

THE TANGIBLE UNIVERSE: ASPECTS OF VISUALIZATION AND MATERIALITY OF THE JAIN COSMOS

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ABSTRACT

The following discussion² shows the evolution of an ancient cosmological concept which in its beginnings was treated only in literature, was later transformed into medieval manuscript illustrations, and, based on these, into three-dimensional models. After an outline of the Jain cosmos according to the literary traditions and a brief overview of the related text sources, the materialization of the Jain cosmos in art and architecture as well as its function as a means to mediate certain aspects of Jain religion and its integral role in defining contemporary Jain identity will be discussed. In this sense the article concentrates on the transfer of verbally transmitted concepts to a material level and on the religio-historical importance of such processes.

Keywords: Jainism, Jain Cosmos, Material Religion, Jain Architecture

1. INTRODUCTION

In a broader sense, cosmological ideas do shape the view of the world and the order of things while on the other hand the world view influences the development of cosmology. It therefore seems obvious that ascertaining the known space precedes every presumption regarding the world beyond. The well-known environment is at the core of cosmological speculations or, in other words, cosmological models arise from their cultural surroundings and occasionally even reflect natural conditions or characteristic landscape features. For this reason, it should be noted that in the analysis of ancient cosmological ideas we have to

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differentiate between elements based on experience of the known space and elements resting upon speculation about the world beyond.

The means used to convey such cosmological knowledge are of particular importance since changes in these means in many cases result in a different perception of the knowledge that is imparted. In the case of Jain cosmology, the process is one of materialization, i.e. ideas the originally were expressed verbally are successively translated into a visual language that manifests itself in artefacts. Such artefacts visualize the written descriptions from the literary sources and, at a later stage, even provide a physical experience by transferring the conception of the cosmos first into a physical model structure and then into full-size architecture. The cosmos as a structure can not only be viewed but is also accessible and can be perambulated. Thus, the cosmos can be experienced, the cosmological concept becomes an object and a medium. The article will retrace the different stages of this evolution. To do this it will first discuss some aspects of Jain cosmology and present an outline of its literary sources. In addition, it will touch upon some general questions regarding the possible sources and the formation of these cosmological concepts to put across the particular nature of Jain cosmology. The second part will discuss the process of materialization based on a selection of paintings and architectural structures.

2. JAIN COSMOLOGY

The extant sources do not provide sufficient information to trace an evolution of Jain cosmology. From the perspective of religious history, it can be said that a complex structure like Jain cosmology develops over a long period of time and as an interaction with numerous other traditions and religious ideas. The oldest evidence of cosmological ideas in ancient India is preserved in the Vedic *saṃhitās*. Some of the concepts expressed there are in accordance with or at least similar to Jain cosmology. Yet Vedic cosmology should not be seen as the precursor of Jain cosmology but the interrelations have to be noted since – although in ancient India there is no common cosmology accepted and promoted by all religious traditions – a common structure and certain elements can be traced in most cosmologies.

The concept of the Jain cosmos as described in the Śvetāmbara canon, however, includes several aspects which can be traced back to very ancient roots.³ The most notable

³ This includes the tripartite structure of the Jain cosmos which can be traced in other religious traditions and has been ascribed to prehistoric cultures by Eliade (Eliade 1978: 42). At this stage the tripartite nature is expressed by the three parts – roots, stem and crown – of a cosmic tree. With regard to Jain cosmology this approach is of particular interest since it might account for the particular shape of the Jain cosmos, a shape that could be interpreted as a stylized version of such a cosmic tree: The protruding levels of heavens and hells in this interpretation are reflecting the large crown and the extensive roots while the narrow middle world resembles the trunk which serves as a kind of *axis mundi* connecting the different levels. The original importance of this tree symbolism within Jain cosmology may be echoed by the Jambū tree. This tree, although it no longer is the center of the universe (this position is now taken by the cosmic mountain Sumeru),

is the triple structure of the cosmos, consisting of lower, middle and upper world. This basic idea of a threefold world is an ancient conception and is therefore reflected in the Vedic literature, but is probably even older than Vedic religion (Eliade 1978: 42). The origins of Jain cosmology are largely obscure; there are parallels with Vedic cosmology but the higher age of the sources does not necessarily imply that the concepts expressed in these sources are older than those of Jain cosmology – on the contrary, Jain cosmology contains besides many younger elements some very old ideas.

It can therefore not be said with certainty that Jain cosmology has been derived from Vedic cosmology, although there are obvious similarities between Jain, Hindu, and Buddhist cosmologies. The equally noticeable differences between these cosmologies have to be ascribed to the different religious concepts and teachings but can also indicate an effort to be different and therefore distinguishable. However, since the Jain models indisputably are closely related to the oldest documented cosmological speculations it seems reasonable to highlight some of the similarities between Jain and Vedic cosmology. In doing so there is no intention to imply any hierarchy or to construct Jain cosmology as a mere continuation of Vedic ideas. In view of the general scarcity of information about the early stages of development only a synopsis of the ideas preserved by several religious traditions can produce a sufficiently detailed picture and enable us to provide a religio-historical context for Jain cosmology.

There is no complete description of the world and the cosmos in Vedic texts; yet there are some passages that allow us to gain insights into some fundamental aspects of this topic (Lüders 1951: 57ff.). According to these passages the concept of a triple world consisting of earth, air space and heaven is common in Vedic religion. The shape of the cosmos is compared to a pair of cups or bowls pointed at each other; one of the bowls represents the earth while the other constitutes the heaven. It seems that the flat disc of the middle world was imagined as being located between earth and heaven and in a way as defined by this position.⁴ According to the Vedic tradition earth, the middle world and heaven are each subdivided into three levels. In the *Brāhmaṇas*, a collection of ancient commentaries on the four Vedas, the three heavens had been transformed into the seven worlds of the gods (Lüders 1951: 65). Obviously, this idea was embraced by the Jains and evolved into the eight or more heavenly abodes of gods and demi-gods. In later times this concept of only one world was transformed into the model of an infinite universe filled with innumerable worlds. There is of course a certain similarity between this model and Buddhist cosmology. The idea of multiple universes, however, was not adopted by the Jains.

has not been eliminated but was shifted to the margins and still provides the name for the central continent, *Jambudvīpa*.

⁴ Similar ideas existed also in the Indo-Iranian religion (Lommel 1927: 147) and can probably be traced back to the Indo-European period, where two different cosmic ideas existed (Oberlies 2012: 79).

In the Ṛgveda earth is described as a square disk (Oberlies 2012: 80). While in later text sources the square shape was changed to a circular one, in a few cases the older tradition was continued (Lüders 1951: 78). It seems that it was easier to describe the idea of the four parts of the world (loka) with the help of a square earth. But although the four world regions are mentioned in Jain literature, the idea of a square middle world obviously did not exist. The middle world of the Jain cosmos in all relevant text sources is described as a circular disc. According to the Ṛgveda the square flat earth is framed by a tremendous river. Since the earth disk was believed to be floating on the water this river was only the visible part of the mythical primeval ocean. The idea of the earth disc floating on water also prevails in the later cosmological traditions of the Jains (Kirfel 1920: 212). The idea of an ocean or a river surrounding the world is, however, a very old conception which was also known in Indo-Iranian traditions. This ocean was encircled by an enormous mountain range that served to mark the border between the earth and the spheres of the gods. In later traditions this concept had evolved into the idea of a circular continent called Jambūdvīpa framed by the salt ocean that is surrounded not by a mountain range but by further ring-shaped continents and additional oceans. In other words, the Vedic model of a disc shaped middle world was extended in later periods by multiplying the elements constituting the original model. In Brahmanical cosmology the central continent is surrounded by six continents, each separated by an ocean shaped like a ring. This concept was adopted by the Jains. The early Jain descriptions of the middle world as contained in the Śvetāmbara tradition mention a number of seven continents and oceans alternating. Later text sources, however, such as a commentary of the Tattvārthasūtra, mention an unlimited number of continents (Tatia 1994: 77).

The idea of an ocean encircling the central continent and of ring-shaped islands may be understood as a metaphor for the lands beyond. The ocean, however, does not serve as a bridge between the own space and the land beyond – instead it represented an insurmountable barrier. According to the literary tradition Vedic people never took to seafaring. From their point of views the ocean must have been the ideal metaphor for the end of the world - a border human beings cannot cross. This border marks the limits of the known world and the imagined lands of Jambūdvīpa. Even though the Brahmanical ban to leave Bharata is a modern idea it seems that a doctrine presenting the ocean as insurmountable may have existed in the thinking of large parts of the ancient Indian population. Jambūdvīpa itself is divided into seven regions by parallel mountain ranges. The southernmost area is called Bharatavarṣa, which is usually identified as the lands of ancient India. Both Hindus and Jains believe that this is the only place where people can attain salvation. In the centre of Jambūdvīpa the mythical mount Sumeru is representing the central point of the world. In this regard the Brahmanical tradition is quite similar to the descriptions of the central continent in Jain literature, too. All these facts strongly suggest that the Jains adopted large parts of the Brahmanical cosmology and formed their own model of the universe on this base.

3. COSMOLOGY IN JAIN LITERATURE

Cosmology is an important element of Jain religion, and consequently there are large numbers of treatises on the world and the cosmos in Jain literature. A selection of the most important works on this subject has been compiled by Kirfel in his monograph on Indian cosmography (Kirfel 1920: 208f.).⁵

Since the middle ages and especially in the early modern period several substantial works were devoted to the shape of the world and the universe; some of them, e.g. the *Lokaprakāśa*, can be characterized as a compendium. The earliest descriptions of the world and the cosmos according to the Jain tradition are contained in the canonical literature of the Śvetāmbara school of Jainism. The exact dating of this canon is uncertain, but we may assume that a list of canonical texts was compiled in the centuries around the beginning of the Common Era (Bruhn 1987: 100); individual passages or chapters of some texts may be older. The canonical scriptures encompass several brief depictions of the world and the cosmos. The fourth aṅga of the canon titled *Samavāya* (‘Combinations’), for example, makes short reference to cosmology in the beginning of the text and mentions that there is only one world (Singh 2012: 3). A more detailed description of the cosmos is given in the fifth aṅga of the canon titled *Vyākhyāprajñapti* (‘exposition of explanations’, also known as *Bhagavatī*, i.e. ‘Revered’). According to this outline of the cosmos its upper section has the shape of a drum while the lower section is shaped like a boat and the central part resembles a cymbal (Deleu 1970: 176). Taken as a whole the cosmos appears like a ‘broad-bottomed vessel’ which lead to the assumption that the horizontal cross-section of the cosmos was originally thought to be circular while later conceptions depicted a square shape (Schubring 1962: 205). These sources suggest that the shape and structure of the Jain universe were originally based on the idea of a circular shaped flat world, but were later changed. According to *Lokaprakāśa* (‘Explanation of the World’), a cosmological treatise from a Śvetāmbara context dating from the early 18th century, the shape of the cosmos appears like three stacked, square-based pyramids of which the middle one is standing on its tip (Kirfel 1920: 210). The structure of the Jain cosmos seems completely developed even in the earliest literary sources, the reconstruction of an evolutionary process behind it is difficult.

In Jain literature a detailed description of the central continent *Jambūdvīpa* is given in a canonical text titled *Jambūdvīpaprajñapti* (‘instruction on the island of the Roseapple tree’). It describes the central island of *madhyaloka*, the middle world, called *Jambūdvīpa*, and includes the life story of the mythical progenitor of the first Jina *Ṛṣabha* and his son *Bharata*. The *Jīvābhigama* (‘study of the souls’), another text of the Śvetāmbara canon, describes the world and the beings living in it while *Sūryaprajñapti* (‘instruction on the sun’) and *Candraprajñapti* (‘instruction on the moon’) treat different aspects of astronomy

⁵ Kirfel’s investigation builds mainly on later Śvetāmbara and Digambara literature, which is why Schubring (1921: 256f.) in his review this work gave an additional list of the relevant older text sources.

and describe the nature of the universe. In addition, numerous post-canonical texts of the Śvetāmbaras and many Digambara texts, e.g. Trilokaprajñapti, deal with the Jain cosmos.⁶ An early Sanskrit work which contains a concise description of the Jain universe is the Tattvārthasūtra by the learned monk Umāsvāti who lived around the 4th or 5th century CE and is claimed by both Digambara and Śvetāmbara schools of Jainism. Discussion of the nature of the universe in Jain literature can be said to belong either to cosmology or to geography; the latter is an integral part of the former. Jain geography concentrates on madhyaloka, the middle world of the humans, which is the setting of myths and legends connected to the Tīrthaṅkaras. Jain cosmology, however, considers the entire universe.

Similar to the cosmological traditions in Buddhism and Brahmanism the Jain cosmos is believed to be vertically structured in three levels, namely middle world, heaven and hell. But contrary to the concepts of Buddhist and Brahmanical cosmology the Jains believe in only one single world, which is eternal and has neither intermediate spheres nor parallel. There is no cosmogony and no creator god in Jain mythology. The world and the cosmos are uncreated; they have always existed and will never decay. A distinction is made between animate and inanimate space. The endless space (ākāśa) includes the animate world (loka) of gods, humans and other beings and the inanimate space (aloka) where no life exists. While the inanimate space is endless, the animate world is clearly defined.

What makes the Jain cosmos unique among the different cosmic concepts of ancient India is its particular shape. According to the text sources of the Śvetāmbaras, the Jain universe as a whole has the shape of one and a half-stacked spindle whorls – or in other words: a triangular shape surmounted by a square turned on one tip (Fig. 1). This "inhabited" or "occupied" universe is surrounded by the unoccupied endless space. According to the Digambara tradition the shape of the cosmos is slightly different with vertical flat side-faces.

As mentioned before, the cosmos is without beginning or end in time and was not created by a demiurge. The middle section or madhyaloka is the abode of humans,

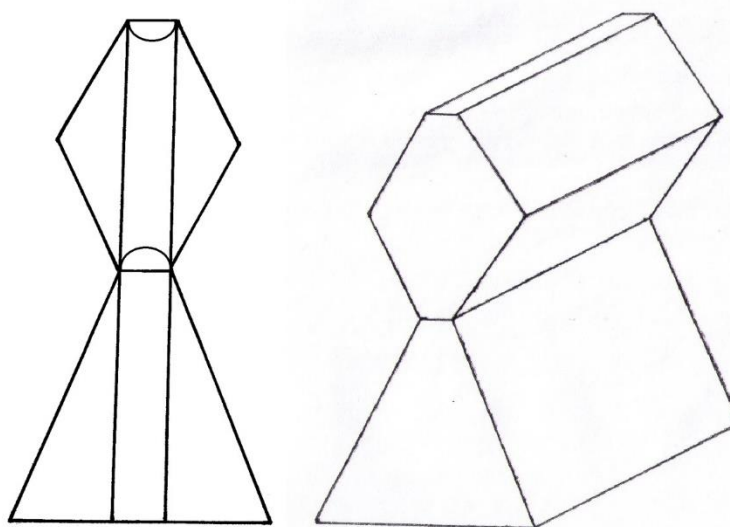


Figure 1

⁶ An overview on relevant text sources is given by Kirfel (1920: 208f) and Schubring (1921: 256f.). For a comparison of Buddhist and Jain cosmological ideas see Jaini 2009).

animals and some classes of demi-gods. The upper section is divided into several heavenly abodes inhabited by numerous gods. The lower section consists of seven hells stacked on top of each other. On top of the cosmos is a section called siddhaloka, which in visual depictions is usually indicated by a white crescent. This is the abode of the disembodied, liberated souls of the Jinas, so to speak the place of salvation. A vertical tunnel in the diameter of the earth disc connects all levels of the universe. This corridor allows the reincarnated souls to move up and down according to their particular karmic circumstances.⁷ The transit of the reincarnated souls within the universe is described in the *Tattvārthasūtra* (chapter 2.26ff.; cf. Tatia 1994: 47).

Jambūdvīpa is divided into seven sections (Fig. 2). The southernmost area, Bharata, is crossed by the rivers Ganga and Sindhu. Here the real geography of northern India is embedded in the otherwise more speculative cosmology, since it was probably home to the authors of the cosmological treatises and therefore well known to them.⁸ While the innermost continent Jambūdvīpa has one Sumeru, there are other Sumeru mountains on the ring-shaped continents surrounding Jambūdvīpa. From this idea the conception of the “five-Sumeru” (*pañca-sumeru*) arose, which is popular among the Digambara Jains. This group of five mountains consists of the central Sumeru of Jambūdvīpa and of four Sumeru located on the continents Dhātakī and Puṣkara.



Figure 2

The upper section of this enormous mountain is encircled by the celestial bodies. Since there are the same conditions regarding day and night in both halves of Jambūdvīpa, there are two systems of planets with two suns. The northern part of Jambūdvīpa has the same structure as the south. Only the names of rivers, mountains and other geographical

⁷ This corridor provides a connection between the worlds and therefore this corridor rather than Mount Sumeru, the symbolic center of the world, serves as the actual *axis mundi*. In this symbolism the Jainism merges the principle of karmic rebirth with the idea of the *axis mundi* and integrates it as an essential part of its cosmology.

⁸ Schubring (1962: 225) presumes that the circular shape of the central continent Jambūdvīpa was derived from the shape of the Indian subcontinent that its inhabitants deemed to be semicircular. Furthermore, he thinks that the ring-shaped continents beyond the salt ocean reflect knowledge about remote regions of Southeast Asia that was systematically expanded.

features are different. The northern area is therefore essentially a reflection of the land of Bharata.⁹

Human species and animals are only living on the island of Jambūdvīpa and on the neighbouring two continents called Dhātākhaṇḍa and Puṣkaradvīpa respectively. Puṣkaradvīpa, however, is divided into two sections by a mountain range and humans live only in the innermost region. For this reason the islands of Jambū and Dhātākī together with the inhabited half of Puṣkara are also known as the ‘two and a half islands’ (āḍhādvīpa) of the humans. The living conditions in the southern part of Jambūdvīpa, consisting of Bharata and the surrounding areas, are different to those in the inner section, where the height and the lifespan of the inhabitants is much higher. The concentric continents surrounding Jambūdvīpa have the same structure with two rivers and mountain ranges. We may assume therefore that the geographical structure of Bharata again was used to fill the gaps in the knowledge about the lands beyond the ocean.

Another aspect is the integration of external influences and new ideas into the existing conception. This process is characterized by tendencies of ‘inclusivism’ (Inklusivismus), which means that older ideas could be maintained and had not to be abandoned. In some cases, this led to a coexistence of concepts and ideas which appear to contradict each other. Broadly speaking, the Jain view of the world and the cosmos is based on a collection of older visions of the cosmos and, building on these different ideas, evolves into speculation including a duplication of concepts to enlarge the space and to fill it with content.

A characteristic element of Jain cosmological literature is its ‘mythical’ quality. What all these texts have in common is that they are the result of speculation, not of exploration or experience. To reflect on the shape and fundamental nature of the universe in early Jainism was only an issue for learned monks. Therefore, the early texts on Jain geography merely reflect the general knowledge about the world as it presented itself to these early Jain thinkers, while the authors of the later, medieval treatises were able to pad the ancient speculations with additional points and comments. In a way, the traditional Jain cosmos became sacralized from a certain point on. There seems to have been no contribution of expert knowledge from travelers and traders in the texts, who actually visited distant lands beyond South Asia. This is particularly remarkable since many Jain families were involved in overseas trade (Salomon 1991; Moosvi 2009-10); they were well

⁹ A possible explanation for this simple duplication may be that the authors of the cosmological texts were aware of the lands beyond their home, but did not have detailed knowledge about the conditions in these regions or that they did not bother to include this information. The inclusion of North Indian geographical features into this otherwise entirely speculative, sometimes very abstract cosmology may be described as a means of mediation by which the credibility and perceptibility of a cosmos that was not observable to the believer was increased and reinforced. The same idea is promoted by Cort (2010: 90f.) when he assumes that the structure of the middle world with its concentric continents and ring oceans goes back to the merger of Jain cosmology with the concept of the *maṇḍala*.

connected with merchants from Persia and South Arabia and certainly had first-hand information about the geography of vast areas outside South Asia.¹⁰

4. THE COSMOS AND COSMIC MOTIFS IN JAIN MANUSCRIPTS

Depictions of the Jain cosmos contemporary with the literary sources mentioned above are not known. Although we can trace some elements referring to cosmic domains and related fields in older Jain art there are no depictions of the entire Jain cosmos before the 16th century.

As mentioned before the cosmos is described in Jain literature as an elaborate structure¹¹ representing the animated zone of the universe, i.e. the sphere of all kinds of creatures, including plants and animals as well as gods and humans. At the beginning of the early modern period these literary conceptions of cosmology had been translated into a visual representation of the world and the universe. It was the interaction of the Śvetāmbara Jains of Gujarat with the Muslim rulers of the Delhi Sultanate which led to the flourishing of manuscript production in this period and it was in the context of this emerging manuscript culture during the late medieval and early modern period that the first known depictions of the Jain universe were created. Keeping in mind the exhaustive cosmological literature it seems obvious that the development of a pictorial representation must be characterized by a kind of reduction in terms of the innumerable details.

Indian Jains were inspired by Muslim culture – especially in terms of art and architecture. The manuscript tradition of the Jains in Gujarat and Rajasthan and the founding of temple libraries show close similarities to Muslim models. The miniature painting schools of the late Middle Ages flourished due to donations from the Jain communities and adopted elements of style and iconography from the Muslim schools of the Delhi Sultanate and from Persia. The making of books and manuscripts itself that became an important aspect of western Indian Jain culture can also be traced back to Muslim influences (Guy & Britschgi 2011: 21f.).

As mentioned before, the depiction of the Jain cosmos in miniature paintings can be traced back to the early 16th century. The oldest paintings are sketches showing the shape and structure of the universe or the central island of Jambūdvīpa without any details, but there are also some depictions of the cosmic man (lokapuruṣa) from this period (Caillat & Kumar 2004: 52). It seems that these sketchy images were a kind of aide-memoire for

¹⁰ Trade relations between the Mediterranean and South Asia exist since the beginning of the Common Era and can be archaeologically traced between India and Egypt since the 9th century (Guy 1998: 39). The earliest discovered textiles document the exchange of trade goods but do not allow for an identification of the traders involved. In later centuries, however, the close resemblance of cloth patterns and the miniatures in Jain manuscripts (Guy 1998: 52) is indicative of a strong Jain involvement in this trade.

¹¹ German-speaking Indology frequently uses the term „Weltengebäude“ (lit. “cosmic building“) to express the notion that the animated space within the Jain cosmos is seen as a self-contained space delimited from the surrounding, inanimate space.

the readers who were mostly learned monks. The special importance of these simplified paintings is their generic character. Although most of the sketches differ from the literary descriptions in some details, they are the model for later depictions. As expected, the early process of visualizing the cosmos on miniatures led to a simplification of its shape and structure and this simplified depiction was adopted by artists as a model for their images.

Illustrated manuscripts with treatises on Jain cosmology¹² usually contain many different depictions of elements of the world and the universe. Among the frequently depicted topics the two and a half continents inhabited by humans (*āḍhārdvīpa*) and the cosmic man (*lokapuruṣa*) are of particular interest.

The motif of a cosmic man¹³ came up in the Jain manuscript painting of the 16th century in Gujarat and Rajasthan and is the visualization of the cosmos in a personified form.¹⁴ One might argue that the cosmos as such visually resembles a standing man with legs spread sideward (Amar 1975: 514) but it seems more reasonable to suppose that the underlying ideas reflect an ubiquitous Indian concept – usually referred to under the term “*puruṣa*” – of representing the universe in human form; it was first expressed in a creation myth of the Vedic religion.¹⁵ According to this hymn from the *Ṛgveda* the cosmos was made out of a giant who had been sacrificed by the gods (Oberlies 2012: 229f.). The world and the heaven were made from his body while the four castes of the Vedic society emerged from his limbs. This myth may be interpreted as an allegory of the equality of macrocosm and microcosm (Gombrich 1975: 116) or of the universal principle and the individual soul respectively.

From a Jain perspective the relations between soul and cosmos have a different quality as the universe is believed to be uncreated. Several poems describe the wandering of the soul that in its different existences moves to every point of the universe. Their popularity, particularly in North India, from early modern times until today, provides

¹² Illustrations of the Jain cosmos are in most cases part of *Samgrahaṇī*- ('Compilation') *Sūtra* manuscripts; texts of this genre were written from the middle ages onwards and describe the composition and structure of the Jain cosmos (Del Bontà 2013: 47ff.).

¹³ The cosmos is always depicted in male form. Occasionally, some of these images have been mistakenly interpreted as cosmic women, but stylistic and iconographic comparisons show that this assessment is not tenable.

¹⁴ The idea of a cosmic man is not mentioned in the *Śvetāmbara* canon (Schubring 1921: 260). However, the shape of the cosmos as described in the texts has a certain similarity with a human body, resembling a waisted torso. It was probably obvious to outline the shape of the universe in the artistic representation with a human body (Schubring 1921: 261). This idea influenced also the naming of the *Gaiveyaka* gods (Schubring 1962: 206), whose residence is in the neck region (*grīva*) of the cosmic man.

¹⁵ Since the existence of a Jain idea of the universe having a human shape can only be documented at a comparatively late date it is impossible to establish a continuous chain of evidence back to the Vedic tradition. Nevertheless, the *puruṣa* concept is so deeply rooted in Indian culture that we must assume Jain scholars were familiar with it. It is possible, however, that the Vedic ideas have been transformed. Caillat (2004: 52) suggested, for example, that the human shape of the Jain Universe alludes to the interrelation of microcosmos and macrocosmos.

evidence of how deep these ideas were rooted within Jain laity (Handiqui 1949: 304; Cort 2009: 35).

Taking into account the entire corpus of imagery of the Jain universe in the form of a cosmic man it appears rather similar in terms of style and iconography during the 16th - 19th centuries. Pictures of the cosmos seem to concentrate on the animated part of the universe, while the inanimate endless space has been rarely treated by painters.

Despite the overall human shape of the representation the structure of the universe with its different levels of heavens and hells is clearly emphasized in the images. This is obvious in an exemplary miniature painting from an illustrated manuscript of *Saṅgrahaṅīsūtra*, dating from the 18th century (Fig. 3). The image shows the cosmos with its different levels of heavens and hells roughly according to the literary tradition. The features of the human body serve as a kind of frame for this depiction. While the structure of heavenly abodes and hells is depicted in profile, the circular disc of the middle world, situated between hip and loin of the cosmic man, is flipped in order to be depicted in top view and seems to be held with both hands.

Between head and feet of the cosmic man the vertical corridor is depicted that the souls use to cross the universe on their way towards a new existence. On the forehead of the *lokapuruṣa* a small crescent symbolizes the *siddhaloka*, i.e. the paradisiacal place of the liberated souls. In contrast to the Buddhists who believe that released



Figure 3

entities dissolve into nirvāṇa and disappear in a way, the liberated souls of the Jinas are retiring to a separate place on top of the universe. This habitation of the perfected souls who attained omniscience and absolute truth is reminiscent of the fundamental Vedic principle of ṛta (“truth”), which is located in the highest heaven (Lüders 1951: 589ff.); this concept was also taken up by later Brahmanical tradition.

It is remarkable that the garment and crown of the cosmic man as well as the shape of his head and face are similar to the depiction of the Jina on miniatures in the western Indian style. The sequence of miniatures illustrating manuscripts of the Jina legend and hagiographical literature usually starts with the depiction of an enthroned Jina. The headdress of the cosmic man comprises the same characteristic crown of the Jina and a tendril with buds that refer to the Aśoka-tree (Krüger 2020: 93f.). The Jina renounced the world under an Aśoka-tree when he was ordained and another Aśoka-tree towered above the assembly of his first sermon. Similar to the depicted Jina the lokapuruṣa is adorned with an umbrella. But while the Jina has a triple umbrella symbolizing his sovereignty over the three worlds the cosmic man, who already symbolizes the three worlds as a whole, has only one parasol.

It is not known when and how the idea to represent the universe in human shape came up. As has been shown the concept of the cosmic man probably goes back to the Veda. But it remains to be elucidated how this motif was translated into the manuscript paintings of the early modern period. Contemporary sources like the poems of contemplation mentioned above refer to the universe as resembling a standing man and to the middle world as a ‘womb filled with living creatures’ (Handiqui 1949: 304). But the question remains whether the image type had been derived from literature or, conversely, the writers were inspired by works of art – a phenomenon that has been observed in several other areas of Indian art (e.g. Maxwell 1989).

Another image type is the ‘two-and-a-half islands’ (āḍhādvīpa) depicting the part of middle world inhabited by humans. It is hardly surprising that the environment, the real landscape and the conceived worlds beyond are of special interest and importance to the people, since they symbolize the space that surrounds them. There are sketchy images showing the shape and a few characteristic features of āḍhādvīpa in many manuscripts. In addition to these small manuscript paintings there are much more detailed paintings in a larger size mostly executed on cloth (e.g. Pal 1994: 222-225).

5. MODELS OF THE JAIN COSMOS

In addition to the cosmic man and the two-and-a-half islands, there is a vast variety of further compositions to depict the Jain universe and its elements in numerous details. But most of these visual representations remained limited to painted depictions. In this context the veneration of the auspicious events in the Jina’s life may be mentioned. It has a long tradition among the Jain laity. During Paryuṣaṇa for example, a Jain festival

connected with the rainy season, the monks recite to the lay community the *Jinacarita*, i.e. the legendary stories about the Jina describing his quest for salvation and emphasizing the wonders and miracles he worked to demonstrate the supremacy of his doctrine. In order to make the life of the Jina more visible to the audience the leaves of an illustrated manuscript depicting scenes from the life of the Jinas are presented, too. This presentation is not only a means to visualize the Jina legend for the audience; the members of the lay community also pay homage to the holy events in the Jina's life depicted on the paintings. It is, however, not the Jina himself who is worshipped in this moment but the holy events which each of the numerous Jinas, twenty-four in our era, had to undergo in the same way. In a sense the Jains worship the Jain world order or the cosmic law in this moment. For this reason – and from an art historical perspective - the material Jain culture of the Middle Ages and the early modern times is characterized by the idea to make the Jain dharma, the cosmos or cosmic events visible to the lay followers as the actions of the Jina became a paradigm for the monks and in a broader sense also for the lay people. Some of the images familiar from such recitations were impressive enough to be translated into three-dimensional models used to emphasize the status of the Jinas as universal rulers and to serve as instruments of mediation of the rather inaccessible cosmological speculations towards the Jain lay community.

Among these is, for example, the mythical mount Sumeru which is situated in the center of the innermost continent *Jambūdvīpa*. According to the legendary story of the Jina's life, shortly after his birth each *Tīrthaṅkara* was brought to the peak of Sumeru by god Śakra and his entourage. There, at a precisely defined site on the mountain top the lustration of the future Jina took place. This ritual that encompasses the sprinkling of the infant with water or milk, was derived from the enthronement ceremony of ancient Indian kings. In this sense the lustration of the newborn Jina makes him the ruler of the triple world, i.e. the universe. Since the lustration ceremony is one of the five auspicious events in the life of a Jina it seems likely that this moment was also visualized in paintings of the Jina legend. We may assume that the motif of the lustration ceremony on Mount Sumeru found its way into the hagiographical tradition in the course of deification of the founder of the Jain ascetic order. The motivation to select this specific place on the top of the *axis mundi* may be the ambition of the Jain community to visually underline that their mythical leader is the ruler of the universe.

As mentioned before, mount Sumeru is among the important constituents of the cosmos and has been depicted as a staged, truncated cone in cosmological manuscripts since the 16th century. The shape of the bronze or brass models that emerge mostly in *Digambara* context around the 15th century (Shah 1955: 118) is similar to that in the paintings; it seems that the three-dimensional models were produced following the depictions in these manuscript illustrations. But on the other hand, we must keep in mind

that the three-dimensional models of mythical mount Sumeru appear mostly in a Digambara context while the mentioned manuscripts are of Śvetāmbara origin.¹⁶

The production of bronze models of Mount Sumeru is an act of detachment from its imagined geographical context. From an art historical point of view Sumeru is turned from a picture element into an independent image motif. This process takes place already in the paintings where individual parts of the cosmos are shown separately. In most cases such “close ups” are created to allow for a more detailed depiction of the respective part. The creation of models of Mount Sumeru is more than a mere transfer of a two-dimensional picture detail into a three-dimensional object. The Sumeru models no longer represent a detail of a larger entity. Unlike the Sumeru miniatures the three-dimensional models are self-contained objects that can be viewed independently outside their cosmological context and even become objects of veneration and focus of rituals in their own right. Art history at this point describes such models as sculptures and stress the fact that these models are visible for a larger audience – unlike the cosmological manuscripts which were used only by the limited numbers of specialists pondering the topic of cosmology. Drawings and paintings in these manuscripts were probably intended for use as aide-memoire or as a guide for visualization.¹⁷ The Sumeru models, on the contrary, were displayed in the temple; they enable the visitor not only to view this otherwise intangible but essential part of the universe but also to relate to the rituals connected to Sumeru according to tradition in a new way.

Among art historians the relation between the painted depictions and the models of the Jain cosmos has never been doubted (e.g. Shah 1987: 17).¹⁸ The connections between the two image types from the point of view of religious history, however, where a kind of dogmatical ‘demarcation line’ between Śvetāmbaras and Digambaras must be assumed, is less clear. It must be emphasized at this point that ritual objects used by the Jain communities were usually produced by non-Jain craftsmen. At this level, influences and transfer of image types beyond the boundaries of Śvetāmbara and Digambara cannot be excluded – at least if members of both schools settled in immediate vicinity, as it is the case in some regions of Gujarat and Rajasthan. Among Śvetāmbaras the tradition of only

¹⁶ Since an in-depth study of this topic is still lacking it remains difficult to decide whether diverging affiliations of manuscripts and physical models actually exist or whether an incompletely documented corpus of material only creates this impression. Possible reasons for any such divergence remain equally unclear. A possible cause might be the distinct manuscript culture of the Śvetāmbara schools in the period under discussion.

¹⁷ Older manuscripts (16th-17th c.) frequently contain simple drawings which served as aide-memoires for the reader familiar with the content of the text. During the 18th and 19th century manuscripts with more elaborate miniature paintings were created; their elaborate designs often focused on decorative elements and appealed more to the donor of a manuscript.

¹⁸ From the perspective of Religious Studies the different functions of the objects has to be taken into consideration; while three-dimensional objects were used in rituals the paintings served instructional purposes. Both, however, refer and go back to the same literary tradition.

one Sumeru is common to this day while the Digambaras are worshipping the group of Pañca-Sumeru. For this purpose, most Digambara temples have silver models shaped like the Pañca-Sumeru which are used to lustrate smaller bronze images of the Jina (Cort 2010: 95f.). It seems that most images of the Sumerus preserved in south Indian temples are made of bronze; in northern India larger stone images are common (Hegewald 2000: 16f.).

While models of the mythical mount Sumeru with the height of not more than 50 cm are comparatively small, a highly enlarged way of depicting the Jain cosmos came up in the second half of the 19th century. This period was characterized by an increase of Western influence on the Indian religions from Christian missionaries as well as from the British colonial administration.¹⁹

Against this background of massive attacks on the traditional education systems, religious leaders feared a decline of Jain and Hindu religions. Both religions in the beginning of the 19th century were struggling to adjust to a situation where their traditional world views had to face competition with Western ideas of the Enlightenment and a completely different set of concepts of science and empirical study.

5.1. NASIYAN DIGAMBER TEMPLE AT AJMER

The monumental model of Jambūdāvīpa situated in the Nasiyān Digamber Temple at Ajmer may in this context be regarded as a response to the growing influx of Western thought.²⁰

The temple was constructed by Mulchand Soni, who was born in 1830 and was the nagarśeṭh of Ajmer, a position which is comparable to that of a mayor (Cort 2001: 50) and involved lending money and counselling the city's merchants (Tripathi & Mehta 1978: 483ff.). Mulchand Soni grew up during this period of growing competition between traditional Indian positions and the newly introduced Western world views and observed the growing pressure from the rivalling Christian missionaries. As a religious person, he

¹⁹ In his famous 'minute' on the memorandum of Indian education Thomas Babington Macaulay describes in an exemplary manner how the British colonial administration viewed indigenous knowledge and why they intended to prevent an education based on Indian culture, including the traditional cosmology: *"The question now before us is simply whether, when it is in our power to teach this language, we shall teach languages in which, by universal confession, there are no books on any subject which deserve to be compared to our own, whether, when we can teach European science, we shall teach systems which, by universal confession, wherever they differ from those of Europe differ for the worse, and whether, when we can patronize sound philosophy and true history, we shall countenance, at the public expense, medical doctrines which would disgrace an English farrier, astronomy which would move laughter in girls at an English boarding school, history abounding with kings thirty feet high and reigns thirty thousand years long, and geography made of seas of treacle and seas of butter."* (Sharp 1920: 110f.).

²⁰ The following remarks on the history of the temple are based on the description in Titze (1998) and on observations made by the author during his stay at the temple and in conversation with different members of the local Jain community. They therefore reflect a contemporary view and interpretation of its founding history.

was deeply concerned by what he saw as Jain religion being forced onto the defensive, and his interest in the education of Jain laypersons arose.

The construction of the temple dedicated to the Jina R̥ṣabha began in 1865. Within a couple of years the temple hall had been erected, but it was only after the completion of the building that Mulchand Soni conceived the idea of a three-dimensional model of Jambūdvīpa to fill this hall which is called Suvarna Nagara hall (“City of Gold”) and is also known as the “museum”. Between 1870 and 1895 a model of the city of Ayodhyā was constructed; it includes a visual depiction of the life story of R̥ṣabha. According to Jain tradition he belonged to the legendary Ikṣvāku dynasty and in mythological times ruled over Bharata from his capital Ayodhyā before renouncing the world and becoming the first Jina of the current era. In addition to the replica of Ayodhyā, Mulchand Soni caused a model of Jambūdvīpa to be made which is also kept in the “museum”. The entire hall is richly decorated with gold and silver work. Several mirror surfaces on the walls create the impression of a spacious interior and make the installation appear even more striking. Both cosmological representations are made of wood and are adorned with gold, silver and countless precious stones. The imagery of the replica of Ayodhyā is based on a description of Jain Ācārya Jinasena (Titze 1998: 143). After twenty-five years of manufacturing the two models were completed in 1895. Unfortunately, Mulchand Soni died in 1891 and did not witness the completion of his ambitious work. Considering the ascetic roots of the Jain religion the splendour of these models may seem quaint. But we should not forget the change Jain culture underwent during the Middle Ages when Jain lay people were encouraged to increase their wealth for the benefit of the Jain community (Williams 1983: 260). This underlying idea obviously justified and even encouraged the construction of such splendid models with their decoration made of pure gold.

Taking into account the situation at the time of its construction we may safely say that the temple itself as well as the opulent models of Ayodhyā and Jambūdvīpa served as instruments to emphasize the superiority of traditional Jain religion and science over the other world views and were intended to mediate essential concepts of Jain myth and cosmology to the Jain community by providing an overwhelming physical experience. Of course, building a temple was regarded as an act of merit since the Middle Ages. But the cosmological models exhibited in the “museum” had an additional educational function especially for children and adolescents who were susceptible to turning away from the Jain tradition under the influence of an educational system dominated by the western world view. Mulchand Soni therefore constructed a medium to visualize the superiority of the Jina’s realm. The places described in the Jain legends, such as the mythical city of Ayodhyā, were made of gold not only to impress the visitors and to emphasize the universal nature of Jainism. The media impact of the models is based on the visual experience of a

literary motif²¹ but also on its materialization in such an impressive splendour. Pomp and splendour are elaborately mentioned at numerous occasions in Jain legends, for example the richness of the Jina's parents or the precious material used to build the assembly hall for his first sermon. The superficial message is the glory of Jainism but behind this glossy surface there is a deeper, more subtle meaning - the models may have presented a kind of sustainability which was by traditional Jains considered superior to the western values of the British since it has not only relevance for the current life but also for the following incarnations.

5.2. JAMBU DWEEP MANDIR AT HASTINAPUR

A similar concept can be observed in the case of a walk-in model of the cosmos located in Hastinapur, which serves as a physical means to visualize this traditional universe. The extensive complex of Hastinapur Jambu Dweep Mandir is often described as a religious theme-park but in fact it is a temple complex and is seen as a holy place by the Jains.²² The founding myth of the temple site tells about the vision of the Digambara nun Āryikā Jñānmatī in 1965 while she was meditating at a holy place in the Vindhya mountains. Reportedly she saw the entire structure of the middle world including the central island Jambūdvīpa and the surrounding thirteen ring-shaped continents. Her description of the vision was later verified by learned Jain monks, who attested that her vision was in accordance with the cosmological scriptures. Based on this vision Āryikā Jñānmatī developed the deep desire to see it realized somewhere on earth. Hastinapur was chosen for this project since it is a major place of pilgrimage for both Śvetāmbaras and Digambaras.

²¹ The Jambūdvīpaprajñapti describes a city named Viñīyā as the capital of Bharata (Schubring 1962: 225); a later commentary on the Sthānāṅgasūtra identifies this city with Ayodhyā (Bakker 1984: 6). The Jambūdvīpaprajñapti (3.51, vgl. Amar Muni 2006: 124f.) describes the walls of the city as golden and incrustated with jewels. In the Jain tradition, Ayodhyā is the birth place of the first Jina Ṛṣabha and several of his successors. The city is an essential part of Jain cosmology and is considered an 'eternal' city. It is also the residence of the *cakravartins*, who like the 24 Jinas belong to the group of 63 important persons in Jain world history and start their conquests from this city (Alsdorf 1938: 472).

²² The development of Jambu Dweep Mandir has been reported on by Nalini Balbir (1990).

Completed in 1985, Jambu Dweep Mandir includes a number of buildings. It is named after the most famous building, a fully accessible model of Jambūdvīpa (Titze 1998: 138). In the center of the model, dominating the visitor's view, the mythical mountain Sumeru is situated (Fig. 4). Visitors can climb to the top using an interior staircase, or go boating around the ring-shaped ocean. The mountain ranges around the mountain are represented by concentric walls; small shrines on these walls symbolize the holy mountain peaks.

The Jain cosmos as a whole is symbolized by a multi-storeyed building where the visitors can walk from the hells through the middle world up to the heavenly regions and the place of the liberated souls on the top of the building. This building is adorned with three-dimensional depictions of the holy syllables of the Jains. In addition to cosmological buildings the temple side includes also some traditional temple buildings where the Jinās can be worshipped.



Figure 4

The fundamental idea of the Jambu Dweep temple site is to connect the traditional temple visit with a religious adventure. In this regard the complex is meant both for education of the believers, since it introduces them to the Jain representation of the universe, and for their entertainment (Balbir 1990: 182). Since cosmology was described only in literature for many centuries, it was beyond sensory perception and was therefore difficult to accept as an alternative to the science-based cosmology of the Western world.²³ In Hastinapur this entirely mythical universe is turned into reality for the Jain believers. Seeing the model and walking through it shall encourage the believers to accept it as a kind of reality and thus serves as a means to establish the hegemony of Jain traditions and - implicitly - the religious authority of the bearers of these traditions.

Of course, most Jains accept the western model of the cosmos and are aware that the Jain cosmos cannot claim to be a model competing with the cosmos of the western sciences. Attempts to unite the cosmological concepts of the Jains with western scientific

²³ These difficulties to reconcile both world views have been expressed by numerous educated Jains in the course of their conversations with the author at different Jain pilgrimage centers.

views were made in the course of a “scientization” or “academization” of Jainism. In this process the Jain cosmos is seen as system beyond our universe which surrounds the material world and therefore also encompasses the western cosmological knowledge.²⁴ This means, the entire world we live in is now believed to be situated in āryakhaṇḍa, the place where a human being can achieve a better rebirth to attain salvation.²⁵ This can be interpreted as a concession to the Jain diaspora communities in Europe and the United States who thus are no longer barred from achieving a good rebirth. But it is also an attempt to integrate a pre-modern element into the modern world view. The tool is the model, which serves as a medium for this intention.

5.3. TRILOK TEERTH AT BADAGAON

The process of materialization of Jain cosmology has by no means come to an end; an excellent example for the innovative energy of this process is the Trilok Teerth. The creation of this unique temple structure near Badagaon (Uttar Pradesh) was initiated by Acharya Sanmati Sagar; it was opened in 2015 and was erected at a site where reportedly in 1922 a stone sculpture of Jina Pārśvanātha was discovered during a dig. While Hastinapur presents the Jain cosmos in an independent, accessible, freestanding model, Badagaon represents a further stage insofar as the cosmos and the actual temple structure have now been merged with the cosmos towering above the basic structure of the temple (Fig. 5).

Viewed from the outside the shape of the building does not bear much resemblance to classical Indian temple architecture; it rather seems to reflect certain features of Sultanate and Mughal architecture.



Figure 5

²⁴ This process has been outlined by Aukland (2015).

²⁵ In fact, modern depictions of Jambūdvīpa are adapted to show the outlines of all those countries with relevant Jain diaspora communities as being part of its Bharata region.

The shape and symmetrical arrangement of the four corner towers is but one of these features. Instead of a central dome or tower the huge geometrical shape of the cosmos rises from the center. The entire structure can be seen either as a temple or as the giant foundation for the cosmos. Research on this innovative building and the ideas that informed its design has only just begun; its unconventional exterior is an excellent indicator for the degree of creativity and inventiveness employed by contemporary Jains to present core concepts to a modern audience.

6. CONCLUSION

Summing up one may say that in early Jainism cosmology was a matter of speculation limited to a rather small intellectual elite. Later, during the middle ages, the focus shifted and a larger group of Jain followers became familiar with cosmological concepts; the cosmos became sacred in its own right and elements of the Jain universe were depicted even in temples. The flourishing manuscript culture of the early modern age gave the subject of cosmology a new turn, and based on this tradition models of the world and the cosmos have been built of different size in modern times. But why has the cosmological concept become such an integral aspect of cultural identity in contemporary Jainism?

The process of sacralization of the cosmos among the Jains seems to go hand in hand with the transformation of the Jina into the king of the three worlds, a ruler of the universe and god of the gods. In Jain imagery this aspect of the Jina is usually symbolized by the three umbrellas above his head. As a result of this transformation the Jina became strongly connected with the mythical space. And not only the Jina became sacred; the holiness was transferred to his realm, too. This transfer was promoted through more elaborate versions of the life story of the Jinas. Early versions of the Jina biography did not discuss the setting of particular episodes but medieval accounts composed by Śīlānka or Hemacandra link these life stories to places described in the cosmological literature. The mythical geography of Jambūdvīpa becomes the stage on which the Jinas appeared and it is for this reason that the holy space is depicted in many medieval Jain temples, for example at Shravanabelgola.

With this in mind it is not surprising that the nature of the cosmos as well as the structure of the world were of special importance for the Jain thinkers since early times. Their descriptions of the world and the universe in the works of Jain literature in most cases take the form of an encyclopaedic comprisal with endless lists including names of gods and their celestial palaces, numbers of their entourage, numbers and conditions of heavens and hells, names of rivers and mountains of the middle world etc. It seems reasonable to assume that this reflects a claim of the Jain thinkers who authored these treatises to have mastered the seemingly impenetrable universe and thus everything it contains. An accurate description and measurement of the world and the cosmos suggests to the believer on the one hand that those who are capable of executing this task are to be trusted in other matters

as well while on the other hand it creates an impression of reassurance and control for the believers.

Considered in its entirety the Jain cosmology includes time, space and mythology. The cyclic time organizes the constant repetition of occurrences which form the mythology and universal history of the Jains. The space is the scene of mythology and universal history. Finally, myths and legends fill the cosmos with life. Without mythology the Jain cosmos would just be an empty framework. The myths, however, cannot be told in isolation from the cosmos as this is where their plot is set. According to cosmological literature the heavenly abodes of the Jain cosmos are inhabited by a huge number of different classes of gods. The number of classes is higher than the number of levels heaven is divided into. We may assume that this is the result of a mixture of different traditions where a number of gods must be located within a limited space of heaven. As mentioned before the reincarnation as a god was desirable and accepted as a lower stage of 'salvation' for lay followers of Jainism. Another point is the work of karma that served as a regulating parameter within the cycle of birth and rebirth and is thus a key argument regarding the doctrine of non-violence. The numerous treatises on the Jain theory of karma specify the future existence of a soul according to the deeds of the being. This includes not only the conditions of the existence but also a system of localization that determines where in the universe an individual will be reincarnated (Oberlies 1999: 276f.). The space in which the souls moving to the next existence is limited and defined. In this regard the Jain cosmos is a closed system. Considering the cyclic time, the cosmic law is resulting in a workflow resembling mechanical processes and reminds one of a clockwork. This interpretation of karma that describes it as operating like an automaton can also be understood as a kind of assurance of the devotees and their life style. Regarding the religious affiliation of the people the cosmological texts tend to idealize the real situation where Jains were a minority. The Jain cosmology, however, usually depict the Jains as being the only religious group of Bharata. This is, of course, comprehensible, since the cosmological model is created by the Jains and reflects their views, hopes and requirements.

The world the Jains lived in is depicted in detail in Jain cosmology while the periphery is outlined only roughly. The existence of the lands and territories beyond is known but these regions of the world obviously were of no importance for the Jain thinkers. They are included but in a highly abstracted form and based on speculation. The Jain geography of those parts of the world inhabited by humans is not based on a closer look at the outward world - instead it is directing the view to the inside resulting in the outside losing importance. The cosmos is constructed around this known world of the Jains, which is framed by the regions where Jainism not spread. The lands beyond do not occur. Maybe it was this perspective on the world which prevented missionary efforts and impeded the spread of Jain religion outside India for a long time. The perspective is focused on internal matters of the Jain community. The existence of the 'other', i.e. the foreign peoples and

even the neighbouring non-Jain groups is not denied, but its importance is extremely limited. In this regard it is a Jain cosmos in the truest sense of the word.

Finally, the importance of the traditional cosmology even for contemporary Jain devotees informed the choice of shape for an identifying ‘Jain symbol’. In 1974, when local Jain committees arranged a public celebration of the 2500-year jubilee of the salvation of the last Jina Mahāvīra this anniversary was the reason for the Jain community to collectively select an emblem to henceforth symbolize the Jain religion. The outline of the chosen image is derived from the shape of the Jain universe. There were - and still are today - many theological differences between the different schools of Jainism, beginning with the disagreements between the white clad Śvetāmbaras and the naked Digambaras. On the holiness of the realm of the Jinas, however, all different groups could agree; it therefore became the focal point in building solidarity and a feeling of unity among this religious minority.

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FIGURES

- Fig. 1. Jain Cosmos according to Śvetāmbara tradition. Left: Vertical cross-section; Right: Perspective view (drawing by the author).
- Fig. 2. Folio from a Saṅgrahaṇīsūtra manuscript with a depiction of the cosmic man. Inv.-No. 68191, Western India, c. 1750-1800, Rautenstrauch-Joest Museum Cologne, Inv.-No. 68191 (Courtesy: Rheinisches Bildarchiv Köln).
- Fig. 3. Folio from a Saṅgrahaṇīsūtra manuscript with a depiction of the central continent Jambudvīpa, Western India, c. 1750-1800, Rautenstrauch-Joest Museum Cologne, Inv.-No. 62337 (Courtesy: Rheinisches Bildarchiv Köln).
- Fig. 4. Model of Jambūdvīpa with mythical mount Sumeru at Jambu Dweep Mandir, Hastinapur (Courtesy: International School for Jain Studies).
- Fig. 5. Exterior view of Trilok Teerth, Badagaon (Courtesy: International School for Jain Studies).