From Strassburg to Shravana Belgola. Ernst Leumann and Brahmasūri Śāstrī

Nalini Balbir

To cite this version:


HAL Id: halshs-01442670
https://halshs.archives-ouvertes.fr/halshs-01442670
Submitted on 20 Jan 2017

HAL is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L’archive ouverte pluridisciplinaire HAL, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d’enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.
SANMATI

Essays Felicitating Professor Hampa Nagarajaiah
on the Occasion of his 80th Birthday

Editors:
Luitgard Soni and Jayandra Soni

Sapna Book House
3rd Main Road, Gandhinagar, Bengaluru - 560 009
Ph : 40114455
<table>
<thead>
<tr>
<th>Table of Contents</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Foreword</td>
<td>iii–v</td>
</tr>
<tr>
<td>List of Contributors</td>
<td>vii–viii</td>
</tr>
<tr>
<td>Annotated Bibliography of Hampa Nagarajalah</td>
<td>xi–xxi</td>
</tr>
<tr>
<td>1. From Strasbourg to Shravana Belgola, Ernst Leumann and Brahmasūri Śāstrī Nalini Balbir</td>
<td>1–15</td>
</tr>
<tr>
<td>2. The Body and the Cosmos in Jaina Mythology and Art Piotr Balcerowicz</td>
<td>17–58</td>
</tr>
<tr>
<td>3. Anakāntavāda and the Art of Argumentation Melanie Barbato</td>
<td>59–66</td>
</tr>
<tr>
<td>4. Aparigraha</td>
<td>67–71</td>
</tr>
<tr>
<td>Josef Bartošek</td>
<td></td>
</tr>
<tr>
<td>5. Augmentative Formations with Nouns as Loan Suffixes in Sanskrit Willem Bollée</td>
<td>73–82</td>
</tr>
<tr>
<td>6. Divine Sound or Monotone? Divyâdhanam between Jaina, Buddhist and Brahmanical Epistemology Johannes Bronkhorst</td>
<td>83–96</td>
</tr>
<tr>
<td>7. The emergence of the Campûgenre in Prakrit before the 10th century: Uddyotana’s Kuvalayamâlâ and Silânsâ’s Coupânamahâdiprisaccâryâ Christine Chojnacki</td>
<td>97–117</td>
</tr>
<tr>
<td>8. Singing the Seasons: Spiritual Songs of Bhûdhardâs John E. Cort</td>
<td>119–129</td>
</tr>
<tr>
<td>9. The influence of Svayambhûdeva’s Pañnavacariyâ on Puşpadanta’s Rāma-story in the Mahâparâba Eva De Clercq</td>
<td>131–142</td>
</tr>
<tr>
<td>10. The Bhâtārikas of Kâraṇjâ (Lâda): Triveni Saṅgama at Jaina Kâśî Tillo Detige</td>
<td>143–176</td>
</tr>
<tr>
<td>11. Discussing the Principles of Reality — Prakṛti and Puruṣa in Saṅghadâsâ’s Vasudevahâti Anna Aurelia Esposito</td>
<td>177–184</td>
</tr>
<tr>
<td>12. A Rare Jaina-Image of Balarâma at Mt. Mângî-Tûṅgî Peter Flügel</td>
<td>185–194</td>
</tr>
<tr>
<td>14. Buddha or Pârśvanâtha — A Case of Ambiguity (śêṣa) Adalbert J. Gail</td>
<td>201–208</td>
</tr>
</tbody>
</table>
15. Jaina Logic and the Philosophical Basis of Pluralism
   Jonardon Ganeri 209–223

16. Finding a Guru: Some Notes from the Past
   Phyllis Granoff 225–238

17. Śaiva - Jaina - Liṅgāyat: Appropriation and Re-use of Sacred
    Architectural Space in Central and Southern India
   Julia A.B. Hegewald 239–284

18. Are the Pāṇḍava Brothers Jaina or Non-Jaina?
    An unprecedented Explanation by Hemacandra
   Padmanabh S. Jaini 285–292

19. The Yāḍa cult of Jainism in Ancient India. A History of its Origin and Evolution
    Dominika Klimaszewski 293–302

20. Classification of Jaina Bronzes from Western India
    Patrick Krüger 303–313

21. Śrāvastījaya Patas — Pilgrimage to the King of Pilgrimage
    Nadine Lenuweit 315–321

22. Reading Śrāvastījaya Patas as Mnemonics:
    Performing Mental Pilgrimages of Devotion (Jhāva Yārā)
   Andrea Luthle-Hardenberg 323–349

23. Two Allusions to Painting in Hemacandra’s The Lives of the Jain Elders
    Pratapaditya Pal 351–355

    Johannes Schröder 357–376

25. A Sketch of Jaina Epistemology
    Jayendra Soni 377–382

    Luhrgard Soni 383–390

27. The Conception of Samavasaraṇa in the Śvetāmbara and Digambara Traditions
    Theresa Süssi 391–403

28. The Distribution of the Absolutive in-āgaḥ in Uttarakṣaṇāya
    Herman Tieken 405–422

29. Trends of Research on Philosophical Sanskrit Works of the Jaines
    Himal Trikha 423–435

30. The One Who was Against the Parvejja
    Monika Zin 437–447

31. The Significance of Karnataka for the Study of Jainism
    Robert J. Zydenbos 449–451
Foreword

Five years ago a memorable function took place in Bangalore. It was the book release of SVASTI. Essays in Honour of Prof. Hampa Nagarajah for his 75th Birthday, edited by Nalini Balbir. Thirty-three authors from India and abroad had contributed papers on a wide range of subjects.

Now, five years later, on the occasion of Professor Hampanaji’s 80th birthday, another felicitation volume, Samma, with almost as many and also varied contributions from authors outside India has now appeared. The contributors have created a gift befitting a scholar with wide interests, broad knowledge and sparkling rhetorical and communicative skills. Moreover, Hampanaji’s personal traits, his attentiveness, readiness to help and his hearty wit, are echoed in the immediate and joyful consent of the many scholars to join in felicitating him by contributing a paper.

Among the contributors are also four students who were members of an Indian sponsored excursion to Karnataka organized by Hampanaji. They were students of the Center for Jain Studies at the then Indian Art History at the Freie Universit鋞 Berlin. The articles are an appreciation of Professor Hampanaji’s active support.

The great variety of topics of the papers in this volume made it difficult to order them in thematic groups of about equal number in each. They stretch from then to now, from the cosmos to suffixes, from temples to paintings, from jinas to the jester, from logic to myths, using sources in Prakrit, Sanskrit, Hindi and Braj Bhasha. We have therefore listed the articles in the alphabetical order of the authors’ names. But by way of an introduction to this rich collection the titles of the articles can be grouped according to their research areas. Almost all the articles are in the field of Jainism or closely related to it.

To begin with Linguistics and Philology: Willem Bollée draws attention to substantives in compounds which serve as enhancements: “Augmentative Formations with Nouns as Loan Suffixes in Sanskrit.”

Herman Tieken offers a philological investigation into aspects of the compilation of the supposedly early Uttarajjñāõa “The Distribution of the Absolutive in-jñā(ṇ) in Uttarajjñāõa.”

Jaina Cosmography with the depiction of the cosmic man and the movement of the soul is elaborated by Pietr Balcerowicz: “The body and the Cosmos in Jaina Mythology and Art.”

Ācāra - Walking in Righteousness: One of the rules of conduct is reflected upon by Josef Bartošek: “Apariṇāṇā”.

Shin Fujinaga discusses unavoidable transgressions of mendicant rules and their expiation as laid down in Agama literature focussing on: “Another Aspect of Jain Mendicant Life in the Vyāvahārasūtra and its Commentaries.”
Prosopography: Nalini Balbir gives an account of the biography of the learned Brahmastūri Sāstrī and his relationship with Ernst Leumann pertaining to Jain manuscripts: “From Strassburg to Shravana Belgola. Ernst Leumann and Brahmastūri Sāstrī.”

Tillo Detlev reports from a part of his research on the bhāṭāraka lineages of Western India and in particular the three bhāṭāraka lineages of Kāraṇīja and their traditions: “The Bhāṭārakas of Kāraṇīja (Lāda); Triveni Saṅgama at Jaina Kāśi.”

In the wide field of Literature, North Indian Digambara adhyātmič songs are translated and elucidated by John E. Cort: “Singing the Seasons: Spiritual Songs of Bhāḍhardās.”

Phyllis Granoff focusses on Jina ādattāśāri’s terms “good guru” and “bad guru”; she first places the subject in the spectrum of Indian religions and then presents pertinent passages from Ādattā’s writings: “Finding a Guru; Some Notes from the Past.”

Important statements about the Pāṇḍava brothers in Jaina narratives are placed in context by Padmanabh S. Jaini: “Are the Pāṇḍava Brothers Jaina or Non-Jaina? An unprecedented explanation by Ācārya Hemacandra.”

The visual-aesthetic talents of Ācārya Hemacandra are highlighted by Pratapaditya Pal: “Two Allusions to Painting in Hemacandra’s The Lives of the Jain Elders.”

Two Jaina Rāma-stories, supposedly belonging to different traditions, are text-critically investigated and found to be interrelated by Eva De Clercq: “The influence of Svayambhūdeva’s Bālaṁacariṇī on Pūṣpadanta’s Rāma-story in the Māṭāgrūṭa.”

A special speech act, the act of truth, is analysed and characterized in several Jaina stories by Luitgard Sori: “Remarks on Jaina ‘Acts of Truth’.”

Christine Chojnacki: “The emergence of the Camphu Genre in Prakrit before the 10th century; Uddyotana’s Kavālāvatāra and Śīlaṅka’s Capanamahāparīsacariya.”

Iconography, Art and Architecture is another large section also corresponding to Professor Hampi’s research areas:

Could anybody reject renunciation openly and be represented publicly in art? The answer is given by Monika Zin: “The One who was Against the Pāvaṇī.”

A relief image of a naked monk turning his back to the viewer depicting the legendary Muni Balabhadra/Balarāma is described at its site in its iconographic particularity by Peter Flügel: “A Rare Jaina-Image of Balarāma at Mt. Māṅgi-Tauṇḍī.”

A seated figure in the Sūrya temple in Osian induces the question whether it can be Vaiṣṇava, Jaina or both. Adalbert J. Gall analyses the features of the figure: “Buddha or Pārśvanātha - A Case of Ambiguity [Śaśa].”

The adoption and adaptation of sacred spaces and icons is Julia A.B. Hegewald’s theme: “Śaiva - Jaina - Viṅgāyati: Appropriation and Re-use of Sacred Architectural Space in Central and Southern India.”

Stylistic and iconographic correlations of Jaina bronzes are investigated by Patrick Krüger: “Classification of Jaina Bronzes from Western India.”


Literary and artistic traditions and some sub-concepts of Samavasarana are the theme of Theresa Suski (based on her Bachelor degree thesis): “The Conception of Samavasarana in the Svetāmbara and Digambara Traditions.”
Artistic and topographical aspects of a Śatruṇījaya paṭa of the study collection of the Asian Art Museum in Berlin are examined by Nadine Lenuweit (based on her Bachelor degree thesis); “Śatruṇījaya Paṭas – Pilgrimage to the King of Pilgrimage.”

Yakṣas, as they come to feature in Jain texts and especially in the art of Mathurā, are dealt with by Dominika Kliamaszewski (based on her Master thesis); “The Yakṣa Cult of Jainism in Ancient India. A History of its Origin and Evolution.”

Ethnography and Cultural Studies:
The function and relevance of mind-mapping the pilgrimage on Mt. Śatruṇījaya is elaborated by Andrea Luithle-Hardenberg; “Reading Śatruṇījaya Paṭas as Mnemonics: Performing Mental Pilgrimages of Devotion (bhūva Yātra)”

An address by Robert J. Zydenbos; “The significance of Karnataka for the Study of Jainism.”

Philosophy ends this survey here with a well-represented section:
Argumentation from Bhadrabāhu to Virachand Gandhi is exemplified by Melanie Barbato; “Anekāntavāda and the Art of Argumentation.”

How did the jina preach? A peculiar sound of a peculiar speech is discussed by Johannes Bronkhorst; “Divine Sound or Monotone? Divyadhvani between Jaina, Buddhist and Brahmanical Epistemology.”

Philosophical discourse in a great story? This is presented by Anna Aurelia Esposito; “Discussing the Principles of Reality — Prakṛti and Puruṣa in Saṅghadāsa’s Vasmadeva-śāhīṇḍī.”

Jonardon Ganeri; “Jaina Logic and the Philosophical Basis of Pluralism” gives a new interpretation of the Jaina Seven-valued Logic.

The Jaina theory of error in the wider context of the Jaina theory of knowledge is considered by Jayandra Soni; “A Sketch of Jaina Epistemology.”

And finally, the flow of philosophy is spanned with a research overview by Himal Trikha; “Trends of Research on Philosophical Sanskrit Works of the Jainas.”

This colourful bouquet of articles is presented to Professor Hampana on the occasion of his 80th birthday as a token of our admiration and affection. It is accompanied by sincere wishes for his and his family’s well-being.

Luitgard Soni and Jayandra Soni

Innsbruck, Austria.
August 2015

We thank Sapna Book House for their friendly cooperation and promptness in bringing out the volume.
From Strassburg to Shravana Belgola
Ernst Leumann and Brahmāsūri Śāstrī
Nalini Balbir

'Assisted by Dr. Hultsch of Bangalore, Brahmāsūri Śāstrī of Shravana Belgola and Bhagavandas Kevaldās of Sigrampoor near Surat, the writer has been able, out of the interests of the Max-Müller-Stiftung, to procure for the Universitäts- und Landes-Bibliothek at Strassburg a fairly good collection of Digambara Manuscripts' (E. Leumann, WZKM 11, 1897, p. 297).

Ernst Leumann (1859-1931), a pioneer Indologist in the field of Jain studies, never had a chance to visit India. But as Professor at the University of Strassburg (then in Germany) between 1884 and 1919, one of his main concerns was to acquire manuscripts which would form the first-hand material for his investigations in a great diversity of Jain texts. This resulted in what is undoubtedly the most interesting collection of Jain manuscripts preserved in a European library on the continent, that of the Bibliothèque Nationale et Universitaire de Strasbourg fully catalogued by C.B. Tripathi (1975).

To fulfill this aim, Leumann established direct and close contacts in particular with the Indians who were the ultimate source of supply to scholars.

For manuscripts coming from Gujarat and Rajasthan, the source was Bhagavandas Kevaldās (1850-1900), a native from Surat who had worked under C. Bühlner and P. Peterson and was instrumental in providing manuscripts to almost all European libraries between 1874 and 1900, whether they are Vienna, Berlin, Leipzig, Florence, Paris, Cambridge or Strasbourg. Most Svetəmbaras manuscripts in Strasbourg have been purchased through him and some Digambara manuscripts from Western India too.

For many, Bhagavandas Kevaldās is nothing more than a name written on paper envelopes containing the manuscripts, a handwriting which can be identified as his, an anonymous 'agent' or, at the most, a person whose valuable help is acknowledged in a preface. Leumann's archive kept in the Institut für Kultur und Geschichte Indiens und Tibet, Hamburg University, however, contains the letters he received from Bhagavandas Kevaldās, written in English (No. 355 in Plutat 1998: 58; full investigation in Balbir, forthcoming); Leumann's side of the correspondence is documented by short handwritten notes in German. Bhagavandas Kevaldās's letters shed light on the nature of the relationship between the European and the Indian, and shows how Bhagavandas Kevaldās tried to cope with Leumann's continuous, insisting and odd requests for all sorts of manuscripts, old and rare. Leumann was indeed demanding, but he was also genuinely curious of his interlocutor's life and person, and appreciated persons like him who were competently dedicated to their work. This is how he requested Bhagavandas Kevaldās to send him a photograph of himself, and how he included this photograph along with a few descriptive lines in his Unvergessene (1909), where scholars or profes-
sionals together with family members make a touching portrait gallery of individuals around him. After Bhagvandās Kevaldās died, his son carried on the correspondence with Leumann, albeit for a short period.

For Digambara manuscripts from South India, Leumann had two main partners. One was the German scholar Eugen Hultzsch (1857–1927). Leumann's archive contains a loose leaf with the mention 'Durch die freundschaftliche Vermittlung von Dr. Eugen Hultzsch aus Sūd-Indien erhaltene Digambara-Manuscripte' (No. 358 in Plutat 1998: 58). Hultzsch, on the other hand, benefited from Leumann's feedback in Jain matters (1894–95: 184ff.). The second person was Brahmaśāri Śāstṛi and it seems it was Hultzsch's agency that enabled Leumann to be in touch with the Indian scholar:

'The Strassburg Library and I, myself, are most thankful to the latter, because his friendly help made it possible for us to acquire a large number of Digambara manuscripts from Brahmaśāri and his son Jimādaśa.' (Leumann 1934 / 2010: p. 1)

Leumann's archive contains a list of manuscripts in the Shravana Belgola Matha supplied by the Svāmī (No. 356 in Plutat 1998: 58), a list of palmleaf manuscripts available in the library of Brahmaśāri (in No. 354 in Plutat 1998: 58), Brahmaśāriśāstṛiśṛta (sic)-bhājanāśrama-tha-tālpatra-pastakānti. It includes 153 titles representing all the classes of Digambara Jain literature (commentaries on the Gommaśāra, philosophical treatises, Purāṇas and narratives, grammars, ritualistic works, etc.). This list is followed by a second one (No. 354 in Plutat 1998) Brahmaśāriśāstṛi-vaśasthitā-patrick-pastakānti, having 39 titles, about which a note in Leumann's hand on the title page reads: 'am Schluss Brahmaśāri's MSS., die jetzt, z. Th. in Strassburg sind.' In fact, the Strasbourg library has manuscripts coming from these two lists. Except for one, they are in Kannada script and Sanskrit or Prakrit languages: 352 (Telugu script), 353, 354, 363, 364, 365, 385, 386, 387, 388, 389 in Leumann's numbering (WZKM 11, 1897). The equivalent serial numbers in Tripāṭhi's Catalogue can easily be found from the table of correspondence given there. No. 363, 364 and 389 each contain a large number of texts. For example, Bhāvavēsa's Muktivīdāra and Kevalavīdāra (edited and translated by Jaini 1985–86 and 1993 respectively), where the debate on woman salvation and on whether the kevalin takes food or not are discussed, are two texts out of the ten contained in No. 364, and the Strasbourg manuscript is the only one that seems to have transmitted these two pamphlets, which makes it valuable. Another manuscript that underwent a long travel is a Devanāgarī manuscript of Amīṭācāri's Subhāstanācanda with the Vacanikā of Bhōhilāla and Pannalāla which was written in Jaipur between V.S. 1933 and 1939 (= 1876 and 1882). According to the remarks of the second scribe, it was presented in 1882 by Mānjikacandā P. Koṭhāri of Phāltan to Brahmaśāri Śāstṛi of Shravana Belgola. It joined the collection of manuscripts acquired by Leumann for the Strasbourg Library.

1 'Digambara manuscripts obtained from South India through the friendly agency of Dr. E. Hultzsch'.

2 Item No. 79 is Mallānācāryapurāṇa. Compare K.B. Patil (Indian Antiquary 40, 1911: p. 46) who states: 'I remember to have seen another manuscript of this work in the private library of the late Brahmaśāri Shastri at Shravana Belgola in Mysore'.

3 'At the end Brahmaśāri's MSS. which are now partly in Strassburg'.
where it is now.\(^4\) The fate of this manuscript in India itself also underlines the connections between Digambara scholars in the North and in the South.

Leumann not only acknowledged Brahmasūri’s assistance in procuring manuscripts. He was also curious to know about the Indian scholar’s life and requested Brahmasūri’s son, Dorbalī Jinadāśa Śāstrī, to send him a biography of his learned father which he had written specially. This is what can be deduced from the letter, in Sanskrit, written by Dorbalī Jinadāśa to Leumann, dated Shravana Belgola 26 December 1905 (fig. 1).

\[
\text{śrīmatāṁ vidvad-agraṇyānāṁ Lāyanaṁ (+ Leumann) prabhūnāṁ sannidhau.}
\text{Śravanabelugula-vāsinā Dorbalī-jinadāśa-Śāstrīṁā kṛtā vijnaptis samulasatu-tarāṁ.}
\text{kuḍālu ahaṁ bhavatām anugrahaṇaṁ. tatrabhavatāṁ śrīmatāṁ dehārūga-bhūgyānāṁ}
\text{vāram vāraṁ lekhanāyo lekhanāṁ. sāmpratāṁ vā śrīmatāṁ anuvādānam anuvṛtyānam-tāta-pādānāṁ caritamān teśāṁ eva vṛttir yathāśā thāthaivākkhi yathābhavati itthāṁ (italics mine).}
\text{yady upalabhyaeta skhātyāṁ kṣamāvāyaṁ eva, pītrapādānāṁ upakṛti-ṣaṁtyā bhavaddhīṁ}
\text{kriyāmāna-praśāram uḍāśya vahāṁ kārtajñāṁ: vartāṁ ekarupeneti.}
\]

26-12-05
Śravanabelugula

[Signature in Kannada script]

Dorbalī Jinadāśa said he would be grateful to Leumann if he could disseminate this biography as a memory of the good services rendered by his father. This letter and the Sanskrit biography of Brahmasūri written by Dorbalī Jinadāśa Śāstrī, are also kept in Leumann’s archive in Hamburg as No. 357 (Plutat 1998: 58). Dorbalī Jinadāśa was well-known for a Jain native of Shravana Belgola, since Dorbalī ‘strong by the arms’ is a synonym of Bāhubali or Gommaṭa. He had a high reputation as a scholar, was the director of the Vāṇi Vilāsa Pāthāśālā at Shravana Belgola, and had been appointed as Mysore Palace Pandīt in 1913 after the All India Digambara Jaina Mahāśabha of Shravana Belgola passed a resolution under the chairmanship of Manikchand Hiranāchand to admit and patronize a Jaina Pandīt in the Palace (Gayathri 2011, based on various Mysore archives: 326). Whereas several of Mysore Maharajas had kept Jain pandits at the palace, there had been a long gap after 1868 when there was none. So this appointment was significant. Dorbalī Jinadāśa was appointed on a pay of Rs. 8/- which was raised to Rs. 10/- after some time. His function was to assist in worship and rituals, but also to participate in philosophical and shastric discussions. It is interesting to note that:

‘the question of how Jaina Pandīt Jinadāśa Sastry of Shravanabelagola should appear in the durbar of Maharaja Krishnaraja Wodeyar IV was discussed by the Palace Controller B. Ramakrishna Rao with Sir Mirza Ismail, the Huzur Secretary to the Maharaja in 1913. After some discussion among palace officers, it was decided to allow Pandīt Jinadāśa Sastry to attend the durbar with turban, longcoat, trousers and the kammanāṁ-kārī as the lokākīṣas (laymen) do, or the Brahmīn vaḍhīkās (sic) (priests) with swayamāna or peta on the head and dhiṣṭi andshaw on the body used to do. He was allowed to do the muzār during the durbars and dakhina was given to this Jain Pandīt as in the case of Brahmīn Pandīts’ (Gayathri 2011: 326-327).

\(^4\) Serial No. 185 and Serial No. 243 in Tripāṭhi’s Catalogue (śāstra gramhāṁ panditārajo-śrī-
Brahmasūri-Śāstrī Śravanabelagola, mudāma Somatosūrī-vādekkāṁ ...).
Brahmasūri’s biography authored by his son is written in blue ink on 6 and a half pages of lined paper (23 lines per page) in clear and large Devanāgarī script (see fig. 2). Along with it is a transcription in Roman script in Leumann’s hand (3 pages and a half), preceded by the following lines:

‘Die Vita von Brahmasūri-Sāstrīn in Śravana-Belgola (von dem ein Teil der Strassburger Digambara-Handschriften bezogen sind) geschrieben von seinem Sohn Dorballi-Jinadīṣa-Sāstrīn, erhalten durch Venkayya im März 1906’ (see fig. 3).

Venkayya, i.e. Rai Bahadur Valalayattur Venkayya (1 July 1864 – 21 November 1912) taught at a Christian mission school in Kanchipuram. He met Eugen Hultzsch in Maha-balipuram and was employed by him as an assistant. They worked together for a long time. In 1889 Venkayya obtained an MA in history and was well versed in Sanskrit, Prakrit and Dravidian languages. He was Hultzsch’s representative in Ootacamund during the latter’s stays in Germany and became successor of Sten Konow as Imperial Government Epigraphist at Simla in 1909. Venkayya was in correspondence and contact with several Western scholars apart from Hultzsch, one example being Johannes Hertel (all information from Krause 2012, based in particular on archives kept in Leipzig).

At four places Leumann’s transcription has blank spaces for sequences which, although present in the original, were left out by him temporarily. In thirteen cases, Leumann replaced a form in the original by what seemed grammatically more correct or rectified a lapse in the syntax, and gave the original form in a note. I have chosen the reverse option, keeping the original as it is, and giving Leumann’s emended form in the footnotes (as t. ...). Instead of using the anusvāra for all nasals, I have used the homorganic nasal in a consonant group. I have also inserted systematically the avagraha when necessary, which the author does not always do.

1. Śravana Belgola; family background


2. Birth, education, getting the title Śāstrī


---

6 The life of Brahmasūri-Sāstrīn in Śravana-Belgola (from whom part of the Digambara manuscripts in Strassburg have been received), written by his son Dorballi-Jinadīṣa-Sāstrīn, got through Venkayya in March 1906.

7 Titles and the division into paragraphs are mine. The original is a continuous text without any break.

8 Līṣānta.

9 Lākārya.

10 Līyuṣṭhā.
3. Further learning in Mysore, gaining fame in India and Europe, intellectual pursuits as the source of ultimate joy

tataṣ ca gurū

4. Work in epigraphy with B.L. Rice


5. Directing a traditional school in Strassburg Belgia, untripping teaching activity

asāmin evaḥvasare prabhur āyaṁ asāstreṇa vādasyam lokottaram ity avadhārayānena dhāparīnyaḥ cāhāṛīḥ āhāḥśoṣṭhitvā-nūmā pāñca-sālam udghātayaṁtvā tam evam mukhyādhyāyāpaka-padaṁ śreṣṭīṁ āśa, purāṣmin jainā-samaye uddhāna-panditāram avardita, teṣām pratisāhanīya rājāṁś tit-samayāvalambino vidvanta, kāla-śramaṇena sarvay śuṣṭa āvaraṁ tu bhūvāyāyā gṛanta-mārtravādaṃ avatāvataḥ bhṛṣṭa, vidvā-yāsamsākṣarāṃ evam adhyāpate mahāṁ prayāsam saṃjñataḥ, tathā mahāntamaḥ api śramaṇa anubhavān ahaṁ-nīṣam 'chāṛīḥ adhyāpayati sma, vidēśe bhūvāyā gatokyūrīvā 'ntevaśābhī 'pi annācchādānaṁ dhanākeṣhayaḥ śēkṣaṁ adhyāpayati sma, vidēśe bhūvāyā gatokyūrīvā 'ntevaśābhī 'pi annācchādānaṁ dhanākeṣhayaḥ śēkṣaṁ adhyāpayati sma.

6. Concern for printing Jain works, proficiency in debates

vidvad-varṇēṇaṁ sva-parasamaya-nibaddhā bahavo gṛantaḥ samghīthāḥ, prāya 'tra nihkhī api jainā-granthāṁ purāṇa-bhūtīla-sīrīlī-la-kāratīla-pattreyo api lekhīṇā

10 Clyhetam. 11 L. gurū, which would of course be the correct form in the locative absolute construction used here.

7. The Mudrādī manuscripts: Śāhīṃdūgama and Kāṣāyaprābhīrta


8. Illness and pious ending of life in this world

tatraśva śāvyathu-prabhītyāŚāmaya udābhavan. ārto 'py āmayṛaḥ śāvathyaṃ eva tat-paro 'vartitaś, bhāṃ atra samaye śmin jāine siddhānta-rahasyaiṃ mayaṃ (?) jīrṇaiṃ jīrṇaiṃ mahābhāvam iti, evam śhīte rogo dprihim eva naśīkṣayatam,5 apy avāna, tataḥ śāhīṃdūgama-nilakonivaṃśay-uttarāṇaśaṭādhikāka-sahasra-varṣa-samakāla-Hevilambi-samvatsar-yā-Vaiśākha-śuklapaṅka-śaṣṭyāḥ śubha-dhyānena so 'yam parapara-uttarāṛīnīśe karunāvā ādīnaṃ śvadhyāya-itaṃ śvadhyāya kāmale nīdhaṃ saṃsāra-bhūgan triyāṃ manyamāṇo jīrṇam etat kālaṃ bhīyāṃ āvayaṃ param dhāmaṃ.

9. Sorrow of all, condolence letters


Brahmāsuri was born in 1839 CE (on June 18) and died in 1897 (on May 7 or 8; conversions operated with the Kyoto Panchang programme). In the Sanskrit biography, the format of the dates (§ 2 and § 8 above) corresponds to the system which is common in South India and documented by South Indian inscriptions. It includes a reference to the sixty-year cycle of Bṛhaspati, where each year is given a specific name, along with the date in the Śaka era (see, for instance, Salomon 1998: 198). Here the year of birth in

---

2 L. gostisu
3 Read, with L. granthan avaracchanta
4 I. prati avnwartata
5 L. na cikṣeyatam
the Jovian cycle is Vikāri (or Vikārin), the 33rd among the 60, and the year of death is Hevlījambī (also known under the name Hemalāmbī) the 31st. The dates in the Śālavāhana (-Śāka) era are respectively 1761 for the birth and 1819 for the death.

The text opens with a precise geographical location of Shravana Belgola, where Brahmasūri was born and spent most of his life. It is included in the territory of Mysore (Mahisūra). The common form of the village-name in Kannada (also evidenced in inscriptions), which means 'White Pond', is mentioned along with its Sanskrit transliteration Svetasarovara, for which optional duplicates would be Dhvalasarovara or Dhavalasaras. No evocation of this place, however brief it is, can go without at least a mention of the colossal statue of Gommatesvara made to be erected by the minister Cāmuṇḍarāja (in 981). Etymological word-plays are noteworthy in this first sentence, of a descriptive character.

Brahmasūri's father, Anantavijaya Upādhya, was the younger brother of Jinnayya Upādhya, who occupied the seat of the Shravana Belgola bhatāraka, here called panditācārayāra, another commonly used title of the same value. Like all holders of this position in this place, he was known as Cārukīrti. The family hailed from Kānci and it is worthy to note that Anantavijaya Upādhya was called to Shravana Belgola because of the lack of knowledgeable persons there. Thus the family background was clearly one of learned Jain brahmmins. The tradition of learning was to be continued by Brahmasūri and by his son Dorbal Jinādās. Brahmasūri's mother was Anantamati (§ 1).

Brahmasūri's father died when the child was five-six years old (§ 2). Two or three years later, he started studying with his paternal uncle, Cārukīrti himself. He learnt the Jain doctrine, but also grammar, Vedānta and logic, and soon surpassed confirmed scholars with his bright intelligence. This led his guru to grant him the title śastra, which henceforth remained attached to his name (§ 2). After his guru's death, Brahmasūri śastra left for Mysore where he further broadened his knowledge of the śastras, learning from scholars beyond Jainism. Thus he appears to have been fully trained in Sanskrit and in all major disciplines connected with Sanskrit. He became a scholar of high repute in India and Europe, always studying new texts. He thought, his son reports, that 'in this world of rebirths without value, the supreme joy cannot come from anywhere else than the study of treatises' (§ 3).

One of the main areas where Brahmasūri exerted his talents was epigraphy from Karnataka. The biography underlines that the old script of these inscriptions could not be read by anybody and that Brahmasūri studied it carefully on the basis of modern script (§ 4). When 'Res', alias Benjamin Lewis Rice (1837-1927), came to Shravana Belgola, he studied, corrected, got printed and published all the inscriptions, following the path shown by Brahmasūri. The titles prabhu and śīlaśīka-vidyā-vibhāgayar adhipah given to Rice by Dorbal Jinaādās correspond to his official position of high status as Secretary of the Education Department of Mysore (1883) and Head of the Mysore State Archaeology Department (1884), or, as it appears at other places, as 'Director of Archaeological Researches and Secretary to the Government of Mysore'. Indeed, Brahmasūri collaborated actively with Rice for the work relating to the inscriptions at
Sravana Belagola (1889), and the British scholar duly acknowledged the Śāstri’s help with words of praise. In the Preface he writes:

‘The work has given far more trouble and been much longer in hand than I anticipated when first undertaking it in 1889. (...) My sincere thanks are due for assistance received from Brahma Śāri Śāstri, distinguished as the most learned Jain in the South’ (1889).

Brahmasūri Śāstri seems to have been very efficient in providing copies of inscriptions he himself made. Such a testimony is given by E. Hultzsch in his reedition of ‘Inscriptions on the Three Jaina colossi of Southern India’ (1902–03) with regard to the one on the right side of the colossal at Karkala:

‘This inscription (No. 63 of 1901) was first published in a tentative manner by Dr. Burnell. Mr. Rice’s reprint of Dr. Burnell’s text contains a few improvements, based on a copy which was supplied to him by the late Brahmāsūri Śāstrī, the well-known Jain scholar of Sravana-Belgola’ (p. 109).

As a Secretary of the Education Department of Mysore, Rice was responsible for the promotion of education in the territory under his supervision. Having understood the extent of Brahmāsūri’s knowledge and his potential, and concerned by the fact that this knowledge would perish if not transmitted to students, he opened the Girvanabhāṣojjīvanī Pāṭhasālā in Shravana Belgola and appointed Brahmāsūri as its director (§ 5). Students who were provided food and lodging and financial help were trained by the dedicated teacher ‘day and night’.

Brahmasūri was a collector of manuscripts, representing Jain and other traditions (§ 6). Most of them were written with a metal stylus (āvyā-lekhini), on various types of palmleaf: the smooth flexible tallpot palm, Corypha umbraculifera Linn. (śrī-tāla), the harder kind, palmyra palm, Borassus flabellifer (here kara-tāla, otherwise khara-tāla) and the bha-tāla variety, probably the Corypha taliera Roxb., the leaves of which are slightly brown and thick.26 Brahmāsūri was greatly concerned with printing Jain works and making them known. This conviction marks him as enlightened, and was translated into facts. The copious material he sent to Leumann is a proof of his desire to disseminate knowledge of Jain scriptures. Another aspect of his activity presented here is his taking part in scholarly and religious debates where he carried the Jain word (his son’s narration refers to the typically Jain seven śūttata and the sevenfold assertion), against other schools of thought. His son would have liked him to put his ideas into writing, but the father was reluctant: since there are so many old scriptures, what is the need of writing new ones, he said, and so was not himself a prolific author. His inclination was towards old scriptures.

---

26 This was the first edition of inscriptions on this site, with 144 of them. In the revised edition published by R. Narasimhachar in 1923 there were 500. And in the most recent edition of 1973 (Epigraphia Cantonica Sravana Belgola), there are 573.

27 A Sanskrit Pāṭhasālā still exists in Shravana Belgola today, i.e. I am unable to say whether it has any historical connection with the one directed by Brahmāsūri Śāstrī in the second part of the 19th century and whether anyone of the two has anything to do with the Vāṇi Vilāsa Pāṭhaśālā directed by Dorabji Jinadāra (Gayathri 2011: 326).

28 See for instance Udaya Kumar, Sreekumar and Athvankar 2009 or Kamat 2011.
And, indeed, Brahmasūri was one of the first actors of the Mudbidri (Māḍbidrī) manuscripts saga (§ 7; Alsdorf 1965: 89ff, Dundas 2002: 64–65). The Śākthāndāgāma and the Kaśyapprābhīṣa were preserved in a rather modest temple called Guru Basadi or Siddhānta Mandir in Mudbidri. They were ‘palmleaf manuscripts written with ink’ (bhūtāla-patro-paṇḍita maṇi-liṅkhe $§$ 7), in the old Kannada script and a language mixing Prakrit and Sanskrit (ibidem). It is reported how in 1883 Seth Māṇikcand, a rich businessman from Bombay, went on a pilgrimage to Mudbidri. He saw the images and the Dhavala Siddhānta. It was the latter who attracted him more, as he realized that the fragile palm leaves were getting old. He drew the attention of the Bhāṭṭāraka and of the Panchayat to this fact and asked whether there was somebody who could read the manuscripts. He received the following answer: ‘As for us, we consider ourselves satisfied if we can see and worship them (daśan and pūjān). But, yes, in Jain (Mudbidri = Shravana Belgola) there is Brahmasūri Śāstrī; he knows how to read them’. At that time, Māṇikcand could do no more. One year later, one of his friends, Seth Hirācand Nemaandraji himself went to Mudbidri, taking Brahmasūri with him. Brahmasūri read aloud for him and for all those who were present the mangalacaraṇa of Dhavala Siddhānta, which made them very happy. Hirācand strongly thought of getting a copy of these works made, and insisted upon Brahmasūri to put his hands on it. Both Seths were now very serious about getting such a copy made, but for about ten years, the matter remained at this stage.

In the meantime, Seth Mālacakand Soni from Ajmer went to Mudbidri together with Pandit Gopālās Varaiyā. They decided with the Panchayat and Brahmasūri to prepare copies of the scriptures. And the work started. But it was stopped after about 300 slokas because the Seth wanted this copy for Ajmer, which the Bhāṭṭāraka and the Panchayat did not accept. Seth Māṇikcand and Seth Hirācand took up the matter again. The latter made a fund appeal which, within one year, was successful. He called Seth Māṇikcand to Sholapur and in his presence, it was decided that Brahmasūri Śāstrī would receive 125 Rs./- monthly to prepare the copy. One Gajapatī Śāstrī was appointed to assist him. The two scholars, who were to prepare the copy in Nāgārī script, reached Mudbidri and started the work on Wednesday, the seventh day of the bright half of Phālguṇa in V.S. 1953 (= 1896). A month and a half later, Brahmasūri informed Seth Hirācand that he had finished the copy of 15 pages of the Jayaśhavaḷa, that is about 1500 slokas. But then Brahmasūrī’s health deteriorated and Gajapatī Śāstrī continued alone, completing the copy in Nāgārī of the Dhavala and Jayaśhavaḷa after 16 years.

This long story is cut short in the Sanskrit biography, where it is only said that Brahmasūri worked at the instigation of the Director of the Bombay Digambara Jainā Sabha in order to prepare a copy (pratikṛtī, § 7). A photograph (kept in Leumann’s

29 Narration following the Hindi account in the section Śrī Dhavalāṭi siddhāntom ke prakāśa man āne kā ṛṣabha pp., (1)–(2) of the first edition of the Śatkhāndāgāma, reproduced in Śat-khānḍāgāmacah (2000).
30 The Dhavalaṭī is the extensive commentary on sections 1 to 5 of the Śatkhāndāgāma; the Mahāभāvāṭī is the commentary on section 5 called Mahāभāvāṭī and the Jayaśhavaḷa is the commentary on the Kaśyapprābhīṣa.
archive, Hamburg, here fig. 4) shows him holding the title page of the Dhvanala Mahā-
dhavala Jayadhavala Siddhānta pustaka, namely the copy which had been prepared (not
the original palmleaf manuscript) with a large heap of pages in front of him. His son
reports that he trained disciples for continuing the work, whereas he went back to his
home town. The whole process, which had thus started in 1896, ended in 1922, with one
copy of the three works in Nāgari, and another one prepared by another team in
Kannada script.

Back in Shravana Belgola, Brahmāsūri Śāstri was affected by several diseases, such as
tumours. But though he was ill, he was devoted only to teaching, afraid that the secrets
of the Doctrine may become old. He died the pious death of a Jain, but it is not clearly
stated that it was saṅkākhā (§ 8). The death of this noble mind plunged everybody in
sorrow, and the highest dignitaries as well as his friends expressed their pain in letters
(§ 9).

No doubt, further documentation on Brahmāsūri Śāstri would be available from the
Shravana Belgola or Mysore archives to which I have had no access so far and would
allow to delineate more precisely his career or to provide more details on his
contribution. Preliminary as it is, this investigation hopes to have unveiled a little of
the fascinating figure of a Jain scholar in the second part of the 19th century, through
the biography written by his son and through the academic relationship he had with a
European scholar. It shows how much Brahmāsūri did for the promotion of knowledge
about the Digambara tradition, whether manuscripts, inscriptions or scriptures, both
by his own work and by his teaching activity, at a time when awareness of its wealth
was rather limited. This contribution should be viewed as a component of a prosopograpical
project meant to bring to the foreground figures of lay Jains who interacted
with Europeans in colonial India and had a key role, albeit rather neglected in research,
in the production and broadening of knowledge on the Jain tradition.

References

France, — Jain Studies: Their Present State and Future Tasks (translation by B. Patil with W.B.

Balbir, Nalini, forthcoming, “Owners, suppliers, scholars, Jains and Europeans in the 19th century
search for manuscripts (Eastern India, Bombay Presidency).” in Co-operation and Competition:
Conflict and Contribution: The Jaina Community, British Rule and Occidental Scholarship from 18th to 20th

Catalogue of Bhandaras of Jain Matha, Jain Siddhant Bhavan, Siddhant Basadi etc. of Mood-
bidri, Jain Matha of Karakal, and Adinatha Grantha-Bhundar of Aliyoor etc.], ed. Vidyaabhoo-
shan Pandit K. Bhujabali Shastri, Moodbidri, Kashi. (Jnana-Pitha Moortidevi Jain Grantha-
mala, Sanskrit Grantha No. 2).


Dr. R. Gopal. Directorate of Archaeology and Museum, Mysore, pp. 325-327.

Hultsch, Eugen, 1894-95. Shravana Belgola epitaph of Mallishena, after Saka-Samvat 1050 In
Epigraphica Indiae vol. 3, pp. 184-207.
From Strassburg to Shravana Belgola


Leumann, Ernst, 1909. Unvergessene gestorben in den Jahren 1821-1908. Lebensdaten, Bilder und Briebebriefe, Straßburg i. F.


Fig. 1 – Dornbi Jinadāsa’s Sanskrit letter to Ernst Leumann, Shravana Belgola, 26 December 1905. © Institut für Kultur und Geschichte Indiens und Tibets, Hamburg.
Fig. 2 – Dorbali Jinadāsa’s Sanskrit biography of his father, Brahmasūri Śāstri, first page. © Institut für Kultur und Geschichte Indiens und Tibets, Hamburg.
Fig. 3 – Leumann’s Roman transcription of the Sanskrit biography, first page. © Institut für Kultur und Geschichte Indiens und Tibets, Hamburg.
Fig. 4 – Photograph of Brahmasūri Ṣāstrī, Śravāņbelagula, holding the title page of the Dhāvala Mahādhāvala Jayadhāvala Siddhāntapustaka. Verso: stamp of ‘Sayana Naršu Čānla, Sholapur, Photographer, watch-repairer’. © Institut für Kultur und Geschichte Indiens und Tibets, Hamburg.