0. Traditionally Buddhists have a belief that great men, (mahāpuruṣas) including Buddhas and Cakravartins, have certain well-defined physical characteristics. In particular, these mahāpuruṣas are thought to have both the thirty-two major characteristics called mahāpuruṣalakṣaṇas and the eighty minor characteristics called anuvyāñjanas.1 Indologists have pointed that depicting such superhuman physical marks tends to be a pan-Indian notion,2 while some of them are akin to mahāpuruṣalakṣaṇas in Buddhist tradition. Moreover, these characteristics of a mahāpuruṣa can also be found in literature ranging from Hindu to that of the Jains. Thus my study will compare and clarify their similarities and differences for understanding the varying views on these physical characteristics in different Indian traditions.

The oldest account of the physical characteristics of a great person in the Jain tradition was probably noted by Aup §16,3 where over seventy kinds of Mahāvīra’s physical characteristics are depicted. A few scholars had already discussed the similar characteristics of Mahāvīra and the Buddha before they found that Ernst Leumann, the editor of Aup, had already given a similar notion to them in his research.4

The most important contribution in their studies is an article by Professor Adelheid Mette published in 1973.5 She suggests that at least the sixteen body parts of Mahāvīra depicted in Aup §16 should be somewhat or even greatly comparable to the physical characteristics represented as the Buddhist mahāpuruṣalakṣaṇas or anuvyāñjanas. This suggestion was, however, not her main concern, but merely an additional aspect of her article. Further comparative research on those physical characteristics has yet to be examined.

For example, although Prof. Mette mentioned a number of the common similarities between Jainism and Buddhism, I found some more examples in the same materials she used. In addition, most previous researchers on this issue, including Prof. Mette herself, have focused on the thirty-two bodily characteristics merely from a Theravāda Buddhist perspective. Few have paid attention to the interpretations of other Buddhist traditions alongside the comparative study of the eighty minor characteristics.

First, I give some additional examples in the same materials Prof. Mette used in order to supplement her research on the physical characteristics (II). Second, the examination of other versions of mahāpuruṣalakṣaṇas and anuvyāñjanas will demonstrate the fact that

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1 According to Endo 1997: 142-146, the Theravādins were not concerned about the enumeration of the detailed eighty minor marks even up to the end of the Āṭṭhakathā period.
2 See, for example, Bollée 2005: 21-27. On the significance of the concept of mahāpuruṣa in Buddhism, see Wimalaratana n.d.
3 As pointed out by Mette 1973: 22, almost the identical description of the physical characteristics is found in Tand 66-67, which are found in those who were free from any diseases and lived for hundreds of thousands of years (piyatti mārya vayagaya-rogaśāṅkā bahuvāsa-saya-sahassa-sīlīyo), that is, Arhats, Cakravartins, Baladevas, Vāsudevas and Cāṇḍavidyādhāras.
some of the physical characteristics are comparable to those of Mahāvīra found in Aup §16 (21).

1. The Physical Characteristics of Mahāvīra and the mahāpuruṣalakṣaṇas of the Theravāda tradition / anuvyāñjanas of the Mahāvyutpatti

In this section, I will show Mahāvīra’s physical characteristics as depicted in Aup §16, which correspond to thirty-two mahāpuruṣalakṣaṇas in the Theravāda Buddhist tradition and eighty anuvyāñjanas as seen in the Mahāvyutpatti. These two materials, which Prof. Mette mainly relied on, are described as “substantially correct and original” versions of the thirty-two and eighty physical characteristics in Franklin EDGERTON’s Buddhist Hybrid Sanskrit Dictionary [BHSD].

Regarding Mahāvīra’s physical characteristics as seen in Aup §16, the number in parentheses, for example, ‘(Aup-41st)’, means that this is depicted as Mahāvīra’s forty-first characteristic (in Aup §16). I also underline some of those numbers in parenthesis, which were already pointed out by Prof. METTE, in order to differentiate them from the new examples which I give.

With regard to the Buddhist physical characteristics, mahāpuruṣalakṣaṇa and anuvyāñjana will be abbreviated as ‘-m.’ and ‘-a.’ In this section, for example, [25th-m.] means that the mark is the twenty-fifth mahāpuruṣalakṣaṇa of the Theravāda tradition, and [64th-a.] means that it is the sixty-fourth anuvyāñjana of the Mahāvyutpatti.

I categorize the physical characteristics in different texts into four conditions (A) - (D) according to their respective level of similarity.

1.1. Category (A): A depiction in which the physical characteristics of Mahāvīra are perfectly identical with the corresponding mahāpuruṣalakṣaṇa or anuvyāñjana in the Theravāda tradition

As far as I know, only one example is categorized under this condition:

[teeth]

(Aup-29th) avirala-dante. “He has teeth without space in-between.”

[25th-m.] avirala-danta

1.2 Category (B): Depiction of a physical characteristic of Mahāvīra partially overlaps with the corresponding one of mahāpuruṣalakṣaṇa or an anuvyāñjana

There are seventeen examples in this category. Identical or synonymic words are emphasized in boldface:

[eyebrows]

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* See BHSD s.vv. anuvyāñjana and lakṣaṇa. As for EDGERTON's opinion, compare HEMMI 1935: 51 and OKADA 1996.
(Aup-22nd) ānāmiya-cāva-rūla-kiṅh’-abbha-rāi-tanu-kasīṇa-niddha-bhamuhe. “He has eyebrows which are like bent bows, beautiful, like lines of black clouds, thin, black and smooth.”

[64th-a.] āyata(-asita)-bhrū

[65th-a.] slakṣṭa-bhrū

[67th-a.] snigdha-bhrū

[nose]

(Aup-25th) garul’-āyaya-ujju-tunga-nāse.“He has a nose which, like [a beak of] Garuḍa, is prominent, straight and sharp.”

[58th-a.] tuṅganāsa

[lower lip]

(Aup-26th) oyaviya-silappāvāla-bimba-phala-sannibhādha-ṛotṭhe. “He has a lower lip like a red coral or a bimba-fruit.”

[46th-a.] bimboṣṭha

[teeth alignment]

(Aup-27th) paṇḍūra-sasi-sayala-nimmala-sankha-gokhīra-phena-kunda-dagaraya-muṇāliyā-dhavala-danta-serīha. “He has even alignment of teeth, which are pale, free and detached from dirt like a full moon, white like shell, cow’s milk, foam, jasmine flower, splash and fibre[s] of lotus.”

[26th-m.] su-sukla-daṁstra

[55th-a.] sukla-daṁstra

[palate and tongue]

(Aup-34th) huyavaha-niddhanta-dhoya-tatta-tavaniṣja-ratta-tala-tālū-ṭhe. “He has a palate and a tongue which are red like gold being refined by fire, washed and [again] heated.”

[50th-a] raktajihva

[hand]

7 Although AupA (p. 85) glosses oyaviya as parikarmita (he does not give its etymon), it seems more likely that oyaviya is derived from Skt. avatapta, ‘being red [by heating].’

8 The primary meaning of the word daṁstra is ‘tusk,’ ‘fang’ or ‘canine tooth,’ but we can argue that in this case it indicates ‘tooth in general.’ (Su)sukla-danta(dā) is used instead of suka-daṁstra in, for example, ADSPP p. 50, PVSP p. 61, Abhis p. 919, BBh p. 376, and LV p. 484.

9 No account of a palate is found in the marks of the body presented by BHSD. While there are other characteristics concerning the tongue in Buddhist major and minor marks of the body (SKILLING 2013), such characteristics of the tongue are not found in the depictions of Mahāvīra in Aup §16.
(Aup-41st)
\[\text{ratta-talovaiya-mauya-mamsala-sujayya-lakkhana-pasattha-acchidha-}\]
\[\text{jala-pa\text{\text{-}}}n. \text{"He has hands whose palms are red. They are thick, soft, fleshy, well-grown, with }}\]
\[\text{[good characteristics, excellent and like an untorn net."}}\]

[6th-m.] jala-hasta-pada\(^{10}\)

[fingers]

(Aup-42nd) \text{pivaraka-komara-var\text{-}anguli. "He has plump, soft and superb fingers."}

[6th-a.] cit\={a}\=nguli

[fingernails]

(Aup-43rd) \text{\=ayamba-tamba-talina-sui-raula-niddha-nakhe. "He has fingernails which are faintly red like copper, thin, pure, brilliant and smooth."}

[1st-a.] atamra-nakha

[2nd-a.] snigdha-nakha

[chest]

(Aup-48th) \text{kanaga-silayal-ujjala-pasattha-samatala-uvaciya-vithin\=na-pihula-vacche. "His chest is luminous like the surface of a gold slab, auspicious, flat, broad, wide and ample."}

[18th-m.] cit\={a}\=ntar\=\=ansa\(^{11}\)

[navel]

(Aup-61st) \text{gangavattaga-payahinuvatta-taranga-bhangura-ravi-Kirana-taruna-bohiya-akosaya\=nta-}
\[\text{pauma-gambhir\=a-viyada-nabhe. "He has a navel which, like a whirlpool of the Ganges, is curved like a wave rolling clockwise, is like a red lotus that wakes up by the sun beam and comes out of\(^{12}\) the bud, is deep, and huge."}

[37th-a.] gambhir\=a-nabhi

[38th-a.] (pra)\=dak\=\=sha\=varta-nabhi

[stride]

(Aup-66th) \text{vara-varana-tulla-vikkama-vilasiya-gaf. "His stride is the same as that of an excellent elephant, and his walk is glorious."}

\(^{10}\) Note that in Aup §16 there is no mention of feet using the term jala. Although much ink has been spilled on the implications of the simile `net' of this characteristic, there seems to be little agreement among modern scholars about this problem. On various traditional and modern interpretations of this mark, see WIMALARATANA n.d.: 86-90 and KATSUMOTO 2005. According to AupA (p. 86), the simile "untorn net" implies that there are no gaps between the fingers of Mahavira (angulya-antarala-samula-rahi\text{-}rati).

\(^{11}\) I interpret antarima\=na, which literally means "the gap between the shoulders," as chest. But it is also possible that the word in fact means back. Cf. WIMALARATANA n.d. 108. (it seems that he accepts the latter meaning.)

\(^{12}\) Rendering of akosayan\=ta, which appears to be the present participle of kosaya\=tai (denominative of kos) with the prefix a-. AupA (p.86) glosses this word as vik\=\=shavad.
[12th-a.] nāga-vikrānta-gāmin

[shins]

(Aup-69th) enī-kuruvinda-catta-vattānupuvva-janghe. “He has shins which are like those of a female antelope or kuruvinda-grass, round like a spindle, and tapering.”

[8th-m.] aineyajāṅgha

[ankles]

(Aup-70th) saṃthiya-susiliṭha-gūḍha-gupphe. “He has ankles which are well proportioned, well joined and hidden (i.e. not bony).”

[9th-a.] gūḍha-gulpha

[feet]

(Aup-71st) supāṭṭhiya-kumma-cāru-calane. “He has feet which are well stood, are like those of a tortoise, and are beautiful.”

[1st-m.] supratiṣṭha-pāda

[feet]

(Aup-v.a.)14 nāga-nagara-nagara-sāgara-cakk’-anka-var’-anka-mangal’-ankiya-calane. “He has feet which bear the excellent emblems of a mountain, a city, a sea-monster, an ocean, a wheel, and [other kinds of] excellent marks and auspicious marks.”

[2nd-m.] adhāstāt pādatalayoś cakre jāte ...

[80th-a.] śrīvatsa-svastika-nandyāvarta-vardhamāna-pāṇipāda

[toes]

(Aup-72nd) anupuvva-samanhay’-anguli. “He has toes16 which are tapering and very firm.”

[5th-a.] anupūrvāṅguli

[toenails]

(Aup-73rd) unnaya-tantu-tamba-niddha-nakhe. “He has toenails17 which are prominent, thin, coppery red and smooth.”

[1st-a.] āṭāmra-nakha

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13 This characteristic is likened to kūrma in Abhis p.918: kūrmavat supratiṣṭhapādatā.

14 (Aup-v.a.) means that this characteristic is quoted as a vācāntara by AupA.

15 For further information on the marks of the hands and feet, see SKILLING 1991 and SKILLING 1996. See also BOLLEE 2008: 41-42.

16 Judging from the enumeration of Mahāvira’s body parts in Aup §16, which depicts the body parts from top to bottom, this anguli must mean ‘toe’. On the other hand, it is not clear whether anguli in the fifth anuvyāṭānana means ‘finger’ or ‘toe.’

17 Here nakha in Aup §16 must mean toenail. It is unclear whether nakha in the anuvyāṭānanas means fingernail or toenail.
1.3 Category(C): Depictions of a certain body part of Mahâvîra with a different wording but meaning the same or similar characteristic of the corresponding mahâpuruṣalakṣaṇa or anuvyayijana.

Here are eight examples in this category. My criterion for classifying each similarity varies. For example, the ninth physical characteristic of Mahâvîra is described as chavî, which literally means “possessed of skin”, considered part of the more detailed physical greatness of Mahâvîra. In accordance with Abhayadeva’s comment (p. 83) which says that Mahâvîra’s skin has fine color and is delicate (udâtta-varṇa-sukūmāla-tvaca yuktā ity arthaḥ), we should categorize chavî as a depiction corresponding with the twelfth mahâpuruṣalakṣaṇa, sūkṣmachavî. \(^{18}\) (Aup-9th) [12th-m.]

Sūkṣmachavî itself appears in LS (p.143) as “no dust or no dirt cleaves to his body thanks to the delicacy of his skin” (sukhumattā chavîyā rajojjallōm kāye na upalippati). \(^{19}\) I identify sūkṣmachavî as Mahâvîra’s eleventh characteristic, jala-mala-kalanka-seya-rayā-dosa-vajjiya-sarfre niruvaleve “he has a body which is free from besmearing and avoids badness from dirt, stain, blot, sweat and dust.” These are also analogous to the characteristics of the skin of a mahâpuruṣa. \(^{20}\) (Aup-11th) [12th-m.]

The ninth mahâpuruṣalakṣaṇa is depicted in LS (p.143) as “[He keeps] standing and without bending, he touches and rubs his knees with the palms of his hands” (thitako va anonamanto ubhohi pāṇitalehi jannukāni parimasati parimajjati). This means that the Buddha is extraordinarily long-armed. This characteristic should be compared with bhuyag-isara-viula-bhoga-āyāna-paliocchūdha-dīha-bāhū, which can be translated as “He has long arms like a long-coiled great snake which is stretching [his coil] to ingest [food],” the fortieth physical characteristic of Mahâvîra. \(^{20}\) (Aup-40th) [9th-m.]

The remaining five bodily parts are as follows:

[ear or hearing acuity]

(Aup-20th) susavane. “He has good ears / good hearing acuity.” \(^{21}\)

[70th-a.] anupahata-karṇendriya

[teeth]

(Aup-33rd) ega-danta-sedhi viva anega-dante. “He has many teeth [though] as if [each] row contains [only] one tooth.” \(^{22}\)

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\(^{18}\) It is possible that chavî itself does not mean “one who has skin” but “one who has good skin,” like, for example, Skt. ślavat which means “having a good disposition or character, virtuous.”

\(^{19}\) MÉTTE 1973: 22. See also WIMALARATANA n.d.: 99.

\(^{20}\) The twenty-first anuvyayijana duṣčigatra and twenty-third anuvyayijana viśuddhagātra are also comparable to the eleventh physical characteristic of Mahâvîra.

\(^{21}\) It is difficult to determine whether savana refers to the ears themselves or to hearing ability. LEUMANN rendered it as ‘Gehör’ in the glossary. AupA (p.84) also allows both possibilities: śobhanaśrutrāḥ śobhanaśravanavijñātāḥ vā. The Buddhist equivalent seems to indicate hearing ability.
[24th-m.] sama-danta

[jaw]

(Aup-36th) mamsala-sāṃthiya-pasattha-saddāla-viula-hanue. “He has a jaw which is fleshy, well-proportioned, excellent and large like that of a tiger.”

[22nd-m.] simha-hanu

[markings on the palms]

(Aup-44th) canda-pānilehe. “He has a marking of the moon on his palms.”

(Aup-45th) sūra-pānilehe. “He has a marking of the sun on his palms.”

(Aup-46th) disāsotthiya-pānilehe. “He has a marking of diksvastika on his palms.”

(Aup-47th) canda-sūra-sankha-cakka-disāsotthiya-pānilehe. “He has markings of the moon, the sun, a shell, a wheel and a diksvastika on his palms.”

[80th-a.] śrīvatsa-svastika-nandāvara-vardhamāna-pānipāda

[public region]

(Aup-64th) vara-turaga-sujāya-guijhadese. “He has a pubic region well developed like that of a thoroughbred horse.”

[10th-m.] kośopagatavastiguhyā

1.4 Category (D): Remarkable differences in the depictions of certain bodily parts

This category shows an obvious distinction in the same bodily parts between the Jain and the Buddhist traditions. While depictions of certain bodily parts differ between those two traditions, it is still possible to assume a common similarity in some cases, though it may appear somewhat arbitrary. For example, the shoulders (skandha) of a great person are depicted as susamvṛttaskandha ([20th-m.]) or “his shoulders are well rounded” in Buddhism. Mahāvīra’s shoulders are represented as vara-mahisa-varāha-saḍḍāla-usahha-nāga-vara-pādiṇḍa-viula-khandha or “quite full and large like [those of] an excellent buffalo, boar, lion, tiger, bull or an excellent

22 Note that there is no mention of the concrete number of Mahāvīra’s teeth, while the Buddha is said to have had forty teeth (catvāriṃśa-saddanta, [23rd-m.]).
23 This expression seems to indicate that each tooth had the same size and there was no gap between them.
24 AupA (p. 86) explains it as daksināvaraṇasvastika.
25 There are other marks related to pānilekha in the eighty minor marks presented in BHSD, namely, forty-third snigdha-pānilekha, forty-fourth gambhirapānilekha, and forty-fifth ayatapānilekha, while I find no marks in which certain concrete shapes such as the moon and the sun are mentioned.
26 In the Chinese Buddhist tradition, this mark was frequently translated as 隱馬尾, “[His] pubic region is hidden in a sheath [like that of] a horse” (e.g., Taishō 1, 5b, 87c, 494a, 685c, 883c). In some cases, his pubic region is compared with that of an elephant or a horse. For example, SBhV (p. 50) describes it as kosogatavastiguhyam tad yathā abhijñāyasya. A similar sentence is found in ADSFP (p. 50), GV (p. 310), and RP (p. 47). In respect to this characteristic, see also LAMOTTE 1949: 274-276 and WIMALARATANA n.d.: 95-97.
27 In the Pāli version, the translation in question is somavattakkhandha, that is, “evenly rounded shoulders.” On the meaning of skandha in this attribute, I follow WIMALARATANA n.d.: 111-112.
elephant” in Aup §16 (Aup-38th). In this context, it may be better to translate the word *padipunna* as ‘rounded’, the same as in the depictions in the Jain and Buddhist traditions. However, below are a few examples which show noteworthy differences in the concepts of certain bodily parts between the two traditions.

The first example is the description of body shape: *sama-cauramsa-samthana-samthiya* or “He is shaped symmetrically (lit.: even and square)” (Aup-2nd) and *nyagrodhaparimandala*. As Prof. METTE discussed, Jainism classifies body shapes into six ranks. *Sama-cauramsa-samthana-samthiya* is the best among all the body shapes, and *naggohiparimandala* (nyagrodhaparimandala) the second best, which means that only the upper body is symmetrical.

Another example concerns eye color. In Aup §16, Mahāvīra’s eyes are depicted as “wide open” white, and rich in [eyelashes] leaves” (koyasiya-dhavala-pattal’-acche) (Aup-24th). I have not found any indications which stress the whiteness of the eyes in the Buddhist tradition so far. Instead, the blackness or darkness of the eyes is emphasized, as found in [29th-m] abhiniljeta and [63rd-a] sita-asita-kamala-dala(-sakala-)nayana.

In addition to these, it is also a noteworthy fact that there is no depiction of Mahāvīra’s body hair and his voice in Aup §16 whereas we find [28th-m.] brahmavara’s “voice like Brahmā”, [13th-m.] ekaikaroma “one hair for each pore” and [14th-m.] urdhvakaroma “each hair turning upwards.”

2. Since the Buddhist major and minor marks are mentioned in BHSD as being “substantially correct and original”, a good number of Mahāvīra’s physical characteristics in Aup §16 are found to be more or less similar to the mahapurusalkasanas or the anuvyajanas. Moreover, as I mentioned above, various Buddhist materials contain different enumerations of the physical characteristics which also depict other marks not seen in the Theravāda tradition and the Mahāvyutpatti.

In this section, I will present those new findings by examining other versions of both the major and minor marks in Buddhist materials. Abbreviations and categories such as (A) and (B) are used in the same manners as in [1].

2.1 Category (A)

2.1.1 Height

(Aup-1st) *sattha-hath’-ussehe*. “His height is seven hastas.”
The *Făng Guāng Dà Zhuāng Jīng*, which was translated by Divākara, is one of the Chinese translations of *LV*. The Chinese character 肘, which literally means 'elbow,' is a translation of *hasta* or *hastaka* in Skt.\(^3\) Thus it is possible that the original text which Divākara used may have contained any of the terms such as *saptahasta*, *saptahastotsedha* or *saptotsedha*, and that he translated them into “七 (seven) 肘 (elbow).”

In the corresponding part (at least the extant at present) of *LV*, on the other hand, no similar terms are found. Instead, only the term *saptotsada* is found in the extant *LV*, which is a basic characteristic and enumerated as part of the thirty-two major characteristics.\(^3\) In this context, *saptotsedha* or a similar expression could be the original Sanskrit term for 肘. Yet it is more likely that the translation 身量七肘 is a product of the written mistake of *saptotsada*.\(^3\)

2.1.2 Mark on the chest

(Aup-50th) *sīrvaccha*-ankiya-vacche. “He has a chest marked with a *sīrvatsa.*”

[16th-m.] 胸有萬字. “There is a *sīrvatsa / svastika* on his chest.” (The *Dà Bèn Jīng* 大本經 [Taishō 1, 5b])

The *Dà Bèn Jīng* is included in the Chinese *Cháng Āhán Jīng* 長阿含經, that is, the *Dirghāgama* of the Dharmaguptakas (法藏部), and it is the *sūtra* which is equivalent to the Therāvādin *Mahāpaṭadasutta* or the Sarvāstivādin *Mahāvādasūtra*. Although no characteristics on the chest relating to *svastika* or *sīrvatsa* are depicted in the Therāvāda and Sarvāstivāda versions,\(^3\) the same characteristics are found in some Chinese translations of the Buddhist texts.\(^3\)

2.2 Category (B)

2.2.1 Mouth odor

(Aup-8th) *paum*-uppalasarisa-nissāsa-surabhivaya. “He has a mouse with good smell from [his] exhaled air whose fragrance is like that of [red?] lotus or water lily.”

2.2.2 Head

(Aup-16th) chatt’-āgār’-uttim’-angā-desa. “His head is shaped like a parasol.”

[78th-a.] suparipūra-na-chchatrākṛtī-śirasah. “Their heads are completely round and shaped like parasols.” (ADV p. 192)

2.2.3 Face

(Aup-18th) udvai-paḍupuṇa-soma-vayanē. “He has a placid face like a full moon.”

[57th-a.] candramukhaḥ. “His face is like a [full] moon.” (ADSPP p. 53)

2.2.4 Cheeks

(Aup-21st) pīṇa-mamsala-kavola-desabhā. “His cheeks are plump and fleshy.”

[64th-a.] pīnagamḍaś ca. “And he has plump cheeks.” (LV p. 488)

2.2.5 Neck

(Aup-37th) caurangūla-supamāna-kambu-vara-sarisa-gīva. “He has a neck of four angulas [long] in a good size, and is like an excellent conch.”

[19th-m.] grivā kambusamā. “[Their] necks are like conches.” (Mvu II p. 306)

The simile of a conch actually means that the neck has three lines on it. This mark is regarded as indicating the good fortune. Some Buddhist texts also count this as one of the thirty-two major characteristics or eighty minor marks.

2.2.6 Knees

(Aup-68th) samugga-nimagga-gūḍha-jāṇu. “He has knees which enfolded with the knee-caps and are hidden.”

[8th-a.] suvṛta-sama-samhata-nigūḍha-jānavaḥ. “They have knees which are covered well, very firm, and hidden.” (ADV p. 190)

2.3 Category (C)

2.3.1 Joints

(Aup-3rd) vajja-risaha-nārāya-saṅghayane. “He has joints [what is called] tack, tissue and allow.”

scents divine and filled with diverse perfumes ...” (translation by Robert CHALMERS). In a sūtra of the Chinese Ekottarakāgama, it is said that the breath of a pratyekabuddha called “Good-Eye” (Skt. Sunetra? Sudarśana?) has the flavor of an Udumbara flower (Taishō 2, 724a: ...). Mr. Tomohiro AGATANI M.A. kindly told me this example.

40 The seventy-third amaṭyayana, pariṇāmottamāna, presented in the enumeration of BHSD, may also correspond to this characteristic of Mahāvīra.

41 As the seventy-sixth amaṭyayana ADV (p.192) have pariṇāma-candra-maṇḍala-sama-vaḍanaḥ.

42 Mil-ṭ also depicts pariṇāmakopoleṭā as the forty-fourth amuṇyayana (p. 17).

43 For example, see Varāhamihira’s Brhatasāṅhitā 67.32, which says that one who has this mark can become a king in the future.

44 As a mahāpurusastaka AVS (p.54), GV (p.310), RGV (p.179), and as an amunaṇyayana ADV (p. 191).

45 I follow the correction by MITOMO 2007: 506.
Mahāvīra’s and Buddha’s physical body

[37th-a.] vajravad-abhedyā-sārtratvant susamhananāh. “They have good unions of the joint because, like a diamond, their bodies cannot be pierced.” (ADV p. 191)

2.3.2 Thighs

(Aup-67th) gaya-sásaña-sujāya-sannibhora. “He has thighs which are similar to well-grown trunks of an elephant.”

[9th-a.] kadali-skandhopama-pīṇa-nibidā viśamānapūrvadacita-cārāravah. “Their thighs are, like stems of plantain trees, plump, thick, not uneven, tapering, big, and beautiful.” (ADV p.190)

Before closing, a few words about the shortcomings of my study should be said. The materials I referred to above clearly indicate that the ideas on a certain amount of the physical characteristics of Mahāvīra and the mahāpuruṣalakṣaṇas / anuvyayījanas were derived from the same cultural environment. But it is not clear from my research whether such ideas were also shared among Vedic and Hindu culture. Moreover, these materials show well what parts of body are comparable, but it is hard to understand why the body part is depicted as such. This is a much broader cultural problem for which it is difficult to find the answer, without collecting materials on the depictions of the bodily characteristics in Vedic and Hindu literature.

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—— In Jainism, the strength of the bone-joints is of six grades and vajjrā-sīśa-hnārāya is the strongest among them. On this concept, see von GLASENAPP 1915: 29.

—— In Indian literature, beautiful women can often be depicted as ones whose thighs are like trunks of an elephant (HARA 2011: 19). On the similarity between the depictions of beautiful women and the thirty-two mahāpuruṣalakṣaṇas, see TAKEUCHI 1993.

—— I follow the correction by MITOMO 2007: 509. It is hard to understand for me why he interprets the last member of this long compound not as -āravaḥ but -ravaḥ 'sound.'

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