



कृति रक्षा

राष्ट्रीय पाण्डुलिपि मिशन की पत्रिका

Kriti Rakshana

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शिक्षा, रक्षा, स्वास्थ्य संग संरक्षण ये चार ।
सुखद सदा सद्भावगत, दुःखद विगत अपार ॥

Education, Defence, Health and conservation, are ever blissful if executed with noble intention, will result into endless misery to mankind otherwise.

डॉ. सत्यव्रत त्रिपाठी



Launching the Mission by the then Prime Minister Shri Atal Bihari Vajpayee on 7th Feb, 2003

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From the Director's Desk

India takes pride in being one of the earliest civilizations, which can claim to be endowed with the gift of knowledge, available with her, in oral as well as written forms. While the rich Vedic traditions of the country which are chiefly and essentially transmitted in oral-aural format comprising the Guru-Shishya parampara since time immemorial still manage to thrive in an exceedingly technologically driven world; the knowledge contained her manuscriptatorial tradition is equally vast in content and expansive in its footprint.

The National Mission for Manuscripts (NMM) has a mammoth task cut out for itself, as it is mandated with the survey, preservation, conservation, digitization, publication, cataloguing of available manuscript material and making the content available online in a user-friendly manner. Ever since its institution in 2003, the Mission is dedicatedly engaged in the aforesaid activities, with the help of an impressive national footprint of Manuscript Resource Centres (MRCs) and Manuscript Conservation Centres (MCCs). We try to map each and every manuscript available today, be it in some repository or in the possession of some individual, the task of NMM is far from complete till we have not applied the above processes to all such material, and made it online.

This year, different parts of the country have faced the wrath of Mother Nature in the form of torrential rains and subsequent deluge in large geographies and the NMM has pro-actively reached out to all our affiliates, especially the MCCs and MRCs so that they may provide assistance in preserving and restoring of such manuscripts, which has been inundated or damaged to ravaging floods. It pleases me to inform the readers that our Centres have been very supportive in this cause of national interest and have provided their best possible assistance in this endeavor. I record my sincere appreciation to all of these. We are in the process of creating awareness modules on Disaster Management aspect with special focus on the manuscript wealth.

The Kriti Rakshana is the newsletter of the NMM and is an important means of communication, not only with our associates, but also with the general public at large. Hence, we try to make this newsletter informative as well as academically enriching. In the present edition, we have Dr. Nibedita Pati talking about the Unpublished Manuscripts on Commentaries of the Meghadutam, the unique trendsetter Sanskrit poem, composed by the great poet Kalidasa; Dr. Sawarul Haque on Manuscripts: As a symbol of Cultural Nationalism in India; Dr. Satya Vrata Tripathi detailing about the origin and development of the art of nuanced scribing (Calligraphy); Dr. Sugyan Kumar Mahanty leading us towards the realm of reconstruction of the text of Bharata's Natyashastra, the fountainhead of Indian artistic and performative traditions; and Prof. Neeraj Sharma elucidating on the wealth of agricultural manuscripts and their content. A special feature is an attempt by Shri Sisir Kumar Padhy, who is introducing us about a small fragmented, yet, important manuscript from the rich Tantra tradition, named the Saubhagya Ratnakara, which is available in the collection of the NMM. We are also happy to update you with information of our activities of Conservations, forthcoming events, Publications and a digital reproduction of a book review of NMM's 'The Jaiminiya Mahabharata, Mairavanacaritam and Sahasramukharavanacaritam', a unique blending of the Ramayana and the Mahabharata traditions, brought out in our Prakashika series. A map of India has also been given highlighting our nationwide presence through the MRCs and MCCs.

We look forward to receiving your constructive feedback, continuous support, critical comments, and constant engagement not only with the Kriti Rakshana, but also with the NMM, on our email director. namami@gov.in. Do visit our website www.namami.gov.in for constant updates.

Wishing you a happy reading and best wishes for the forthcoming festivities.

Dr. Sudhir Lall
Director, NMM

Kriti Rakshana



सम्पादकीय

भारत में पाण्डुलिपियों के असंख्य छोटे-बड़े संग्रह हैं। बड़े पाण्डुलिपि संग्रहों अथवा पुस्तकालयों की गणना के साथ छोटे संग्रहों का भी सर्वेक्षण किसी न किसी माध्यम से राष्ट्रीय पाण्डुलिपि मिशन कराता रहा है। किन्तु परम्परागत शिक्षित व्यक्तियों के घरों में हस्तलिखित ग्रन्थों के होने में भी सन्देह नहीं है। जिन्हें उसके धारक बताने में या प्रकट करने में विभिन्न कारणों से संकोच करते हैं। पाण्डुलिपि मिशन एवं 'कृति रक्षण' इसी संकोच से धारकों को मुक्त कराने में प्रयासरत है। यह व्यक्तिगत संग्रह ही चल धरोहर होने के कारण कहाँ से कहाँ पहुँच जाते हैं। इसलिये देश में कुल पाण्डुलिपियों की गणना कठिन है, फिर भी लगभग डेढ़ करोड़ हस्तलिखित ग्रन्थों का अनुमान है, ये अधिकांशतः संस्कृत भाषा में हैं जो कि विभिन्न प्रान्तीय लिपियों में लिखित हैं जिन्हें लिखने में भूर्जपत्र, ताड़पत्र, कागज, कपड़ा आदि अति संवेदनशील आधारों का प्रयोग हुआ है। इनकी रक्षा भारत जैसे विविधतापूर्ण एवं विचित्र उतार-चढ़ाव युक्त जलवायु प्रधान देश में दुष्कर है। नश्वर आधारों पर लिखित ज्ञान भण्डार की सुरक्षा एवं इसे ज्ञान पिपासुओं को सुविधा से उपलब्ध कराने के लिये इसके प्रलेखन, संरक्षण एवं सांख्यिकीकरण की एक देशव्यापी आवश्यकता समझी गई। इस निमित्त माननीय श्री अटल बिहारी वाजपेयी के प्रधानमन्त्रित्व में भारत सरकार ने 2003 ई० में इन्दिरा गाँधी राष्ट्रीय कला केन्द्र के परिसर में राष्ट्रीय पाण्डुलिपि मिशन की स्थापना की। यह राष्ट्रीय स्तर पर विश्व का प्रथम समेकित प्रयास है। राष्ट्रीय पाण्डुलिपि मिशन अपने आदर्श 'भविष्य के लिये अतीत का संरक्षण' उद्देश्य के निष्पादन की दिशा में निरन्तर तत्पर है।

राष्ट्रीय पाण्डुलिपि मिशन के प्रयास से ही अब ज्ञान पिपासु एक ही स्थान से देश के दूरस्थ पाण्डुलिपियों की भी जानकारी कर सकते हैं। वह दिन दूर नहीं जब हम घर बैठे इसके वेबसाइट पर सारी जानकारी प्राप्त करेंगे।

'कृति रक्षण' की प्रस्तुत पत्रिका अब लेखकों के सहयोग से निरन्तर प्रकाशित हो रही है। पाण्डुलिपि के विविध रूपों पर लेखनी चलाने वाले विद्वानों, प्रेमियों एवं लेखकों से अनुरोध है कि वे अपना लेख हिन्दी, संस्कृत अथवा अंग्रेजी भाषा में दे सकते हैं। जिससे 'कृति रक्षण' के माध्यम से संवाद होता रहे। निस्सन्देह पाण्डुलिपियाँ हमारा गौरवपूर्ण अतीत हैं। उनका और उनमें निहित ज्ञान का रक्षण ही 'कृति रक्षण' है।

कृपया इस पुण्य कार्य में मुक्त भाव एवं सद्भाव से आगे आयें।

कृति रक्षण

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Kriti Rakshana



UNPUBLISHED MANUSCRIPTS ON COMMENTARIES OF *MEGHADŪTAM*

DR. NIBEDITA PATI



Manuscripts are the carriers of culture and knowledge. They are the link between past and present. For a long period of time (more than 2000 years), Sanskrit, in particular, was the medium of higher education, scientific pursuit and literature. Thus, Sanskrit-works are a repository of the multi-facets of knowledge. Those works are available today in manuscript form. So, it is our duty to bring out those Manuscripts to limelight.

The commentaries expose vast scope of discussion on the original works. This leaves ample opportunity for intellectual dialogues. *Meghadūtām*, though a lyrical ballad of mere 109-130 verses, yet scholars attach more importance to this work. Therefore, it is found that commentators from all the quarters of the country write commentaries down the ages. According to the list of National Mission for Manuscripts, New Catalogus Catalogorum and different catalogues, there are 806 manuscripts on *Meghadūtām*, preserved in various manuscript repository centres and libraries. Among them 118 manuscripts are only commentaries on *Meghadūtām*. But all are not available to the rest of the world. They are either in the form of manuscript or published long before and not available in the market. Even the libraries don't retain them. Some are only available by name.

M. Krishnamacharyar, N. P. Unni, Kumkum Jindal, Prabhunath Dwivedi, Prafulla Kumar Mishra, Anjana Maheta and Nibedita Pati enumerate 42, 63, 64, 71, 92, 68 and 118

commentaries respectively. So also, there is another list by New Catalogus Catalogorum which itemizes 97 commentaries. Now, the case is very clear as there are quite good numbers of commentaries in book form and in manuscript form. But here, only the unpublished commentaries are listed below. Those unpublished manuscripts may be categorised as mentioned below:

(A) Unpublished Manuscripts Existent

1. *Avacuri* /*Avacurni* is commented by *Kuśalavijayagaṇī* which is not published yet but a manuscript is kept in L.D. institute of Indology, Ahmadabad.¹
2. Kamalānanda writes a commentary named *Dinakarī*. The manuscript of which is kept in Rajasthan Oriental Research Institute, Jodhpur.²
3. Two unpublished manuscripts of *Dibakara*'s commentary is preserved in Kamrup Sanskrit Sanjivani Sabha, Nalbari, Assam.³
4. *Kalpalatātika* is also known from secondary source and this manuscript is kept in Bhandarkar Oriental Research Institute.⁴
5. *Meghadutadyotika* alias *Vidyotikā* is composed by Divākara Bhaṭṭa or Divakara Upādhyāya in 1385 A.D. He was the protege of King of Mithilā.⁵ His text contains 125 stanzas. He quotes Kanthabharanam. He may be flourished before 1385 A.D. His commentary on *Meghadūtām* is

1 Maheta, Anjana, *Meghadutam with Śisudbodhini Commentary*, (p.23) Aksaravinyasa, Ujjain, 2014

2 Pati, Nibedita, *Meghadūtaṭīkā of Rangadāsa*, (p.20), Pratibha Prakashan, Delhi, 2017

3 Goswami, Basantadeva, *A Descriptive catalogue of Sanskrit manuscripts*, (p.37), Kamrup Sanskrit Sanjivani Sabha, Assam, 2014

4 Dash, Sinirudha (et all), *NCC* (vol.XXI), (p.140), SSESRC, Adyar, Chennai, 2007

5 Unni, Meghasandēśa of Kalidasa, (p.25), Bharatiya Vidya Prakashan, Delhi, 1987



available in the India office library and noticed in Mithila Catalogue. He also comments on *Raghuvamśam* as well as on *Kumarasambhavam*.⁶

6. **Meghadutatippani** by Munivijaya, is kept in manuscript form in L. D. institute of Indology, Ahmadabad. From the colophon, it is known that this particular manuscript is copied by a disciple of Munivijaya in 1706 A.D.
7. **Paramasukha Mishra** writes a commentary which is preserved in Rajasthan Oriental Research Institute, Jodhpur.⁷
8. **Rasavafi** by Mittradeva is kept in manuscript form in Parija Library of Utkal University, Vanivihar, Odisha.⁸
9. Śābdaghaṭā is the gloss by Śrī Gopāla which is preserved in Rajasthan Oriental Research Institute.⁹
10. Unpublished commentary **Samasanvayabodhini** by Śrīdhara Mishra, is kept in Gangānātha Jhā Research Institute, Allahabad. A/C. no. of the manuscript is 36312.¹⁰
11. **Saroddharini**, a commentary on this message poem, written by an anonymous Jaina writer. A copy of this manuscript is stored in Bhandarkar Oriental Research Institute, Pune in a bad condition. The time of the commentator is fixed by P. K. Gouda as between 1420 and 1561 A.D. Only Uttaramegha is published from Samskrita Sahitya Parisad (part 15-16) in 1932-34.¹¹

This is similar with *Balaprabodhini* of Sthiradeva on the account of grammatical verbosity, derivation of words and quotations from other texts. It is written in catechism method. The commentator refers Rudrata, Bhamaha and Dandi while simplifying the rhetoric. By K. B. Pathak, this *tika* contains 125 verses¹² but it is not sure because of non-availability of *Purvamegha*.

12. Samkhamenopadhyaya writes a *tika* named Śīśudbodhini on Meghadūtam.¹³ The manuscript is kept in the library of Sampurnananda Sanskrit University, Varanasi. He comments on 114 verses. In verse no. 10, he quotes Bhavabhuti and Vallabha. The style is simple and lucid but in some places it is theoretically complicated. For example: In stanza no. 1, he comments like this “*daśagriva nīgrahanantaram citrakutamanita siteti*”.¹⁴
13. Vatsavyasa alias Śrītaravyasa composes **Śīśuhitaisinitika** which is kept in Bhandarkar Oriental Research Institute, Pune.¹⁵
14. A *tikā* is compiled by Śivanidhāna **Pāṭhaka** and stored in Rajasthan Oriental Research Institute.¹⁶
15. Megharaja-sadhu-vacaka or Megharaja-gani is a Jaina writer who writes the **Subodhika** or **Sukhabodhikā** commentary between the time 1172 and 1404 A.D. One of these manuscripts gives the date as 1404 A.D. which is kept in Bhandarkar Oriental Research Institute, Pune.¹⁷

6 Bhattachary, Gopikamohan, *Meghadutatika of Krsnapati*, (Pp. xiii-xiv) Kurukshetra University, 1974

7 NCC, p.144

8 Mishra, Prafulla Kumar & Pati, Nibedita, *Meghadutam: In the Eyes of the Commentators*, (p.24), Pratibha Prakashan, Delhi, 2016

9 NCC, p.142

10 Mishra, P.K., p. 24

11 Jindal, Kumkum, *Meghaduta: tikaon ka tulanatmaka adhyayan*, (p.27), Nag Prakashak, Delhi, 1993

12 Pathak, K. B., Kalidasa's *Meghadutam*, (intro), (p. xxvi) Poona, 1916(2nd edn.)

13 Maheta, p. 30

14 Dwivedi, Prabhunath(et all), *Meghadutam of Kalidasa (with eight commentaries)*, (p.xii) Kalidasa Sanskrit Academy, Ujjain, 2009

15 Unni, P.29

16 NCC, p.146

17 Unni, p.24



16. **Subodhinīpañjikā tika** is composed by an anonymous authorship. The source is the catalogue of Sanskrit manuscripts in Punjab University Library, Lahore.¹⁸
17. **Sukhabodhikā** is a commentary by Motajitkavi which is kept in Bhandarkar Oriental Research Institute.¹⁹
18. **Sukhalatā** is commented by an unidentified author and kept in Rajasthan Oriental Research Institute.²⁰
19. Rama Upadhyaya is credited with the authorship of a commentary on this poem named **Vidyullata**. The manuscript of which is kept in Visvesvarananda Vedic Research Institute.²¹
20. Bandhakavi has composed **Vyakhya** and it is preserved in Visvesvarananda Vedic Research Institute.²²
21. Dinakara Mishra, son of Dharmaṅgadā and Kamala, native of Pañcala country, has written a **Vyakhya** in 14th century A.D. This manuscript is kept in Baroda.²³

(B) Exist by the Name of Commentator only:

22. **Anantadeva**, father of Vallabhadeva has written a commentary.²⁴
23. **Arunagirinātha** or Arunacalanatha writes a gloss and quotes Dakṣinavartanatha in his commentary.²⁵
24. **Ghaṇaśyāma vidyābhūṣaṇa** has been credited with the authorship of an anonymous

commentary.

25. **Haragovinda vacaspati or Vacaspatigovinda**, son of Vaṅkaviharin Gangopadhyaya of Krsnanagar, writes a commentary.²⁶
 26. **Jinahamsasūrī**, pupil of Dharmasundaragaṇī is credited with the authorship of a commentary on this *kavya*.²⁷
 27. A commentary is composed by **Ksemahamsagaṇī**, who happens to be the disciple of Jainacarya Jinabhadrasūrī of Kharataragacha.²⁸
 28. **Mahānanda** also compiles a commentary.²⁹
 29. **Rāghava Śarman** also writes a *tika*.
 30. **Rāmāyati** writes a gloss on this poem which is listed in the catalogue of Sanskrit manuscripts of Bharatiya Itihasa Samsodhan Mandal, Poona, 1960.³⁰
 31. **Śrikantha** and his disciple writes a *tika* on this message poem.³¹
 32. **Vardhamānasūrī** writes a *tika*.³²
- (C) Available by the name of Commentary only:**
33. **Abhidhānatika** is only known from secondary source.³³
 34. **Anvayabodhinitika** is quoted in some commentaries of Meghadūtam.³⁴
 35. **Cūrṇikā** is a *tika* of anonymous authorship.³⁵
 36. **Kathanubhuti** is credited with the

18 NCC, p.141

19 Pati, N., p.36

20 NCC, p.141

21 NCC, p.146

22 NCC, p.144

23 Pati, N., p.40

24 NCC, p.143

25 Maheta, p.23

26 NCC, p.147

27 Unni, p.28

28 Unni, p.27

29 Mishra, P.K., p.23

30 NCC, p.145

31 Unni, p.29

32 NCC, p.146

33 NCC, p.140

34 Maheta, A., p.23

35 NCC, p.140

authorship of a commentary. Manuscripts of this work are extant.³⁶

37. **Meghadutasthulatātparya** is a commentary of anonymous authorship.³⁷
38. Śabdacandrikā *tika* is credited with an anonymous commentator and it is catalogued in the New Descriptive Catalogue of Sanskrit College Library, Benares.³⁸
39. A commentary of anonymous authorship styled **Tattvadīpatika** is also available by name.³⁹

(D) Known from References/Secondary sources:

40. **Asadha** is the author of a *tika* on Meghadūtam. It is known from verse no. 05 of Vivekamañjari commentary of Balacandra. The name Asadha seems to be identical with Asaha or Asaha referred by the commentator Janardana in his commentary on Meghadūtam.⁴⁰ According to “*Jaina Granthavali*”, his time is defined as 1192 A. D.⁴¹
41. Brhaspati, the author of a *tika*, named **Bodhavatī**, is referred by Bharatamallicka.⁴²
42. **Nabya tika** is composed by some Bharata. In *Subodha* commentary, Bharata Mallicka quotes this name as Bharata, for several times.
43. **Niruktam** is a commentary of anonymous authorship, quoted by Mallinatha in three occasions in *Saṅgīvanī*.⁴³

44. **Sarasvatisrṅgarahara** by Sthiradeva, quoted by Janardana Vibhudha in his commentary on the text Meghadūtam.⁴⁴

45. **Sarva** is an early commentator (may be Bengali) on this message poem, referred by Bharata Mallicka in the verse no. 88, which commentary is now mysterious.⁴⁵

46. **Vyakhya** by Śrinivasa, son of Sagara is mentioned by the author in his *Setudarpana* commentary on *Setubandham*.⁴⁶

(E) Available both by the name of Commentator and Commentary:

47. Jinendragañī composes **Bālāvabodha** on Meghadūtam.⁴⁷

48. Mahimeru, a jaina writer, composes a *vr̥tti* named as **Balavabodhavṛtti**.⁴⁸

49. Janardanavyasa, disciple of Sri Anantacarya, writes a commentary on Meghadūtam in between 13th to 14th century A.D. His commentary is called as **Bhasya**. The commentator quotes Sthiradeva, Vallabha and Asaha in his commentary. His father's name is Gaṅgadhara.⁴⁹

50. **Cintamani** commentary on this poem is written by Cintamani in 16th Century A.D. He is the son of Śeṣakṛṣṇa and resident of Vardhamanapura.⁵⁰

51. **Dīpikā** is composed by Janardan Sarasvati alias Vibhudha of Gujarat.⁵¹

52. **Durbodhapadabhañjika** is a *tippani* by Viśvanatha. This commentary is not



36 Unni, p.29

37 Unni, p.28

38 Pati, N., p.29

39 Unni, p.28

40 Mishra, P.K., Pp.21-22

41 Jindal, p.15

42 Unni, p.27

43 Dwivedi, P.N., p.ix

44 Mishra, P.K., p.24

45 Dwivedi, P. N., p.xii

46 NCC, p.146

47 NCC, p.143

48 Unni, p.28

49 Dwivedi, P. N., Pp.viii-ix

50 NCC, p.142

51 Pati, N., p.21



extensive because only the critical words are examined here.⁵²

53. A commentary called **Jyotsna** by Haridasa (Mishra) is known from second source reference.⁵³
54. A commentary called **Kaumudi** by Tirthakirti, is cited by Bharata Mallicka as Kaumudikara on several occasions.⁵⁴
55. **Manoramā tika** by Kavicandra is available in manuscript form with Bengali script.⁵⁵
56. **Madhuritika** is authored by Rādhāmādhava.⁵⁶
57. Rajarsi Kalyaṇamalla writes a commentary styled **Malati**. He is the son of Gajamalla and grandson of Karpura of Padmabandhu dynasty of Bengal. He also patronizes Bharata Mallicka and several other writers who flourished in 17th century.⁵⁷
58. Visvanatha Mishra writes **Meghadutarthamuktavali** of which manuscripts are extant.⁵⁸
59. Janardan Vibhudha writes **Meghasandeśa tika**.
60. Gaṅgadhara, father of Janardan, compiles **Meghasandeśadipaka** between 13th to 14th centuries.⁵⁹
61. Makaranda Mishra is the author of a commentary named **Meghasaudamini**. His text consists of 118 stanzas.⁶⁰
62. Kṛsnadasavidyavagiśa is the author of **Mukura tika** on this poem.⁶¹

63. Lakṣmīnīvasa Vācaka, son of Śrīraṅga and pupil of Ratnaprabhasuri composed the gloss named **Śīsyahitaisini** or **Pañjikā** in the year 1458. More than ten manuscripts are available in and abroad India.⁶²
64. Kamalakara, son of Caturbhuja and Mahilayi composes **Srīgararasadipika**. In his commentary, he eulogizes Gaṅgadhara and Śeṣanṛsimha who belongs to the end of 16th century.⁶³ Therefore, he might have flourished between the later part of the sixteenth and early part of the seventeenth century.⁶⁴
65. **Tattvadipika**, a commentary by Bhagiratha Mishra, who is the son of Śrīharsadeva, is a member of Pitamundri family. He belongs to the king Jagaccandra of Kumayun region.⁶⁵
66. Sanatana Goswami is the author of **Tatparyadipika**. He is the son of Kumara Goswami and brother of Rūpa Goswami and Vallabha Goswami and disciple of Caitanyadeva. His native is Gopivallabhapura, near to Ramakeli of Medinipur district, West Bengal where he meets Chaitanya at about 1513 A.D. After that, he becomes a sage and is named as Sanatan by Caitanya. From his childhood, he seems to be a devotee of Lord Kṛṣṇa. From 1513, he becomes a disciple of Caitanya. But he has not mentioned about Chaitanya in his commentary of Meghadūtam. Then it is cleared that before 1513, **Tatparyadipika** commentary is written. So, he might have flourished in the last part of fifteenth century to the first part of sixteenth century. Only **Purvamegha** of this commentary is edited and published with **Kavipriya** of Sasvata in 1953 from Calcutta by J. B. Choudhury. He

52 Dwivedi, P. N., Pp.xi-xii

53 Dwivedi, P. N., p.xiii

54 Unni, p.27

55 Dwivedi, P. N., p.viii

56 Suridev, Sriranjana, Meghadutam: ek Anucintanam, (p.158), MLBD, Delhi, 1985

57 Pati, N., p.25

58 Unni, p.29

59 Dwivedi, P. N., p.ix

60 Unni, p.28

61 Suridev, p.158

62 NCC, p.146

63 Mishra, P.K., p.22

64 Unni, p.26

65 Dwivedi, P. N., p.x

takes three manuscripts for edition of the text. This commentary is so squat that seems it is only meant for essence of words or *tatparya*. He also quotes many lexicons and grammar texts. The numbers of verses cannot be fixed because Uttaramegha is unpublished. Still then, his gloss is on 115 verses by the opinion of S. K. De. Many verses are explained with a few words or a half sentence. It appears that due to detachment from life, where *śrngararasa* is reflected he avoids it to explain.⁶⁶ It is a misnomer that Sanatana Gosvami is Sanatana Sarman of Vrndavan which is entered by NCC.⁶⁷ Rupa, Jiva and Sanatana are all well-known Vaisnavite Acaryas of Navadvipa. All of them went to

Puri and stayed there for sometimes. There they compose many important Vaisnava texts.

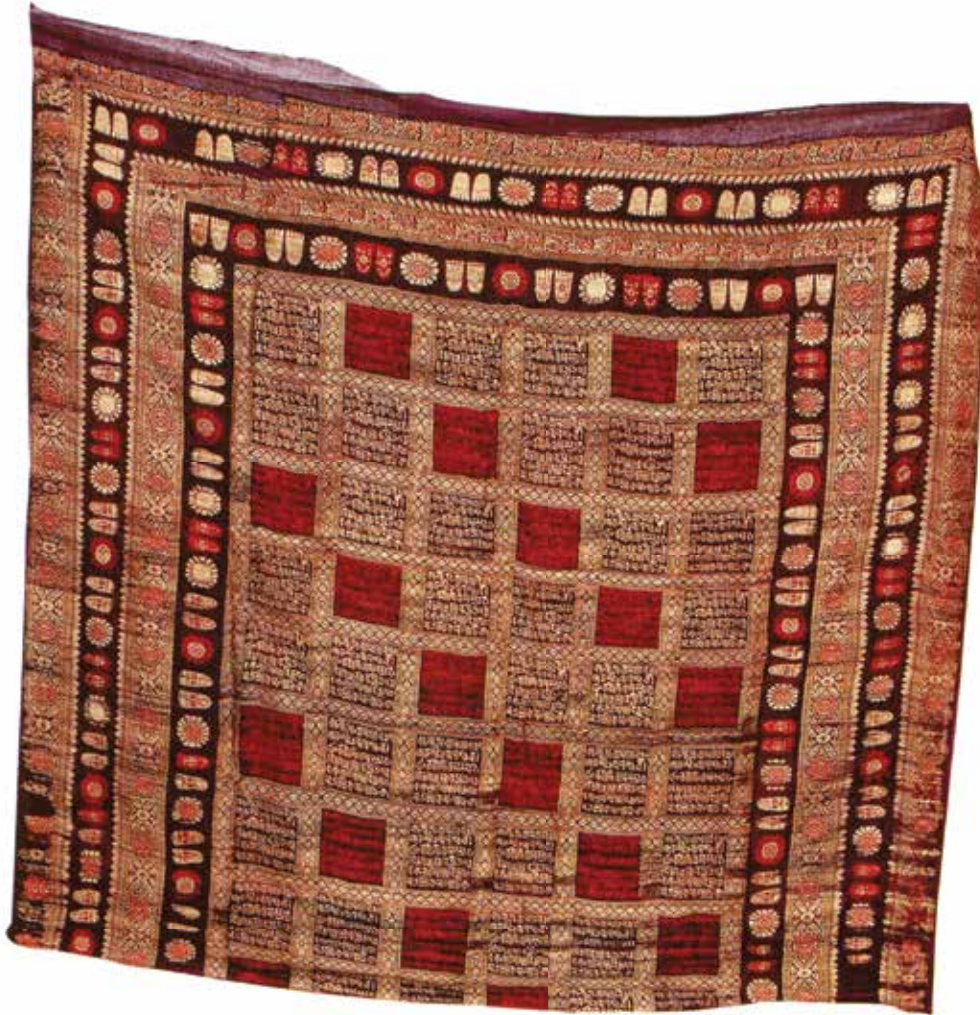
The collection of unpublished commentaries and their critical edition with descriptive study through comparative tables can highlight the genuineness of relatively extra verses prevalent in different parts of the country. Hence, there is an obligation to convey the scholars to undertake these works in future.

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⁶⁶ Jindal, Pp. 28-29

⁶⁷ NCC, p.146



Woven Silken Textile with Kali Mantra
Language: Sanskrit, Script: Bengali, Period: 20th Century
Courtesy: National Museum, New Delhi

Kriti Rakshana



MANUSCRIPTS: AS A SYMBOL OF CULTURAL NATIONALISM IN INDIA

DR. SARWARUL HAQUE

The notion of cultural nationalism had been inherited in the bloods of human beings since the inception of the mankind on the earth in diverse forms but it had become more prevalent in the contemporary era of wider intensive and extensive research in all disciplines of education and wisdom across the globe. The manuscripts had displayed a live and vivid example of cultural nationalism since the ages in Indian context. The Cultural Nationalism encompasses the cultural pride of the society, diverse ethnical group with common cultural beliefs, shared language of the groups of people, mutual respect for others religion and beliefs and people's participation in diverse festive gatherings etc. During the Medieval period hundreds of Persian and Sanskrit Manuscripts of cultural importance were translated into other languages in order to strengthen cultural component of the society, there have been many examples of Persian manuscripts being translated by *Pandits* and the Sanskrit manuscripts being translated by the *Maulvis* as a symbol of cultural unity enhancing the cultural nationalism many folds in medieval era.

Material preserved in the form of manuscripts is the primary source of written material for the history of middle ages. The manuscripts provide the authentic information about the culture, society, transmission of knowledge in written and oral form throughout the medieval society. The preservation of the manuscripts in Indian context have been largely witnessed with the help of knowledge of herbs and other natural materials and these practices were passed down from generation to generation as a symbol of cultural heritage. Hundreds and thousands of the manuscripts have reached to us at present time from above mentioned process; the prime motive behind the passing down to the generations and generations was a kind of nationalism be at the individual level or at the organizational level to show that what the past was ours! The societies

had tried to save and promote the rich cultural aspect with the help of manuscripts as a part of the cultural nationalism since the ancient times.

The Indian History has been classified into three major blocks; the Ancient Indian History, the Medieval and the Modern Indian History; which in general refer Sanskrit, Pali and Prakrit languages in case of Ancient as primary source in order to understand and enhance the vast portions of Ancient history of India in the light of manuscripts. When we talk about Indian Medieval History and its primary original source, here come Persian manuscripts/ records in mind, the language which left its implications on not only Indian Territory but the entire Indian Sub-Continent. For more than six hundred years Persian language had enjoyed royal patronage and in the later centuries it became the court language and the historical, social, cultural, administrative, economic, business, army & military affairs, literary, religious and scientific aspects in form of manuscripts and writings in Persian Language has been documented since centuries in order to preserve the historical legacy of India on the above mentioned areas of research. During these periods the manuscripts on various topics like *History, Travels, Islamic Jurisprudence, Religion, Mysticism, Metaphysics, Lexicography, Literature, Geography, Animal Husbandry, Medicine, Rhetoric, Grammar, Astrology, farman, Parwanas, Sanads, Bainama, Tamliknamas, Iqrarnamas, Rihanamas, arzis, Yaddashts, Tamassuks etc* in Persian Language has been composed which are preserved in National Archives of India and the other State Archives, Museums /Libraries and Private Collections all over Indian Sub- Continent. The historical, literary and cultural importance of the Persian manuscripts in India could be understood by the millions of Persian manuscripts / documents of great importance that contains a rich source of information on the Socio-Economic and Political

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Condition of India from Delhi Sultanate to the India's first war of Independence.

Moreover, these manuscripts of national importance are under threat for the lack of proper preservation and conservations due to climatic conditions. They were exposed to varying temperatures from 2 degree Celsius to 48 degree Celsius, only few repositories have an air condition stacked for the preservation of the manuscripts those are centuries old. These manuscripts have faced many centuries of winters and summers lying without any protection, as the importance of these documents are not known, and again due to lack of knowledge of Persian language. If stringent steps are not taken to preserve these manuscripts across the country then it will perish after some time. Already the paper used in it, many of these documents has become brittle and due to this reason, it is becoming difficult to handle and read these documents.

In modern times the cultural components is the expression of our day to day lives with moral and ethical values, intercourse in art, literature, religion, language, morality, law and governance and civilizational tools; these components had been well defined in our manuscripts even thousands of years back in history and preservation of such works in diverse cultural components from generation



Courtesy: Rampur Raza Library, Rampur

to generation is a kind of nationalism and cultural awakening. Keeping in view the above mentioned characteristics one can say that our rich collection of manuscript really symbolizes the modern term "Cultural Nationalism".

The following list of the Persian manuscripts will definitely throw some light on our shared cultural heritage.



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JOG BAHISHT: This copy of Jog Bahisht is an abridged Persian verse of Valmiki's Sanskrit work YOG VASHISHTA which was compiled in 1655-56 AD. It is an exposition of the Hindu Gnosticism in the form of dialogue between the Rishi Vahshta and Ram Chandra. It is divided into six chapters or PRAKRANAS. The translation of this rare manuscript is rendered by HABIBULLAH.

MAHABHARAT: It is the Persian translation of the Mahabharata, compiled by the order of Emperor Akbar under the supervision of Abul Fazal. The order of the translation was given by Akbar in 1582 AD who afterwards gave a new title of "RAZMNAMA" to this great work. The work of translation was carried out by ABDULQUADIR BADAUNI. Abul Fazal wrote an introduction of this piece of work in 1587AD.

MAJMA-UL-BAHRIN: DARA SHIKOH'S MAJMA'L BAHRAIN (the confluence of two seas) is a treatise on the technical terms of Hindu Pantheism and their equivalents in Sufi phraseology and attempts to prove that the basic concepts of Hinduism and Islam are alike. He completed this book in the year 1654 AD.

SAWAL-O-JAWAB-E-DARA SHIKOH: A treatise containing conversation between prince Dara Shikoh and BABA LALDAS OF KATHAL on the life and doctrine of Hindu Faqirs. The dialogue is in the form of questions put by Dara Shikoh to the Hindu Sage and the answers given by the latter in respect of Hindu mysticism. It was translated into Persian by CHANDRA BHANU BRAHMAN who was then Munshi of the Mughal prince.

HUJJATA-UL- AARIFIN: This is a treatise containing biographies of some prominent Sufi saints, mainly MIR ABDULLAH AKBARABADI who was a Naqshbandi and a descendant of KHWAJA AHRAR. Towards the end of the work the author SHAH HAYATULLAH HUSSAINI also describes the qualities of true Sufi.

INTIKHAB - E - TAARIKH - E - AFTAAB NUMA: This is an important TAZKIRA. The present copy of the manuscript is only the 4th chapter of the original work and contains Notices of Mystics, Scholars, Physicians, Poets and Artisans and Calligraphers. The manuscript is in a good state of preservation.

AKHBAAR - E - DARBAR - E- BAHADUR SHAH II: This manuscript is a chronicle of the court of Bahadur Shah II giving a brief account of the various events from 1st January 1849 to 23rd October 1849.

BADSHAHNAMA: The manuscript by ABDUL HAMEED LAHORI is the first volume of Badshahnama containing the official history of the first ten years of the reign of Shah Shahjahan. At the end of the volume there is a list of Mansabdaars/Sunedaars/Ulemas/Hakims and the poets of the reign of Shahjahan.

GULZAAR-E-KASHMIR: This is a general history of Kashmir from the earliest times to 1858AD with details of its geography, people, flora and fauna, industries etc. The work has been divided into six Chamans/chapters. The composition of the work by KRIPA RAM was taken up at the instance of Maharaja Ranbeer Singh of Kashmir in 1856-57AD.

IBRATNAMA: This is a brief history of Bengal, Bihar and Orissa from the time of Nawab Alivardi Khan (1740-56) to the death of Nawab Serajuddaula in 1757AD. The date repeatedly mentioned in the form of numerals with red ink according to the value of letters is a significant characteristic of the work. It was written by RAI BAALMUKUND.

SHAKARNAMA: written in verse, this work recounts some important and interesting events in the history of Kashmir during the days of emperor Shahjahan, referring particularly to the battles fought at SHAKAR, GILGIT, LADDAKH and some other places in and around Kashmir valley. The name of the author is not clear in the manuscript but the dates seem to be around 1850AD.

SHASH FATH - E-QILA-E-KANGRA: The manuscript contains an account of the capture of the fort of Kangra in the 13th year of Jahangir's reign. The expedition was sent by Shahajahan, the then governor of Gujarat, under the command of Raja Bikramjeet against Suraj Mal, Chief of Pathankot who had rebelled against the Mughal emperor.

TAARIKH-I-MAJMA: It is a brief history of India from the time of Nasiruddin Bughra Khan's march from Lakhnauti to Delhi and his meeting with his son Muizuddin Kaiqubad to the death of Shah Aalam II and the accession of Akbar Shah II. The work also contains a brief



Courtesy: Rampur Raza Library, Rampur

account of the various prophets from Adam to Prophet Muhammad SAW.

TAARIKH-E-KASHMIR: It's a brief history of Kashmir dealing mainly with the later Mughal Period.

WAQA-I-JUNG-I-KOHOSTAN The work is the eye witness account of the Nepal War also known as Gorkha War of 1815 AD, chronicled by Munshi Fazal Azim, who being Munshi to General Sir David, commanding the company's

forces against the Gurkhas. The war was concluded by the treaty of Sagauli in 1816AD.

TAARIKH-I-NADIR SHAHI: This work contains a brief account of Nadir Shah's invasion of India with narration of plunder and general massacre that he brought about in Delhi. The date mentioned on the manuscript is 23 August 1838.

MIR'AT ALAM: This is a general history from the earliest times to the reign of Aurangzeb. It is known as a very useful and trustworthy compendium of eastern history and biography. The contemporary record of the first ten years of Aurangzeb's reign is of special interest.

NIKAT-AL-SIYAR: This is a general history of the Islamic world containing an account of various prophets from Adam to Mohammad SAW, companions of Muhammad SAW and the Imams and the other great men of Islam. It also contains a brief account of the general history of India with special reference to the well known Sufis like FARIDUDDIN G A N J S H A K A R , SHEIKH BAHAUDDIN ZAKARIYA, KHWAJA MOINUDDIN CHISHTI,

and HAZRAT NIZAMUDDIN AWLIYA. This work was completed in the year 1732 AD by Shaheem Ali Khan. This manuscript is complete and fairly in a good state of preservation.

SHUJA-I-HAIDARI: This is a treatise on curiosities and wonders in various countries of the world. Certain fables are borrowed from the adventures of ISKANDAR ZULQARNAIN (Alexandra the Great) and some other similar legends.



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TAARIKH-E-ALFI: This is a general history containing in chronological order, it is a detailed account of the millennium after Prophet Mohammad SAW's death (11 AH) to 997 AH or 1589 AD. The compilation was commenced on the order of Emperor Akbar in 1585 AD by Mulla Ahmad Thattawi and continued after his assassination on 15th January 1588 by Jaafar Beg Asaf. It received the name of Taarikh-e-Alfi from the year thousand (Alaf) of the Hijra. The complete work contains four volumes. The first two volumes were revised by Abdul Qadir Badauni in 1591-92 AD

THAMRAT-AL-FALASIFA: It is written at the behest of Akbar and completed by Abdus Sattar Bin Quasim on Friday, 21st August 1603AD, this unique work in Persian is probably a pioneer attempt at presenting a historical account of the people of Europe and some of their rulers together with bibliographical details and sayings of the better known Greek and Roman philosophers. In the word of the author himself, the Emperor had developed a great liking for the people of Europe who visited his court from time to time and as such he craved for a somewhat coherent account of their cultural and social ethos. The author also tells us in the preface that as desired by the Emperor he learnt Latin Language in order to write an accurate account of these people in Persian after consulting the source material in original. The work is divided into several sections containing a brief historical account of the people of Greece, Italy, France, Germany etc. It also refers the Muslim conquest of Spain and the subsequent developments in the European world. The work also contains an account of the early history of Persia. Finally, some of the sayings of the Emperor Akbar have also been mentioned in the last ten pages.

A COLLECTION OF LETTERS IN PERSIAN: This collection covers the period from 1827-1862 AD and the letters related to the correspondence that passed between Nawab Sikandar Begum, Nawab Qudsia Begum, Nawab Nazirud-Daula and some of the officials of Bhopal state on a variety of Subjects. The collection also includes letters addressed to the Governor General, the political agents at Bhopal and other officials of the East India Company.

AADAB-E-ALAMGIRI: This is a collection of state papers, documents and fully drafted letters written mainly in the name of Aurangzeb by

Munshi Sheikh Abd-ul-Fatah Qabil Khan. These papers and letters were collected by Sheikh Mohammad Saadiq Muttalibi in 1703-04AD

JAWAHIR AL ULUM-I-HUMAYUNI: This important work is a kind of encyclopedia covering 120 branches of learning viz. Poetry, Genealogy, Anatomy, Chemistry, Music, Jurisprudence, Geometry, Islamic History, Mongol History, Stories of Prophets and Grammar etc. it has two volumes and contains around 2500 pages/impressions.

An awareness campaign is desperately needed at the present scenario in order to make others familiar and emphasizing them to realize the historical relevance of manuscripts from ancient time till India's First War of Independence. The historical importance and access of manuscripts which are available in many languages and scripts across the nation have been deliberately or undelibeartely denied by the historians, scholars and authors in its true spirit. If these manuscripts are translated in English language followed by other languages, it would be a superb piece of work for reference for all historians, researchers and students across the globe for a better historical and cultural understanding of the land "Bharat".

What has been taught so far about the history of India be it Ancient , Medieval or Modern India is based on the British records and the information that is contained in about 12 million manuscripts in different languages and scripts have been totally/partially left out. So we can say that what we have written on the history and Culture of India is the half version and half version is missing in our writings.

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TRANSLITERATION OF MANUSCRIPT SAUBHAGYA RATNAKARA



SISIR KUMAR PADHY



One of the objectives of the National Mission for Manuscripts is to create awareness about the manuscripts and to publish the rare and unpublished manuscripts so that knowledge contained in them is disseminated to scholars and researchers. The main Moto of the Mission is to “Save the past for the Future”. In our survey and documentation process NMM has documented above 43 lakhs manuscripts written in different scripts and languages. NMM is trying to create a route for scholars by transliterating manuscripts from ancient scripts to currently used and known scripts and languages.

About the Manuscript *Saubhagya Ratnakara*

As we know India has rich legacy of Tantra and Mantra. NMM has detected and collected a number of manuscripts in Grantha script with Tantric literature. *Saubhagya Ratnakara* is one of them. This manuscript was written by Acharya Shri Vidyananda Nath. *Saubhagya Ratnakara* means ocean of good luck and *Saubhagya Prapti* means achievement of good luck which is a desperate need for all of us. This manuscript *Saubhagya Ratnakara* contains Tantric Nyasa's Prayogas and Stutis (Prayers) of Goddess Lakshmi. This manuscript starts with Shrikanthadi Maritika Nyas. Most portion of the manuscript is broken and damaged by worms. With the help of our scholars in NMM we are trying to decipher the missing portions of the manuscript.

One Stuti from the Manuscript



ततः ध्यानम् -

विद्यारविन्दारविन्दमुकुरामृतकुम्भपलकौ मोदकीदरसुदर्शनसोभिहस्तम्।
सौदामनिमुदिरकान्ति विभाति लक्ष्मीनारायणात्मकम् खण्डितमातृमूर्तेः॥

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Kriti Lakshana



सुलेख परम्परा : उद्भव एवं विकास

डॉ० सत्यव्रत त्रिपाठी

सुलेख की कला और इसकी परंपरा, कला की प्राचीन एवं विभिन्न विधाओं में से एक है। चित्रलिपि का वर्णों की ध्वनि के साथ मिलन, परस्पर विलय होते हुए जब वर्णमाला की संरचना निश्चित हुई तो बात और आगे बढ़ी। उसकी विभिन्न प्रकार से अभिव्यक्ति हुई। मनुष्य एक विचारशील प्राणी होने के साथ साथ प्रायः एक रचनात्मक प्रवृत्ति से युक्त भी होता है। वह उसे मूर्त रूप देना चाहता है, प्रत्यक्ष करना चाहता है, उससे उसे संतुष्टि मिलती है, जो समस्त सुखों का मूल है। उस रचना को देखने वालों के प्रशंसा परक भाव एवं शब्द, लेखक एवं रचनाकार को अधिकतर संतोष देते हुए उसके उत्साह की अभिवृद्धि करते हैं।

सुलेख का अर्थ सुन्दर आकर्षक लेखन है, ऐसी लेखन कला, जहाँ अक्षरों को लिखने का तरीका लिखे हुए तथ्य को भी अभिभूत कर देता है, उसके ऊपर चढ़ कर बोलता है और यह वर्णों को किसी माध्यम पर लिखने वाले के स्वभाव, कल्पना शक्ति एवं अक्षरों की अभिव्यक्ति की कुशलता के कारण अनेक रूपों में दिखाई पड़ते हुए आकर्षित करता है, साथ ही यह विशेष लिखने का तरीका (हस्ताक्षर) लेखक का परिचय बन जाता है जिससे हम उस तथ्य तक पहुँचने का प्रयास भी कर डालते हैं कि यह अमुख्य व्यक्ति की कृति है, लिखावट या सुलेख में विचित्र संभावनाएं हैं क्योंकि कलाकार, लेखक बारम्बार अपनी लिखावट में विविधता एवं आकर्षण लाने का प्रयास करता है। यह रचनाकार का वैचित्र्य प्रेम एवं सौंदर्य प्रेम ही है क्योंकि सौंदर्य बोध सौंदर्य परिकल्पना हर सौंदर्य प्रेमी की दृष्टि से भिन्न भिन्न हो सकती है।

इसे हम इस तरह देख सकते हैं कि मनुष्यों में हम देख कर ही उसके अंगों एवं उपांगों को पहचान लेते हैं, लेकिन उनका संतुलित संचालन, पदविन्यास से ले कर, हाथों, अधरों, आँखों एवं भौंहों का संचालन, उनकी वक्रता एवं भंगिमा, मनभावन एवं आकर्षक बना देती है। व्यक्तिविशेष को सामान्य में भी विशेष पहचान देती है। ठीक उसी तरह से वर्णों की रचना का स्वरूप तो अब निश्चित है किन्तु जब सौंदर्य प्रेमी कलाकार उसी में विचित्र वक्रिमा एवं भंगिमा का प्रयोग करता है तो वह सुलेख बन जाता है। विशेषता यह होती है कि अक्षर अपने विभिन्न तोड़ मरोड़ के बाद भी पढ़े जा सकते हैं।

भारतीय परम्परा में सुलेख मात्र सुन्दर लिखावट तक ही सीमित रहा जिसमें सीधी पंक्ति में संतुलित परिमाण वाले वर्णों का सुन्दर विन्यास होता है जो समान दूरी



भाषा: हिन्दी, लिपि: देवनागरी 21वीं शती
सौजन्य: प्रदर्शनी (गाँधी विरासत कागज कला)
इन्दिरा गाँधी राष्ट्रीय कला केन्द्र



भाषा: हिन्दी, लिपि: देवनागरी 21वीं शती
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इन्दिरा गाँधी राष्ट्रीय कला केन्द्र

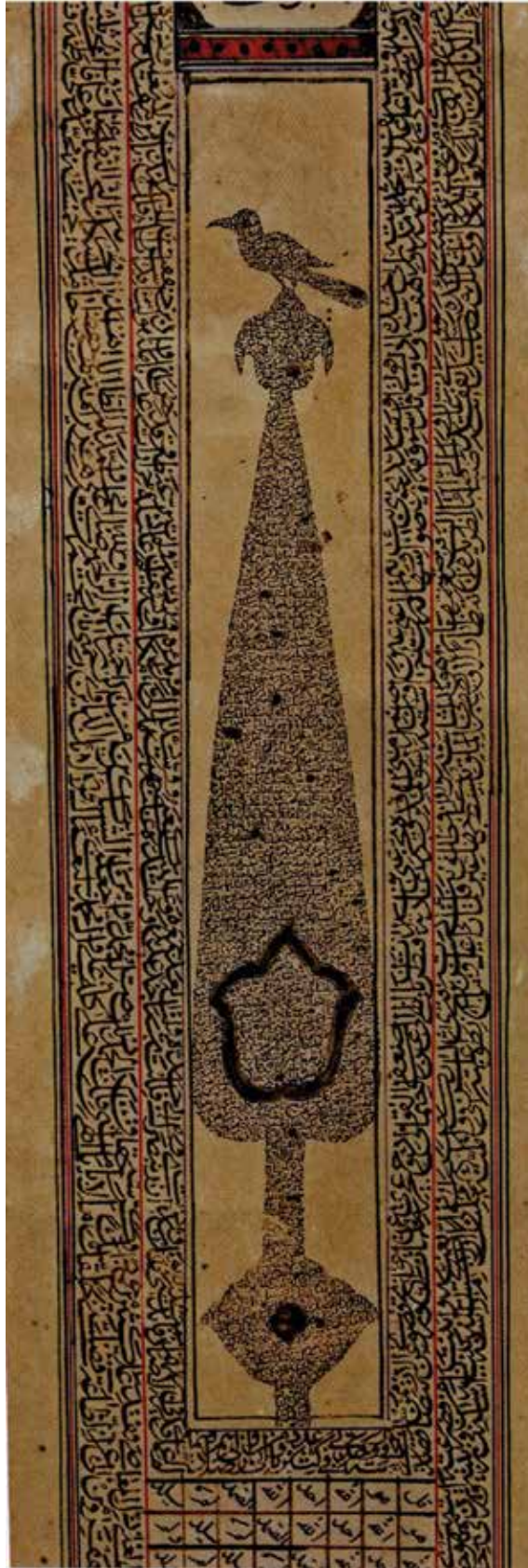
कृति रचना

पर लिखे जाते हैं इस कला में बालक को बाल्यकाल से ही लकड़ी आदि की पाटी पर गुरु या माता पिता के उचित निर्देशन में अभ्यास कराया जाता था, इस तरह सुन्दर लिखावट का विकास कर लेखक या लेखिका सुलेख ही लिखते थे अन्यथा लेख को कुशल पांडुलिपि विज्ञानी ही पढ़ सकता है। भारतीय पद्धति में सुलेख के लिए विशिष्ट जन के आश्रय में या राजाश्रय प्राप्त ग्रंथों में सुन्दर लिखावट मिलती है जैसे श्रीमद्भगवद्गीता तथा स्वर्णलेख में अनेकों जैन कल्पसूत्र जिसमें पूर्णतः विशिष्ट प्रक्रिया द्वारा बनाई गयी स्वर्ण मसी का प्रयोग हुआ है। यह आकर्षक होने के साथ साथ अधिकतर समय एवं धन साध्य होते थे, अन्यथा लिपिकारों द्वारा किसी लेख या ग्रन्थ की अधिक प्रतिलिपि तैयार करने की (धन की लालसा) इच्छा से, द्रुत गति से प्रतियां तैयार करने में आकर्षक लिखावट का अभाव होता था। प्रतियां तैयार करने में आकर्षक लिखावट का अभाव होता था। वैसे कुछ आकर्षक सुलेख युक्त सुन्दर वलयिताएं भी प्राप्त होती हैं जिनका विषय प्रायः भागवत महापुराण या दुर्गा सप्तशती होता था किन्तु वस्तुतः भारतीय मूल के वर्णाक्षरों में सुलेखन की अधिक संभावना नहीं थी।

अरबी लिपि के वर्णाक्षरों में उनकी बनावट (आकार प्रकार) की विशिष्टता एवं विचित्रता के कारण उसके रूप में अनेक तरह के प्रयोग कर के भी उसकी पठनीयता एवं बोध्यता बनी रहती है, इसे हम अरबी लिपि की स्वाभाविक संभावना से युक्त प्रवाह कह सकते हैं। अरबी लिपि में इस सुलेखन कला के उद्भव एवं विकास का रहस्य यह है कि इस्लाम के पैगम्बर हजरात मुहम्मद आकृति पूजा व मूर्ति पूजा के पूर्णतः विरुद्ध थे और ऐसा न करने की चेतावनी भी दी, जिसके कारण इस्लाम के अनुयायी सुलेखकर्ता अपनी कलात्मक परम्परा एवं सृजनशीलता के अद्भुत गुणों के बाद भी मात्र पुष्पमय, सजावट, सुन्दर रेखाकनों पर ही निर्भर रहे परन्तु उनके भीतर का चित्रकार तड़पता रहा और सुलेखन कला में उसकी आंतरिक अभिव्यक्ति हुई।

मुहम्मद साहब के समय में अनेक प्रशंसनीय सुलेखकर्ता थे उनमें जैद बिन थाबित, उस्मान सानी, अली मुर्तजा एवं 'अब्द' अल्लाह बिन उम्र प्रमुख थे। हालांकि उस काल में कहीं सुलेखकर्ता की आधिकारिक पदवी नहीं थी। हजरात उम्र (६३३ -६४३) ने सुलेखकर्ता जैसा सम्मानजनक पद बनाया। पहली बार खालिद एवं अतवा खालिद कुरान की प्रति को सुसज्जित किनारों, सुन्दर अक्षरों से तैयार करने में प्रसिद्ध हुए। यह प्रति खलीफा उम्र बिन अब्द-उल-अजीज (७१८ ईस्वी) को भेंट की गयी इस प्रति के कलात्मक सुलेखन से खलीफा आश्चर्यचकित एवं परम प्रसन्न हुए। कूफीक लिपि के सुलेखन का विकास उमय्यद के समय से हुआ और अब्बासी का समय (७५१-१२५८) सुलेखन कला का स्वर्णयुग ही था।

आकृति चित्रण के निषेध के कारण सुसज्जित लेखों की क्रीमत बढ़ी। इस्लामी सुलेख ग्रन्थ तब तक बहुमूल्य



Kriti Rakshana

तुगरा
भाषा: अरबी, लिपि: नरख तिथि: 1750 ई॰
सौजन्य: राष्ट्रीय संग्रहालय, नई दिल्ली



भाषा: अरबी, लिपि: नस्ख तिथि: 16वीं शती ई०
सौजन्य: राष्ट्रीय संग्रहालय, नई दिल्ली

कहलाए जब तक ग्रंथों में आकृति चित्रण का साहसिक प्रयोग नहीं हुआ। फिर इसके बाद ग्रन्थ चित्रण में क्रान्ति आई, तब भी सुलेख ने अपनी कलात्मक महत्ता नहीं खोई। अरबी लिपि के आड़े तिरछे ऊपर नीचे और घुमावदार लेखन के विभिन्न प्रशंसनीय प्रयोग होते रहे जिसमें नस्ख, गुबार, शिकस्ता, नस्तालीक़, थुलथ एवं कूफीक आदि लेखन पद्धतियों का पर्याप्त उपयोग हुआ क्योंकि इनके सुलेखन के समय वर्णों को आपस में खूब नज़दीक, उलझे हुए एवं खींच कर, विस्तृत आयाम दे कर, छोटे बड़े एवं घुमावदार तरीके से लिखा गया इस प्रकार प्रारंभ में इस्लाम में पांडुलिपि चित्रण पर प्रतिबन्ध ने सुलेख को हर प्रकार से प्रोत्साहन दिया तथा कुरआन आदि ग्रंथों को लिखावट के चारों तरफ विभिन्न डिज़ाइनों से सुसज्जित करने की मांग हुई। लिपि की असीम संभावनाओं के साथ आयतों, शेरों एवं सुभाषित जैसे तथ्यों को विषय बनाया गया। राज दरबारों में सुलेख कर्ताओं का महत्व बढ़ा। और इस तरफ जब धीरे धीरे अरबी एवं फारसी पांडुलिपि ग्रंथों ने चित्रण की दिशा में क़दम बढ़ाया तो एक क्रान्ति हुई। राजाश्रयों में सुसज्जित चित्रित ग्रंथों एवं सुलेखों की वृद्धि हुई, सुलेख पांडुलिपियों का आकर्षक पहलू था, लिपिकार कातिब कहलाता था, वह लेखन की अनेक शैलियों का ज्ञाता होता था। खलीफा के दरबार में इन कातिबों की सम्मानजनक भूमिका थी, यह कुरआन की सुसज्जित किनारों वाली प्रतियाँ तैयार करते थे। विशिष्ट पद्यों एवं अंशों को सुलेख में लिखा जाता था जिसके लिए छः विभिन्न शैलियों का प्रयोग दिखाई पड़ता है। रेका और ताकी का प्रयोग कार्यालयीय दस्तावेज़ों की प्रतियाँ तैयार करने के लिए, "मोहक्काक" ज्यामितीय प्रयोग के लिए जब कि 'रेहानी' और थुलथ विशेषतः पवित्र कुरआन के लिए दीखते हैं, नस्ख एवं इसका परिष्कृत रूप नस्खी प्रायः धर्म निरपेक्ष विषयों के लिए प्रयुक्त हुआ दिखता है। इसी कारण इसके प्रयोग

का क्षेत्र अधिक होने के साथ लोकप्रिय भी हुआ।

१६वीं शताब्दी के पूर्वार्ध में बग़दाद में सुलेख के रूप में नस्तालीक़ का जन्म होता है। जबकि १४वीं शताब्दी के अंतिम चरण में ही 'तबरीज़' से प्राप्त पांडुलिपियों में इसकी झलक मिलने लगती है, इसके आविष्कार का श्रेय मीर अली तबरेज़ी को जाता है। नस्तालीक़, नस्ख एवं तालीक़ के संयोग की देन है।

फ़ारसी साहित्य में सुलेख का उपयोग एवं महत्व १६ वीं शताब्दी के पूर्वार्ध में बढ़ा जब द्वितीय मुग़ल सम्राट हुमायूँ ने १५४४ में शेर शाह

सूर से हारने के बाद तेहरान में राजनैतिक शरण ली और कुछ समय तबरीज़ में रहा परन्तु जब उसने पुनः अपना राज्य प्राप्त किया तो दिल्ली आते समय वहाँ से बहुत से सुलेखकर्ता एवं लघुचित्रों का निर्माता भी ले आया जिससे भारत में उसका पर्याप्त प्रसार हुआ। इस शौक एवं परम्परा को हुमायूँ के पुत्र अकबर ने जारी रखते हुए फतेहपुर सीकरी में सुलेख एवं सुसज्जित पांडुलिपियाँ तैयार करायीं और मुग़लों का यह प्रेम १९वीं सदी के अंत तक चला। सुलेख में ही आकर्षक पद्धति तुग़रा का विकास हुआ जो कि विशेषतः सुल्तानों की राजाज्ञाओं के प्रारंभ में दीखता है इसमें सुलेख के द्वारा वर्णों को पशु पक्षी एवं अस्त्र-शस्त्र की आकृति का रूप दिया जाता है। प्राचीन मिस्र देश के प्रत्येक ओट्टोमन सुलतान का अपना अलग तुग़रा दिखाई देता है। मुग़ल साम्राज्य का ओट्टोमन एवं सफ़विद शासन से राजनैतिक संपर्क के कारण तीनों राज्यों की कार्यालयीय भाषा फारसी बनी जिससे परस्पर अनेक सुविधाएँ बनीं। जानकारी के लिए यदि ध्यान दिया जाय तो इस तुग़रा सुलेखन निर्माण में तीन भाग (स्तंभ) होते हैं, यह तुग़रा संस्कृत के 'चित्रबंध' के कुछ समीप जान पड़ता है जहाँ श्लोकों को नाग, मुरज, शिविका, खड़ग आदि विभिन्न आकृतियों का भी रूप दिया जाता है जो कि वस्तुतः बुद्धि प्रधान होता है, जहाँ काव्य में चित्रबंध विलास उसके हृदय (काव्य रस) पर पर्दा डाल देता है।

आधुनिक काल में इस सुलेख परम्परा ने विभिन्न आयाम प्राप्त किये हैं और हम इसे हस्ताक्षरों में, विज्ञापन पोस्टरों में, प्रदर्शनियों में, देवनागरी, अरबी एवं अंग्रेज़ी (रोमन लिपि) के माध्यम से देख रहे हैं।

परामर्शदाता (शैक्षणिक)
राष्ट्रीय पाण्डुलिपि मिशन
नई दिल्ली

कृति रक्षा

CONSERVATION



PRESERVING THE HERITAGE

With the objective to preserve our cultural heritage not only for cultural manifestation but also for transmitting the knowledge and skills to the next generation, the National Mission for Manuscripts (NMM) regularly organizes workshops and training programs across the country to create national base of

trained manpower in the field of conservation of manuscripts. Through the network of its Manuscripts Conservation Centers (MCC's) spread all over the country, the NMM is successfully conserving the manuscripts through preventive and remedial methods of conservation.



Remedial Conservation Workshop, HIMSHACO, Nanital and INTACH, Lucknow

1. The Indian Council for Cultural Relations (ICCR) founded by India's first education Minister Maulana Abul Kalam Azad in 1950, possesses huge numbers of its own manuscripts collection. With the course of time the condition of collection had deteriorated and ICCR requested National Mission for Manuscripts to conserve them.

Indian Council for Cultural Relations

(ICCR) 254 manuscripts for giving treatment out of which 193 manuscripts were digitized and 91 manuscripts are being conserved.

2. Five manuscripts of Ministry of Aayush consisting of 1487 folios were conserved by National Mission for Manuscripts. Keeping in view the quality of conservation, Ministry of Aayush gave appreciation for the work

Kriti Rakshana



done by NMM.

3. In the recent floods, a lot of damage was caused in the state of Kerala. Manuscripts are most liable to deterioration due to moisture etc. For identifying the repositories whose manuscripts were damaged in floods, Chinmaya International Foundation Shodha Sansthan, Ernakulam District, Kerala was asked to advertise in two state level newspapers, regarding damages caused to manuscripts so that necessary step to preserve them may be taken by NMM. A preventive conservation workshop was organized in Chinmaya International



Disaster Management of Manuscripts after Floods in Kerala

Foundation Shodha Sansthan, Ernakulam, Kerala in which damaged manuscripts of three repositories were conserved.

Sl. No.	Name of Repositories	No of Collection	Preventive Treatment Given	Storage
1	Dr. K.V. Vasudevan (Private Collector)	37	20	37
2	Rashtriya Sankrit Sansthan Guruvayur	175	9 preserved 6 documented and recommended for curative conservation	15
3	Vaidyamadham Valiya Narayam Palakad	1047	30	30



Disaster Management of Manuscripts after Floods in Kerala



Disaster Management of Manuscripts after Floods in Kerala



News on Conservation Work



Disaster Management of Manuscripts after Floods in Kerala

101-22
कृति



Conservation Workshop at Nainital, Uttarakhand



Conservation Workshop at Nainital, Uttarakhand



Conservation Workshop at Nainital, Uttarakhand



Conservation Workshop at Nainital, Uttarakhand



Conservation Workshop at Nainital, Uttarakhand



Conservation Workshop at Nainital, Uttarakhand



Conservation Workshop at Nainital, Uttarakhand



Conservation Workshop at Nainital, Uttarakhand

Kriti Rakshana



Bihar Rasthrabhasha Parishad, Patna

The manuscripts of the Parishad were damaged in the floods of 2018.

The building was totally enundated with water caused by torrential rain.

Patna Museum which is one of the oldest MCC helped in conservation of damaged manuscripts.

To accelerate the work new MCC at The Heritage Consortium, Patna was opened which will do the conservation work in the future, also

The 100th year of Patna University Library which is amongst the important Library of India having rare collection of books and manuscripts of almost more than 700 years old was celebrated with great fanfare. The occasion was felicitated by Hon'ble Vice President of India Shri Venkaiah Naidu in the presence of Bihar Chief Minister Shri Nitish Kumar.

On the occasion the Patna branch of National Mission for Manuscripts, New Delhi has an opportunity to demonstrate its work and contribution towards the Conservation and Preservation of Manuscripts in the state of Bihar.



Governor of Assam Inaugurates MCC at Guwahati



Hon'ble Vice President of India and CM of Bihar Visit our MCC at Patna Museum

Preventive and curative treatment of Manuscripts



101-22
कीर्ति

FORTHCOMING EVENTS



Basic Level Workshop on Manuscriptology and Palaeography

S.No.	Venue	Date	Scripts
1	Rashtriya Sanskrit Sansthan Guruvayoor Campus, Puranattukara, Kerala	11th to 31st October 2019	Brahmi, Sharada, Modi, Grantha,
2	Govt. Sanskrit College, Samdong, Sikkim (NE)	November 2019	Brahmi, Newari, Lepcha
3	Dept. of Sanskrit Gauhati University Gauhati, Assam (NE)	3rd to 23rd December 2019	Brahmi, Old Bengali & Assamese
S.No.	Venue	Date	Speaker
4	Special Lecture under Tattvabodh Series on Pandulipi Chitran	26th September 2019	By Prof. B N Goswamy

Preventive Conservation Workshop with Awareness

Sl. No.	Institution Name	Date	Achievement
1	Central Library, Moolji Jaitha College, Jalgaon, Maharashtra	23rd to Sept 2019	Preventive conservation of Manuscripts
2	Poorana Darbar, Dehradun	16th to 20th Oct 2019	Preventive conservation of Manuscripts
3	Dept. of Cultural Studies Tezpur University, Tezpur, Assam	21th to 25th Oct 2019	Preventive conservation of Manuscripts
4	The Heritage Consortium Manas Path, West Patel Nagar, Patna	Dec 2019	Preventive conservation of Manuscripts
5	M.K.S. Institute of Social Science and Research Library, Lalit Narayan Mithila University Darbhanga - 846008	Nov 2019	Preventive conservation of Manuscripts

Remedial with training Conservation Workshop 2018-2019

6	HIMSHACO, Ranibag, Nanital	Remedial conservation of expecting 23 mss conserving about 2800 folios.
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A note on Manuscriptology

SHIVA PRASAD TRIPATHI

The word Manuscriptology means study of the history and literature through the use of hand written documents. The word Manuscriptology is derived from the Latin word 'manus' means hand and 'scribo' means to write, it means something hand written comes under Manuscriptology.

The Manuscripts are the spectators of ancient Indian literary and cultural traditions in Indian context. They not only emphasize the literary glory of ancient India, but also exhibit the poetic and writing skill of the authors of different ages. It is an unwritten tradition in India that every household possess manuscripts in his/her house for religious purposes. References are available about the manuscript libraries in ancient India mainly in the palaces of the Kings, chieftains and Universities/Gurukulas etc.

The manuscripts are found in Sanskrit and vernacular languages inscribed in different Indian scripts in India. They also highlight the calligraphy and scriptography tradition of the period they belong. They bridge the gap between the ancient and the modern. Through them only scholars are able to study the Ancient Indian literary and cultural ethos.

Mainly the manuscripts are written on palm leaf, birch bark and handmade paper. The birch bark chiefly available in north India while palm leaf is available in Southern India plentifully. After the invention of paper manuscripts are written in handmade papers also.

Documentation Asst.
National Mission for Manuscripts
IGNCA, New Delhi

Kriti Rakshana



A STEP TOWARDS THE RECONSTRUCTION OF THE TEXT OF THE NĀṬYAŚĀSTRA OF BHARATA

Dr. Sugyan Kumar Mahanty

The *Nāṭyaśāstra* attributed to *Bharata* not only deals with stagecraft, but it has an extensive scope of other various related areas of science like that of music, classical Indian dance, and poetics as well. It also covers stage design, makeup, and virtually every other aspect of stagecraft. It is very important to the history of Indian classical music and dramaturgy because it is the only text which gives such convoluted details about the music both vocal and instrumental, as well as almost all the aspects of stage craft, i.e. beginning from the architecture of the play house to the staging of a play. Thus, an argument can be made that the *Natya Shastra* is the foundation of the performing art in India.

Although my study will centre around the Study on the major variants of the text of the *Nāṭyaśāstra*, still I think it to be pertinent to peep in to the significant editions & recensions of *Nāṭyaśāstra*.

1. Hall in his edition of *Dasarūpaka* published chapters XVIII-XX of *Nāṭyaśāstra* based on a single manuscript as appendices to it in *Bibliothica Indica* Series, Calcutta, 1865.¹
2. P. Regnaud, a French scholar published parts of Chapters XV-XVII of *Nāṭyaśāstra*, dealing with prosody, based on a different manuscript in the *Annels De Musee Guimet* in 1884 followed by publication of Chapters VI & VII

Nāṭyaśāstra same year.²

3. J. Grosset a pupil of P. Regnaud published chapter XVIII of *Nāṭyaśāstra* on music, having title as “*contribution l’e’tude de la Musique Hindoo*” in 1888 followed by Chapters I – XIV in 1898.
4. Pandit Shivadatta and Kashinath Pandurang Parav on the base of two other manuscripts published 37 chapters of *Nāṭyaśāstra* under *Kāvyamālā* edition in 1894.³
5. M. Ramakrishna Kavi published the *Nāṭyaśāstra* (37 Chapters) with *abhinavabhāratī* on the base of 40 manuscripts in *Gaekward Oriental series* in 1926, a second edition of which was brought out by K.S.Ramaswami Sastri in 1956.⁴
6. Pandit Batukanath Sharma and Pandit Baladeva Upadhyaya published a complete edition with 36 chapters based on two different manuscripts of *Nāṭyaśāstra* in the *Kāśī Sanskrit series* mostly quoted as *Chowkhamba Sanskrit Series* in 1929.
7. Prof. Kamalesh Datta Tripathy and his team are now working with another recent edition of *Nāṭyaśāstra* with 35 chapters based on *Newari* scripts collected from

1 P.V.Kane, *History of Sanskrit Poetics*, Motilal Banarasi Dass, Delhi, India, Reprint of the fourth edition, 1987. page-11.
2 Ibid. and Prof. Puspendra Kumar, introduction page – XIX, *Nāṭyaśāstra* translated in to English by M.M.Ghosh, New Bharatiya Book Corporation, Delhi, India, 2006.
3 P.V.Kane, *History of Sanskrit Poetics*, Motilal Banarasi Dass, Delhi, India, Reprint of the fourth edition, 1987. page-10.
4 Ibid. Page – 11.

Nepal, claiming to be the earliest manuscripts so far collected.

But the text of *Nāṭyaśāstra* is not yet substantiated as what should be the primary one. The editions of the same do not agree with a common and a uniform text. In India the very famous *Kavyamālā* edition contains 37 chapters, where as another counterpart of the same, i.e. *Chowkhamba* edition contains 36. Abhinavagupta mentions in his commentary *Abhinavabhāratī*, that the text of *Nāṭyaśāstra* contains 36 chapters and six thousand (6,000) shlokas composed in *anuṣṭup* metre. As *Abhinavagupta* mentions in his second introductory verse of *Abhinavabhāratī* षट्त्रिंशत् भरतसूत्रमिदं विवृण्वन्वन्दे शिवं श्रुतितदर्थविवेकिधाम॥⁵ and also in the commentary to 6th verse of Chapter one as: मध्येऽत्र षट्त्रिंशदध्याय्यां वयं तु ब्रूमः- नात्र क्रमः कश्चित्। अपि तु यथावसरं महावाक्यात्मना षट्साहस्रीरूपेण प्रधानतया प्रश्नपञ्चकनिरूपणपरेण शास्त्रेण तत्त्वं निर्णीयते।⁶

Ramakrishna Kavi prepares his text of *Nāṭyaśāstra* on the base of 40 manuscripts collected from different parts of India, in his preface to his edition of *Nāṭyaśāstra* divides all those mss in to two recensions namely A of the later origin & the B of the earlier origin, and mentions following findings⁷:

1. In A sets about 40 verses are omitted as mere interpolation at the end of the chapter 5th, while B sets give them ;
2. The 9th chapter in A sets is divided in to two chapters (IX & X) in B and thus the numbering differs thenceforth ;
3. The Chapters 14th & 15th in A dealing with prosody for the stage introduced later terminology of Pingala (as ra, ga, ta, bha, sa etc.), while the B sets merely equate the major of a line in short and long syllables of *laghu* and *guru* ;
4. The definitions in the 16th chapter are given in Upajati metres and in a certain order in A but they are given in Anuṣṭub metre and in a reverse order in the 17th chapter of the B sets ;
5. The subject matter of the 26th chapter in A is found in the 35th chapter in B sets ;
6. 36th chapter in B sets is divided in to two chapters 36 and 37 in A sets, or even as 38th in one of the copies of the A recension.

Here I am giving a comparative study of three different editions on the base of divisions of chapters, their names and the number of verses.



Gaekwad's Oriental Series, Baroda, Gaekwad's Oriental Series, Baroda, (Vol-I, Second Edition, 1956), (Vol-II, First Edition, 1934), (Vol- III, Second Edition, 1954), (Vol- IV, Second Edition, 1964),			Reprint Edition of Kāvyamālā Series, Nirnaya Sagar Press, Bombay Edited by Pandit Kedarnath Published by Bharatiya Vidya Prakashan, Delhi-7.		Prof. M.M.Ghosh Edition, New Bharatiya Book Corporation, Delhi, India, First Edition-2006.	
Chapter #	Name of the Chapters	Number of Verses	Name of the Chapters	Number of Verses	Name of the Chapters	Number of Verses
I.	नाट्योत्पत्तिः	127	नाट्योत्पत्तिः	128	नाट्योत्पत्तिः	129
II.	मण्डपविधानः	105	मण्डपविधानं	111	मण्डपविधानं	104
III.	रङ्गदैवतपूजनं	102	रङ्गदैवतपूजाविधानं	102	रङ्गदैवतपूजाविधानं	101
IV.	ताण्डवलक्षणं	320	ताण्डवलक्षणं	326	ताण्डवलक्षणं	329
V.	पूर्वरङ्गविधानं	174+ 39	पूर्वरङ्गविधानं	220	पूर्वरङ्गविधानं	218

5 अभिनवभारती, *Introductory Shloka No.26*, ed. by Prof. Puspendra Kumar, New Bharatiya Book Corporation, Delhi-11007, India. 2006

6 *Ibid*, Page no.6,

7 M. Ramakrishna kavi, *preface, Nāṭyaśāstra*, Vol -I, page 60, Gaekwad's Oriental Series, Baroda, Second Edition, 1956.



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VI.	रसाध्यायः	83	रसाध्यायः	84	रसाध्यायः	83
VII.	भावव्यञ्जकः	121	भावव्यञ्जनः	130	भावव्यञ्जनः	125
VIII.	उत्तमाङ्गाभिनयः	177	उपाङ्गाभिनयः	174	अङ्गाभिनयः	173
IX.	अङ्गाभिनयः	283	अङ्गाभिनयः	267	उपाङ्गाभिनयः	323
X.	चारीविधानं	103	चारीविधानं	102	शारीराभिनयः	54
XI.	मण्डलकल्पनं	70	मण्डलकल्पनं	63	चारीविधानं	101
XII.	गतिप्रचारः	248	गतिप्रचारः	187	मण्डलविधानं	68
XIII.	कक्ष्याप्रवृत्तिधर्मीव्यञ्जकः	86	करयुक्तिधर्मीव्यञ्जकः	79	कक्ष्याविभागविधानं	228
XIV.	छन्दोविधानं	133	छन्दोविधानं	120	छन्दोविधानं	77
XV.	छन्दोविविधः	227	छन्दोवृत्तविधिः	172	वृत्तलक्षणं	103
XVI.	काव्यलक्षणः	128+ 41	अलङ्कारलक्षणं	124	लक्षणालङ्काराः	172
XVII.	काकुस्वरव्यञ्जनः	150	काकुस्वरविधानं	137	वाग्लक्षणानि	159
XVIII.	दशरूपनिरूपणं	126	दशरूपलक्षणं	198	भाषालक्षणं	61
XIX.	सन्धिनिरूपणं	154	सन्ध्यङ्गविकल्पः	133	काकुस्वरूपव्यञ्जकः	77
XX.	वृत्तिविकल्पनं	77	वृत्तिविकल्पः	66	दशरूपलक्षणं	150
XXI.	आहार्याभिनयः	227	आहार्याभिनयः	214	सन्ध्यङ्गविकल्पः	129
XXII.	सामान्याभिनयः	332	सामान्याभिनयः	321	वृत्तिविकल्पः	65
XXIII.	वैशिकः	80	वैशिकः	73	आहार्याभिनयः	223
XXIV.	स्त्रीपुंसोपचारः	89	सामान्याभिनयः	116	सामान्याभिनयः	328
XXV.	चित्राभिनयः	125	चित्राभिनयः	130	नाट्योपचारः	79
XXVI.	विकृतिविकल्पः	38	प्रकृतिविकल्पः	26	चित्राभिनयः	129
XXVII.	सिद्धिव्यञ्जकः	104	सिद्धिव्यञ्जकः	93	सिद्धिव्यञ्जकः	104
XXVIII.	जातिविकल्पनं	141	जातिलक्षणं	161	आतोद्यविधिः	151
XXIX.	ततातोद्यविधानं	119/147	आतोद्यजातिविधानः	125	ततातोद्यविधानं	156
XXX.	सुषिरातोद्यलक्षणं	12	सुषिरातोद्यविधानः	13	सुषिरातोद्यविधानं	13
XXXI.	तालाध्यायः	378	तालविधानः	334	तालव्यञ्जकः	502
XXXII.	ध्रुवाविधानः	437	ध्रुवाध्यायः	442	ध्रुवाविधानः	525
XXXIII.	गुणदोषविचारः	23	गुणाध्यायः	22	पुष्करवाद्यः	301
XXXIV.	पुष्करवाद्यः	304/246	पुष्करवाद्यः	259	प्रकृतिविचारः	99
XXXV.	भूमिविकल्पः	41	भूमिविकल्पः	39	भूमिविकल्पः	109
XXXVI.	नटशापः	50	नटशापः	45	नाट्यावतारः	83
XXXVII.	गुह्यतत्त्वकथनं	31	गुह्यविकल्पः	33		

The above comparison indicates that the editions of the Nāṭyaśāstra have many variants in the content and number of verses of the chapters, which is quite natural because the editions have been prepared on the base of different mss based on different recensions, scribed in

different periods and collected from various parts of India and abroad. Even these variations had been seen in many available recensions of Nāṭyaśāstra, during the period of Abhinavagupta as it is mentioned in The Abhinavabhārati: तथा च मतान्तरेण भरतमुनिरेवान्यथाप्युद्देशलक्षणेन

नामान्तरैरपि च व्यवहारं करोति; तत एव पुस्तकेषु भेदो दृश्यते तं च दर्शयिष्यामः।¹

The Number of chapters are 37 in *GOS* & *Kāvyamālā* where as 36 in *Chowkhamba* & Prof. M.M.Ghosh Edition, *New Bharatiya Book Corporation, Delhi, India*, first Edition-2006.

The critical examinations explore that the chapter 9th of *GOS* is split up in to two chapters 9th and 10th in *Chowkhamba* edition. The chapter 17th of *GOS* is again split up in to chapter 18th and 19th in *Chowkhamba* edition. The chapter 24th of *GOS* reads as the 34th in *Chowkhamba* edition. The chapter 26th of *GOS* reads along with the chapter 35th of *Chowkhamba* edition.

The Chapters 32nd and 33rd of *GOS* are combined in to a single chapter 32nd of *Chowkhamba* edition. This combination was acceptable to *Abhinavagupta* as he has discussed the reasons there of, i.e.

“ननु गान्धर्वमुखेन भागवद्भानमिह लक्षयितुमारब्धम्। गान्धर्वेषु तथैव च स्वरविधिरध्यायत्रयेण (अ. 28,29,30) दर्शितः। तालविधिरध्यायेन (अ. 32) च। तत्रैव पदविधिरपि दर्शितः”²

In the chapter 28th the definitions of *jātis* are given in both prose and verse in almost all the recensions. *Abhinavagupta* has followed the prose version of *jātis*. *Ramakrishna Kavi* put the definitions in verse in parenthesis and has not assigned serial numbers considering those to be interpolated³.

Ramakrishna Kavi has mentioned two different readings of each of chapter 29th and 34th. These readings could have been collated with the text considered to be primary and the variants could have been given in foot notes.

While deciding the primary text of *Nāṭyaśāstra*

we should investigate whether the number of *rasas* according to *Bharata* was eight or nine! All the major editions the *GOS*, *Kāvyamālā* read that :

शृङ्गारहास्यकरुणा रौद्रवीरभयानकाः।
बीभत्साद्भुतसंज्ञौ चेत्यष्टौ नाट्ये रसाः स्मृताः॥5

But *Abhinavagupta* agrees to take nine *rasas* including *śānta* as a *rasa* as he affirms that : “तस्मादस्ति शान्तो रसः। तथा च चिरन्तनपुस्तकेषु ‘स्थायिभावान् रसत्वमुपनेष्यामः’ इत्यनन्तरं ‘शान्तो नाम शमस्थायिभावात्मकः’ इत्यादिशान्तलक्षणं पठ्यते”⁴ This statement of *Abhinavagupta* is based on a different recension of *Nāṭyaśāstra* that reads as: “अथ शान्तो नाम शमस्थायिभावात्मको मोक्षप्रवर्तकः। स तु तत्त्वज्ञानवैराग्याशयशुद्ध्यादिभिर्विभावैः समुत्पद्यते। तस्य यमनियमाध्यात्मध्यानधारणोपासनसर्वभूतदयालिङ्ग-ग्रहणादिभिरनुभावैरभिनयः प्रयोक्तव्यः। व्यभिचारिणश्चास्य निर्वेदस्मृतिधृतिसर्वाश्रम-शौचस्तम्भरोमाञ्चादयः। अत्रार्याः श्लोकाश्च भवन्ति – मोक्षाध्यात्मसमुत्थस्तत्त्वज्ञानार्थहेतुसंयुक्तः। निःश्रेयसोपदिष्टः शान्तरसो नाम सम्भवति॥”⁵ But the controversy lies as it is when we find *Kālidāsa* mentioning in his *Vikramorvaśīya* that :

मुनिना भरतेन यः प्रयोगो भवतीष्वष्टरसाश्रयः प्रयुक्तः।
ललिताभिनयं तमद्य भर्ता मरुतां द्रष्टुमनाः सलोकपालः॥⁶

This statement of *Kālidāsa* recognizing eight *rasas* that was acceptable to *Bharata* helps us to reach in to conclusion that the number of *rasas* acceptable to *Bharata* was eight only. The text favoring nine *rasas* may be an interpolation in the later recensions.

As there are about 40 verses starting from पुनश्चित्रे तथा मिश्रे are omitted at the end of chapter V in some mss, and Mr. M. *Ramakrishna Kavi* states those to be interpolated and the commentary to that part was written by *Kohala*.⁹ But it is clear



Kriti Rakshana

1 *Abhinavagupta, Abhinavabhāratī, Page 545, Chapter – XVII, Vol. II, Nāṭyaśāstra, Prof. M.M. Ghosh Edition, New Bharatiya Book Corporation, Delhi, India, 2006.*

2 P. 301 of अभिनवभारती, Gaekward's Oriental Series, Baroda, Vol-IV, Second Edition, 1964.

3 See Chapter 32nd of Nāṭyaśāstra of Gaekward's Oriental Series, Baroda, Vol-IV, Second Edition, 1964.

4 Ibid.

5 15/6, Gaekward's Oriental Series, Baroda, Vol-I, Second Edition, 1956 & Reprint Edition of Kavyamala Series, Nirnaya Sagar Press, Bombay, edited by, Pandit Kedarnath, Published by Bharatiya Vidya Prakashan, Delhi-7.

6 Page – 339, Gaekward's Oriental Series, Baroda, Vol-I, Second Edition, 1956.

7 Ibid, page – 333-334. & page – 103-104, Reprint Edition of Kavyamala Series, Nirnaya Sagar Press, Bombay, edited by, Pandit Kedarnath, Published by Bharatiya Vidya Prakashan, Delhi-7.

8 II.18, Vikramorvaśīya.

9 Page – 251, Gaekward's Oriental Series, Baroda, Vol-I, Second Edition, 1956.



that the content of those 40 verses are the part of *pūrvaranga* that is described in the chapter V and hence do not appear to be an interpolation what Mr. Kavi has mentioned.

At the beginning of the 16th Chapter in GOS the lakṣaṇas are described in Upajāti metre ; i.e.

विभूषणं चाक्षरसंहतिश्च शोभाभिमानौ गुणकीर्तनं च।
प्रोत्साहनोदाहरणे निरुक्तं गुणानुवादोऽतिशयः सहेतुः॥
सारूप्यमिथ्याध्यवसायसिद्धिपदोच्चयाक्रन्दमनोरथाश्च॥
आख्यानयाच्या प्रतिषेधपृच्छा दृष्टान्तनिर्भासनसंशयाश्च॥
आशीः प्रियोक्तिः कपटः क्षमा च प्राप्तिश्च पश्चात्तपनं तथैव।
अर्थानुवृत्तीर्ह्युपपत्तियुक्ती कार्योन्नीतिः परिदेवनं च॥
षट्त्रिंशदेतानि तु लक्षणानि प्रोक्तानि वै भूषणसंज्ञितानि।
काव्येषु भावार्थगतानि तज्ज्ञैः सम्यक्प्रयोज्यानि यथारसं तु॥¹⁰

Whereas those are described in *anuṣṭup* meter in the (17th chapter) in *Chowkhamba & Prof. M.M.Ghosh* Edition as follow:

भूषणाक्षरसंघातौ शोभोदाहरणे तथा।
हेतुसंशयदृष्टान्ताः प्राप्त्यभिप्राय एव च॥
निदर्शनं निरुक्तं च सिद्धिश्चाथ विशेषणम्।
गुणातिपातातिशयो तुल्यतर्कः पदोच्चयः॥
दिष्टं चैवोपदिष्टं च विचारस्तद्विपर्ययः।
भ्रंशश्चानुनयो माला दाक्षिण्यं गर्हणं तथा॥
अर्थापत्तिः प्रसिद्धिश्च पृच्छा सारूप्यमेव च।
मनोरथश्च लेशश्च संक्षोभो गुणकीर्तनम्॥
ज्ञेया ह्यनुक्तसिद्धिश्च प्रियं वचनमेव च।
षट्त्रिंशल्लक्षणान्येवंकाव्यबन्धेषु निर्दिशेत्॥¹¹

The readings in *anuṣṭup* meter appear to be the primary, as the following verses of the same chapter are in *anuṣṭup* only.

Therefore, the variants available in the text of *Nāṭyaśāstra* in different recensions are due to the base mss collected from different parts of India and abroad, scribed in different periods. There is not even a single edition of *Nāṭyaśāstra*, that can claim to be the primary one. So a critical and thorough observation with a comparative study can make it possible to reach the primary text of *Nāṭyaśāstra*. Following points should be adhered to find out the an authentic text, as such ;

1. The available mss and their chronological history and geographical origin.
2. Comparison of the text with the commentaries of Abhinavagupta.
3. The Content and order of the text.
4. The language and style of the text.
5. The reference and citations of *Nāṭyaśāstra* in other texts of dramaturgy and treatises of poetries and dramas.
6. The reference and citations of other texts of dramaturgy and allied treatises in *Nāṭyaśāstra*.

The *sāradā* mss is yet to be traced out. Therefore, Finally, from the above study it could be summed up that the reconstruction of the text of the *Nāṭyaśāstra* of Bharata is inevitable to get an authentic and primary version.

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10 16.1-5 Gaekwad's Oriental Series, Baroda, Gaekwad's Oriental Series, Baroda, (Vol-II, First Edition, 1934),

11 17.1-5, Prof. M.M. Ghosh Edition, New Bharatiya cor New Bharatiya Book Corporation, Delhi, India, 2006.

संस्कृत की कृषिशास्त्रीय पाण्डुलिपियाँ एवं विषयवस्तु



प्रो. नीरज शर्मा

प्राचीनकाल से ही भारत के आर्थिक, सांस्कृतिक, सामाजिक जीवन और गौरवपूर्ण इतिहास के संदर्भ में कृषि की सर्वाधिक महत्वपूर्ण भूमिका रही है। मानव सभ्यता के आदिकाल अथवा सभ्य जीवन का प्रारंभ पशुपालन एवं कृषि के साथ ही होता है। कृषि शब्दार्थ के विषय में अमरकोशकार कहते हैं- शस्योत्पादनार्थं भूमिकर्षणरूपे वैश्यवृत्तिभेदे अर्थात् शस्य उत्पादन के लिये भूमिकर्षण रूपा वैश्यवृत्ति 'कृषि' कहलाती है। कृषि शब्द 'कृष्' विलेखने धातु से निष्पन्न है जो 'भूमिकर्षण' अर्थ में प्रयुक्त है। वार्ताशास्त्र का सम्बन्ध कृषि, वाणिज्य, पशुपालन आदि मनुष्यों की आजीविका के साधन या वृत्तियों से था। कृषि का अर्थ केवल भूमि विलेखन या हल चलाना ही नहीं अपितु बीज, बैल आदि कृषि कर्म के संबंधित समस्त विवेचन के लिए कृषि शब्द का व्यवहार किया गया-

नाना क्रियाः कृषेरर्थाः नावश्यं कृषिविलेखनं एव वर्तते। किं तर्हि प्रतिविधानेऽपि वर्तते, यदसौ भक्तबी-
जबलिवर्देः प्रतिविधानं करोति स कृष्यर्थः।¹

संस्कृत साहित्य के सम्पूर्ण वाङ्मय पर यदि समग्र दृष्टि डाली जाए तो कृषिवैज्ञानिक चिन्तन के लिए मुख्यतः शास्त्रीयसाहित्य का अवलम्बन लेना होगा। संस्कृत के कृषि शास्त्रीय ग्रंथों की पाण्डुलिपि, उनमें उपलब्ध वैज्ञानिक विषयवस्तु का संक्षिप्त वर्णन निम्नानुसार किया जा सकता है-

स्वतन्त्र रूप से कृषि पर उपलब्ध अथवा संकेतित शास्त्रीय साहित्य -

महर्षिपराशरकृत कृषिपराशर :

महामुनि पाराशर विरचित कृषि पाराशर भारतीय कृषिशास्त्र का महत्वपूर्ण ग्रन्थ है। यह ग्रन्थ पाण्डुलिपि के रूप में कृषितन्त्र, कृषिपद्धति, कृषिसंग्रह आदि विविध नामों से उपलब्ध हुआ। "Krishi Paddhati of Parashar" के नाम से इस ग्रन्थ की पाण्डुलिपि केटलाग सं 3168, 6475, इण्डिया आफिस लाइब्रेरी (ब्रिटिश लाइब्रेरी) तथा कैम्ब्रिज में उपलब्ध है। कीलहार्न एवं राजेन्द्रलाल मित्रा द्वारा संकेतित दो पाण्डुलिपियाँ तत्कालीन मध्यप्रांत- बंगाल में तथा एक पाण्डुलिपि प्रांतीय संग्रहालय कटक में थी जिनका उल्लेख न्यू केटलाग्स केटलागरम IV, 284 पर उपलब्ध है। इस ग्रन्थ की एक पाण्डुलिपि कांग्रेस लाइब्रेरी वाशिंगटन में है जो वेलीसिटी स्टेट कालेज नार्थ डकोटा के पूर्व प्रोफेसर युजिन हाल्टिंग द्वारा जमा कराई गई थी। वाशिंगटन की पाण्डुलिपि बंगाली अक्षरों में है तथा इसका नाम 'कृषिपद्धति' है। पूर्वोक्त पाण्डुलिपियों और संस्करणों का विस्तृत विवरण वोइतला महोदय के द्वारा दिया गया है।²

कृषिपराशर ग्रन्थ के ऐशियाटिक सोसायटी प्रकाशित संस्करण के अनुसार प्रयुक्त पाण्डुलिपियों का विवरण निम्नानुसार है-³

कृषिसंग्रह - बङ्गवासी संस्करण, कलकत्ता, 1322 B.S. (p.p.1-52) सं. ताराकान्त काव्यतीर्थ, बंगाली अनुवाद सहित

1 महाभाष्य 3.1.26

2 History of Krsisastra, Gyula Wojtilla, harrassowits Verlag, Wiesbaden, 2006 P31

3 Krsi Parasar, G P Majumdar, S C Banerji, Asiatic Society, 2001, P V

Kriti Rakshana



कृषिपद्धति – इण्डिया आफिस लाईब्रेरी पाण्डुलिपि सं 1274a (एच.टी. कोलब्रुक) केटेलाग सं 3168

इण्डिया आफिस लाईब्रेरी (ब्रिटिश लाईब्रेरी) में उपलब्ध अन्य प्रतिलिपि

C. कृषिपराशर की एक प्रतिलिपि वाडिया लाईब्रेरी, फर्ग्यूसन कॉलेज, पूना के मांडलिक सेक्शन में उपलब्ध है। संस्कृत पाठशाला कलकत्ता में मूल बांगला से यह प्रतिलिपि 04 फरवरी 1886 में की गयी। भंडारकर ओरियंटल रिसर्च इन्स्टीट्यूट पूना में उपलब्ध इसकी प्रतिलिपि पर Post colophon statement इस प्रकार दर्ज है-

इदं पुस्तकं कलकत्ता संस्कृतपाठशालास्थबङ्गाक्षरपुस्तकालिखितम् ॥ पोषव (?) ३० शके १८०७ इसवी तारिख माहे फेब्रुवारि सन १८८६ इसवी... समाप्त ।

ऐशियाटिक सोसायटी से जी.पी. मजूमदार व प्रो. एस.सी. बैनर्जी के सम्पादित अनूदित संस्करण प्रकाशित है। कृषिपराशर के देश-विदेश में अनेक संपादन, अनुवाद तथा समीक्षा संस्करण प्रकाशित हुये हैं।

विषयवस्तु : परम्परागत रूप से महर्षि पराशर वशिष्ठ के पौत्र तथा गोत्रप्रवर्तक ऋषि हैं। ऋग्वेद के प्रथम मण्डल के 65 से 73 तक सूक्त पराशर के नाम पर है। पराशर सकलशास्त्र पारंगत एवं पुराणों के वक्ता थे। उनके सत्यवती नामक धीवर कन्या से वेदव्यास पुत्र हुये। पराशर के नाम से अनेक ग्रन्थ प्रचलित हैं- बृहत्पराशर होरा शास्त्र, लघुपराशरी, पराशर स्मृति, पराशर संहिता, नीतिशास्त्र आदि। इसी प्रकार कृषिसंग्रह, कृषितन्त्र व पराशरतन्त्र नामक ग्रन्थ भी इन्हीं के नाम से हैं, परन्तु इनके प्रणेता पराशर तथा धर्मशास्त्रज्ञ पूर्ववर्ती पराशर की एकता के विषय में विद्वानों में मतैक्य नहीं है। कृषिपराशर ग्रन्थ की शैली के आधार पर यह 8वीं शदी से पूर्व का प्रतीत नहीं होता है। प्रो. जी.पी. मजूमदार कृषि पराशर का काल 950 से 1100 ईसवीय के मध्य निर्धारित करते हैं।⁴ कृषि पराशर में 243 श्लोक हैं।

कृषि पराशर ग्रन्थ अत्यन्त सरल, न्यूनसमास एवं सुबोध भाषा में लिखा गया है। कृषि पराशर ग्रन्थ प्रजापति को नमस्कार कर प्रारम्भ होता है। कृषि पराशर में कृषि एवं ज्योतिषीय मुहूर्तों अथवा काल-निर्धारण पर विशेष सामग्री मिलती है। यह ग्रन्थ भारतीय कृषि संस्कृति, कृषि सम्बन्धी प्रक्रियाओं, सावधानियों व परामर्शों को अपने कलेवर में समाहित करता है। भारत की परम्परागत खेती के स्वरूप में कृषि पराशर की प्रविधियों के यत्र-तत्र आज भी दर्शन होते हैं। कृषि पराशर में वृष्टि विज्ञान पर विशेष विवेचन उपलब्ध है जो मौसम की ज्योतिषीय भविष्यवाणी के संदर्भ में उपादेय हो सकती है।

आचार्य कश्यप - कृषिसूक्ति

कृषिसूक्ति कृषिशास्त्र पर लिखा गया सबसे बड़ा स्वतन्त्र ग्रन्थ है। इस ग्रन्थ की एक देवनागरी पाण्डुलिपि उपलब्ध है जो अड्यार लार्डब्रेरी चेन्नई में संरक्षित है

कृषिसूक्ति के प्रणेता परमवैष्णव विप्र हैं, जो कृषि में हिंसित प्रयोगों को निषिद्ध करते हैं। काश्यपीय कृषिसूक्ति का विभाजन वैज्ञानिक रीति से किया गया है। इसकी विषयवस्तु क्रमानुसार अनेक भागों में विभक्त है। आचार्य कश्यप के इस ग्रन्थ की उपलब्ध पाण्डुलिपि की सम्पूर्ण विषयवस्तु निम्नलिखित है -

प्रथम भाग- धान्यादिकृषिक्रमकथनम् :

द्वितीय भाग - शाकादिकृषिक्रमकथनम् : ।

तृतीय भाग - भोज्याभोज्यक्रमकथनम् :

चतुर्थ भाग- विविधहव्यनिवेदनक्रमकथनम्:

4 कृषि पराशर पृ१८ .

महर्षिपराशर : वृक्षायुर्वेद

नितेंद्र नाथ सरकार के द्वारा पराशर के द्वारा लिखित वृक्ष आयुर्वेद का विवरण जरनल ऑफ एशियाटिक सोसायटी ऑफ बंगाल के वॉल्यूम XVI (1950) पी.123 में दिया गया है। प्रोफेसर लल्लनजी गोपाल के अनुसार पराशर वृक्षायुर्वेद ग्रंथ 12 वीं शताब्दी ईस्वी के उपरांत लिखा गया है।

यह ग्रंथ 6 भागों में विभक्त है- बीजोत्पत्तिकांड, वनस्पतिकांड, वानस्पत्यकांड, वीरुधवल्लीकांड, गुल्मशू-पकांड, चिकित्साकांड।

पराशर वृक्षायुर्वेद में भारतीय वन प्रदेशों का भी वर्णन है जिसमें प्रयाग, त्रिपुरा, उत्कल, द्रविड़, हिमालय आदि का वर्णन है।

सुरपाल : वृक्षायुर्वेद

वृक्षायुर्वेद प्राचीन भारतीय वनस्पतिविज्ञान का अन्यतम ग्रन्थ है। वृक्षायुर्वेद प्राचीन भारतीय आयुर्विज्ञान का महत्वपूर्ण प्रभाग था तथा सुरपाल अत्यन्त प्रसिद्ध वैद्य थे। ग्रन्थविवरण के आधार पर सुरपाल राजा भीमपाल के आश्रय में विद्वान के रूप में प्रतिष्ठित थे, जिन्हें “वैद्य विद्यावरेण्य” कहा गया है।

ग्रन्थ के प्रथम और अन्तिम पृष्ठ प्रस्तुत हैं-

वृक्षायुर्वेद का तात्पर्य है- वनस्पति जीवन का विज्ञान। सामाजिकी वानिकी, उद्यान विज्ञान, जैवविविधता-संरक्षण, पर्यावरण-संरक्षण आदि के क्षेत्र में वृक्षायुर्वेद महान् उपयोगी ग्रन्थ है। इसमें वनस्पति जगत की 170 प्रजातियों का वर्णन है। एशियन एग्नीहिस्ट्री फाउण्डेशन ने इस ग्रन्थ को प्रकाशित करवाया।

श्रीगणेशायनमः॥ ॥ पुंसांसर्वसुखेकसाधनकथासोदयार्थोदुरङ्गीडालोलविला
सिनीजनमनस्सीतप्रमोदावहा॥ पुंजङ्गविनिर्दपंकजसवस्फुरोन्नसदीधिकायु
क्ताःसतिशहेषुयस्यविपुलारागसपृष्ठीपतिः॥ ॥ नववयोहारिवपुस्त्रांगना
सखाकलावित्तुक्तवत्तुकीधनावनानिसर्वविफलसुखेविणोविनाविहा
रोपवनानित्तपतेः १ शास्त्राणितावदवेलोकाप्रयासुनीनामर्थःसएवादि
तःपरमात्माएवंविलोकाविहितंचविचारयंतःसंतःस्रसावसरलमुद्राशु

सिक्कदलीसिरजाविकसवति १२ आश्रेःछेनसत्तातकेसेधपीलुसिद्धथारोग्याप्र
दिरुमी- कंचार्जुनेशोसनावष्टिः १३ पिचुप्रदनागकुसुमैर्दुर्लभप्रदानारुत
कपित्थेनानिचुलेनाहृष्टिसयव्याधिसयनेवसंसवति १४ इतिधरणिहृष्टायुर्वेद
मुद्यत्पतापचवरनरपतिश्रीसीमप्रांलातरंगः॥ अकुरुसुरपालकोतुकासिद्धयो
जगदप्रलयनाःश्रीर्वैद्यविद्यावरेण्यः॥ १५॥ ॥ इतिवृक्षायुर्वेदसंपूर्णः १६ ॥
रूपारामकृष्ण
रुस्यपुस्तकनिर्देशः॥

चक्रपाणि मिश्र - विश्ववल्लभ

चक्रपाणि मिश्र राजस्थान के सुप्रसिद्ध शौर्य-वीर्य के पर्याय मेवाड़ के महाराणा प्रताप के समकालीन और उनके आश्रित थे। चक्रपाणि मिश्र ने विश्ववल्लभ नामक कृषि विषयक ग्रन्थ का प्रणयन किया। इसमें कृषि कर्म से संबंधित कोई भी पक्ष अछूता नहीं रह गया। चक्रपाणिमिश्र स्वयं कवि, विद्वान, ज्योतिषी, कर्मकाण्डी, भूगर्भजल के ज्ञाता, वास्तुशास्त्री और निष्णात कृषिकर्म मर्मज्ञ थे।

विश्ववल्लभ की पाण्डुलिपि- राजस्थान प्राच्यविद्या प्रतिष्ठान, जोधपुर में ग्रन्थांक 4909-23(vi)-5861 पर उपलब्ध है।



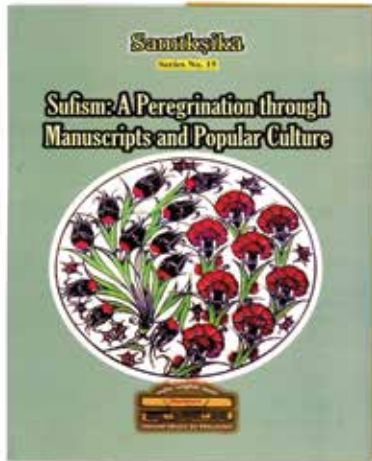
Kriti Rakshana



Publication



Compilation of the proceedings of the Seminars organised on different topics



Samikshika 15

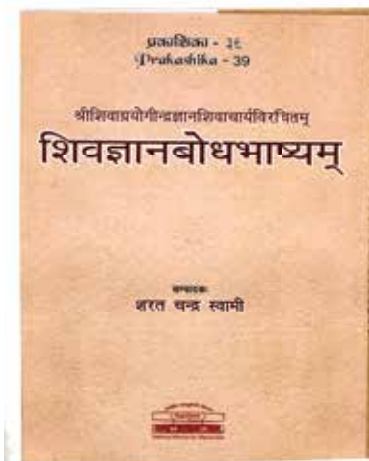
Sufism: A Peregrination through Manuscripts and Popular Culture

Editor: Nandni Bhattachary & Nayeem Anis

Publishers : NMM and Asila Offset Printers

Year of Publication :2019

Price :₹ 400



Prakashika 39

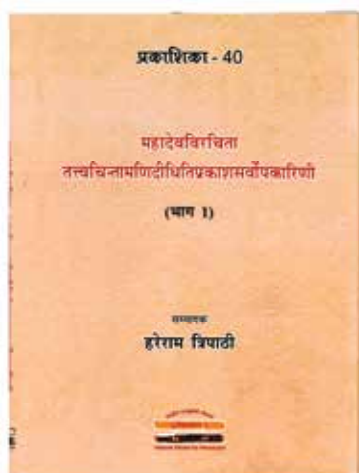
SHIVAGYANA BODH BHASHYA

Editor : Sharath Chandra Swamy

Publishers : NMM and DK Print World

Year of Publication : 2019

Price :₹ 800



Prakashika 40

Tattvachintamani-Didhiti-Prakasa

Sarvopakarini of Mahadeva

Editor : Hareram Tripathi

Publishers : NMM and DK Print World

Year of Publication :2019

Price :₹ 800

Kriti Rakshana



National Mission for Manuscripts

Programmes and Activities

I. Documentation

- Enriching National Electronic Database of Manuscripts
- Survey of Manuscripts and Post-Survey Programme
- Expansion and Strengthening of Manuscript Resource Centres (MRCs)
- Supporting Manuscript Partner Centres (MPCs)

II. Manuscript Conservation and Training

- Expansion of MCC network
- Establish Manuscript Conservation Partner Centres (MCPCs)
- Creation of a National Resource Team of Conservators
- Promotion of research programmes
- Preventive conservation training
- Workshops on conservation of rare support materials
- Establishment of field laboratories
- Organizing MCPC workshops
- Conservation of manuscript collections in MRCs
- Collaboration in survey and post-survey
- Collaboration with digitization

III. Training on Manuscriptology and Palaeography

- Conducting training courses on manuscriptology and palaeography
- Create trained manpower
- Introducing manuscriptology courses in Indian universities

- Preparation of critical editions of manuscripts

IV. Documentation through Digitization

- Preservation of manuscripts for posterity
- Promotion of access and usage for scholars and researchers, without tampering with original copies
- Creation of a digital library as a resource base of the digitized copies of Indian manuscripts
- Creation of standards and procedures for digitization of manuscripts

V. Research and Publication

- **Tattvabodha:** Compilation of the proceedings of public lectures delivered under Tattvabodha Series
- **Sameekshika:** Compilation of the proceedings of the seminars organized on different topics
- **Samrakshika:** Compilation of the proceedings of the seminars on conservation of manuscripts
- **Kritibodha:** Critical editions of manuscripts
- **Prakashika:** Printed editions of rare and unpublished manuscripts
- **Kriti Rakshana**

VI. Outreach Programmes

- Organize public lectures
- Organize seminars and workshops on Manuscriptology and Palaeography where old scripts are taught.
- Organize exhibitions, etc. under public awareness programme

101-32
कृति

Objectives

In suggesting the objectives for the Mission it would be simplistic to suppose that the objective for launching a National Mission for Manuscripts is merely to locate, enumerate, preserve and describe all the Indian manuscripts in India and abroad. The objective for undertaking these tasks is to enhance their access, improve awareness about cultural inheritance and encourage their use for educational and research purposes and lifelong learning. The Development Objective can be broken down into the following five sub-objectives:

Objective 1

To facilitate conservation and preservation of manuscripts through training, awareness and financial support;

Objective 2

To document and catalogue Indian manuscripts, wherever they may be, maintain accurate and updated information about them and the conditions under which they may be consulted;

Objective 3

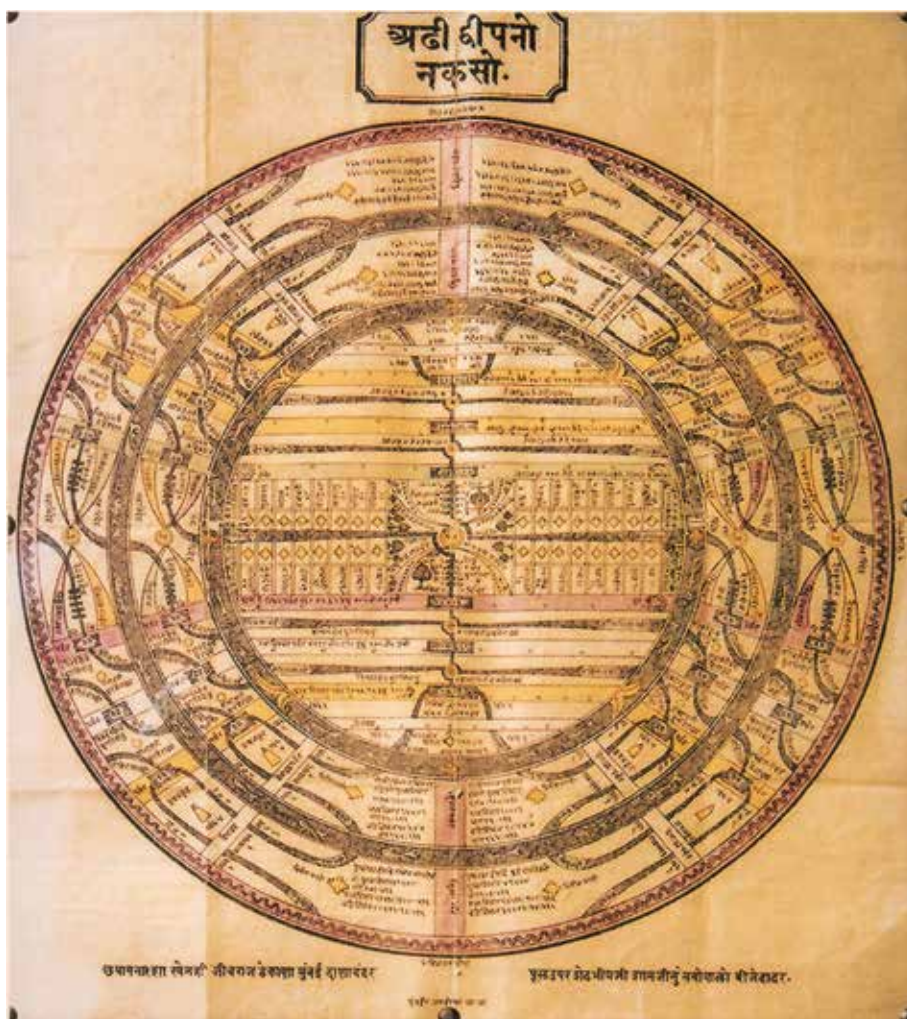
To promote ready access to these manuscripts through publication, both in book form as well as electronic form;

Objective 4

To boost scholarship and research in the study of Indian language and manuscriptology;

Objective 5

To build up a National Manuscript Library.



Adhaidvipa - Language: Gujarati, Script: Gujarati
Courtsy: Rajasthan Oriental Research Institute, Jodhpur

Kriti Rakshana



Book Review

SUNDAY, 03 MARCH 2019

The Sunday Statesman *8th day*

03

Interfusion of Ramayana and Mahabharata

INDRAJIT BANDYOPADHYAY

Sita is popularly viewed as rather docile and domestic particularly in contrast to the other heroine of the other Mahakavya, Draupadi of Mahabharata; and Rama as the central character of Ramayana. Nothing can be farther from the truth as one enters the rich, intricate and interconnected traditions of Folk Narratives and lesser known texts, the so-called '300 Ramayanas' or texts and traditions outside and beyond the mainstream Valmiki's Ramayana. Dr Pradip Bhattacharya and Major General Sekhar Kumar Sen's translation of Mairavanacaritam and Sahasramukharavanacaritam alias Sitavijaya takes the readers to another unexplored domain of Ramayana tradition, and this time, Jainini Ramayana within Jainini Bharata.

Traditionally, as evident in the Mahabharata and Ashvalayana Ghyasutra in particular, there should have been five versions or editions of Mahabharata by each of Vyasa's five disciples - Shuka, Sumantu, Vaishampayana, Jainini, and Paila. However, we have one extant with 18 parvas, the Vaishampayana Mahabharata, which is generally hailed as the Mahabharata, in which Vaishampayana narrates it to Janamejaya Pankshita, and this narration is narrated further by Ugrashrava Sauti, and finally by an anonymous narrator. The other editions of Vyasa's disciples are lost, except (arguably) that Jainini's Ashvamedha Parvan and "pieces of text claiming to be from various Parvas" do exist. Bhattacharya is one of the leading Mahabharata scholars today. His significant works include translation of Mokshadharma-parvan of Shanti-Parvan, a seminal work. Sen has many translation works and books to his credit, and his most significant work is the first ever English translation of Jainini's Ashvamedha Parvan.

Printed on quality paper as "Prakasha 29" of the National Mission for Manuscripts project for publishing rare and unpublished manuscripts, Bhattacharya and Sen's translation is in two volumes. Volume-I contains the Devanagari script of Mairavanacaritam with English translation, and Volume-II, of Sahasramukharavanacaritam. In both, the Devanagari has been transliterated from

the original Grantha script in which the palm-leaf manuscripts were written.

The texts are unique in many ways. The translators inform that while the former appears to be an independent work included in Jainini Bharata though not part of any parvan, the latter claims to be part of the Ashramava Parvan. In other words, the texts are outside the Jainini's Ashvamedha-Parvan and therefore, bolster the authenticity of the Vaishampayana Mahabharata's mention and Ashvalayana Ghyasutra (3.4) statement that Jainini's Mahabharata tradition is indeed historic. The possibility of "Lost Mahabharata" is thus quite viable.

Doubts can of course be nourished, and questions can be raised about the antiquity of Bhattacharya and Sen's translated works, and whether they could be really as old as Vyasa's disciple Jainini. Bhattacharya and Sen address that in their introduction.

The 41 page Introduction contains

plete with endnotes provides valuable information, research and insight on parallels and regional variations of Ramayana in general and these episodes in particular in different languages and tradition, both within India and beyond in "Greater India" (Cambodia, Thailand, Indonesia, Laos, Vietnam etc). The introduction deals with each variation and parallel through comparative analysis in lucid style, under sub-headings like "The Identity of Jainini", "Parallels and Variations", "Parallels in Sanskrit Texts", "Tribal and Regional Variations", and "Greater India", and though brief, has an encyclopedic appeal, and the clarity offers pleasant reading. The introduction would be invaluable even for anyone new to the spectrum of Ramayana and its deep impact on the tradition and culture of India and

What emerges from the churning of this Ramayana-ocean are interesting narratives that jolt conventional and orthodox ideas on Rama, Lakshmana, Sita and Hanuman... A review

beyond. The parallels and variations are just astounding, and the common Indian reader would surely be left with the disturbing feeling: How little an Indian knows about India and her tradition and culture!

The introduction also offers synopses of Mairavanacaritam and Sahasramukharavanacaritam. Bhattacharya and Sen give details of the palm-leaf and paper manuscripts dealt with and consulted, and their library accession numbers, script language, and status - whether complete or incomplete. The information is invaluable for any future researcher.

What emerges from the churning of this Ramayana-ocean are interesting narratives that jolt conventional and orthodox ideas on Rama, Lakshmana, Sita and Hanuman. For example in the Assamese Shatskandharavana Vadha, we find Sita mocking a boastful Rama; in Ramadasi's Ananda Ramayana (15th century), Rama embracing and caressing Sita, who later assumes a terrible shape with "large teeth, terrifying eyes, hair like yellow lightning, thighs like palm trees, feet like winnowing baskets etc"; in Brahmananda's Tattvasamgraha Ramayana (17th century), Sita assuming a terrible form with 18 arms; in a tale in Braja literature, Sita becoming Kali-Ma in Calcutta. In most of the Ramayanas, Sita's prowess is greater than Rama's, not only mentally and spiritually, but also physically, and such narratives cannot be left out if one pursues serious study on Feminism in India. In many of the narratives, Sita kills the other superior Ravanas: Ahiravana, Mairavana, hundred and thousand headed Ravanas and her fusion with Shakti is complete.

In Valmiki's Ramayana, there are faint traces in the narrative that Ramayana could actually be Sitayana; for example, Valmiki says, *kanyam ramayanam krtva smatitayashcaritam mahat* (1.4.6a), or that Rama himself says, "...whatever enterprise of ours is there that is founded in her - *yantriyo raksha maidhili*" (3.41.44c). And indeed, the folk and regional narratives establish Sita as central.

Bhattacharya and Sen's research conclusions deserve special mention for their provocative appeal. For example: "Therefore, (Sitavijaya) must have been part of Jainini's retelling of the Rama story, not during the forest exile as in Vaishampayana's version (where the narrator is Markandeya), but in the period when Duritarashtra, Gandhari, and Kunti were living in the forest before their death." The information that manuscript No. R. 3814, though with two incomplete Sargas, is entitled Jainini Ramayana is indeed interesting because it fuses the Valmiki and Vyasa tradition, a unique fact that keeps us wondering about the interfusion of Ramayana and Mahabharata. Pertinent to remember here is that Markandeya's Ramayana is indeed part of Vaishampayana Mahabharata, and even in the narrative, Rama's descendant Bhihadbala is killed by Ajuna's son and Krishna's nephew Abhimanyu. Given the connection of the two foremost Vishnu Avatars - Rama and Krishna, it is therefore, a matter of natural expectation that there should be connection of the poets too.

Another interesting fact that Bhattacharya and Sen highlight is the underlying current of Shaivism in Sahasramukharavanacaritam. "...here Hanuman is a product of Shiva's sperm and has five faces like him. However, the heads of lion, horse and boar represent those avatars of Vishnu, along with that of his vehicle Garuda. This is therefore, a Hari-Hara image, a fusion of Vishnu and Shiva. Parallel to the pair of Virabhadra and Kali, we have here the pair of Hanuman and the shadow-Sita."

Such fusion and Oneness is in fact the core spirit of what Hinduism stands for and renders the likes of so-called Shaiva-Vaishnava conflict or Hinduism-Buddhism conflict nonsensical. The Ramayana and Mahabharata traditions of Greater India clearly fuse Shaiva and Buddhist. One example is the eight-headed Buddha in Angkor Wat. Again, in Indonesian Kakawin (poetry) including Mpu Sedah and Mpu Panuluh's *Bharatayuddha* (the 11th century Indonesian Mahabharata), one common refrain is "the Seers, the Shaivites and the Buddhists."

True to the principle that a valuable research work should inform and enlighten not only on the subject matter, but also on the background of the research

and methodology. Bhattacharya and Sen acknowledge the contribution to their research of various personalities in position.

One acquainted with Bhattacharya's translating style knows how he, developing further Prof. P. Lal's poetic translating style, uses Sanskrit words accepted by Oxford in English vocabulary to form compounds with English words, for effect and emphasis. Sanskrit in any case is untranslatable into English or any other language; therefore, what we get as translation is at best an approximation. Bhattacharya's style, other than giving a perspective of what is translated, infuses the rendered work with an archaic charm with authentic flavour. In this work too, Bhattacharya and Sen retain that style. For example, "pranam" is retained; and "mahat" is used (e.g. "Mahamight and prowess indeed I obtained", p.118). Such style pioneers a new direction in the much misdirected translation-game of rendering culturally significant and sensitive Sanskrit words into arbitrary English.

The charm of the translation is enhanced by the image-plates which also serve to enrich on how the *Ramayana* narratives flow and interact with other genres; painting in this case. Volume-I contains several interesting plates: Panchamukhi Hanuman (Mandi, Himachal, early 18th cent), Hanuman's tail rampart enclosing Rama and Lakshmana, and Hanuman fighting with Mairavana as Rama and Lakshmana watch (Bundel, Bundelkhand, 18th cent). The huge frescos from the Royal Palace, Phnom Penh, Cambodia further point to the influence of Ramayana on Southeast Asia: full fresco of Mairavana abducting Rama, and Hanuman breaking into the temple, killing him and rescuing Rama; Mairavana shooting a right globe into the sky to create illusion of dawn and Rama asleep within Hanuman's mouth; Hanuman rescuing sleeping Rama; gods and Hanuman watching sleeping Rama. Volume-II has Sita in Kali form killing thousand-headed Ravana and photo-print of the first pages of the original manuscript. One wishes the translators had provided a brief historical background of the images.

Remarker is the Cambodian *Ramayana* version, meaning "Glory of Rama", adapting Hindu ideas to Buddhist themes. The paintings show how *Ramayana* is an integral part of Cambodian culture, also evident in reliefs of Angkor Wat. Similarly, in neighbouring Thailand, the fascination with *Ramayana* is evident in that the kings, despite adopting Buddhism, have retained the honorary title Rama even to this day.

Why the Folk Narratives on *Ramayana* have a rather obscure status in the so-called mainstream and why the "lesser known" texts are lesser known, could well be topics of serious and essential research, particularly in the perspective of identity crisis in our present times and perceived politicized national identity with culture often taking backstage to political narratives. Pradip Bhattacharya and Sekhar Kumar Sen's critical edition and English translation of *Mairavanacaritam* and *Sahasramukharavanacaritam* (or, *Sitavijaya*) of the Jainini's Mahabharata surely qualifies as such a work.

The reviewer is associate professor of English in Kalyani Mahavidyalaya. He specializes in Indian Mahakavyas, with keen interest in Ancient Indian Sanskrit Literature.

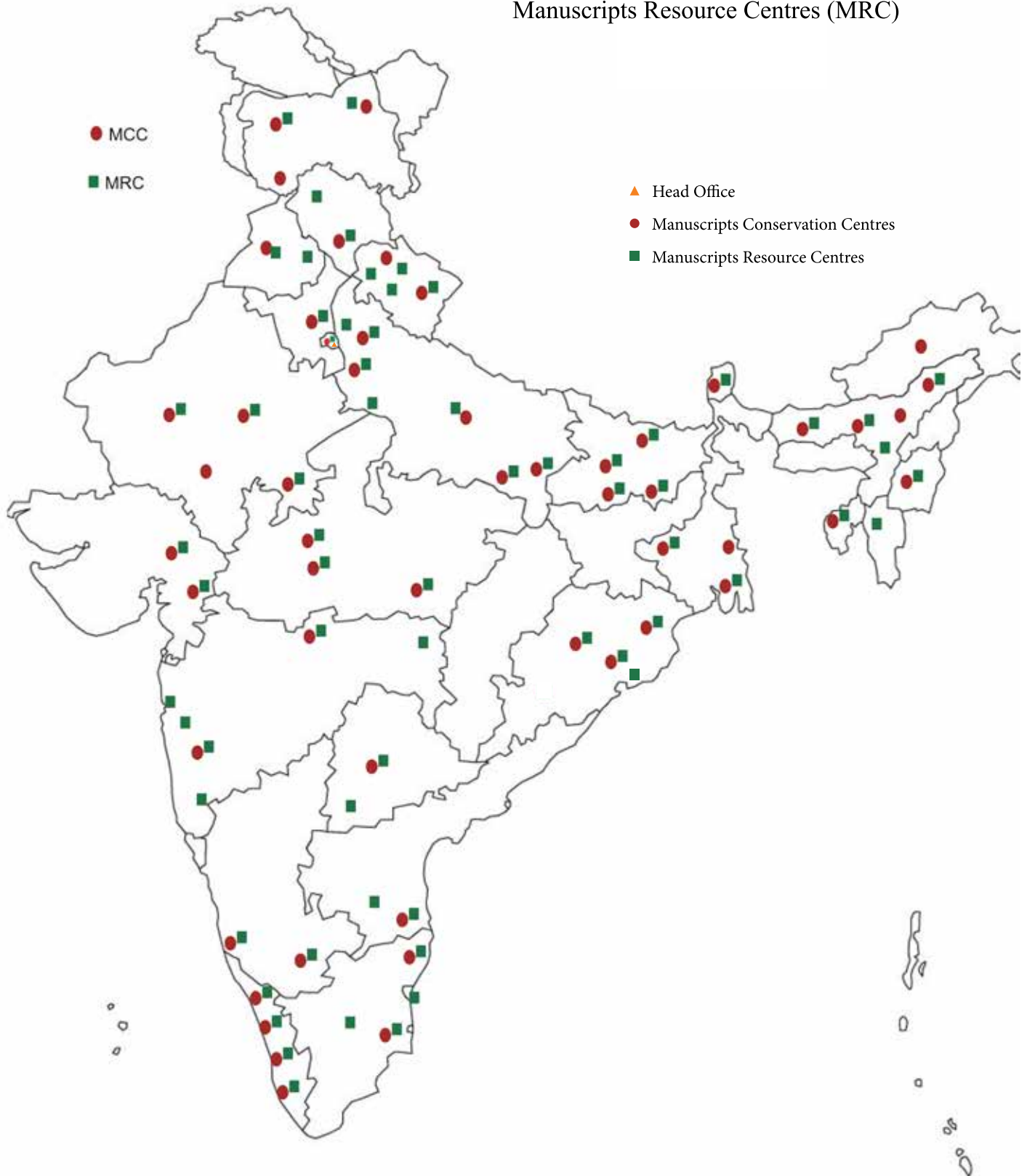


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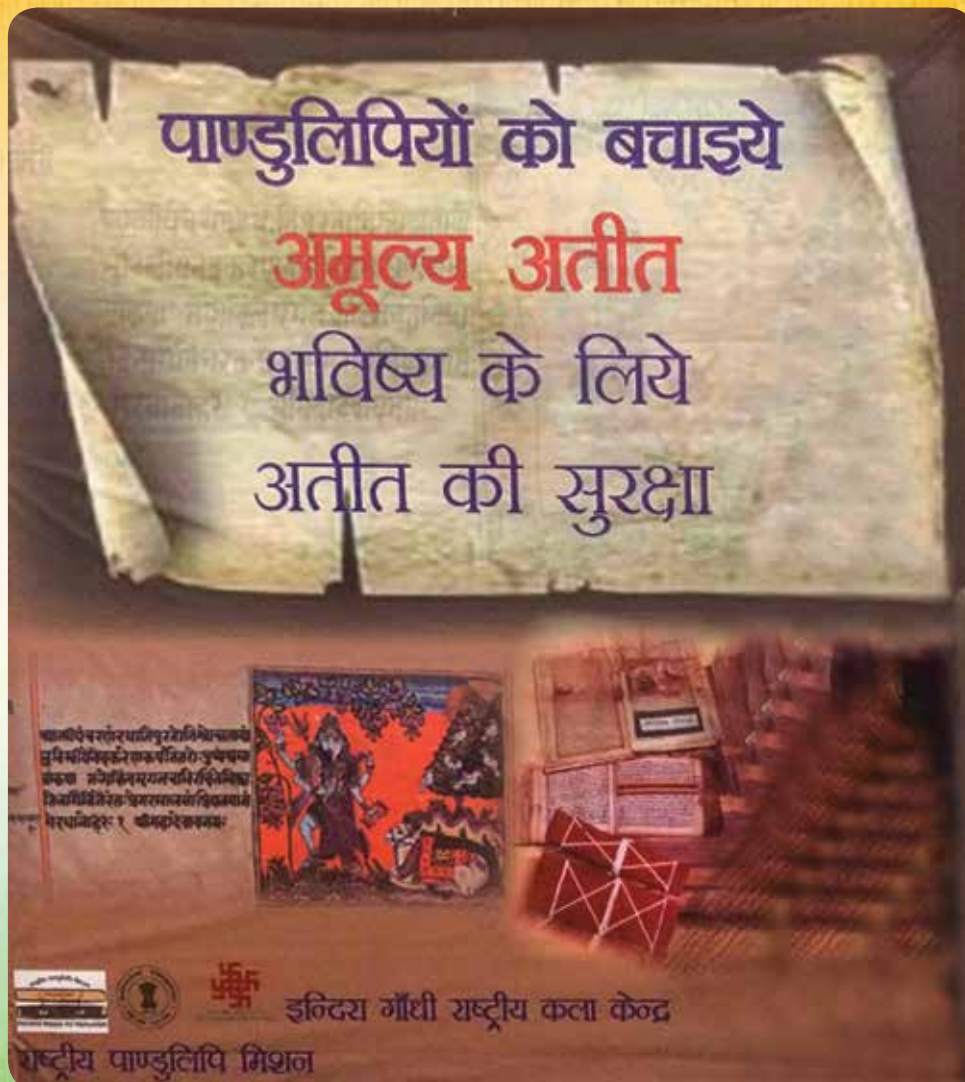
Map of India showing

Manuscripts Conservation Centres (MCC) &
Manuscripts Resource Centres (MRC)



Save Manuscripts

Save the Past for the Future



AN APPEAL TO ALL INDIANS

- Register manuscripts in your possession in Manuscript Resource Centres in your local area
- Make catalogues/hand lists of manuscripts in your possession
- Protect manuscripts through proper preservation and conservation methods

