

**JAINA PAINTING AND  
MANUSCRIPT CULTURE:  
IN MEMORY OF PAOLO PIANAROSA**



STUDIES IN ASIAN  
ART AND CULTURE

# STUDIES IN ASIAN ART AND CULTURE | SAAC

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SERIES EDITOR

JULIA A. B. HEGEWALD

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IN MEMORY OF  
PAOLO PIANAROSA  
(1949–2010)



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## Preface

This volume, dedicated to the late Paolo Pianarosa, Karnataka-lover and Jaina expert from Turin, took its beginnings in Rome in April 2011. At a conference organised by Professor Tiziana Lorenzetti at La Sapienza Università di Roma, Dr. Tiziana Ripèpi approached me as a mediator for the Pianarosa family. I was absolutely thrilled to learn that the family was looking for a new and permanent home for the fine private collection of books on Jaina studies, which Paolo Pianarosa had assembled over many years and that these were being offered to my department in Bonn. Due to staff cuts and financial shortcomings in university budgets throughout Europe and the wider Western world, the University Library in Bonn took some convincing, but finally agreed to the official acceptance of the collection. It was due to the particular engagement and motivation of the student helpers of the Department of Asian and Islamic Art History and a grant from the German Research Foundation (DFG), which allowed us to inventarise and catalogue all of Paolo Pianarosa's books ourselves without the help from the central library or librarians from the Oriental Institute.

The shipment of books arrived in Bonn in summer 2011 and work on ordering and cataloguing the books commenced immediately so that the main bulk of the work was completed over the winter. Between April and June 2012, a public lecture series (Studium Universale at the University of Bonn) with eight invited speakers from Germany, Great Britain, Belgium, France and Italy celebrated the life of Paolo Pianarosa and the arrival of his specialist literature in Bonn. On 28. June 2012, in the presence of a large number of representatives from the Pianrosa family and his wife, Maria Elena Romero Paucar, the Pianarosa Jaina Library was officially opened. It has since welcomed a large number of Jaina specialists and is used as a reference library by the students of the department and the wider university.

The collection of roughly one thousand six hundred publications includes scholarly monographs and edited volumes on Jaina art and architecture, religion, philosophy and literature in a number of European and Indian languages (Sanskrit, Prakrit, Hindi, Gujarati, Kannada etc.). It contains a number of Jaina periodicals and modern manuscripts tied in the traditional fashion but printed on paper. The Pianarosa Jaina Library is housed in a separate room but forms an integral part of the library of the Department of Asian and Islamic Art History at

the University of Bonn. It is a reference library providing easy on-site access to scholars and students wishing to consult the publications.

In order to further enhance and support Jaina Studies at Bonn, a number of generous financial and book donations were received from Professor Willem Bollée, Professor Hampa Nagarajaiah and Professor Jay Soni in the context of the library inauguration. The collection has since been further enlarged through volumes on Jaina art and architecture which were already part of the departmental library and from the substantial Gritli von Mitterwallner bequest, which was donated to us in spring 2012. Through these contributions and also the possibility of future endowments it is hoped, that the library will further expand. The complete library catalogue is available on-line.<sup>1</sup>

The edited volume presented here includes the papers presented by Professor Nalini Balbir from Paris, Dr. Imre Bangha from Oxford, Nick Barnard from the V&A in London, Professor Eva De Clerq from Ghent,<sup>2</sup> Dr. Andrea Luithle-Hardenberg from Tübingen, Dr. Jennifer Howes from the British Library in London, Dr. Tiziana Ripèpi from Turin and myself during the lecture series in Bonn. In addition, three more papers were commissioned from scholars unable to participate in the Studium Universale programme. These are Dr. Robert J. Del Bontà from San Francisco, Professor Nachiket Chanchani from Ann Arbor and Patrick F. Krüger from Berlin.

The volume unites contributions by authors from different subject areas and institutional backgrounds. Reflecting the conventions of their respective disciplines and subject environments, some have applied diacritical marks when referring to indigenous concepts in local languages and others have not followed this practice. For the sake of retaining the individuality of the manuscripts, the chapters have been adapted to the house style of the series but have not been standardised otherwise. Entries in the index refer only to one version of the terms. In order to make all of the papers accessible to readers from diverse backgrounds, a comprehensive glossary has been compiled. Detailed information on the affiliational background of the individual contributors have been provided at the end of the book.

A number of people have substantially contributed to the establishment of the Pianarosa Jaina Library in the Department of Asian and Islamic Art History and to the assemblage of this volume. First and foremost I would like to thank

<sup>1</sup> See: <http://www.ioa.uni-bonn.de/abteilungen/aik/pianarosa-library>.

<sup>2</sup> While Eva De Clerq presented the paper in Bonn, the reworked chapter was written jointly with Tillo Detige, also from Ghent University.

Mrs. Paucar and the wider Pianarosa family for entrusting us with the precious books collected by Paolo Pianarosa over his lifetime. I am equally obliged to Dr. Tiziana Ripepi, for establishing contact between me and the Pianarosa family, and to Professor Tiziana Lorenzetti, for putting Tiziana Ripepi in touch with me. I would like to express my gratitude to Dr. Renate Vogt, the director of the University Library Bonn and to our own departmental librarian, Oliver Kessler, for supporting the acceptance of the collection.

Special thanks go to Erika Schwager, who oversaw and developed the structure for the library catalogue and to our student helpers, Markus Schoenenborn, Alexandros Kotzias, Daniel Michels and Tasnim Baghdadi who helped with the ordering and labelling of the volumes. We are indebted to Professor Willem Bollée for a number of generous financial contributions to the library, which have allowed us to acquire newly published publications and to Professor Hampa Nagarajaiah and Professor Jay Soni for contributing further books on Jaina subjects to the library. The lecture series and this publication in particular could not have been realised without the generous support from the German Research Foundation (DFG) through their Emmy Noether Programme.

The editor is grateful to the museums and libraries who permitted individual authors to reproduce material from their Jaina manuscript and painting collections in this publication. Special thanks go to the individual authors who reworked their papers for publication and cooperated so perfectly during the editing process. Particular appreciation is due to my father, Professor Ulf Hegewald, for reworking and preparing the illustrations for publication. I am also indebted to Rebekka Welker and Peter Wyzlic for providing further details on the history of Jaina studies in Bonn, to Susanne Löffler for supporting me so reliably with adapting the papers to the house style and to Verena Bodenstern for organising many of the necessary publications from other institutes in Bonn and via interlibrary loans. Last but not least, I would like to thank Rainer Kuhl and his team at EB-Verlag in Berlin for doing such an excellent job at publishing the collected papers in memory of Paolo Pianarosa.

Julia A. B. Hegewald  
Bonn, July 2014