

³ At the opposite end of the spectrum, when conferences became hybrid after the Covid-19 pandemic, in Volume 16 Fujinaga was depicted on a computer screen, delivering a virtual presentation.

printed on it. This volume contained the first of our reports on events in India, an expanded section on art history, and an article on Johannes Klatt's (1852-1908) *Jaina-Onomasticon*. (From my perspective as a designer, I likened Klatt's original pages to a medieval handwritten manuscript, and framed a detail of his composition in the shape and size of a manuscript-folio. Charmed by the beauty of the leatherbound volumes that housed his opus, I presented them against a black background, in the manner of jewels on velvet.)

By Volume 7, the spine had a title, and Volume 8 featured the first of many articles by J.C. Wright, Emeritus Professor in Sanskrit and Prakrit at SOAS and honorary president of the CoJS. In Volume 9, a feature on Robert Hamilton Blair Williams (1915-1975), a pioneer of Jaina Studies at SOAS, continued our emphasis on the history of the field in the UK and Europe, a theme that would be revisited in Volumes 11 and 14 with current research on the work of Georg Bühler (1837-1898).

In Volume 12 we published an article by Padmanabh S. Jaini (1923-2021), a pioneer of Jaina Studies both at SOAS and internationally. Jaini, who from the outset was an enthusiastic supporter of our *Newsletter*, told Peter that he always read 'every single word'. This was somewhat intimidating, given Jaini's level of expertise. He would go on to contribute a second feature in Volume 13, and in Volume 14 Peter reviewed his *Memoirs*. Volume 16, two years later, contained Jaini's obituary – and the last article he was ever to write. In 'Reflections on Karma', among other insights, Jaini recounted how his mentor, John Brough (1917-1984), had altered the course of his life by offering him a post as a lecturer at SOAS in the 1950s.

Volume 16 was noteworthy for having been produced under unusual circumstances. Due to the Covid-19 pandemic and related lockdowns, it was released a month late in June of 2021, and included a report by Samanī Pratibhā Prajñā on how the Coronavirus was affecting Jaina mendicants in India. The annual CoJS Workshop had been cancelled, so there were no abstracts. In this issue, technological advances were evident in a feature on the new *Jaina Prosopography Project and Database*, an initiative that had been announced in Volume 12. Thus, our content was beginning to reflect how far technology had advanced since our initial efforts when digital media was an emergent form.⁴ The pandemic was to usher in a new age of hybrid conferences, and photographs of participants on computer screens.

Over twenty years, *Jaina Studies: Newsletter of the Centre of Jaina Studies* has continued to develop and evolve. Now archived in libraries around the world, what began as an informal, creative venture has

4 In the beginning, there was not enough Internet bandwidth to enable a large file to be submitted to the printer electronically. We burned the file onto a CD, which we carried to the SOAS Print Room. As bandwidth increased, it became possible to render the pdf in sections and email them to the Print Room to be assembled. It was a relief when file transfer protocols became available, enabling us to electronically transmit the high-resolution pdf in one file.

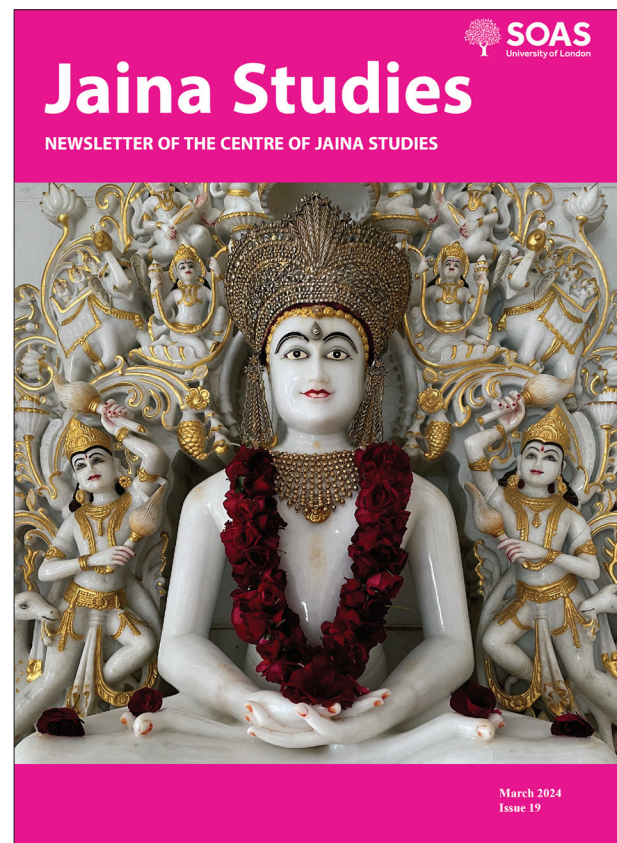
blossomed into a collaborative forum for a range of disciplines within Jaina Studies. Taking posterity into account, it reflects a high standard, and often contains material not covered by other academic publications in the field, including recent PhD research and museum exhibitions.

As a child mesmerized by the display of illuminated manuscripts at the Metropolitan Museum of Art, little could I have imagined that in the future I would be working on a digital variation of the theme, sourcing images, polishing academic research, serving as a line-editor, inputting diacritics, and italicizing every single foreign word in every article. It may be said that the *Newsletter* itself is a devotional work of art, created in collaboration with the many authors who have contributed over the years.⁵ To commemorate our 20th Jubilee, we are pleased to present this *Author Index* of selected research reports.⁶

Janet Leigh Foster is co-editor and designer of *Jaina Studies: Newsletter of the Centre of Jaina Studies*. She is a SOAS alumna.

5 A note of appreciation is due to our generous sponsors, without whom the *Newsletter* would not have been possible: The Arts and Humanities Research Council (AHRC), Natubhai Shah, the Dancing Star Foundation, the Jiv Daya Foundation, Universität Erfurt, Savoirs Language Texts, Universiteit Gent, the Gyan Sagar Science Foundation, Arham Yoga, and Preksha Dhyana Meditation.

6 We are grateful for the sponsorship of UC-Riverside.



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