

JULIA A.B. HEGEWALD



Jaina Painting and Manuscript Culture

In Memory of Paolo Pianarosa

This collection presents new research and evidence on Jaina paintings and illuminated manuscripts. It introduces the reader to so far unpublished palm leaf and paper manuscripts, miniature paintings, cosmological and large-scale pilgrimage banners on cloth, printed texts and maps. The documents come from private, museum and library collections in Europe, North America and India and are introduced by expert authors who are based at a number of international institutions.

Jaina texts are considered sacred and are therefore kept in religious libraries and temples, play an important role during festivals and are treated with the same reverence as statues. Because of their high value and religious significance, many have been elaborately decorated, leading to the development of a variety of rich Jaina painting styles.

In addition to paintings and innovative formats of representation, the contributions analyse the interaction between the spoken and written word, different modes of story-telling in paintings, the transformation of narratives into songs and performances and how manuscript culture merges all of these genres to bring stories to life.

Julia A. B. Hegewald is Professor of Oriental Art History and Head of the Department of Asian and Islamic Art History at the Institute of Oriental and Asian Studies, University of Bonn. She has published widely on Jaina art and architecture and on South Asian history of art and architecture more generally.



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This volume commemorates the Jaina scholar and book collector Paolo Pianarosa (1949–2010) from Turin. The collection of twelve chapters presents new research on Jaina manuscript culture. It introduces the reader to so far unpublished palm leaf and paper manuscripts, miniature paintings, cosmological and large-scale pilgrimage banners, printed texts and maps. These come from private, museum and library collections and are introduced by expert authors who are based at a number of renowned international institutions.

Scripture represents the word and the formalised teachings of the formakers. Therefore, texts are kept in religious libraries and are treated with the same respect as consecrated statues. Because of their religious significance many have been elaborately decorated. Painted panels have been integrated between text blocks and the book covers have been adorned with colourful images.

Recurrent themes in this edited volume are Europeans gathering manuscripts and assembling museum and library collections, the problem of how to translate or narrate stories in art, iconographic issues and stylistic developments in painting styles, and the function of illuminated books in rituals.

Stories are described in words, painted in vivid colours and animated artistic styles or they are sung and performed by bards. A further significant role is played by patrons. This illustrates the multifaceted angles and viewpoints taken by the authors in this publication when investigating and illuminating Jaina manuscript culture.

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