



HAL
open science

From Strassburg to Shravana Belgola. Ernst Leumann and Brahmasūri Śāstrī

Nalini Balbir

► **To cite this version:**

Nalini Balbir. From Strassburg to Shravana Belgola. Ernst Leumann and Brahmasūri Śāstrī. Jayandra Soni, Luitgard Soni. Sanmati. Essays Felicitating Professor Hampa Nagarajaiah on the Occasion of his 80th Birthday, Sapna Book House, pp.1-15, 2015, 978-81-280-2614-0. halshs-01442670

HAL Id: halshs-01442670

<https://shs.hal.science/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

SANMATI :

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

Edited by :**Luitgard Soni** and **Jayandra Soni**

ISBN : 978-81-280-2614-0

© Editors and Authors

The authors are responsible for the content of their articles, including any image copyright.

Published by:

Sapna Book House (P) Ltd.,

R.O. #11, 3rd Main Road,

Gandhinagar,

Bangalore- 560 009

Ph: +91-080-40114455

Pages : xxiv + 451

First Edition : Oct., 2015

Cover page Design : S.Manjunath & K.L.Rajashekar

Photo : Nitin,H.P.& Yajna,

Cover page : Gajalakshmi panel on the Akhanda Baagilu (monolithic gateway), Shravanabelagola

Diagram on the last cover page : Shrutaskanda Yantra, Palmleaf Folio from Jayadhavala : Manuscript,1112 CE, Moodabidri Jaina Monastery, Karnataka, India.

Table of Contents

Foreword	iii–v
List of Contributors	vii–viii
Annotated Bibliography of Hampa Nagarajaiah	xi–xxi
1. From Strassburg to Shravana Belgola. Ernst Leumann and Brahmasūri Śāstrī Nalini Balbir	1–15
2. The Body and the Cosmos in Jaina Mythology and Art Piotr Balcerowicz	17–58
3. <i>Anekāntavāda</i> and the Art of Argumentation Melanie Barbato	59–66
4. <i>Aparigraha</i> Josef Bartošek	67–71
5. Augmentative Formations with Nouns as Loan Suffixes in Sanskrit Willem Bollée	73–82
6. Divine Sound or Monotone? <i>Divyadhvani</i> between Jaina, Buddhist and Brahmanical Epistemology Johannes Bronkhorst	83–96
7. The emergence of the <i>Campū</i> genre in Prakrit before the 10 th century: Uddyotana's <i>Kuvalayamālā</i> and Śilānka's <i>Caupannamahāpurisacariya</i> Christine Chojnacki	97–117
8. Singing the Seasons: Spiritual Songs of Bhūdhardās John E. Cort	119–129
9. The influence of Svayambhūdeva's <i>Paūmacariu</i> on Puṣpadanta's Rāma-story in the <i>Mahāpurāṇa</i> Eva De Clercq	131–142
10. The <i>Bhaṭṭārakas</i> of Kārañjā (Lāḍa): <i>Triveṇī Saṅgama</i> at Jaina Kāśī Tillo Detige	143–176
11. Discussing the Principles of Reality — <i>Prakṛti</i> and <i>Puruṣa</i> in Saṅghadāsa's <i>Vasudevahiṇḍī</i> Anna Aurelia Esposito	177–184
12. A Rare Jaina-Image of Balarāma at Mt. Māṅgī-Tuṅgī Peter Flügel	185–194
13. Another Aspect of Jain Mendicant Life in the <i>Vyavahārasūtra</i> and its Commentaries Shin Fujinaga	195–199
14. Buddha or Pārśvanātha — A Case of Ambiguity (<i>śleṣa</i>) Adalbert J. Gail	201–208

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 <i>Yakṣa</i> 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. Śatruñjaya Paṭas — Pilgrimage to the King of Pilgrimage Nadine Lenuweit	315–321
22. Reading Śatruñjaya Paṭas as Mnemonics: Performing Mental Pilgrimages of Devotion (<i>Bhāva Yātrā</i>) Andrea Luthle-Hardenberg	323–349
23. Two Allusions to Painting in Hemacandra's <i>The Lives of the Jain Elders</i> Pratapaditya Pal	351–355
24. A Wooden Jain House Temple from the Berlin Museum of Asian Art and its Tradition Johannes Schröder	357–376
25. A Sketch of Jaina Epistemology Jayandra Soni	377–382
26. Remarks on Jaina “Acts of Truth” Luitgard Soni	383–390
27. The Conception of <i>Samavasaraṇa</i> in the Śvetāmbara and Digambara Traditions Theresa Suski	391–403
28. The Distribution of the Absolutive in <i>-ūṇa(ṃ)</i> in <i>Uttarajjhāyā</i> Herman Tieken	405–422
29. Trends of Research on Philosophical Sanskrit Works of the Jainas Himal Trikha	423–435
30. The One Who was Against the <i>Pavvajjā</i> 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 Nagarajaiah 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 Hampana's 80th birthday, another felicitation volume, *Sanmati*, 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 Jaina Studies at the then Indian Art History at the Freie Universität Berlin. The articles are an appreciation of Professor Hampana'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 *Uttarajjhāyā*: "The Distribution of the Absolute in *-ūṇa(m)* in *Uttarajjhāyā*."

Jaina Cosmography with the depiction of the cosmic man and the movement of the soul is elaborated by Piotr 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: "Aparigraha".

Shin Fujinaga discusses unavoidable transgressions of mendicant rules and their expiation as laid down in Āgama literature focussing on: "Another Aspect of Jain Mendicant Life in the *Vyavahārasūtra* and its Commentaries."

Prosopography: Nalini Balbir gives an account of the biography of the learned Brahmasūri Śāstrī and his relationship with Ernst Leumann pertaining to Jaina manuscripts: “From Strassburg to Shravana Belgola. Ernst Leumann and Brahmasūri Śāstrī.”

Tillo Detige reports from a part of his research on the *bhaṭṭāraka* lineages of Western India and in particular the three *bhaṭṭāraka* lineages of Kārañjā and their traditions: “The *Bhaṭṭārakas* of Kārañjā (Lāḍa): *Triveṇī Saṅgama* at Jaina Kāśī.”

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

Phyllis Granoff focusses on Jinadattasūri’s terms “good guru” and “bad guru”; she first places the subject in the spectrum of Indian religions and then provides pertinent passages from Jinadatta’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 *Paūmacariu* on Puṣpadanta’s Rāma-story in the *Mahāpurāṇa*.”

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

Christine Chojnacki: “The emergence of the *Campū* Genre in Prakrit before the 10th century: Uddyotana’s *Kuvalayamālā* and Śīlāṅka’s *Caupannamahāpurisacariya*.”

Iconography, Art and Architecture is another large section also corresponding to Professor Hampana’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 *Pavajjā*.”

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. Māṅgī-Tuṅgī.”

A seated figure in the Sūrya temple in Osian induces the question whether it can be Vaiṣṇava, Jaina or both. Adalbert J. Gail analyses the features of the figure: “Buddha or Pārśvanātha - A Case of Ambiguity (*śleṣa*).”

The adoption and adaptation of sacred spaces and icons is Julia A.B. Hegewald’s theme: “Śaiva – Jaina – Liṅgāyat: 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.”

The unique style and architecture of a Jaina house-temple is depicted by Johannes Schröder (based on his Master thesis): “A Wooden Jain House Temple from the Berlin Museum of Asian Art and its tradition.”

Literary and artistic traditions and some sub-concepts of *Samavasaraṇa* are the theme of Theresa Suski (based on her Bachelor degree thesis): “The Conception of *Samavasaraṇa* in the Śvetāmbara and Digambara Traditions.”

Artistic and topographical aspects of a Śatruñjaya *paṭa* of the study collection of the Asian Art Museum in Berlin are examined by Nadine Lenuweit (based on her Bachelor degree thesis): “Śatruñjaya *Paṭas* – Pilgrimage to the King of Pilgrimage.”

Yakṣas, as they come to feature in Jaina texts and especially in the art of Mathurā, are dealt with by Dominika Kliamaszweski (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. Śatruñjaya is elaborated by Andrea Luithle-Hardenberg: “Reading Śatruñjaya *Paṭas* as Mnemonics: Performing Mental Pilgrimages of Devotion (*Bhāva Yātrā*)”

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? *Dīvyadhvani* 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 *Vasudeva-hiṇḍī*.”

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 Brahmasūri Śāstrī

Nalini Balbir

'Assisted by Dr. Hultsch of Bangalore, Brahmasūri Śāstrī of Śravana Belgola and Bhagavandas Kevaldas 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. Tripāṭhī (1975).

To fulfil 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 Bhagvāndās Kevaldās (1850-1900), a native from Surat who had worked under G. Bühler 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 Śvetāmbara manuscripts in Strasbourg have been purchased through him and some Digambara manuscripts from Western India too.

For many, Bhagvāndās 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 Tibets, Hamburg University, however, contains the letters he received from Bhagvāndās 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. Bhagvāndās Kevaldās's letters shed light on the nature of the relationship between the European and the Indian, and shows how Bhagvāndās 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 Bhagvāndās 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 Bhagvāndās 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 Hultzs (1857–1927). Leumann’s archive contains a loose leaf with the mention ‘Durch die freundschaftliche Vermittlung von Dr. Eugen Hultzs aus Süd-Indien erhaltene Digambara-Manuscripte’¹ (No. 358 in Plutat 1998: 58). Hultzs, on the other hand, benefited from Leumann’s feedback in Jain matters (1894–95: 184ff.) The second person was Brahmasūri Śāstrī and it seems it was Hultzs’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 Brahmasūri and his son Jinadāsa.’ (Leumann 1934 / 2010: p. 1^a)

Leumann’s archive contains a list of manuscripts in the Shravana Belgola Maṭha supplied by the Svāmī (No. 356 in Plutat 1998: 58), a list of palmleaf manuscripts available in the library of Brahmasūri (in No. 354 in Plutat 1998: 58), *Brahmasūriśāstrī-śṛta* (sic)-*bhaṃḍāra-stha-tālapatra-pustakāni*. It includes 153 titles representing all the classes of Digambara Jain literature (commentaries on the Gommaṭasāra, philosophical treatises, Purāṇas and narratives, grammars, ritualistic works, etc.).² This list is followed by a second one (No. 354 in Plutat 1998) *Brahmasūriśāstrī-vaśasthita-patrikā-pustakāni*, having 39 titles, about which a note in Leumann’s hand on the title page reads: ‘am Schluss Brahmasūri’s MSS., die jetzt, z. Th. in Strassburg sind’.³ 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 Tripāṭhī’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, Bhāvasena’s *Muktivicāra* and *Kevalibhuktivicāra* (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 Amitagati’s *Subhāṣitaratnasandoha* with the Vacanikā of Bholilāla 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 Māṇikacanda P. Koṭhārī of Phaltan to Brahmasūri Śāstrī 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. Hultzs’.

² Item No. 79 is *Malliṣeṇācāryapurāṇa*. Compare K.B. Pathak (*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 Brahmasūri Shastri at Sravana Belgola in Mysore’.

³ ‘At the end Brahmasūri’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, Dorbali Jinadāsa 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 Dorbali Jinadāsa to Leumann, dated Shravana Belgola 26 December 1905 (fig. 1).

śrīmatām vidvad-agraganyānām Lāyaman (= Leumann) prabhūṇām sannidhau.
 Śravaṇabeḷuḡa-vāsinā Dorbali-Jinadāsa-śāstriṇā kṛtā vijñaptis samullasatu-tarām.
 kuśaly ahaṃ bhavatām anugraheṇa. tatrabhavatām śrīmatām dehārogya-bhāgyānām
 vāram vāram lekhanīyo lekhaḥ. sāmpratam vā śrīśrīmatām anuśāsanam anuśṛtyāsmat-tāta-
 pādānām caritraṃ teṣām eva vṛttir yathāsīt tathāivālekhi yathāmati itthaṃ (italics mine). yady
 upalabhyeta skhālityāni kṣaṃtavyāny eva. piṭṛpādānām upakṛti-smṛtyā bhavadbhiḥ
 kriyamāṇa-pracāram uddiśya vahāmi kārtaṅgyam:
 vartatām ekarūpeṇeti.

26-12-05

Śravaṇabeḷuḡa

[Signature in Kannada script]

Dorbali Jinadāsa 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 Dorbali Jinadāsa Śāstrī, are also kept in Leumann's archive in Hamburg as No. 357 (Plutat 1998: 58). Dorbali Jinadāsa was well-named for a Jain native of Shravana Belgola, since Dorbali '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 Pāṭhaśālā at Shravana Belgola, and had been appointed as Mysore Palace Pandit in 1913 after the All India Digambara Jaina Mahāsabhā of Shravana Belgola passed a resolution under the chairmanship of Manikchand Hira-chand to admit and patronize a Jaina Pandit 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. Dorbali Jinadāsa 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 *Pandit* Jinadasa Sastry of Shravanabelagola should appear in the *darbar* 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 the Palace officers, it was decided to allow *Pandit* Jinadasa Sastry to attend the *Darbar* with turban, longcoat, trousers and the *kammarband* as the *lowkikas* (laymen) do, or the Brahmin *vaidhikas* (sic) (priests) with *shwalnama* or *peta* on the head and *dhoti* and shawl on the body used to do. He was allowed to do the *muzure* during the *darbars* and *dakshina* was given to this Jain *Pandit* as in the case of Brahmin Pandits' (Gayathri 2011: 326-327).

⁴ Serial No. 185 and Serial No. 243 in Tripāṭhī's *Catalogue (idaṃ granthaṃ paṇḍitarāja-śrī-Brahmasūri-śāstrī Śravaṇa Beḷuḡa, mukāma Gomaṭasvāmī-vālekūṃ ...)*.

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-śāstrin in Śravaṇa-Belgola (von dem ein Teil der Strassburger Digambara-Handschriften bezogen sind) geschrieben von seinem Sohn Dorbali-Jinadāsa-Śāstrin, erhalten durch Venkayya im März 1906' (see fig. 3).⁵

Venkayya, i.e. Rai Bahadur Valaiyattur Venkayya (1 July 1864 – 21 November 1912) taught at a Christian mission school in Kanchipuram. He met Eugen Hultsch in Mahabalipuram 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 Hultsch'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 Hultsch, 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 L ...). 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. *Shravana Belgola; family background*⁶

asti khalu samasta-bhūmaṇḍala-maṇḍanāyamāna-Dakṣiṇadeśāvataṃsa-bhūta-Mahisūra-janapadāntargataṃ Śvetasarovarāparābhidhāna-virājitaṃ Śravaṇa Beluḡuḷābhidham puram. yac ca Cāmuṇḍarāja-pratisthāpita-śrīGomaṭeśvarāpratima-pratimayā loke prathām prathitām avāpa. tasmin vartate 'dyāpi Jaina maṭhaḥ. katipayebhyo divasebhyaḥ purā viśrto⁷ vidvān Jaina-brāhmaṇa-kulotpanno Jinnayyopādhyāya-nāmā tatradya-simhāsanam āuroha lebhe ca Cārukīrti-panḍitācārya-varya-munir iti nāmadheyam. tasya cāsī janma-bhūmiḥ Kāñci-maṇḍalam. tadānim atra viduṣām abhāvāt svānujam Anantavijayopādhyāyam ākāravitvā⁸ sva-savidha eva sthāpayām āsa. tasya cānantamati-nāmnā kuṭumbiny avartata.

2. *Birth, education, getting the title śāstrī*

Śālīvāhanaikaṣaṣṭy-uttara-sapta-śatādhikaika-sahasra-varṣa-samakālīna-Vikāri-saṃvat-sara-nija-Jeṣṭha⁹-māsa-śuklapakṣya-saptamyām tayoḥ putra-ratnam āvir āsit. tam enaṃ

⁵ 'The life of Brahmasūri-śāstrin in Śravaṇa-Belgola (from whom part of the Digambara manuscripts in Strassburg have been received), written by his son Dorbali-Jinadāsa-Śāstrin, got through Venkayya in March 1906'.

⁶ Titles and the division into paragraphs are mine. The original is a continuous text without any break.

⁷ L *viśruto*.

⁸ L *ākārya*.

⁹ L *jyaiṣṭha*.

sutaṃ Brahmaśūrī itī nāmnā vyājahur bandhavaḥ. tasmīś ca svaira-vilāsena nirviśati śaiśavaṃ rasaṃ vyatīteṣu pañca-ṣeṣu hāyaneṣu pitā prāpa sura-lokaṃ. tad-anantaram atīvāhiteṣu bālyenaiva dvi-tri-varṣeṣu śubhe 'hani pitṛvya-carāt tasmād eva Cārukīrti-panḍitācārya-muner vidyā adhītum¹⁰ ārebhe. praśraya-śuśrūṣā-cāturyādibhir acireṇa helayaiva Jaina-samaya-prasiddhāni tarka-vyākaraṇa-vedānta-prabhṛtīni śāstrāṇi adhiyānas sa tīrtheṣv agrāṇī itī sva-pratibhayā praśasyamāno 'tīsete sma niṣṇātān apī viduṣaḥ. evaṃ sthite gurur asya pāṇḍityam avalokya śāstrīty upapadena nāmāsyā nyabadhnāt.

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

tataś ca gurur¹¹ apī divaṃ yāte 'nya-samaya-granthān apy avalokayiṣur¹² Mahisūra-nagaraṃ gatvā vidvadbhyo Naiyyāyika-śāstrādīn¹³ apy adhyagiṣṭa. tatrāpī sva-kūṭa iva prathito 'bhūt. tataś ca Brahmaśūrī-śāstrī Jainēṣv aditīyo vidvān itī Hindūsthāne Yurūpjanapade ca viśṛto¹⁴ babhūva. naitac citraṃ. nisargataś cāyaṃ vinīto 'matsaras sarvasamaḥ. viśeṣataś cāyaṃ vipaścid apaścimaḥ. so 'yaṃ satatam apī nava-navāni śāstrāṇi pariśīlayan prakhyāpayams tad-arthān sarvatra prakāśayati sma. kiṃ bahunā prasangena ? sa manute sma; asāre saṃsāre paramānandaś śāstra-pariśīlanād anyatra na bhāvīti. evaṃ sthite tadānīm anyāpī manīṣāsyā hṛdayam ālilinga.

4. Work in epigraphy with B.L. Rice

pure 'sminn anyatrāpī ca bahvayaś¹⁵ śilā-lekhā vartante. teṣāṃ lipiḥ purātanā. kiṃ vā karaṇīyam ? enāṃ paṭhitum na ko 'pi śaknoti ity¹⁶ ālocya sva-pratibhayā ādhunika-lipyavaṣṭambhena jānan pariśīlayamś ca purāṇa-kavi-gamaki-vāgmi-rājarṣi-rājādhirāja-prabhṛty-ārya-caritrāvagater modamāno 'vartiṣṭa. tadātva eva śilālekha-vidyā-vibhāgayor adhipo Res¹⁷ prabhuḥ puram etad āgatya śāstrīṇānenāmā sambhūyaitad-darśita-pathā sarvān apī śilā-lekhān adhītya saṃśodhya mudrayitvā prasthāpayām āsa.

5. Directing a traditional school in Shravana Belgola, untiring teaching activity

asminn evāvasare prabhur ayam asya śāstrīṇo vaiduṣyaṃ lokottaram ity avadhāryānenādhyāpanīyā chātrā itī niścitya Gīrvāṇabhāṣojjivāni-nāmnā pāṭha-śālām udghāṭayitvā tam enam mukhyādhyāpaka-padaṅgān āropayām āsa. purāsmīn Jaina-samaye uddāṇa-panḍitā avartiṣṭa. teṣāṃ protsāhanāya rājāno¹⁸ tat-samayāvalambino 'vidyanta. kālakrameṇa sarveṣv apī teṣu viraleṣu satsu vidvattāyā grantha-mātrāvaśiṣṭatvena bhraṣṭa-vidyā-saṃskārāṇām eṣāṃ adhyāpane mahān prayāśas saṃjātaḥ. tathā mahāntam¹⁹ apī śramam anubhavann ahar-nīśam chātrān adhyāpayati²⁰ sma. videśebhya āgatebhyo 'ntevāsibhyo 'pi annācchādanāni dhanikebhyo dāpayitvāhar-nīśam adhyāpanenaiva kālam yāpayati sma.

6. Concern for printing Jain works, proficiency in debates

vidvad-varyeṇānena sva-para-samaya-nibaddhā bahavo granthās saṃgrhītāḥ. prāyo 'tra nikhilā apī Jaina-granthāḥ purātana-bhūtāla-śrītāla-karatāla-patṛeṣv²¹ ayo-lekhinyā

¹⁰ L adhyetum.

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

¹² L avalulokayiṣur.

¹³ L naiyyāyika-śāstrādīny.

¹⁴ L viśruto.

¹⁵ L bahavaś.

¹⁶ L śaknotīty.

¹⁷ L Rais.

¹⁸ L rājānas.

¹⁹ L mahāntam.

²⁰ Read so, ms. adhyāpati.

²¹ L patreṣv.

likhitā vartante mudritā api, anena Jaina-grantha-mudrane mahān ādaraḥ prakāśitah, ye kecana viduṣo 'dyāpi grantha-prakāśanam nābhyupagacchanti, na tathāyaṃ pustakālayān anekān prati prāhaiṣīd granthān anekān yathā katham api pracāro bhavitavya ity eva dṛḍhatara-saṃkalpo 'vartata, janapadeṣu tatra tatra viḥṛtya vidvad-goṣṭhiṣu²² vādān kurvan siddhāntayati sma, te ca Jaina-Bauddha-samaya-bhedopanyāsaḥ īśvara-kartṛka-sṛṣṭi-vāda-nirāsaḥ Jaina-dharma-sanātanatvam jīvājīvādi-sapta-tatva-nirūpanam sapta-bhaṅgī-sthāpanam vigrahārādhanam ity ete vāda-viṣayāḥ, eṣām api vistarato vyāvāṛṇanam karaṇīyam iti matir mamāsīt, tathāpi lekhasyāsya gaurava-bhiyā na pratanyate, kiṃ ca purātana-lokottara-grantha-rāses sadbhāvāt kuto vā navīna-grantha-karaṇe prayāsa-pātram bhāvīyam iti matvā nātīva granthā'kāry anena, tathāpi kṛtā ramaṇīya-vāṇī-śailī virājītā vartate, sprhā tu purāṇa-grantha-parīśilana evāsīt, anayā praṇālyā kālam yāpāyati sma.

7. *The Mudbidri manuscripts: Ṣaṭkhaṇḍāgama and Kaṣāyaprabhṛta*

atrāntare anyāpi kṛtir anenaiva karaṇīyāsīt, sā ca Mangalūru-nikaṭa-stha-Mūḍubidare nagare Kaṣāya-prābhṛtakāpara-nāmadheyau siddhānta-granthāvartetām.²³ taylor lipiḥ purātana Kārṇāṭakī, bhāṣā ca saṃskṛta-prākṛta-saṃvalitā, ato na kenāpi paṭhitum adhi-gantum ca śakyāv āstām, pustake ca bhūtālā-patropari maṣī-likhite abhūtām, bahuvatsarebhya arvāk likhitam ato jirṇatare, anayoḥ pratikṛtir lekhanīyeti Bombāy-prāntika-Digambara-Jaina-sabhādhyakṣa-prabhṛtaya aicchan, kiṃ ca śāstrīnam enam antarā na kenāpi pāryate nirvāham kartum iti sammantrya sāhāyyārtham antevāsinaḥ parikalpya preṣayām āsuh, gatvā tat puram chātrān upadaśa-māsān dakṣā yathā syus tathā śikṣayitvā sva-nagaram praty anivartata,²⁴ prāpa ca sva-nagarīm,

8. *Illness and pious ending of life in this world*

tatraiva śvayathu-prabhṛty-āmayā udabhavan, ārto 'py āmayenādhyāpana eva tat-paro 'vartiṣṭa, bījam atra samaye 'smin Jaine siddhānta-rahasyāni mayye (?) jirṇāni jirṇāni mā bhūvann iti, evaṃ sthite rogo vṛddhim eva nācikitsyatām²⁵ apy avāpa, tataś Śālivāha-naikonaviṃṣaty-uttarāṣṭa-śatādhikaika-sahasra-varṣa-samakālīna-Heviḷambi-saṃvatsarīya-Vaiśākha-śuklapakṣa-ṣaṣṭhyām śubha-dhyānena so 'yam parāpara-vītarāga-śrī-Jīneśvara-cāru-caranau sva-hṛdaya-kamale nidhāya saṃsāra-bhogān tṛṇāya manyamāno jirṇam etat kaḷevaram tyaktvā yayau param dhāma.

9. *Sorrow of all, condolence letters*

kiṃ brūmo ? 'sya samayasya puṇya-puṇja-nāśam āho svid antakasya nairghṛṇyam vā, loka eva śoka-sāgare mamajja, tadā sarve 'pi māṇḍalikā vṛttānta-patra-pracāra-ra-kās sabhādhyakṣās suhṛdo 'nye sarve 'pi sva-sva-vyasanāni patrikā-mukhena prakāśayām āsuh, kiṃ cāyam sarva-tantra-svatantro 'ta evāsya viyogas sakala-loka-duḥkha-prado 'janiṣṭa.

iti bhadram bhūyād vardhatām jina-śāsanam.

Brahmasūri was born in 1839 CE (on June 18) and died in 1897 (on May 7 or 8; conversions operated with the Kyoto Pancanga 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 Śāka era (see, for instance, Salomon 1998: 198). Here the year of birth in

²² L goṣṭhiṣu.

²³ Read, with L, *granthāv avartetām*.

²⁴ L *prati nyavartata*.

²⁵ L *na cikitsyatām*.

the Jovian cycle is Vikārī (or Vikārin), the 33rd among the 60, and the year of death is Heviḷambi (also known under the name Hemalambin) the 31st. The dates in the Śālivāhana (=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 transposition Śvetasarovara, for which optional duplicates would be Dhavalasarovara or Dhavalasaras. No evocation of this place, however brief it is, can go without at least a mention of the colossal statue of Gommaṭeśvara 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 Upādhyāya, was the younger brother of Jinnayya Upādhyāya who occupied the seat of the Shravana Belgola *bhaṭṭāraka*, here called *paṇḍitācāryavarya*, 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 Kāñcī and it is worthy to note that Anantavijaya Upādhyāya was called to Shravana Belgola because of the lack of knowledgeable persons there. Thus the family background was clearly one of learned Jain brahmins. The tradition of learning was to be continued by Brahmasūri and by his son Dorbali Jinadāsa. 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 *śāstrin*, which henceforth remained attached to his name (§ 2). After his guru's death, Brahmasūri Śāstrī left for Mysore where he further broadened his knowledge of the *śāstras*, 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 *śilālekha-vidyā-vibhāgayor adhipaḥ* given to Rice by Dorbali Jinadāsa 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),²⁶ and the British scholar duly acknowledged the Śāstrī'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 1885. (...) My sincere thanks are due for assistance received from Brahma Sūri Śāstrī, distinguished as the most learned Jain in the South' (1889.)

Brahmasūri Śāstrī 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 colossus 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 Brahmāsuri Sastri, the well-known Jain scholar of Śravaṇa-Belgoḷa' (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 *Gīrvāṇa-bhāṣojjīvanī Pāṭhaśālā* in Shravana Belgola and appointed Brahmāsūri as its director (§ 5).²⁷ 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 (*ayo-lekhini*), on various types of palmleaf: the smooth flexible talipot palm, *Corypha umbraculifera* Linn. (*śrī-tāla*), the harder kind, palmyra palm, *Borassus flabellifer* (here *kara-tāla*, otherwise *khara-tāla*) and the *bhū-tāla* variety, probably the *Corypha taliera* Roxb., the leaves of which are slightly brown and thick.²⁸ 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 *tattvas* 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 Carnatica*, *Sravana Belgola*), there are 573.

²⁷ A Sanskrit Pāṭhaśālā still exists in Shravana Belgola today. 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 Dorbali Jinadāsa (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 (Mūḍbidri) manuscripts saga (§ 7; Alsdorf 1965: 89ff., Dundas 2002: 64–65). The *Ṣaṭkhaṇḍāgama* and the *Kaṣāyaprabhṛta* were preserved in a rather modest temple called Guru Basadi or Siddhānta Mandir in Mudbidri. They were ‘palmleaf manuscripts written with ink’ (*bhūtāla-patropari maṣī-likhite* § 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.²⁹ He saw the images and the *Dhavalā Siddhānta*.³⁰ 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 Bhaṭṭāraka 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 (*darśan* and *pūjan*). But, yes, in Jainbidri (= 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 Hīrācand Namacandrajī himself went to Mudbidri, taking Brahmasūri with him. Brahmasūri read aloud for him and for all those who were present the *mangalacaran* of *Dhavalā Siddhānta*, which made them very happy. Hīrācand 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 Mūlacand Soni from Ajmer went to Mudbidri together with Pandit Gopāldās 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 ślokas because the Seth wanted this copy for Ajmer, which the Bhaṭṭāraka and the Panchayat did not accept. Seth Māṇikcand and Seth Hīrācand 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 Gajapati Śāstrī was appointed to assist him. The two scholars, who were to prepare the copy in Nāgarī script, reached Mudbidri and started the work on Wednesday, the seventh day of the bright half of Phālguna in V.S. 1953 (= 1896). A month and a half later, Brahmasūri informed Seth Hīrācand that he had finished the copy of 15 pages of the *Jayadhavalā*, that is about 1500 ślokas. But then Brahmasūri’s health deteriorated and Gajapati Śāstrī continued alone, completing the copy in Nāgarī of the *Dhavalā* and *Jayadhavalā* 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 Jaina Sabhā in order to prepare a copy (*pratīkṛtiḥ*, § 7). A photograph (kept in Leumann’s

²⁹ Narration following the Hindi account in the section *Śrī Dhavalādi siddhāntom ke prakāśa meṃ āne kā itihāsa* pp. (1)–(2) of the first edition of the *Ṣaṭkhaṇḍāgama*, reproduced in *Ṣaṭkhaṇḍāgamaḥ* (2000).

³⁰ The *Dhavalā* is the extensive commentary on sections 1 to 5 of the *Ṣaṭkhaṇḍāgama*; the *Mahādhavalā* is the commentary on section 6 called *Mahābandha* and the *Jayadhavalā* is the commentary on the *Kaṣāyaprabhṛta*.

archive, Hamburg, here fig. 4) shows him holding the title page of the *Dhavalā Mahā-dhavalā Jayadhavalā 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 Nāgarī, and another one prepared by another team in Kannada script.

Back in Shravana Belgola, Brahmasūri Śāstrī 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 *sallekhanā* (§ 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 Brahmasūri Śāstrī 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 Brahmasūri 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 prosopographical 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

- Alsdorf, Ludwig, 1965/2006. *Les études jaina. Etat présent et tâches futures*. Paris: Collège de France. – *Jaina Studies: Their Present State and Future Tasks* (translation by B. Patil with W.B. Bollée). Mumbai: Hindi Granth Karyalay, 2006.
- 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 Century*, ed. Andrea Luithle-Hardenberg, John E. Cort, Leslie Orr.
- Bhujabali Shastri, Pandit K., 1948. *Kannad Prantiya Tadapatriya Grantha Soochi* [A descriptive Catalogue of Bhandaras of Jain Matha, Jain Siddhant Bhavan, Siddhant Basadi etc. of Moodbidri, Jain Matha of Karakal, and Adinatha Grantha-Bhandar of Aliyoor etc.], ed. Vidyabhoo-shan Pandit K. Bhujabali Shastri, Moodbidri, Kashi, (Jnana-Pitha Moortidevi Jain Granthamala, Sanskrit Grantha No. 2).
- Dundas, Paul, 2002. *The Jains*. London: Routledge.
- Gayathri, J.V., 2011. Mysore Palace Pandit Dorbaly Jinadasa Sastry in *Jainism through the Ages*, ed. Dr. R. Gopal. Directorate of Archaeology and Museum, Mysore, pp. 325–327.
- Hultzsch, Eugen, 1894–95. Śravaṇa Belgola epitaph of Mallishêṇa, after Saka-Samvat 1050 in *Epigraphia Indica* vol. 3, pp. 184–207.

- Hultzsch, Eugen, 1902–03. Inscriptions on the Three Jaina colossi of Southern India [Shravana Belgola, Karkala, Venur]. *Epigraphia Indica* vol. VII, pp. 108–115.
- Kamat, Jyotsna, 2011. Leaf-Books and the Art of Writing in Karnataka. Article archive on herenow4u.net (accessed on 20 July 2015).
- Krause, Anett, 2012. The correspondence of Valaiyattur Venkayya and Johannes Hertel, Leipzig, pamphlet, 15 pages.
- Jaini, Padmanabh S., 1985–86. *Muktivicāra*. Text and translation in *Indologica Taurinensia* 13, pp. 203–219, reprinted in Jaini, Padmanabh S., *Collected Papers on Jaina Studies*, Delhi, Motilal Banarsidass, 2000, pp. 147–161.
- Jaini, Padmanabh S., 1993. [Kevali]bhuktivicāra. Text and translation in *Researches in Indian and Buddhist Philosophy. Essays in Honor of Prof. A. Wayman*, edited by R.K. Sharma, Delhi: Motilal Banarsidass, pp. 163–178, reprinted in *Collected Papers on Jaina Studies*, pp. 199–215.
- Leumann, Ernst, 1897. A List of the Strassburg Collection of Digambara MSS. WZKM 11, pp. 297–312, reproduced in E. Leumann, *Kleine Schriften*, pp. 279–294.
- Leumann, Ernst, 1909. *Unvergessene, gestorben in den Jahren 1891–1908. Lebensdaten, Bilder und Beileidbriefe*. Straßburg i. E.
- Leumann, Ernst, 1934/2010. *Übersicht über die Āvaśyaka-Literatur*. Hamburg, 1934. English translation: *An outline of the Āvaśyaka Literature*. Translated from the German by George Baumann with an introductory essay by Nalini Balbir. Ahmedabad, L.D. Institute of Indology (L. D. Series No. 150).
- Leumann, Ernst, 1998. *Kleine Schriften* herausgegeben von Nalini Balbir. Stuttgart: F. Steiner Verlag.
- Mantena, Rama Sundari, 2009. The Kavali Brothers. Intellectual Life in Early Colonial Madras, in Trautmann 2009, pp. 126–150.
- Orr, Leslie C., 2009. Orientalists, Missionaries and Jains. The South Indian Story, in Trautmann (2009), pp. 263–287.
- Plutat, Birte, 1998. *Catalogue of the Papers of Ernst Leumann in the Institute for the Culture and History of India and Tibet, University of Hamburg*. Franz Steiner Verlag: Stuttgart (Alt- und Neu-Indische Studien herausgegeben vom Institut für Kultur und Geschichte Indiens und Tibets an der Universität Hamburg 49).
- Rice, Benjamin Lewis, 1889. *Inscriptions at Sravana Belagola: a chief seat of the Jains* (Archaeological Survey of Mysore). Bangalore: Mysore Government Central Press.
- Salomon, Richard, 1998. *Indian Epigraphy*. A Guide to the Study of Inscriptions in Sanskrit, Prakrit, and the Other Indo-Aryan Languages. New York, Oxford: Oxford University Press.
- Sangave, Vilas A., 1981. *The Sacred Shravana Belgola: A Socio-Religious Study*. New Delhi: Bhāratīya Jñānpīṭh.)
- Ṣaṭkhaṇḍāgamah (2000). Śrī Bhagavat-Puṣpadanta-Bhūtabalipraṇītaḥ Ṣaṭkhaṇḍāgamah Vīrasenācārya-viracita-Dhavalāṭīkā-samanvitaḥ tasya Prathamakhaṇḍe Jīvasthāne satprarūpaṇā, khaṇḍ 1 bhāg 1 pustak 1, ed. Hiralal Jain. Jain Saṃskṛti Saṃrakṣak Sangh, Solapur (Jīvarāja Jaina Granthamālā, Dhavalā - Puṣpa 1).
- Trautmann, Thomas R. (ed.), 2009. *The Madras School of Orientalism*. Producing Knowledge in Colonial South India. Delhi: Oxford University Press.
- Tripāṭhī, Chandrabhal, 1975. *Catalogue of the Jaina Manuscripts at Strasbourg*. Leiden: Brill (Indologia Berolinensis 4).
- Udaya Kumar, D., Sreekumar, G.V., Athvankar U.A., 2009. Traditional writing system in Southern India – Palm leaf manuscripts. *Design Thoughts*, July 2009, published by the Industrial Design Centre, IIT Bombay, read at idc.iitb.ac.in (20 July 2015).
- Venkatachalapathy, A.R., 2009. 'Grammar, the Frame of Language'. Tamil Pandits at the College of Fort St Geroge, in Trautmann (2009), pp. 113–125.

श्रीमतां विद्वद्गणानां लायभन्
 यासासु प्रभूणां सन्निधौ वसन्तु
 श्रवणबेलुगुजवारिनादोर्बलिजि
 नदासशारिणाकृताविशेषिस्समुल्लस
 तुतराम्
 कुशल्यहं भवतामनुग्रहेण तत्र भव
 तां श्रीमतां देहारेग्यभाग्यानां पारंवा
 रं लेखनीयोल्लेखः - स्यां प्रतेना - श्री-
 श्रीमतामनुशासनमनुसृत्यास्म
 तातपादानां जरितं तेषामववृत्तिर्ध
 यासीत्तथैवान्तरिवयथापनिहृत्यं-
 यद्युपलभ्येत स्थानलित्यानिशंत
 ण्यालेख - पितृपादानां मुपकृतिस्मृत्या
 भवदिमः कीयमाणप्रचारमुदिदेश्य
 वहुमिकातिथ्यं -
 वरितामेकरूपेणेति -

26-12-05 }
 श्रवणबेलुगुजं }

ॐ नमो भगवते वासुदेवाय
 श्री - १०० - २ - ६०

Fig. 1 – Dorbali Jinadāsa's Sanskrit letter to Ernst Leumann, Shravana Belgola, 26 December 1905. © Institut für Kultur und Geschichte Indiens und Tibets, Hamburg.

अस्ति खलु समस्त भूमंडलं मंडलाय प्रानदक्षि
 णदेशावतंस भूतमहि सूर देशं तं श्वेतस
 रोवरापराभिधानविराजितं शवणबेळगु
 ळाभिधं पुरं. यच्च चामुंडराजप्रतिष्ठापित
 श्रीगोमटेश्वराप्रतिमप्रतिमया लोके प्र
 थां प्रथितामवाप. तस्मिन्वतीतेऽद्यापि
 जैनोमठः कतिपयेभ्यो दिवसेभ्यः पुरा
 विश्वतो विद्वान् जैनब्राह्मणकुलोत्पन्नो जिब
 य्या पाध्यायनामा तत्रत्यसिंहासनमाहरोह
 लेभेव चारुकीर्तिपंडिताचार्यवर्यमुनिरिति
 नामधेयं. तस्य चासीज्जन्मभूमिः कांचीमं
 डलं. तदानीमत्र विदुषामभावात्स्वानुजम
 नंतविजयोपाध्यायमाकारयित्वा स्वसवि
 धएव स्थापयामास. तस्य चानंतमतिना
 म्नाकुटुंबिन्यवतीत. शालीवाहनैकषष्ठ्युत्त
 रसप्तशताधिकैकसहस्रवर्षसप्तकालीन
 विकारिसंवत्सरनिजजेष्ठमासशुक्रपक्षी
 यसप्तम्यांतयोः पुत्ररत्नमाविरासीत्. त
 मेनं सुतं ब्रह्मसूरि, रितिनाम्ना व्याजहृव
 धवः. तस्मिंश्च स्वैरविलासेन निविशति
 शैशवं रसं व्यतीतेषु पंचषष्ठुरायनेषु पि
 ता प्रापसुरलोकं. तदनंतरं मतिवाहिते
 षु बाल्ये नैव द्विविधेषु सुभेहनिधि

Fig. 2 – Dorbali Jinadāsa's Sanskrit biography of his father, Brahmasūri Śāstrī, first page.

© Institut für Kultur und Geschichte Indiens und Tibets, Hamburg.

Die Vita von Brahmanstiri-lestrin in Sravasa-Belgola
 (wie die im Teil der Strigkage Dicumbara-Kanddriftan hysna sind),
 sryffischuun psumu Kā Dōrbali-Tinadesastin, ufaltu dīng Varkayya in thāre 1906.

asti khalu sameta-kūmasdala-mandara-janara-Dakṣiṇadeśā-
 vataṃsabhāta-Mahīstirajanapadāntarगतam Svetasarovarāpasākhilāna-
 virajitam Sravasa-Belugulābhikṣaṇa-puram, yacca Cāmuṇḍarāja-prati-
 ṭhāpita-ŚrīJomeṭtevarāpratīma-pratīmayā loke pratham prakṛiteṃ
 avāpa. tasmīn vartate 'dyāpi Śūro mathaḥ. tatipagebhyo di-
 vasedhyah pūcā viśvato' vidvan Jaina-Brahmaṇa-kulōtpanno Jinnayjō-
 pādhyāyānānta tatrātya-sambhāsanam ācuroha, lebhe ca Cārukṛiti-
 pānditācārya-vaicya-munir itī nāmadheyam. tasya c' aṣṭajenma-
 bhūmih Kāncin-māṇḍalān. tadāntm ātra viduṣām ākavāt svānu-
 jam Anantavijayopādhyāyam ākacayitvā² va-savēha eva śhāpa-
 yām asa. tasya Anantamati-nānta kutumbiny avartata. Śālvā-
 hanākāṣṭyūttharasaptasatādhitakāitasahasra-vaṣṭa-samakalīna-Vitāci-
 samvatsara-nija-jyēṣṭhā³ masa-kulapaktāya-saptamyām tayoḥ putra-
 ratnam avir asti. tam enam sutam Brahmanstir itī nānta
 vyājabhū⁴ bandhavaḥ. tasmīnō ca svāka-velasena nīviṣati
 kaisāvam rasam vyatitoṣu pāncā-śeṣu kāyāneṣu pita prāpa
 nsa-lokam. tad-anantasam ativaliteṣu bālyenaiva dvē-trē var-
 ṣeṣu śubhe kani pitavya-carāt tasmād eva Cārukṛiti-pāndi-
 tācārya-munee vidyā adhyētum⁵ arebhe. prabrāya-śubraṣa-cā-
 tujādhitā acireṇa kelayaiva Jaina-samaya prasiddhāni tarka-
 vyākaraṇa-vedānta-prakṛiteṇi śāstrāny adhyānas sa tūtheṣo
 agrāṇi itī nā-pratibhāyā prabāyamāno⁶ tīṣete sma nisnātan
 api viduṣah. evam śhite gurur aṣṭa pāndityam avalokya
 śāstrā ty upapadana nāmānya nyabedhat. tatas ca gurāv⁶
 api divam gātē nya-samaya-grāntān apy avābulokayisur⁷
 Mahīntea-nagaram gatvā vedvādhyo nairayivā⁸ śāstrādy⁹
 apy adhyāgīṣṭa. tatrāpi svā-kṛtā ira prakṛite¹⁰ bhūt. tatas

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 Śāstrī, Śravaṇabeḷaguḷa, holding the title page of the *Dhaval Mahadhaval Jayadhaval Siddhāntapustaka*. Verso: stamp of 'Sayana Narsu Canla, Sholapur, Photographer, watch-repairer'. © Institut für Kultur und Geschichte Indiens und Tibets, Hamburg.