

II-20. Content of Moodbidri Pandulipis

Time flies like an arrow, fruit flies like a banana.

- Groucho Marks

Existence of the Moodbidri pandulipis has been known widely for several centuries. The gist of its content is clear from the work of Nemichandr on Nay and related works. He lived in Shravanbelgola during the middle of the 11th century. In the late eighteenth century, Pandit Todarmal of Rajasthan attempted to bring the pandulipis in a published form. However, funds and suitable scholars could not be found. Over the next 100 years, with the construction of roads and railways, many more visitors were drawn to Moodbidri to see the diamond statuettes (*Heera-ki-Pratima*) of the ascetic Arihant monks.

Occasional scholar or layman would ask for the viewing of the pandulipis. One such person was Manikchand of Sholapur. In 1883, on his return home, he decided that unless something is done soon the legacy in the Moodbidri Pandulipi might be lost for ever. At his instigation, between 1896 and 1922, through donations from the Jain community arranged by Manikchand and Hirachand, the content was hand-scribed by six different scholars, including Loknath and Sitaram. It was fortunate that one of the few remaining persons who could read hale-Kannad script was found in Shravanbelgola. Possibly, it is not a coincidence that he had learnt to read the script as a family tradition. It would not be surprising if he descended from those who 900 years earlier scribed the pandulipi in Shravanbelgola. Not only the hale-Kannad was not taught in schools, the old alphabets were virtually forgotten even by the scholars.

With this outcome of the effort of about 3 decades, single copies of the transcribed work became available in two different modern scripts: 1500 pages (14 x 6") in Nagari script, and 2800 pages in the modern Kannad script. The trustees of the Moodbidri temple did not permit the copies to leave the premises. Somehow, one complete copy, in modern Kannad made in parallel by wife of one of the scribes, was smuggled out. It found its way to Saharanpur in North India. During 1923-26 it was read by Gajpati Shastri and scribed in Nagari by Sitaram Shastri. Neither understood the contents. By 1932 at least a dozen copies had proliferated in the Nagari script with their own shares of mistakes. Such "copies of copies" found place in more than a dozen Jain temples around the country. See Figure II-3 for a sample of such very readable copy.

ॐ नमः सिद्धेभ्यः ॥ जयधवलसिद्धांतजीकेमंगलश्लोक ॥१॥ जयद् धवलंगतेणायूरियसयलभुवणभव-
 र्गणो । केवलणाणसरीरो अणजणोणामओचंदो ॥१॥
 तिथ्यराचउवीसविकेवलणाणेण दिहुसच्चवा । पसियं-
 तुसिवसरुवातिहुवणसिरसैहरामज्झं ॥२॥ सोजयइज-
 सकेवलणाणुज्जलदप्पणमिल्लोयालीयं । पुदपदिविंबंही
 सइ वियसियसयवत्तगभगौउरोवीरो ॥३॥ अंगंगवज्झणि-
 म्मीअणाइ मज्झंतणिम्मलंगाए । सुयदेवयअंबाएणमो-

स्वप्नमें धवलगादि सिद्धांतग्रन्थोंके दर्शन करनेके बाद
 मीने पर पत्रोंके नीचे से प्राप्त धवल-जयधवल सिद्धांत
 के

मंगल-चरण- पत्र

स्थान -
 शिक्षामन्दिर
 जयपुर

ही (१७१७) शाली
 २३। १२। २३ पु० (१७१७)
 दि० माली (१९३३)

Figure II- 3. (Top) Fragment from the copy of the Moodbidri pandulipis scribed in Nagari. (Bottom) a note about how my father encountered this fragment in 1923 (see text).

Challenges of heritage of the words from the past

Over the 1896-1926 period, more than half a dozen scribes, including Loknath and Sitaram, had worked on the initial project. The scribes had no clue of the meaning or etymology of the words, let alone the grammatical structure of the language, the content, the logic, or even the tradition. Such aspects bind the content with the deeper structure of the concepts and thought processes. To appreciate the extent of difficulty that lay ahead, reader may try to copy a page of text in an unfamiliar language. It was also recognized later that some of the parts were missing in addition to their own share of missing lines and mis-scribed words. Ironically, these were the kind of limitations of which Dharsen was fully aware of two millennia before. With such limitations, Jain scholars were concerned about the proliferation of the copies in a language that few understood. It is the kind of ritual against which Mahaveer had argued twenty-five centuries before!

Yet many wanted to worship “The Dhavla Bundle,” whereas few were determined to understand the content. It is remarkable that many opposing forces worked to fulfill their own responsibilities. No matter how one judges the decisions of the Trustees of the Moodbidri Mandir (temple) to preserve the integrity of the pandulipis versus the proliferation of the copies, we should be eternally grateful to both did their jobs so well. The end result brought out the best of both. It is also remarkable that the Jain community took its responsibility seriously. They

provided resources and expertise, and raised concerns. It was considered a community effort, even though stages of the work were financially supported by individuals. This practice wards against the concern that a single benefactor may have an agenda or a bias.

| Table II- 5. The Hindi Translation of The Dhavla in Print | |
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| 1939-1958 | A, B, C worked on The Dahavla with Shatkhandagam published in sixteen volumes (by Jain Sahitya Uddharak Fund, Amraoti, and later by Jain Sanskrati Singh, Sholapur). Also Shatkhandagam text in one volume (Sumatibai Shah, 1965). |
| 1945-59 | A worked on Parikarm tika by Kundkund |
| 1945-84 | A, B, D, E worked on the Kashay Pahud (of Gandhar and Brashabh) published as Jai Dhavla in 13 volumes (The Jain Sangh, Mathura). |
| 1973-75 | A worked on Kashay Prabhat Churni with the MahaDhavla tika published in four volume (Gyanmandal Press, Varanasi and Sanmati Press, Delhi). |
| <i>Translators: A, Heera Lal Jain; B, Phool Chandr Jain; C, Bal Chandr Jain; D, Kailash Chandr Jain; E, Mahendra Kumar Jain (not the present author).</i> | |

It is an understatement that the Moodbidri pandulipis represent irreplaceable heritage, and the task of deciphering the content was monumental. This consensus brought help and cooperation from a variety of sources, including the trustees of the Moodbidri temple. The works listed in Table II-5 are remarkable achievements of scholarship by half a dozen scholars. Working in the tradition and spirit of Dharsen, Pushpdant, Bhutbali, and

others, a modern version of The Dhavla was published, with the steps of Shatkhandagam, secondary sources, and notes of interpretation. Soon thereafter JaiDhavla and MahaDhavla were published. The task of elaborating the through processes of the content in the modern context was deemed to be the responsibility of the future generations.

With this understanding, through the work presented on this site I hope to identify viable thoughts from the past and seek their relevance as heuristic guide for the future. Aim of the interpretive translation is to bring the Anugam process and the Agam principles to the attention of wider audience. With the advantage of hindsight, I also outline events and thoughts on the promises and perils of intellectual enterprise in social contexts. I have a more detailed knowledge of the background of the story because my father, Heera Lal Jain (1904-1981) my father who I call Kakka, spent over six decades (1922-1981) in bringing a part of the ancient material of *itthivay ang* to the modern Hindi form. Some of the factual material for the next few essays has also come from his notes, diaries, and articles. Extensive forwards, editorial notes and introductions from his books are remarkable resources for which he kept impeccable records.

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