

"One of our major misfortunes is that we have lost so much of the world's ancient literature – in Greece, in India and elsewhere... Probably an organized search for old manuscripts in the libraries of religious institutions, monasteries and private persons would yield rich results. That, and the critical examination of these manuscripts and, where considered desirable, their publication and translation, are among the many things we have to do in India when we succeed in breaking through our shackles and can function for ourselves. Such a study is bound to throw light on many phases of Indian history and especially on the social background behind historic events and changing ideas."

Pandit Jawaharlal Nehru, *The Discovery of India*

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in praise of God, the Almighty By Nizami
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From the Editor

To explore knowledge treasures in manuscripts and to bring to light those points of Indian cultural heritage which bear relevance for the present generation and generation to come, has been our prime concern from the very beginning. This issue with its diverse articles written by erudite scholars on the knowledge contained in the manuscripts and on the manuscriptology is designed to fulfill this end.

In his conversation with Dr. Shernaj Cama, Dr. Dasturji has disclosed many little known facts about the Parsi community, their scriptures and rituals. In another article on Lepcha manuscripts, we are provided with a deep insight into the nature of a relatively small community and their literary tradition. There are articles on conservation, Newari script, Dr. Zakir Husain Library, et al.

Indira Gandhi National Centre for the Arts attaches equal importance to the knowledge of higher academic value as well as to the perceptions of the masses. Besides this, the Centre ensures two way journey of the knowledge: from commoners to the scholars and from scholars to the commoners. This bi-monthly publication, *Kriti Rakshana*, is a medium that ensures journey of knowledge from scholars to the commoners. It is 'by the scholars for the commoners' and through this we strive towards dissemination of knowledge in simple and lucid language. We believe the articles included in the present issue substantiate this.

Your critical assessment of the subject matter and suggestions for improvement are highly solicited.

Editor

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Naamtho-Naamthaar: The Lepcha Manuscripts

Lyangsong Tamsang

Manuscripts are called *naamtho-naamthaar* in Lepcha. Here 'naam' means a year and *tho* means registration of records. *Aakep*, a companion word in Lepcha, is often used in the Lepcha language to beautify their expression. Thus the word, *naamthaar* is derived from two syllabic sounds-*naam* meaning a year and *thaar* meaning to cut a bamboo cylinder or wood slantingly in order to sharpen and beautify it. Metaphorically, *naamtho-naamthaar* can be defined as a record and refined literary tradition of the Lepchas. Some of the *naamtho-naamthaar* are holy to the Lepchas.

Most scholars and linguists who have researched the Lepcha manuscripts, *naamtho-naamthaar*, harp on *naamtho-naamthaar* being mere translations of Tibetan Buddhist texts into Lepcha. It is true that while there are many Tibetan Buddhist texts which are translated into Lepcha, there also exist *naamtho-naamthaar* Lepcha manuscripts that are based purely on Lepcha subjects, topics and issues. This kind of Lepcha manuscripts are mainly found in

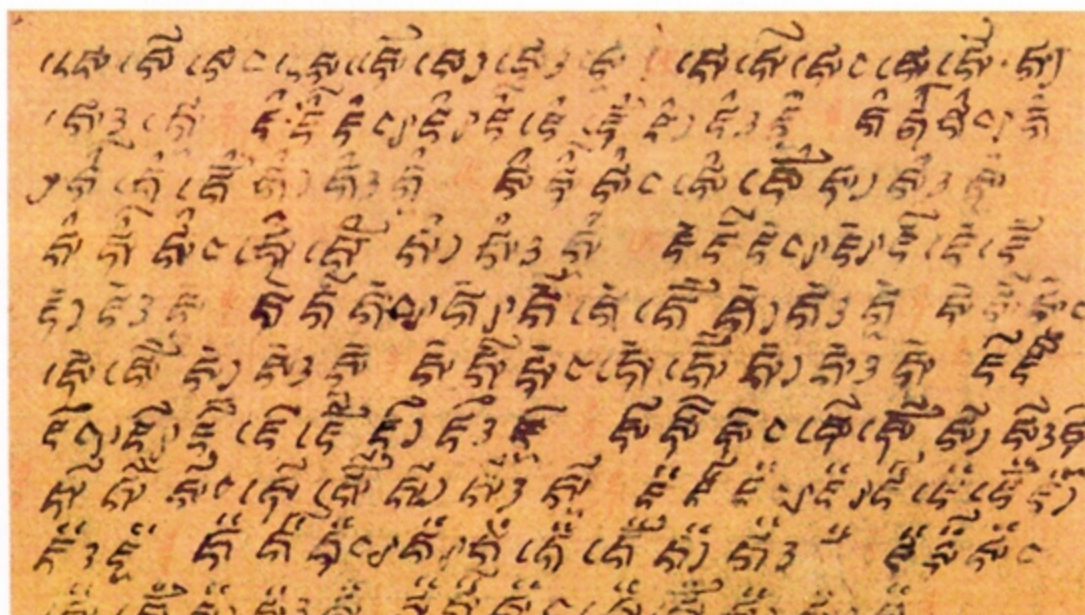
Damsang Lyang i.e. known as Kalimpong today, which is a sub-division in West Bengal. Lieutenant General G.B. Mainwaring has very aptly noted that Lepcha manuscripts existed before the arrival of the Tibetans into the Lepcha land and that Tibetans collected and even destroyed the manuscripts of the Lepchas, and translated into Lepcha, parts of their own mythological works. (Reference: *A Grammar of the Rong (Lepcha) Language as It Exists in the Darjeeling and Sikkim Hills*, Calcutta, 1876.)

The Lepcha manuscripts, *naamtho-naamthaar*, can be divided into two main categories:

1. Lepcha manuscripts based purely on the original Lepcha subjects, topics and issues.
2. Lepcha manuscripts based purely on translations from Tibetan Buddhist texts.

Lepcha Manuscripts based purely on original Lepcha subjects

Lepchas believe that it was Men Salong, a Lepcha scholar, adventurer and



Lazaong in manuscript form

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Boongthing or great Lepcha priest, who invented the Lepcha alphabet and script and compiled the *Lazaong*. *Lazaong* literally means a syllabic scheme. It is strictly based on the fundamental principles of the traditional Lepcha language structure and can also be described as the 'power of words'.

Characteristics of the *Lazaong*

- It is the Lepcha alphabetical primer.
- It contains the syllabic scheme of mono-syllabic words, with each syllable pronounced with distinct and correct stress, sound, tune, voice and uniformity. It is also a book of 'tongue twisters.'
- It is a primer of phonetics pertaining to speech sound and their production and the phonetic spelling of words.
- It is a glossary and a lexicon.
- Lazaong* is Lepchas' weapon of speech: it gives fluency, force and rhythm in Lepcha speech.

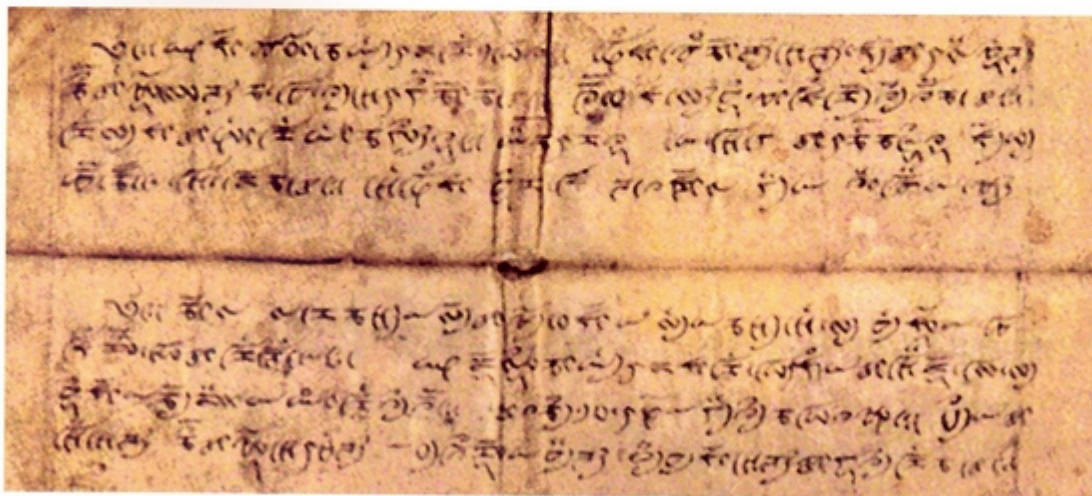
Some idea of the complexity and exhaustiveness of its phonetic grammar can be gauged by the fact that the letter 'K' alone can produce 540 different sounds and words. If we carry on with other consonants, conjunct consonants, vowels, diacritic marks, signs and symbols, the *Lazaong* is capable of yielding about 6,600 words.

Lazaong is found both in the manuscript and printed forms today. It is a compulsory elementary book for Lepcha school children.

Other original Lepcha manuscripts of interest include the *Nyung Yung Mun* or *Nyolik Nyosong Mun* which deals with diverse topics including the Lepcha *mun* priestess, and the origin of *chi*, Lepcha fermented beer.

Lepchas are basically nature lovers and nature worshippers and therefore have a number of texts in their tradition which deal with diverse aspects of nature. These include:

- Chu Rum Faat-** Prayers and offerings to *Kingsoomzaongboo* i.e. Mt. Kanchanjanga, their guardian deity and other important mountains found in the Sikkim Himalayas.
- Lyang Rum Faat-** Prayers and offerings to mother earth and soil.
- Tungrong Hlo Rum Faat-** Prayers and offerings to Mt. Tungrong now known as Mt. Tendong.
- Sakyoo Rum Faat-** Prayers and offerings to *Mayel Kyong* and the seven immortal Lepcha couples who live in this paradise. It is also a text for thanks giving ceremonies and festivals for prosperity.
- Muk Zek Ding Rum Faat-** Prayers and offerings to Mother Nature. It deals with ecology, environment and surroundings. It also speaks about fishes, reptiles, insects, bees and birds, trees, bushes, shrubs, wild edible vegetables, flowers, fruits and roots etc. that are found in the *Mayel Lyang*.
- Tungbong Faat-** Deals with birth, naming and weaning ceremonies.
- Nyoo Thing Laom Fron-** Deals with death and burial ceremonies.



Kyon Chhyo



Translated texts from Tibetan Buddhist sources

Tibetan Buddhist texts were translated into Lepcha in the seventeenth century in order to attract the Lepchas to the Tibetan Buddhist faith. Several of these Lepcha manuscripts are located in the Van Manen collection, the Kern Institute of the Leiden University, the Netherlands, in the Vienna Museum, the School of Oriental and African Studies, London, British Library, Namgyal Institute of Tibetology, Sikkim, and other lesser known institutions.

The largest number of these Lepcha manuscripts are in the possession of the Lepcha traditionalists in the Darjeeling Hills, West Bengal. The indigenous Lepcha Tribal Association, with its headquarters at Kalimpong, on request from the National Mission for Manuscripts, IGNCA, collected and catalogued 227 Lepcha manuscripts from the vicinity of Kalimpong town alone. Both categories of Lepcha manuscripts were included in the data sheet.

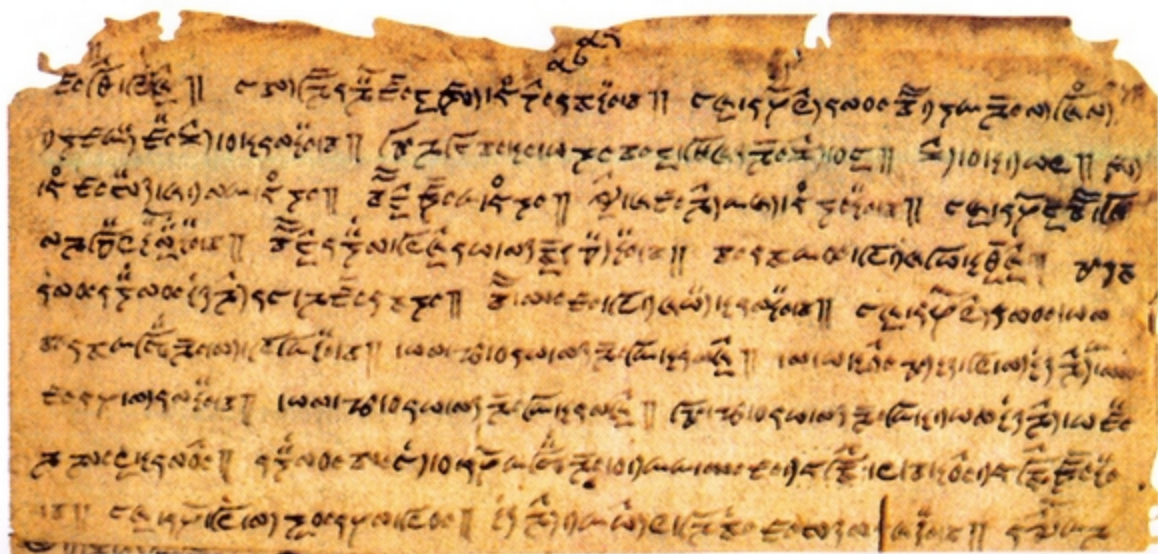
Characteristics of the Lepcha Manuscripts:

- Names of the original writers, authors or translators and dates are absent in the old and ancient *naamtho-naamthaar*.
- Lepcha manuscripts have been copied and recopied generation after generation. The names and dates of the copies are also absent.

- Due to the avidity with which these manuscripts were copied, there existed a professional class of scribes devoted to the task of copying manuscripts in the Lepcha tradition. From about the end of 19th century, scribes of the *naamtho-naamthaar* started including their own names and those of the patrons who hired and commissioned them, as well as dates, at the end of the manuscripts.
- Even in the twentyfirst century, Lepcha traditionalists and enthusiasts continue to copy *naamtho-naamthaar* in the old fashion, even though the Lepcha font is now available.

The *naamtho-naamthaar* are not like pieces of artifacts lying unused in a corner of a museum. They are read, listened and used during various Lepcha ceremonies and functions from the cradle to the grave. Lepcha children, youth and old people, male and female, sit and read together, discussing the merits of the *naamtho-naamthaar*. There is no gender or age discrimination in the study of the Lepcha holy books. The 'Chhyo Naamtho-Naamthaar Aabong Sam Sa Saknyim' is the Lepcha manuscripts study day, observed on Chha Sam, Ra Lovo, which falls on thirteenth October each year. On this day, *naamtho-naamthaar* are displayed on a decorated table or bamboo platform with flowers and fruits. The Lepchas, men and women, boys and girls,

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A folio from a translation work from Tibetan Buddhist Text into Lepcha



Dastur Dr. Firoze Kotwal: An Interview

Dastur Dr. Firoze Kotwal is a High Priest of the Parsi Zoroastrians of India and perhaps the greatest scholar in their priestly tradition. From the age of 19 he has spent many hours each day studying Zoroastrian manuscripts, particularly at the Meherjirana Library, Navsari, Gujarat. He has been Advisor to the UNESCO Parzor Project in its module of manuscript preservation. In this interview taken by Dr. Shernaz H. Cama, he talks about his life and his work.

You belong to an illustrious family of high priests who were also great scholars. How far back can you trace your family history?

My forefather's entire lineage had been remarkable priests of the Navsari Bhagaria clan, who had a deep understanding of Parsi rituals. Whenever there were problems concerning rituals, priests from all over India would write to the Navsari Anjuman. In my genealogy, I am the 29th descendant of Neryosangh Dhaval, the great Sanskrit scholar priest of the 12th century. We have a printed *Vanshavali*, or genealogical chart of 1897, of the whole Bhagaria group of priests from which we can trace the line of any Bhagaria priest in the world.

What are the links that you or your family has with the priestly community in Iran?

There are some Priests in Sharifabad near Yazd. But virtually no following of the high liturgical rituals is left in Iran. The last priest of Iran to keep up the old traditions was Khodad Nevyosanghi, who was trained in the first batch of student priests, *Navars*, at the Dadar Madressa. I was in touch with him.

Please tell us about your education and your mentors in your early years.

I have had a love of rituals from childhood. I was trained at the Cama Athornan, at Andheri in Mumbai. I kept my bond with the institute



Dastur Dr. Firoze Kotwal and Dr. Shernaz Cama

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right from 1947 when I was admitted for the next 30 years: first as student, then student teacher, then as a researcher while researching Avesta-Pahlavi. I was the only member of my batch to take up research.

Tell us about your journey as a scholar of Avesta-Pahlavi. Is it a difficult field to research?

There are only fourteen letters in Pahlavi and most vowels are absent. Yet every difficulty can be overcome with practice. I like Pahlavi more than Avesta. I read it everyday, so I am used to the difficulties. I believe that practice makes one perfect. My Avesta-Pahlavi studies started in school and I took it up subsequently at the Bombay University.

My Ph.D. topic 'Supplementary Texts to the *Shayest-ne-Shayest*' was on a Pahlavi text concerned with what is seen as proper and improper in the religion and contains many admonitions. It also explains the meaning of each of the thirty days in the calendar. The text provided me with an in-depth understanding of our rituals.

I then got in touch with scholars abroad for a perspective on my work and was advised to research Middle Iranian dialects to deepen an understanding of Pahlavi studies. I then got in touch with the eminent scholar of Zoroastrian studies, Prof. Mary Boyce and asked her to guide me.

You have researched on a corpus of Avesta-Pahlavi manuscripts. Did you receive financial support for your work?

I was financed in 1966 by the Bombay Parsi Panchayat, where Lady Hirabai Jehangir was the President, and by the Wadia Trust. I required 14,000 pounds for my research which I had difficulty in raising after the devaluation of the rupee. Lady Jehangir financed me 7000 pounds without batting an eyelid.

What were your days in Europe like? Did your time spent there shape your research?

I lived at the European Hostel at Taunton Hall in a room arranged for me by Prof. Boyce. I visited the British Museum and saw Iranian history preserved there. I had the good fortune

of visiting Cambridge, where I met Sir Harold Bailey at Queen's College who hosted a dinner in my honour. I also visited All Souls' College, Oxford where I stayed with Prof. Zachner, who was a staunch Christian, and the most brilliant scholar on Zoroastrianism.

I travelled a great deal and was able to meet several eminent scholars who were great philologists. These included Father Menasche in Paris, who understood tradition and had translated the Pahlavi texts including the *Dinkard*; Prof. Vahman, an Iranian Bahai at the Embassy who helped me go to Iran, and Prof. Morgenstierne, Professor of Iranian languages at the Oslo University, Norway.

I was able to get my thesis published from Copenhagen, one of the most important centers of publishing in academia, at Prof. Boyce's insistence. I received my Ph.D. in 1966. By 1969 my thesis was revised and published in Copenhagen.

Your interactions with Prof. Mary Boyce, Prof. Emeritus SOAS, London.

Ever since I knew her, from 1966 at SOAS, she was always on a sofa due to her bad back and did all her remarkable work lying down. In the field of Pahlavi scholarship, Prof. Boyce's approach remained unique as it was not just about philology but also tradition. She told me, "You should not discard tradition; it has many clues to give to philology."

I was a student but also a teacher to Prof. Boyce, for she got delighted in learning about rituals from me, which, for her, were important sources of the tradition. I translated old documents of the *Parsi Prakash* and documents from the Meherjirana Library for her. Recently, for a Festschrift volume being prepared for me, she set aside all her work to finish my biography before her death.

Upon your return to India, what was your routine like? You seem to have attended to both your priestly responsibilities and your research interest- how did you manage this?

On my return I had no *Panthak* (family priestly organization). So I worked at the Cama Madressa, Andheri as a teacher and then became head priest simultaneously of

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the Tata Agiary, Bandra. As the priest of Tata Agiary I worked till 10 a.m. everyday looking after the Fire. The morning prayers of *Havan Gah* would be performed by me and then the *Boi* of the *Havan Gah* at 6 a.m. I would then return to the Madressa. At 3 p.m. I would again return to the Tata Agiary and perform all the ceremonies like the *Uthamna, Lagan* (Weddings), or *Navjotes*.

All my life I have worked for six hours everyday- three hours in the morning, lunch, rest, then three hours in the afternoon. After forty years of this routine, I have completed the *Herbadestan/ Nirangestan*. The fourth and last volume is to be published this year in Paris.

Which is the work that you have cherished the most in your research on Avesta- Pahlavi?

The *Nirangestan* was written during Sassanian times in Avesta and translated into Pahlavi with glosses. It is very difficult to understand. The more difficult a work is, the more I enjoy it.

I have not inherited any Manuscript from my own family. But I have been presented many by private collectors. My most precious Manuscript is from Dr. Unwalla's collection. It was given to me by Dastur Meherjirana. It is in the 450 year old Devanagari script and was written in Ankleswar. This Manuscript will now go back to the MRL (Meherjirana Library, Navsari).

Could you tell us a little about the collections at the Meherjirana Library, Navsari (MRL), and their importance?

The MRL has different types of manuscripts- Avesta, Pahlavi, Gujarati, Old Gujarati, Pazend, Arabic, Urdu and even Kashmiri Manuscripts.

The *Rivayets* are full of so many questions and answers which explain our rituals and our Faith. Some of these works are very old and very precious. The Library also has manuscripts of the first Dastur Meherjirana's father Rana Jaisanghi's collection. The manuscript of the *Jamaspi* in Pazend, which is over five hundred years old, is available there in the collection.

The *Jamaspi* is a work about the future. Jamasp was a soothsayer in the time of Zarathushtra and all the forecasts of the future were attributed to him in later times.

What is the status of manuscript collections in India? Do you see ways in which our manuscripts can be saved and preserved?

We have lost far too much, both in our community and in our textual manuscript collections. A lot has gone abroad where they have been at least looked after, studied and preserved. But our traditions must continue in India where we must have a chair of Iranian Studies as there are in Western Universities. If it is well endowed, we can appoint good scholars, bring in some of the great foreign scholars to train our researchers and priests on modern lines. That will help keep the tradition alive in India.

Our traditions are shared with the rest of India. I haven't studied Sanskrit officially but we have to study Sanskrit because our *Aashirvaad* (blessings) are in Sanskrit. I can recite it like a Pundit.

I know seven languages -Avesta, Pahlavi, Pazend, Persian, Gujarati, English, Sanskrit.

Please tell us about your faith..

There are plenty of *Nirangs* or Incantations used in our faith but these are mainly in Pahlavi or Pazend. I put more emphasis on the Avesta prayers. I can recite the *Behram Yasht* fully by heart; after all, I used to recite it daily in my fire temple.

What is the meaning of Avesta prayers?

No one understands these, even scholars can't understand a dead language, but we should not just look at etymology. Our interest in understanding the Avesta is that it contains the words of a holy person and has value in its vibrations. A translation is not so important in rituals, for the holy vibrations of man in communication with God, or the word of sages that is very important when we recite the *Manthras*.

Our prayers are called *Manthravani*. The most holy *gathas* or the words of Zarathushtra himself are hymns. *Gatha* means to sing hymns. The ancient *gathas* were chanted in congregations of priests. We have references to this in the texts.

Learning of music, especially, classical Indian music, was very important in Madressa. We learnt on the harmonium. Minochaer Vimadlal of Andheri used to teach us *bhajans, Parsi geet*



1. 2. 3. 4.

First page of the Avesta in Avesta language and Zand Script

and *monajats*. The *monajat* tradition of chanting and communicating with God is now almost lost.

Chanting is important for priestly training as it gives the correct enunciation. Also, when you recite and sing, you remember it very well.

What has been your most prominent spiritual experience?

As a full fledged priest, when I perform the high liturgies in the Navsari Vadi Dare Meher (fire temple), in Dastur Vad, when I am in the *pavi* (consecrated space), I feel elevated. I was the first priest to perform the exalted *Nirangdin* ceremony after my Ph.D. in 1966.

The *hamkar* priestly ceremony is also very moving. It is mainly performed in Navsari.

It means a gathering of those who work to keep the religion alive. *Hamkar* comes from the word *Ham*-together, *Kar*-work. Those priests who work together share a consecrated meal, in a very special environment.

What do you see as the future of the priesthood?

I believe in the old type of training for priests. They must learn, by heart, the entire Avesta, the

Yasna, *Visperad*, *Yashts*, all seventy two *Ha's* or chapters. Their training must also explain the meaning of their work. Then they will perform the ceremonies with interest and scholarship.

We must have young priests to study languages and be disciplined scholars. We also need original scholarship.

Your message to researchers ...

The work of the National Manuscript Mission, IGNCA, is a very good omen for our community. I hope that with this, not only will our manuscripts be preserved, but the knowledge embedded in them will be diffused all over the world. If we get international facilities in Navsari, any researcher can come and visit our culture, and both Zoroastrian and Indian traditions will be protected, preserved and propagated.

Dastur ji Kotwal is about to complete his *Magnum Opus*, which will be published shortly abroad.

Dr. Shernaz H. Cama is Director, UNESCO Parzor Project, New Delhi

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Institution in Focus

Dr. Zakir Husain Library

Syed Mohammad Amir

One of the most prestigious institutions of India, the Jamia Milia Islamia, was established in Aligarh in 1920. It was shifted to Delhi in 1925, and given the status of a central university by a special Act of Parliament in December, 1988.

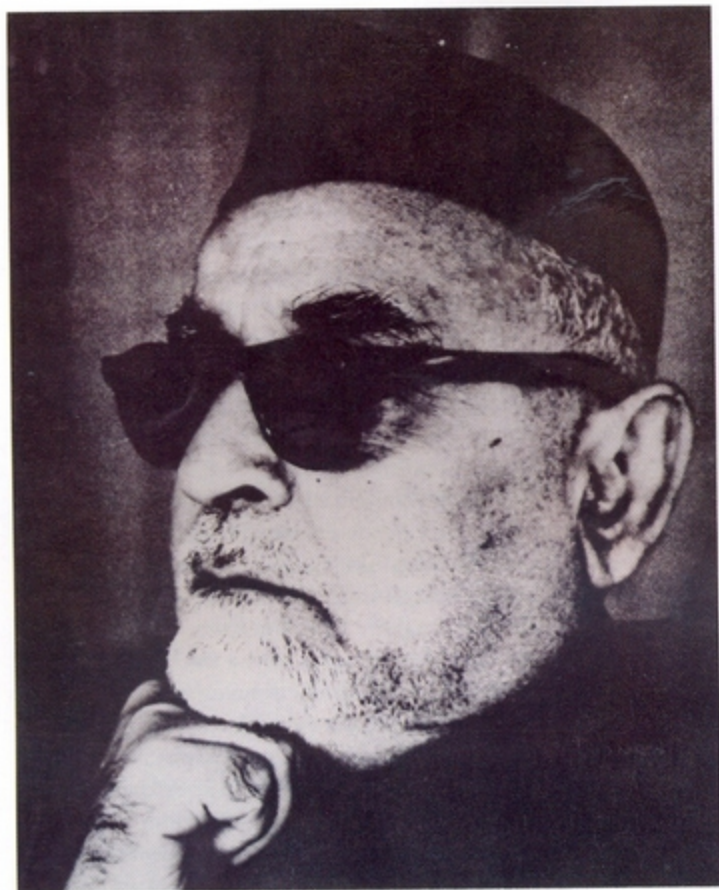
The present central library of Jamia was

named Dr. Zakir Husain Library in 1972 in memory of its Vice Chancellor (1926-1948) and former President of India (1967-1969), Dr. Zakir Husain, under whose stewardship Jamia attained its historical prominence.

Dr. Zakir Husain (1897-1969), the eminent



Dr. Zakir Husain Library, Delhi



educationist and statesman, was a great connoisseur and bibliophile, who developed Jamia into a distinguished centre of learning within the 22 years of his leadership. Dr. Zakir Husain Library is a living testimony to his life-long interest and devotion. His contribution to the growth of a truly national education in India will remain unsurpassed. Rabindranath Tagore has rightly referred to Jamia as one of the most progressive educational institutions of India.

The library was established in Aligarh during the Non-Co-operation Movement (1920-22) with the efforts of Dr. Zakir Husain, Dr. Abid Ali, Shafiq-ur-Rahman Qidwai, Maulana Mohamed Ali and Dr. Mukhtar Ahmad Ansari, etc. Maulana Mohamed Ali (1878-1931), one of the founders and the first Vice Chancellors of Jamia (1920-23), donated his entire personal collection of books to the Jamia.

In 1925, when Jamia moved to Delhi from Aligarh, the library was also shifted to Delhi at Karol Bagh and was declared a public library.

In 1936, the library was again shifted to Jamia Nagar when Jamia was relocated from Karol Bagh. In 1972, it was shifted to its present location at the centre of the campus on the Maulana Mohamed Ali Jauhar Marg adjacent to the Gulistan-e-Ghalib. The Library thus received its pride of place, as one of the prominent libraries of our country.

Range of Collection

The library has about 2000 invaluable manuscripts in various languages including Arabic (457), Persian (1107), Urdu (397), Pashto (3), and Hindi (13). These belong to different intellectual realms such as Quranic study, commentary on the Quran, Hadith, jurisprudence, sufism, philosophy, logic, mathematics, astrology, music, history, geography, ethics, chemistry, unani medicine, Persian language and literature, biographies and

treatises on different religions. These manuscripts are in various shapes, sizes and forms.

Besides these manuscripts, the library has an excellent collection of about 1000 rare books of historical importance, 4 lakh printed books, 476 journals on different subjects, 250 microfilms, 200 microfiches and a number of special collections donated by members of the Muslim intelligentsia including Dr. Zakir Husain, Dr. M.A. Ansari, Maulana Mohd. Ali, Mufti Anwar-ul-Haq, Ghulam Rabbani Taban, Maulana Imdad Sabri, Syed Jalib Dehlvi, Ali Sardar Jafri.

There is also a very rich collection of Urdu and English newspapers in the Library. This collection spans a period of about a hundred years and throws light on the history of the National Movement. These are also valuable source materials for historical research. These include Hamdard, Hamdam, Comrade, Al-Hilal, Al-Balagh, Paisa-Akhbar, Madina, National Herald, Koh-i-Noor, Dawat, Inqalab, Al-Jamiat, Siyasat, Pratap, New Age, New Era, Milap, Dilli

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Urdu Akbar, Jame Jahan-nama, Khilafat, Awadh Panch, Teej and Young India.

All these newspapers are kept in the manuscript section of the Library to protect them from dust and damage due to neglect, improper storage and mishandling. This section recognizes the fact that newspapers form rare printed records of human activities and are a treasure trove of political, social, economic and cultural developments.

The manuscript collection in the Library is one of the richest in the world, in terms of quality and rarity. It contains many gems of calligraphic art and ornate embellishment. These are manuscripts with gorgeous decoration and highly aesthetic use of colors, often with liberal use of gold, mineral pigments such as lapis lazuli for blue, pearl for white, shangraf for red and zabarjad or emerald for green.

They reflect the combined efforts of calligraphers, guilders, artists and book-binders who embellished the book with care and reverence. Some manuscripts have calligraphic panels incised on glass as also excellent nail-work calligraphy. The calligraphed manuscripts are written in many scripts such as Naskh, Taliq, Nastaliq, Shikasta, Diwani, Tu'ghra and in styles ranging from the bold and archaic to the delicate and minute. The manuscripts are related to an array of Indian religions including Islam, Hinduism, Christianity, Sikhism, Buddhism, Jainism, etc.

The Library also houses a copy of the Holy Quran in gold letters with its Persian translation attributed to Sheikh Saadi Shirazi, the great late 13th century poet of Shiraz. It has a large copy of the Holy Quran on cloth, measuring 53.5 x 34 cms. Its significance lies in the fact that it contains two translations, in Urdu and Persian, with their Tafseer or commentary, also in both Urdu and Persian. It is known as the *Tafseer-i-Husaini* in Urdu and the *Tafseer-i-Azizi* in Persian, and contains 1151 pages, with nine lines on each page.

A notable inclusion in the Library's collection is the very rare copy of the Holy Quran found in Tashkent in 1905, prepared for the Third Caliph, Usman. This was later edited by Dr. Mohd. Hamidullah.

The Manuscript section of the Library has one of the rarest manuscripts of *Ahkam-Al-Adaryat*

i-Qalbiya (655 A.H.) of Abu-Ali-Husain-bin-Abdullah, Ibn-Ali-Sina (Avicenna), the great philosopher and physician of 10th century A.D. It is one of the most well known works on the subject of medicine. It was later edited by Hakim Abdul Latif. *Tarikh-i-Khulafa* of Jalaluddin Syuti, *Kitab-ul-Milalwa-al-Nahal* of Ash-Shahritani are other manuscript works of great importance. This section also has the *Raagdarpan*, dated 1076 A.H./1665 A.D, which was translated by Faqirullah from Sanskrit to Persian during the reign of Jahangir, the Mughal emperor. It was later edited by Prof. Nurul Hasan Ansari from Delhi, and is an important manuscript on musical traditions of India.

In a similar vein, the Library also houses a manuscript of the *Bustan* of Sheikh Saadi Shirazi, edited during Akbar's reign and in a good physical condition. Similarly, the *Gulshan-Raz* of Mahmood Shustari, from the 14th century, and the *Masnawi, Khusroo wa Sheerin* of Amir Khusroo, are worth mentioning because of their literary significance. This section can also boast of works such as the *Masnawi Manawi* of Maulana Jalaluddin Roomi (657 A.H.), *Sharah Sikandar* of Sheikh Haroon Muttaqi of the 11th century, and the *Makhdoom Jahaniya* from the 13th century.

Among the rare and highly valued works in the Library's collection is the *Kulliyat-i-Urfi* of Urfi Shirazi (b. 1555-d.1590 A.D.). It is in the form of an ode or *Qaseeda* and has no parallel in the literary history of the Persian language. In this manuscript, we come across verses in praise of Hazrat Ali-bin-Abi-Talib, Jahangir, the Mughal emperor, Abdur-Rahim-Khan-e-Khanan and of Urfi himself.

On the subject of Sufism, the works of Zia-uddin Bakhshi, Hameeduddin Nagori, Yaheya Maneri, Abdul Quddus Gangohi, Baqi-Billah and Nizamuddin Thaneri, all in the Persian language, form important landmarks in the study and research of Sufism. On history, there exist a bulk of records in Persian and Urdu, i.e., the *Jahangir-Nama* written in the 17th cent A.D. and the *Tarikh-i-Shahan-i-Hind*, which, in the opinion of Syed Sulaiman Nadvi, was composed by Abdul Haq Dehlvi. The *Tuzuk-i-Jahangiri* significantly has the seal of Mohammad Shah (1719-48). The *Padshah-Nama* of Qazwini is another precious document giving a detailed account



of Shahjahan's reign, containing illustrations of contemporary architecture. The *Tarikh-i-Khandan-i-Timuriya* contains one hundred and thirty three paintings by the most renowned painters at Akbar's atelier. The *Tajziat-ul-Islam*, popularly known as the *Tarikh-i-Wassaf*, was edited in the Nastaliq script underlined in gold. The *Shash-Fateh-Kangra* of Mirza Jalal Tabatabai, the *Iqbalnama-i-Jahangiri* of Moatamid Khan Nakhshbi and *Tazkarat-ul-Waqiat-i-Humayun*. Tabatabai comprise other precious jewels of the manuscript section.

On the art of calligraphy, the Library has a number of manuscripts, the earliest being the rare and valuable manuscript of the *Risala-i-Khattati* from the 15th century. On the subject of geography, the Library possesses copies of the *Meerat-ul-Geetinama* of Mushtaq Jhanjhari and the *Nuzhat-ul-Qalob* of Abu-Bakr Qazwini. The *Ahya-i-Uloomidin* of Imam Al-Ghazali, written in the 17th century, and the *Sharah Qaseeda-al-Banat-Saud* by Jamaluddin Abi-Mohd-Abdullah-bin-Hissham are particularly unique possessions of the Library.

There are also a number of manuscripts on Hinduism in Persian, such as the translation of the Mahabharata compiled in 1873 A.D., the *Math-Acharya* of Lal Bihari written in 1846 AD, the *Sir-i-Akbar* or the translations of the *Upanishads* and the *Bhagavat Geeta*, the *Majma-ul-Bahrain*, by Dara Shikoh (1615-1659).

Other notable works are the *Kashful-Mahjub* of Abdul Hasan celebrated as the *Dataganj-Bakhsh* and the *Awariful-Ma'arif* by Syed Mohammad Banda Nawaz Gisudaraz, *Mashariqul-Anwar* of Hasan Saghani dated 1559 A.D., the *Al-Qamus-al-Muheet* of Muaduddin Firozabadi, dated 1685 A.D., the *Mali-ul-Humam* of Junaid-al-Baghdadi, the *Al-Sirat-al-Nabaviya Biriwayah-ibn-Riyal* of Al-Hijazi (Ibn-Hazam), dated 1935 A.D, the *Al-Hinsul Haseen* of Al-Jauzi, dated 1695 A.D. Several of these manuscripts are very rare and are considered to be the only surviving copies of the original texts.

Conservation and Restoration of the Manuscripts

The library has a full-fledged manuscript section with modern facilities for the scientific conservation and restoration of its collection, maintained by its professional staff. All the

manuscripts are kept in an air-conditioned room. Before undertaking any conservation treatment, the nature of the manuscripts, its type, and the extent of damage are carefully assessed. The process of restoration starts with the cleaning, dusting and bleaching of the manuscripts. Afterwards, the numbering of the pages (pagination) is done for each folio followed by the actual repair of the document.

The stages of restoration followed are (1) fumigation, (2) dismantling of the pages, (3) removal of the acidity and stain (de-acidification), (4) removal of old patches and dark glue material on paper. After this, the final stage of lamination is done. Solvent lamination is applied with the help of acetone, covering the document with cellulose acetate foil and tissue paper, without the use of any kind of heat and pressure. This process is very effective for restoring and protecting the paper over a long period, as there is no risk of damage, and the thickness of the acetate foil is reduced.

Grades (category) and coding (numbering) are given to the documents after examining their physical condition and the extent of damage on the pattern recommended by the National Archives of India. They are kept in separate storage cupboards, according to their grades and codes, within polythene bags bound into rough sheets. Binding of the manuscripts is being done by skilled book-binders, familiar with the process of solvent lamination, minor repair and integration of the paper. Out of 2000 manuscripts, 674 are laminated and bound.

The Library has a descriptive catalogue of Persian manuscripts published by the Persian Research Centre, Iran Cultural House, New Delhi, in 1999. Hand lists of Arabic and Urdu manuscripts have also been prepared and are available for use by scholars.

Syed Mohd. Amir is Conservationist, Premchand Archives and Literary Centre, Jamia Milia Islamia, New Delhi

Kriti Rakshana



Effect of Light on Manuscripts and Its Control

K. K. Gupta

Light is one of the potential environmental factors of deterioration of manuscripts. Since it is also essential for reading a manuscript or for appreciating illustrations and illumination on the manuscript, light is often labeled as 'essential evil'. Because manuscripts are to live in the company of light, its enemy, it is important to take suitable measures so that the damage caused to manuscripts by light is minimum. In order to use light to appreciate and also to protect the manuscripts from its damaging effects, it is important to know the nature of light and how light damages them.

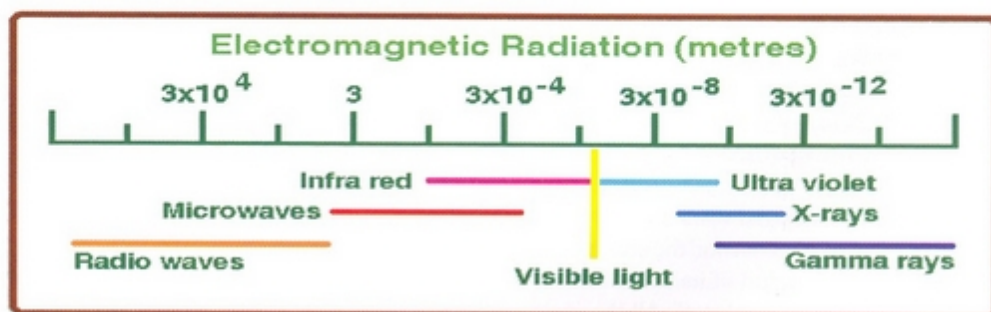
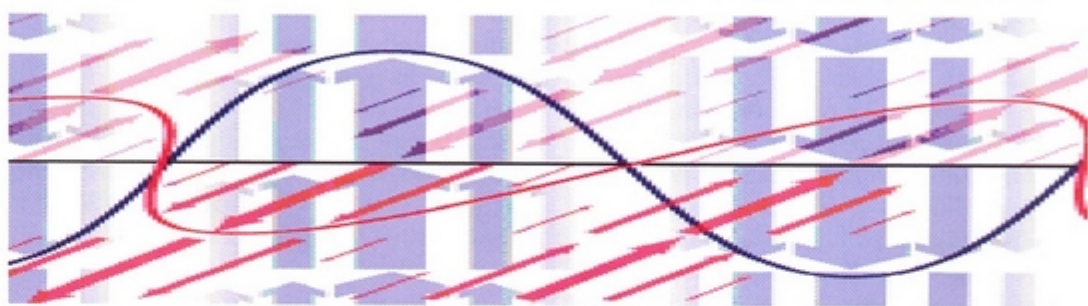
Nature of light

A number of theories have been proposed to explain the nature and properties of light. All these theories could not explain all the phenomena of light and research is on to understand the true nature of light. In the mid 19th century it was accepted that light is an electromagnetic energy, which travels as waves.

At the turn of the 20th century it was explained as a stream of tiny particles as the wave model did not fully account for all the properties of light.

These light waves come in many sizes and the size of a wave is measured as its wave length. That is the distance between any two corresponding points on successive waves. The wavelength of the light that we can see (visible light) ranges between 400-700 nanometer (nm). The visible light is only a very small fraction of whole light radiation.

The amount of energy in a light waves is directly proportional to its frequency and inversely proportional to its wavelength i.e. higher the frequency lower is the wavelength and higher is the energy. The ultraviolet radiation, being of lower wavelength (less than 400nm), has more energy than visible light (between 400 to 700nm) and infrared radiation (more than 700nm). Since all these are present in the usual sources of light used, they have a role in



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damaging the manuscripts, ultraviolet being the most damaging followed by visible and the infrared. Even within visible light, different coloured lights have different wavelengths and hence different damaging effects.

Deterioration due to light

ColourWavelength (m)

| | | |
|--|--------|-----------------------|
|  | red | 6.60×10^{-7} |
|  | orange | 6.10×10^{-7} |
|  | yellow | 5.80×10^{-7} |
|  | green | 5.40×10^{-7} |
|  | blue | 4.70×10^{-7} |
|  | indigo | 4.40×10^{-7} |
|  | violet | 4.10×10^{-7} |

The main constituent in the structure of most of the manuscripts is cellulose, which is a long chain polymer, and the length of the chain indicates its quality and strength. The longer the chain (degree of polymerization), the more durable is the cellulose. When light falls over the manuscript, the energy contained in it breaks some of the weak bonds of the cellulose chain, reducing its length and weakening it.

The light almost invariably contains some heat, which removes the moisture present in the folios and makes them brittle. In addition, during the action of light on cellulose and other ingredients of paper such as sizing, some chromophoric (coloured) compounds are produced, which result in yellowing of the paper and other support materials of manuscripts.

The extent of deterioration of manuscripts due to light depends upon:

Nature of Light

Nature of light refers to the wavelength of radiation present in it. Shorter the wavelength, the greater the energy and damage. The greater the proportion of ultraviolet radiation in light, the higher the damage. The proportion of ultraviolet in light is measured in microwatts per lumen.

Intensity of light

The damage to manuscripts also depends upon the intensity of light. The more the intensity, the more the damage. The intensity of light is measured in lux. It is the amount of light falling on one square meter surface when a source of one candela is kept at its centre.

Time of exposure

The damage to manuscripts by light is directly proportional to the time of exposure. Total light incident on manuscripts is measured in lux hours, which is obtained by multiplying the intensity of light in lux by the time of exposure in hours. More the lux hours of light falling on the manuscript, more is the damage done to it.

Nature and quality of material of manuscript

Nature and quality of the material of the manuscript also plays a role on its deterioration due to light. Inferior material such as newsprint decays fast as compared to good quality handmade paper under similar light conditions.

Environmental conditions

Excess of temperature, humidity and environmental pollution also result in acceleration of the deterioration of paper due to light.

Control of Light

Control of light involves a careful analysis of the sensitivity of materials and selective application of controls to minimize the damage.

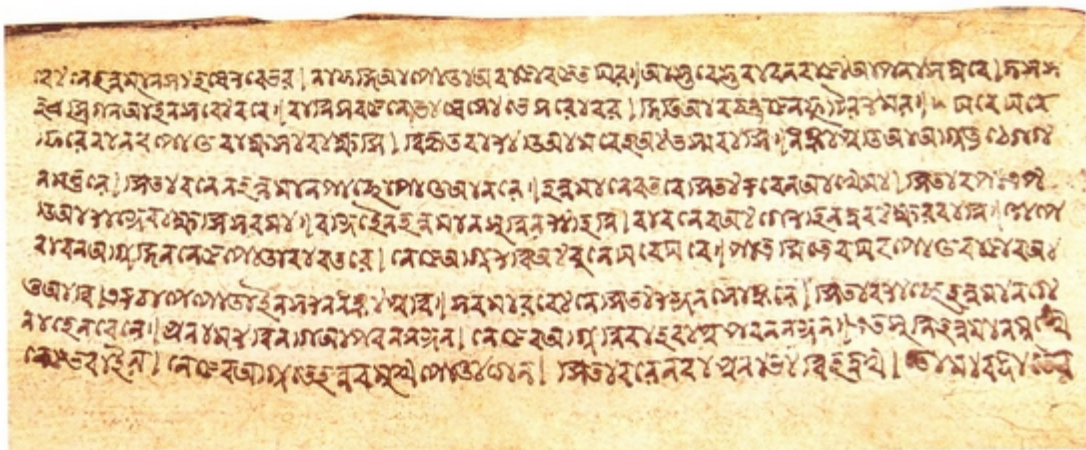
Sources of Light

The nature of light source used in illumination is critically important in terms of colour rendering, and its effects on the properties of the material. Primary sources of light can be classified as:

- Natural
- Artificial

Natural Light

Natural source of light is Sun. Being hot, its surface temperature being approximately 6000 degrees, Sun emits nearly 9% of light in the range of UV, 41% in the visible light range and 58% in the range of infrared. Since it has high percentage of UV and high intensity, it causes more damage than most of the artificial light sources.



A folio from *Kritivasi Ramayana*

Artificial Light

Incandescent Light

At one time, artificial light could only be produced by burning, as in a candle. But non-inflammable materials can be made to give out light if they are heated strongly enough. The ordinary domestic electric bulb is referred to as the tungsten or incandescent lamp because it gives out light from a coiled tungsten filament heated to about 2700°C by passing an electric current through it. The tungsten – halogen lamp is another incandescent source of light, where a halogen gas such as iodine is introduced in the bulb. This makes the filament more durable and gives slightly whiter light.

Incandescent light is much less damaging because the proportion of UV radiation in this is negligible. It, however, has the disadvantage that since it is produced through heat, it invariably has heat accompanying it. It also produces yellow light and hence may not show true colours in illustrations or illumination of the manuscripts.

Fluorescent Light

Light can also be produced by passing electricity through a gas such as mercury vapor, sodium vapour or neon. Mercury lamp contains intense ultraviolet radiation and could be very damaging to manuscripts. But, if a tubular lamp containing mercury vapour has the inside of its glass coated with a mixture of powders capable of fluorescing the UV radiation emitted by the mercury vapour, most of this radiation

can be converted into visible light. This is what we call a fluorescent lamp. Fluorescent lamps are more efficient and economical than incandescent lamps. These produce better Colour Rendering Index (CRI), and give more authentic colours. However, the fluorescent lamps are more harmful as about 7% of the total radiation is still in the ultra violet region.

Controlling visible light

Extinction is the simplest form of control for visible light. There need not be any light falling over the manuscript when in storage. Since all types of light are damaging to the manuscripts, these should be exposed to minimum light. The recommended upper limit of the intensity of light for paper is 50 lux. Daylight control devices include blinds, curtains, shutters and manual or automatic louvers. Electric lighting can be dimmed as well as switched off. Low wattage artificial sources can be used for reducing the light or their distance from the manuscripts may be increased.

Controlling UV

UV radiation is particularly harmful to museum objects, but unlike visible light it has no practical value. It does not help in seeing and should be eliminated as far as possible. It is best to block the UV radiation from falling on the manuscripts. The recommended upper limit of UV for paper is 50 microwatt per lumen.



NMM: Summary of Events

National Survey for Manuscripts

The National Survey for Manuscripts, an intensive exercise in the location of manuscripts at the grass root level in each state of India, has been operating in more than seven States in the past four months, including, Madhya Pradesh, Chattisgarh, Arunachal Pradesh, Sikkim, Goa, Pondicherry and Ladakh.

The National Survey was completed in Rajasthan and Chattisgarh in August 2007. The Survey was also launched in Pondicherry and Ladakh. In Pondicherry, the Survey is being coordinated by the Mission's MRC, the French Institute of Pondicherry. In Ladakh, the Central Institute of Buddhist Studies, an MRC of the NMM, is coordinating the Survey.

In Rajasthan, the completion of the National Survey was marked by a national seminar on the 'Importance of Conserving Manuscripts', which was attended by distinguished scholars from across Rajasthan. On this occasion, the State Coordinator for the National Survey, Mr.

Khadgawat handed over the Survey Report to the Mission Director.

In Pondicherry, the National Survey was inaugurated by Dr. Jean Pierre Muller, Director, IFP. An exhibition of manuscripts was also organized on this occasion. The IFP celebrated the day as the Manuscripts Day.

In Goa, the National Survey was commenced in August 2007. It was inaugurated by Mr. Anand Prakash, Secretary, Department of Archives and Archaeology, Government of Goa, in the presence of Mr. M. Dicholkar, Director, Directorate of Archives and Archaeology. On this occasion a meeting was held with all the District Coordinators and Surveyors from North and South Goa.

In the coming months, the Mission is planning to initiate the National Survey, with proposed Survey programmes in four States of the North-East, namely: Arunachal Pradesh, Sikkim, Meghalaya and Nagaland.

From the National Survey of manuscripts that



A Manuscript Writer at Work, IFP, Pondicherry

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Dr. Baladevanand Sagar and Prof. Satyavrat Shastri

took place at Himachal Pradesh between 26-30 September 2006, we have been able to gather information on as many as 27,000 manuscripts. In West Bengal the National Survey had yielded information about 20,000 manuscripts approximately.

Conservation of Kutiyattam Manuscripts

A workshop on the conservation of Palmleaf manuscripts in the Kutiyattam tradition was conducted by Ammannur Chacchu Chakyar Smaraka Gurukulam in collaboration with the National Mission for Manuscripts, New Delhi and UNESCO Japanese-Funds-In-Trust on "Safeguarding and Transmission of Kutiyattam Sanskrit Theatre". The five-day workshop starting from 13th August was held at Natanakairali, Irinjalakuda.

The families of traditional practitioners of Kutiyattam possessed various texts written on Palmleaf which were handed down from generation to generation. This literature of Kutiyattam consists of *Kramadipika* (Production Manuals), *Attaparakaram* (Acting Manuals) *Nirvahana Sloka* (quatrains describing the anecdote concerned), *Vidushaka Sloka*

(quatrains recited by *Vidushaka*), Tamil colloquial expressions, *Tala Prasavam* (rhythm pattern) and various other topics. The objective of the workshop was to give necessary expertise in the preservation of centuries old manuscripts to the owners of the manuscripts. The workshop was also aimed at creating an awareness in the Kutiyattam community of the importance of such valuable documents which are very much part of their tradition.

The present generation of Kutiyattam artists is not familiar with the kind of language and terms used in many of such manuscripts. The first half of the workshop concentrated on the *conservation* aspect of the manuscripts and the second half was on the *content* aspect. Experts from the National Mission were the main resource persons to give guidance in the conservation aspect. Several scholars and performers presented lectures and demonstration about the content of the manuscripts which preserved the Kutiyattam tradition for centuries.

Manuscripts Open Day at French Institute of Pondicherry

The Manuscripts Open Day was organized on



Friday, July 13, 2007, by the French Institute of Pondicherry (IFP) and the French School of Asian Studies (EFEO) in collaboration with National Mission for Manuscripts. They set up an exhibition of manuscripts at the first floor of the French Institute of Pondicherry.

Mr. Jean-Pierre Muller, Director of the French Institute, Pondicherry inaugurated the function. He gratefully remembered the contributions made by many generations of Indologists from across south India that have patiently collected these manuscripts and have done researches based on them. He underlined that it was a great honour for the IFP to have been recognised by the NMM as an MRC.

Some of the very important palm-leaf manuscripts dealing with various subjects like Veda, Ramayana, Saivaagama, Jainism, Siddha medicine and Tirumurai in different scripts

-- Grantha, Tamil, Tighlari, Nandinagari, Telugu, etc. which were in possession of those two French Institutions were on display for the public. The French Institute of Pondicherry holds the largest collection of manuscripts related to the Saivasiddhanta religio-philosophical system.

People were invited to behold the Saiva manuscripts of the French Institute of Pondicherry that have been designated as the **Memory of the World** by the UNESCO in 2005. Persons belonging to different walks of life and students from the schools and colleges visited this exhibition. They evinced great interest in writing methods and preservation of Manuscripts.

Pulavar Kannaiyan, an old Tamil scholar, well-versed in the technique of writing on palm-leaves and their preservation as well was honoured on



Prof. Ramakanta Chakravarty and Prof. Lokesh Chandra

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that day. He was the centre of attraction for the visitors, especially for the school students. He was explaining to them the method of writing on Palm-leaf and answered many of their curious questions.

A new on-line catalogue, integrated with a complete digital image record, of the 1144 paper transcripts in Devanagari script was also launched on that occasion. This catalogue has been jointly prepared by the French Institute, Pondicherry, EFEO and Muktabodha Indological Research Institute (MIRI).

The entire event was fully covered by the newspapers and television channels.

On the whole, the Manuscript exhibition was a great success and was an eye-opener for the general public on the great heritage of India and the treasures contained in the old manuscripts.

Tattvabodha Lecture

27th July 2007: Prof. Rewa Prasad Dwevedi, Professor Emeritus, Benaras Hindu University, delivered a lecture on 'Textual Perspectives on Bhoja's Shringaraprakasha' at IIC, New Delhi.

31st August 2007: Dr. Naman P. Ahuja, Associate Professor, School of Arts and Aesthetics, Jawaharlal Nehru University, New Delhi, delivered a lecture on 'Keeping the Demons at Bay: New Research on Talismanic Iconography in Post-Mauryan India' at IIC, New Delhi.

In that lecture he stated that "Talismanic imagery, festive rituals and performance form an integral part of religious practice, and reconstructing such ephemeral religious practices is difficult. That performative mimesis plays a fundamental theoretical role in engendering contemporaneous imagery, is a paradigm that has been well explored in ancient arts of Greece and the Near East. Indian texts are also rich in this respect." He discussed in detail the uses of toys to ensure the well-being of children with references. He also informed that there was a ritual for rain that involved a mime and masked participants – animal masks – in the Rigveda (The reference is Rigveda 1.32).

26th October 2007: Dr. Balavedananda Sagar, Head, Sanskrit News, News Services Division of Dooradarshan delivered a lecture on 'Sanskrit in Electronic Media: Retrospect and Prospects' at Conference Hall, Indira Gandhi

National Centre for the Arts, 5 Dr. Rajendra Prasad Road, New Delhi-1.

It was an informative and well-knit lecture. He discussed in detail the history of Sanskrit language programme in electronic media, especially AIR and Dooradarshan. Tracing Sanskrit in its various stages right from Vedic Sanskrit to the present day version, Dr. Baladevananda spoke on how attitudes were changing when it came to promoting the language in the new media.

30th November 2007: Prof. Ramakanta Chakraborty, General Secretary, Asiatic Society, Kolkata delivered a lecture on 'The Text and the Context of the Caryapada' at Conference Hall, Indira Gandhi National Centre for the Arts, 5 Dr. Rajendra Prasad Road, New Delhi-1

Well known linguist Mahamahim Haraprashad Shastri discovered the palm leaf *Caryapada* manuscript from the Nepal Royal Court Library in 1907. In 2007, the centenary year of the discovery of that manuscript is being celebrated all over the country. This Lecture was organized as a part of this countrywide celebration.

Caryapada or *Caryageeti* is regarded as the first written evidence of at least four modern Indian languages: Maithili, Assamese, Bangla and Oriya. In fact *Caryapada* has influenced considerably the literary history of entire eastern Indian region. A collection of palm leaf manuscripts written in *Sondhya Bhasa* i.e. twilight language, the forty-seven verses of *Caryapada* are actually the works of twenty-three different poets who came from the various regions of Bengal, Orissa, Assam and Bihar. The poetries or the *caryas* thus reflect the linguistic affinities of these regions. This collection of poems was composed in the 8th century A.D. and lay dormant in the Nepal Royal Court Library till discovered by Haraprashad Shastri.

The discovery of the *Caryapada* manuscript has changed the history of literature of at least four major Indian languages. Single discovery has touched the knowledge community with far-reaching consequences and given rise to lots of debate. This shows the importance of discovering the dormant manuscripts, documenting, conserving and disseminating manuscripts, the treasure trove of our literature and culture.



Incandescent source of light is almost free from UV. The UV Filter is the primary control method, and the nearer to the source, the better. There are various types of UV filters such as laminate glasses, plastic films and special varnishes. Filter films may also be applied to electric lighting sources, such as fluorescent tubes. Fluorescent tubes can be wrapped with UV absorbing films. Some white pigments such as zinc white and titanium white have the property of absorbing UV radiations from the light incident on them. So, light reflected from the paint containing these pigments is more or less free from UV and hence safe.

Control of exposure time

Since the damage caused by light intensity is a product of illumination, level and period of exposure, both the lighting level and the length of exposure should be kept to the minimum possible. Intensity of light is measured in lux and total light in lux hours. It is recommended that total light on paper should not exceed 150,000 lux hours. The time of exposure could

be reduced by blocking the light when the manuscript is not viewed. This can be done by the use of bell switches, sensors, electronically programmed switches or even by simple curtains.

Conclusion

Light though essential for appreciating manuscripts, is damaging to them as well. Since damage depends upon the intensity, the time of exposure and the UV content of light, measures should be taken to minimize these while selecting the source and other fittings and fixtures in libraries or other manuscript repositories.

K.K.Gupta is Consultant (Conservation), Indira Gandhi National Centre for the Arts, New Delhi

Quiz

1. In which State of India can we find illustrated *rāgamālā* manuscript, made in the accordion format which has image after image of musical modes on contiguous leaves ?
2. With which of the religious community is the *vijñaptipatras*, a special type of scroll manuscripts, related ?
3. To which school of knowledge did Annam Bhatta belong ?
4. Who is the author of *Satakatrāyī*, the verses on love, wise conduct and detachment ?
5. In which state of India was *Lasoluwa*, the traditional practice of preparing ink prevalent ?
6. Name the scholar who is the first to decipher the Brahmi script.
7. Which is the oldest surviving manuscript of Europe ?
8. Where could we see Gilgit Manuscripts in India ?
9. In which language was the *Tuzuk-i-Jahangiri* originally written ?
10. On which subject was the *Tantrasārasangraha* written ?



A folio from Gilgit manuscripts

Answers on page 25

Kriti Rakshana



Basic Principles of Textual Criticism

Sharmila Bagchi

Apart from knowing the physical characteristics of manuscripts i.e. writing materials, scripts and kinds of manuscripts, the most important aspect of their study is the preparation of a critical recension of the text found in manuscript form. Textual criticism is the technical word for the preparation of critical recension of texts, which is an intellectual and methodical exercise that aims at restoring the original form of the text, as close as possible to its author's version. It involves the preparation of an ur-text i.e. a text nearest to the autograph copy. An edition prepared after it has been subjected to textual criticism and the edition so prepared is known as the critical edition of the work.

But it should be noted that as there are many kinds of texts, all the manuscripts may not necessarily represent the original form of the text.

Kinds of Texts

The texts of manuscripts are either autograph, the version written by the author or as directed by the author, immediate copies of autographs or even copies of the copies to any degree.

In India, textual criticism deals mainly with copies of copies. This is due to the fact that texts were written on perishable material like birch bark, palm-leaf or paper, and needed to be copied several times at different periods as safeguards against wear and tear, and for physical access to the work.

There were several ways in which texts were transmitted into copies:

1. Licensed or protected transmission, wherein the texts were written under the supervision of the author himself or of learned persons at the instance of a royal patron. Texts compiled in this manner are correct and authentic.
2. Haphazard or unlicensed transmission, wherein the manuscripts were copied by ill-educated scribes, or were pirated copies of

well-protected original exemplars or models.

All copies naturally contained errors in varying degrees, as they were executed manually by human hands. Therefore, each progressive stage of copying involved a greater number of errors. As one of the primary concerns of textual criticism is to detect 'scribal mistakes' or mistakes made by scribes who copied, the age of manuscript is very important in ascertaining the absence or presence of these errors. The presence of errors is obvious when we keep in mind that most Sanskrit and Prakrit classics are 'transmitted texts' and have passed through several stages of copying. These errors occur for several reasons. Visual errors are substitutions, omissions or additions which scribes commit due to poor eyesight or inattention. Psychological errors are those that arise from a tendency to wrongly interpret mistakes. Illegible handwriting also accounts for scribal errors. Other reasons for scribal errors include wrong combination or separation (sandhi-vigraha) of letters and words, assimilation of terminations into neighboring constructions, and mis-transcription of Sanskrit into other languages.

Elements of Textual Criticism

Manuscripts broadly fall into two main textual traditions:

1. Text tradition preserved in only one manuscript which is the Codex Unicum.
2. Text tradition preserved in more than one Manuscript.

In cases where the manuscript is a Codex Unicum, the work of editing is simple, but when there are one or more copies of the work, the task assumes herculean proportions. The first question that arises is the most obvious one: how does one know how many copies of the manuscript exist? These could be scattered in different places in India and sometimes abroad. The answer to this lies in the *Catalogus Catalogorum*, published by different institutions, which are the most reliable source of information



on how many manuscripts of a text are preserved at which place and whether they are printed or not.

The universally accepted methodology of textual criticism entails four phases:

1. *Heuristics*: the assembling and arrangement of the entire material consisting of manuscripts and testimonia in a system of correspondences based on a genealogical tree or pedigree or *stemma codicum*. Testimonia imply indirect or external evidences in the form of adaptations, quotations in other works, anthologies, translation, imitations (parallel versions), absorbed in the process of restoring the original text.
2. *Recensio*: implies the restoration of the text to its archetype on the basis of the above mentioned material. This is done after going through all the manuscripts available, grouping them on the basis of the similarities, and then finally selecting one group i.e. recension as the basis for further study. Preference is usually given to older, complete manuscripts which exist in pure form.
3. *Emendatio*: or the process of restoration of the author's text. It is an attempt to eliminate all untrustworthy elements in the manuscript tradition even if exhibited in the best documents or manuscripts. This is the most crucial process and involves extreme care on the part of the editor in the collation of different versions of the manuscript and the preparation of a collation sheet.
4. *Higher Criticism*: or the separation and sifting of sources utilized by the author. The corrupt portions, omissions, addition etc. are weeded out and a genealogy or *stemma codicum* of the manuscript's pedigree is prepared.

Preparing a Collation Sheet

Among all four processes mentioned above, the most important process is the one involving the preparation of the collation sheet. The pedigree of the manuscripts is based on this process and it therefore has to involve great care.

If the text of the work is already published, the different printed editions need to be studied and one of them is selected as the Standard Edition. If it is not published, one amongst all

the collated manuscripts needs to be selected as the Standard Manuscript. This edition or manuscript is termed the Vulgate, meaning the model or popular version. It should contain the entire text as it becomes the standard of comparison for manuscript readings.

The standard collation sheet measures 42.5×34 cms, has 21 columns with the first one measuring 4 cm, followed by 19 columns of 1 cm each. This is the model followed by the Oriental Institute, Baroda for their critical editions of the Puranas.

Collation Sheet

1. The first column to the left is reserved for writing the siglum, or symbol or abbreviated sign assigned to the individual manuscript. Sigla is usually a letter of the alphabet or a numeral or a combination of both by which a manuscript is known in the notes of the critical apparatus. Where possible, the approximate or exact century (of the transcription known as the age of the manuscript) is indicated by numerals added at right top of the sigla concerned. Thus, M11 indicates that the manuscript M is dated somewhere within the 11th Cent. A.D.
2. The sheet contains squares for each letter. On the top of the column the verse from the Vulgate is written in red ink. There are 19 squares from which 16 squares can be used to write one line or a half verse if the verse is in Anustubh metre, which is a common metre for ślokas or verses. If there are more than 19 letters in a half verse, the verse should be suitably divided. This process is followed for prose text as well.
3. The symbol given to a manuscript can be the first letter of the name of the place from where it has been acquired. For example, a manuscript belonging to Vadodara can be designated as 'V'. If there is more than one manuscript from Vadodara, they can be denoted as V¹, V², V³.
4. The siglum (plural sigla) of the manuscript is displayed in the first column and then every letter of the half-verse or unit concerned has to be compared with the letter of the Vulgate written on the top in red ink. If there is no difference, the column

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concerned should be kept blank. If there are additions or omissions or substitutes, they may be mentioned in the last column to the right, meant for remarks.

As an example, the Collation Sheet of the Markandeya Purana which is being critically edited in the Oriental Institute is given below:

the basis of preparing a Stemma Codicum of manuscript-material.

Pedigree

The close study of the collation sheets enables the determination of the pedigree, which in turn begets the sifting of the spurious from the genuine.

There are two standard tests which decide the

Collation Sheet

| | | | | | | | | | | | | | | | | | | | | |
|--------------------------------|---|---|----|---|-----|----|----|------|---|-----|----|------|---|----|---|-----|---|--|--|--|
| 30.12 ab | अ | य | सं | व | त्स | रे | पू | र्णे | य | दा | वा | क्रि | य | ते | न | रैः | । | | | |
| D ₃₇ | | | | | | | | णे | | | | | | | | | | | | |
| D ₂ D ₁ | | | | | | | | | | या | | | | | | | | | | |
| D ₄ D ₄₄ | | | | | | | | | | | | | | | | | | | | |
| D ₅ D ₂ | | | | स | | | | ऐ। | | या | व | क्रि | | | | | | | | |
| D ₆ D ₄₅ | | | | | | | | | | द्य | | कृ | | | | | | | | |
| D ₃ | | | | | | | | | | या | व | क्रि | | | | रः | | | | |
| D ₇ D ₄ | | | | | | | | | | | च | | | | | | | | | |
| D ₅ | | | | | | | | | | या | त | क्रि | | | | | | | | |
| D ₇ | | | | | | | | | | या | त | | | | | | | | | |
| D ₈ D ₉ | | | | | | | | | | या | त | | | | | | | | | |
| D ₁₀ | | | | | | | | | | | | | | | | | | | | |
| D ₁₁ | | | | | | | | | | | न | | | | | | | | | |
| D ₃₁ | | | | | | | | | | या | न | | | | | | | | | |
| D ₃₂ | | | | | | | | | | या | | | | | | | | | | |
| D ₃₃ | | | | | | | | | | | तु | | | ये | | | | | | |
| D ₃₄ | | | | | | | | | | | | | | | | | | | | |
| D ₃₅ | | | | | | | | | | | | | | | | | | | | |

The collation sheets have to be studied very carefully, noting down the peculiarities of each manuscript as the entire structure of textual criticism depends on this tabulation. This helps the editor in detecting manuscripts that form a group on the basis of similarity of omissions, additions in the readings. This is what forms

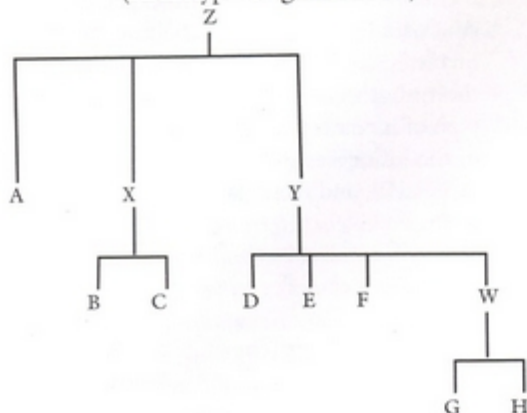
genealogical relationship between manuscripts:

- 1) The omission of words, passages and transpositions of passages. Omissions are the surest test of affinity as they frequently imply a far closer connection, and often show an immediate descent of one manuscript from another.



- 2) The agreement in a number of peculiar readings. This however, is not a fully reliable proof, and merely denotes some connection between two manuscripts.

(Archetype-Original Model)



Suppose there are eight manuscripts of a text which we designate as A B C D E F G H. On comparison we find that 'A' stands apart from rest of the seven, while B and C resemble each other and D E F G H markedly resemble one another. We can conclude from this observation that B C form one family, descended from a hypothetical common ancestor which we may indicate by 'X', while DEFGH is another family, descended from another hypothetical common ancestor, say, 'Y'. Now if we find that G and H agree among themselves to a greater extent than with D E and F in the peculiarities of their readings, it would follow that G and H are descended from a common hypothetical ancestor 'W', which belong to the family DEFW.

The readings of 'X' and 'Y' and 'W' must be freer of errors than their descendants BCDEFGH. When we compare the readings of X and Y with A, we can deduce the readings of a still more remote ancestor say 'Z', which means that 'Z' is the hypothetical common ancestor of all the eight extant manuscripts and is the *Archetype* of all the extant manuscripts of the work. We can thus arrive at a pedigree of a manuscript or a stemma codicum.

Preparing an 'archetype' codex of a text based on many codices needs a very detailed supervision of available manuscripts. The archetype, thus reconstructed, does not imply

that it is the same as the author's autograph. It could well be the earliest intermediate copy of the autograph or its immediate copy.

Emendation

Emendation implies the weeding out of different types of errors and corruptions that creep into the manuscript with the passage of time. This is done in order to arrive, as far as possible, at the original text or the text intended by the author.

So, the first question that an editor needs to ask is - is this what the original author is likely to have written? For judging this question one has to enter his or her mind, understand his or her diction, thoughts and context. But this being a hypothetical task, the editor needs to consider intrinsic factors and internalize the reading of the manuscript arrived at through the process of recension. It needs to be kept in mind that emendations are not amendments of the Text but make the text free of corruptions in order to get closer to what the author intended to present. This may not be grammatically perfect and may even contain contemporary influences.

Conservative critics oppose emendations and prefer scientific interpretation of readings without disturbing even a corrupt text. The liberals, on the other hand, contend that 'stop-gaps' are preferable to 'debris,' and that even provisional conjectures, arrived at through the process of textual criticism, are better than corrupt readings.

Emendation should be regarded as a last resort; however, editors should not hesitate to restore texts when necessary.

All emendations should be marked with an asterisk* in the reconstituted text and all variants should be marked in the foot notes of the critical apparatus.

Critical Apparatus

The critical apparatus is the critical material collated from the manuscripts of a transmitted text on the evidence of which the critical recension is arrived at. This is generally presented in a well-ordered manner in the constituted text, as footnotes or a separate appendix. Footnotes on each stanza constitute separate paragraphs. It is the duty of the editor to record all important deviations in the manuscripts in the footnotes. The footnotes should also display other points

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which include:

1. Rejected variants, together with the scribe's mistakes, so that the Text is not taken for the archetype.
2. Sub-variants not agreeable with each other or with the major variants.
3. Common readings of more variant bearers.
4. Short interpolations.
5. Inclusion of appendices where longer interpolations are discussed.
6. Omissions, missing portions, changes and interpolated lines should be indicated in foot-notes with proper symbols like asterics, square brackets [], etc.

Introduction of Critical Edition

The introduction of a critical edition is as important as the edited text itself as it provides an outline of the text. Therefore, it should be framed very carefully. The following points must be included in the introduction:

1. It must begin with a description of the critical apparatus utilized by the editor.
2. A general account of the manuscripts, including the number of extant manuscripts actually examined for the critical recension, the number fully or partially collated, and the reason for selecting the manuscripts so collated.
3. The editor should briefly indicate the classification of the manuscripts into recensions and versions as determined by his collations. In accordance with this classification, a list of manuscripts forming the critical apparatus should be provided. The list should include each recension and version with 'siglum', place where the manuscripts are deposited, name of the library with accession number, catalogue details and their dates.
4. The special characteristics of the manuscripts, script, testimonia, mutual relationship with other versions and their sub-recensions must be pointed out in detail.
5. The introduction should mention the interpolations in the text, the emendations done by editor and the reasons of their inclusion and deviations along with the difficulties faced by the editor in restoring/reconstructing the text.

6. Details about the author must necessarily be mentioned including details of his date, period and native place. References to other works and their authors, the names of patrons, dynastic names, etc are worth to be mentioned. The editor is also expected to deal with his text from the point of view of literature, and provide a short estimate of the author's contribution to the particular type of literature and his or her place within it, the influences that shaped his or her expression, and its impact on succeeding literature.
7. A list of abbreviation and diacritical signs should be included.

Appendices and Indices

Appendices are used to provide information regarding variants, interpolations, different readings, all of which are not possible to be contained within footnotes. They should include large or short portions of interpolations or additional passages.

If there are parallel versions in other texts, the editor will have to consider them in a separate appendix and correlate the evidence within them.

The critical edition should conclude with a number of Indices such as,

1. Pada Index of verses used in the edition.
2. Word Index of all unusual words in the edition
3. Proper names with historical and geographical information.
4. An account of the various printed editions (if any) of the text already in existence.

This is the process which should be followed for Textual Criticism. This process is termed "Lower Criticism" and is limited to heuristics (assembling of manuscript material), recensio (restoration of Text) and emendation. Higher Criticism is the separation of the sources utilized by the editor, which normally does not occur in every work. Topics such as the preparation of collation sheets, pedigree and emendation are vast and need more elaboration, but, are discussed here in brief with the inclusion of their salient features.

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Valuation of Antiquities

B.M. Pande

There are basically two aspects of valuation of antiquities: one relates to purchase or acquisition by museums or some government agencies and the other is connected with trade in antiquities. It is therefore necessary to understand this matter by examining or looking at the antiquarian laws of our country and what has been stated therein. Before going into the nitty gritty of the subject, it would be germane to understand what is meant by an antiquity. This is perhaps necessary despite the fact that the word antiquity is used quite often to connote various things. The term 'antiquity' is defined or described variously as 'the distant past', 'something of great age', 'ancient times, especially the period before the Middle ages', 'great age' and (in plural form) 'physical remains or relics from ancient times, esp. buildings and works of art' as also (in plural) 'customs, events, etc. of ancient times'. The term antiquity is related to ANTIQUE which means 'an object of considerable age, especially an item of furniture or the decorative arts having a high value.' Here the expression 'having a high value' is to be noted.

It is however not clear if this high value *ipso facto* means value in terms of money or something else. After all, value can mean on one hand being important and worth something for some one, and on the other an amount of money which can be received for something. In the case of antiquities, both the meanings are valid, i.e., it is important and worth something and also worth a lot of money.

In this context, it should be mentioned that the term value was used for the first time in the Indian Treasure Trove Act, 1878. According to this Act, the term 'treasure' was defined as 'anything of any value hidden in the soil, or in anything affixed thereto.' However, according to this Act, 'treasure' could be considered of consequence provided the amount or value of treasure exceeded ten rupees and 'the treasure was hidden within one

hundred years before the date of its finding.'

As for the value of the treasure, according to this Act, the finder had to provide the amount or approximate value of the treasure besides other details like the nature of the treasure, the place where it was found and the date when it was found.

The question therefore arises as to how the finder of the treasure would arrive at the amount or the approximate value of the treasure. The Act does not give any guidelines nor have any criteria been suggested to decide the value. We shall be reverting to this question later.

Further, according to this Act, in case the Government acquired the treasure, it had to pay to the person(s) 'entitled thereto a sum equal to the value of the materials of such treasure or portion, together with one-fifth of such value...' (Section 16).

The same Act lays down (Section 5) that while issuing notification requiring the claimant(s) to appear, the "nature, amount and approximate value" of the treasure should be mentioned.

We have cited these details from the Indian Treasure Trove Act, 1878, to underline two facts:

- 1) That the treasure should have been hidden within one hundred years before the date of its finding, and
- 2) That its value is more than ten rupees.

As we have stated earlier, a question therefore arises as to how the value or the amount of the object or objects constituting the treasure was arrived at. While it may be possible to determine the value of objects made such as coins, bronzes, pots and pans, arms and armor, etc., how will the value of material other than metal be arrived at? It is also not clear whether the value was of the material only or the antique value of the treasure. In the absence of any clear guidelines, it is obvious that the value fixed or arrived at would have been arbitrary.

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The antiquarian laws which were passed subsequent to the Indian Treasure Trove Act, 1878, also do not specify the criteria for evaluating objects.

It is quite obvious from the foregoing that the objects found as part of "treasure" have not been classed as "antiquities." We may, however, presume that most if not all may have been "antiquities" as defined in our antiquarian laws, according to which, any moveable object, by reason of its historical or archaeological associations, could be classed into the category of "antiquity."

It was with the passing of the Antiquities (Export Control) Act, 1947, that the term "antiquity" was clearly defined, which included a whole lot of things or objects. Besides defining the term, it laid down the criteria of the object being "in existence for not less than one hundred years." This Act empowered the Director General of Archaeology in India (now Director General, Archaeological Survey of India) to decide whether an object was or was not an antiquity for the purposes of the Act.

The subsequent Ancient Monuments and Archaeological Sites and Remains Act, 1958, also adopted the definition of an antiquity as well as the criterion of one hundred years. It may be mentioned that under Section 26 of this Act, the Central Government has the power "to make an order for compulsory purchase of such antiquity at its market value." Compulsory purchase at their market value of antiquities, discovered in course of excavation operations, could also be done by the Central Government under Section 23 of the Act. Under Rule of the Archaeological Monuments and Archaeological Sites and Remains Rules, 1959, the Director General, Archaeological Survey of India, could deduct the value of any antiquities recovered during the excavation operations, and lost and destroyed while in the custody of the licensee. What will be the market value of the antiquity is a question that has not been answered in the Act. It also does not give any norms, guidelines or criteria about arriving at the value of the antiquities.

Finally, we may mention the Antiquities and Art Treasures Act, 1972, which came into force from 5th April 1976. In this Act too, the definition of "antiquity" has been retained as

in the Ancient Monuments and Archaeological Sites and Remains Act, 1958; however, in case of a manuscript, record or a document which is of scientific, historical, literary or aesthetic value, the stipulation is that it "has been existence for not less than seventy five years." Section 19 of this Act also empowers the Central Government to compulsorily acquire antiquities and art treasures for preserving in a public place. In such cases of compulsory acquisition, the Government has to pay compensation (Section 20) in accordance with principles laid down in the Act. Under this section, the Government "may, in any particular case, nominate a person having expert knowledge as to the nature of the antiquity or art treasure compulsorily acquired..." to assist the arbitrator. It is important to add that the person to be compensated could also nominate an assessor for the same purpose. While determining the amount of compensation (under sub-section (2) of Section 20 of the Antiquities and Art Treasures Act, 1972), the arbitrator (a person who is, or has been, or is qualified for appointment as a judge of a High Court) shall have regard to the following factors, namely:

- i) The date or the period to which the antiquity or art treasure belongs;
- ii) The artistic, aesthetic, historical, architectural, archaeological or anthropological importance of the antiquity or art treasure;
- iii) The rarity of the antiquity or art treasure;
- iv) Such others matters that are relevant to the dispute.

From what has been outlined above, it should be quite obvious that for valuation of antiquities (or even art treasures), the aforementioned factors are to be taken into account. This also implies that even though certain criteria have been laid down, valuation of antiquities and art objects or art treasures is bound to be subjective and, if one may add, arbitrary. This is true not only of antiquities but also modern works of art. There is no clear yardstick or meter to determine the value except for the above mentioned



guidelines as outlined in the Antiquities and art Treasures Act, 1972.

Valuation of antiquities, therefore, is a rather tricky matter. Valuation can also be affected or influenced by the purpose for which it is being done. For instance, valuation of antiquities may not be the same in case of purchase by museums and/or art galleries in comparison to the valuation done for insurance purposes, while sending antiquities or art treasures on the basis of temporary export permit. Likewise, assessment and valuation could also be influenced by several factors as required by agencies like the Directorate of Revenue Intelligence, Central Bureau of Investigation, Income Tax, police or even compulsory acquisition.

Then there is the crucial issue of valuation of antiquities and art treasures by dealers in antiquities or works of art. One really can not hazard a guess as to how it is done; it is quite likely that besides applying the same criteria as mentioned earlier, overheads may also be added.

Thus, normally the age, period or time factor, workmanship, aesthetic quality and rarity are taken into consideration for valuation of antiquities; the same also generally holds true in respect of art treasures and works of art. In such a situation, objects belonging to early periods will generally be rated higher than those of the later period(s). However, it is not imperative that only objects belonging to earlier period will carry higher value: illustrated manuscripts, rare coins, miniature paintings, bronzes, etc., may also carry higher value.

In India, antiquities have also been classified into three categories, A, B and C. This classification is only a qualitative gradation taking into consideration time or period and artistic excellence and/or importance. In such cases, valuation, particularly for insurance, will be much higher for antiquities categorized as class 'A' in comparison to those of category 'B' or 'C'.

Before we conclude, an example or two may be given about valuation of antiquities. While evaluating the antiquities comprising gold and (some) silver ornaments which had accidentally been discovered at a place not too far from Delhi, the committee, appointed for their valuation, recommended the then current

or prevailing rate of gold or silver. To this was added a certain percentage keeping in view the age, quality and rarity of the objects. It should not be done by a single expert but by a committee of experts having good experience in having handled and studied variety of antiquities. As far as possible, various factors should be taken into account before arriving at a consensus despite wide disparity in views. Incidentally, in most if not all such cases of evaluation by a committee of experts, the decision is not unanimous and is generally based on consensus.

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Answers to the Quiz

1. Orissa
2. Jaina
3. Navya Nyaya
4. Bhartrihari
5. Assam
6. James Prinsep
7. Derveni scroll manuscript (two thousand four hundred years old) discovered from Greece in 1962
8. National Archives of India, New Delhi and in Pratap Singh Museum, Srinagar
9. Persian
10. Sculptures and architecture

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हस्तलिखित लिपियों में सर्वत्र ही समय के साथ और लेखकों की लेखन रुचि के अनुसार परिवर्तन हुआ ही करता है। ब्राह्मी लिपि भी इस नियम से बाहर नहीं जा सकती। उसमें भी समय के साथ बहुत से परिवर्तन हुए और उससे कई लिपियाँ निकली जिनके अक्षर मूल अक्षर से इतने बदल गये कि जिनको प्राचीन लिपियों का परिचय नहीं है वे सहसा यह स्वीकार न करेंगे कि हमारे देश की नागरी, गुरुमुखी, बंगला, आमामी आदि समस्त वर्तमान लिपियाँ एक ही मूल लिपि ब्राह्मी से निकली हैं। ब्राह्मी लिपि के परिवर्तनों के अनुसार कालक्रम से एवं क्षेत्रीय अन्तर से होने वाले ब्राह्मी लिपि के विविध स्वरूप के पृथक्-पृथक् नाम हैं।

ब्राह्मी लिपि
देवनागरी लिपि
कुषाण लिपि

गुप्तलिपि (4th Century A.D.) (पूर्व लिच्छवि)
गुप्त शासकों के समय में इस ब्राह्मी लिपि का और अधिक विकास हुआ। कलम एवं स्याही के इस्तेमाल होने के कारण इस काल में ब्राह्मी अक्षरों में नये रूप मिल गये। इस शैली में ब्राह्मी अक्षरों के शिरोरेखा के जो चिह्न पहले छोटे थे वे अब कुछ लम्बे बनने लगे और स्वरों की मात्राओं ने नये रूप धारण किये। अक्षरों की खड़ी रेखाओं की शिरोरेखा ठोस त्रिकोण आकार की हो गई।

| | | | | | | | | | |
|----|-----|----|-----|----|----|-----|----|-----|----|
| क | ख | ग | घ | ङ | च | छ | ज | झ | ञ |
| ka | kha | ga | gha | ṅa | ca | cha | ja | jha | ña |
| त | थ | ड | ढ | ण | ट | ठ | ड | ध | न |
| ta | tha | ḍa | ḍha | ṇa | ṭa | ṭha | ḍa | dha | na |
| प | फ | ब | भ | म | य | र | ल | व | |
| pa | pha | ba | bha | ma | ya | ra | la | va | |
| स | ख | स | ह | | | | | | |
| śa | śa | sa | ha | | | | | | |

Some conjunct consonants

| | | | | | | | | | |
|-----|-----|-----|-----|-----|-----|-----|--------|-----|----|
| ङ् | क्ष | ज्ञ | ग | श | स | ह | ह्रस्व | ज | औ |
| jña | ksa | śra | gga | gda | gva | tva | nkha | nga | om |

Ranjana (Ornamental Script) (Period 11th to 21st Century)

कुटिललिपि (4th Century A.D.) (उत्तर लिच्छवि)

इस गुप्तकालीन लिपि ने छठी शताब्दी के आरम्भ में एक और नया रूप धारण किया। इस काल में अक्षर विशेषतः स्वर की मात्राएँ कुछ वक्रता धारण करने लगी। इस वक्रता के कारण लोगों ने उसे कुटिललिपि कहा। कुछ अभिलेखों में विकटाक्षर का प्रयोग भी मिलता है। विक्रमांकदेवचरित में कुटिललिपि का उल्लेख मिलता है। देवल जिला से प्राप्त एक अभिलेख में कुटिल अक्षर का उल्लेख है। इस लिपि में अक्षरों की खड़ी रेखाएँ नीचे की ओर बायीं ओर मुड़ी होती हैं और उनका सिरा कुछ त्रिकोणात्मक सा और चौड़ा होता है तथा स्वरों की मात्राएँ अधिक टेढ़ी-मेढ़ी तथा लम्बी होती हैं। इस लिपि का आरंभिक रूप मंदसौर के यशोधर्धन अभिलेख में व्यवहृत मिलता है।

मातृका लिपि (7th Century A.D.)

कलम के इस्तेमाल के कारण ही सातवीं सदी के अक्षरों की खड़ी रेखाओं के नीचे पाद चिह्न दिखाई देता है। स्वर मात्राओं की रेखाएँ मोटी से पतली दिखाई देती हैं। इस लिपि को सिद्धम् लिपि माना जाता है। इस लिपि के सिरों पर बहुधा ठोस त्रिकोणशीर्ष दिखाई देते हैं। और कभी कभी छोटी आड़ी लकीरें भी दिखाई देती हैं। इसे न्यूनकोणीय लिपि के नाम से भी जाना जाता है।

नेवारी फैमिली स्क्रिप्ट (9th Century A.D.)

आठवीं सदी तक भारतीय लिपि एवं नेवार लिपि में कुछ भेद नहीं था। उपलब्ध जानकारी के अनुसार नेवारी लिपि नवीं सदी तक प्रयोग में आ गई थी। नेपाल के जानेमाने शिलालेखविद् शरद कसा के अनुसार दशवीं सदी में नेवारी लिपि का पूर्ण विकास हुआ। नेवारी लिपि का विकास कुटिललिपि को अनुसरण कर के हुआ है। बाद में स्वतंत्र रूप से नेपाल में इस का विस्तार हुआ।

‘नेवा’ या ‘नेवार’ यह नेपाल में रहने वाले एक जाति या समुदाय विशेष का नाम है। उनके द्वारा लिखने में प्रयोग किये गये लिपि को नेवारी लिपि

Kriti Rakshana



कहा गया है। नेवार, रंजना, गोलमोल, भूजिमोल, पंचुमोल, कुंभोल, क्वेमोल, हिंमोल एवं लितुमोल ये नौ लिपियाँ नेपाल की अपनी लिपि हैं। इन नौ लिपियों में से नेवार लिपि का प्रयोग अधिक मात्रा में हुआ है। नवीं सदी से लेकर 21वीं सदी तक यह लिपि थोड़े बहुत परिवर्तन के साथ आज भी लिखी जाती है। यह नागरी लिपि के साथ साम्य रखती है।

नेवारी लिपि (9th Century to 21st Century)
नेपाली भाषा की तुलना में संस्कृत भाषा के लिखने में नेवारी लिपि का प्रचुर भाषा में प्रयोग हुआ है, चाहे वह कोई भी बौद्ध, हिन्दू धर्म ग्रन्थ हो या आयुर्वेद, ज्योतिष, काव्य इत्यादि का। नेवारी लिपि देखने में अलग दिखती है लेकिन ऐसा नहीं है। कलाकृति तथा सौन्दर्य बोध को देखते हुए ऐसा प्रतीत होता है। आजकल इस नेवारी लिपि को हम प्रचलित नेवारी के नाम से जानते हैं।

रंजना (Ornamental Script) (11th to 21st Century)
यह लिपि सबसे सुन्दर लिपि है। 11वीं सदी में इस लिपि का विकास हुआ है। भारत को छोड़ कर यह लिपि तिब्बत, चीन, जापान तथा मंगोलिया इत्यादि देशों

के बौद्ध विहार में पाई जाती है। यह लिपि चौड़ी एवं मनमोहक है। इसे विश्व की सबसे सुन्दर लिपियों में गिना जाता है।

कूटाक्षर (Manograph Script)

कूटाक्षर भी रंजना लिपि में लिखे जाते हैं। यह कोई स्वतंत्र लिपि नहीं है। विशेष करके वज्रयान का प्रचार प्रसार करने के लिए इस लिपि का सृजन किया गया है। तन्त्र के रहस्यवाद को व्यक्त करने के लिए एक ही अक्षर जैसा मिलाकर लिखने को कूटाक्षर कहते हैं। आज भी नेपाल में शुभ कार्यों में इस लिपि का प्रयोग होता है। इस लिपि में मन्त्र ही लिखे जाते हैं। उदाहरणार्थ:-

कालचक्र मन्त्र
ह स क्ष म ल व र यूँ

भूजिमोल लिपि (11th Century to 17th Century)

यह नेवारी लिपि परिवार के अन्तर्गत ही एक लिपि है। नेवार भाषा में भूजि का अर्थ है मक्खी (fly) एवं मोल का अर्थ है सिर। इस लिपि के शीर्ष चिन्ह मक्खी के सिर जैसे आकार के होने के कारण इसे भूजिमोल कहा गया है। भूजिमोल को पढ़ते समय शिरो रेखा को ध्यान देना चाहिए। इस की संस्कृत नाम है मक्षिमुण्ड।

गोलमोल लिपि (13th Century to 17th Century)
इस लिपि का अन्य लिपियों की तुलना में अधिक प्रचार-प्रसार नहीं हो पाया। इस लिपि का आकार गोलाकार है। अतः इस को गोलमुण्ड लिपि कहा जाता है।

कुंभोल लिपि (13th Century to 17th Century)
इस लिपि के शीर्ष कोणाकार हैं।

क्वेमोल लिपि (13th to 17th Century)
इस लिपि को परा मुण्ड लिपि भी कहा जाता है। इस लिपि के शिर शीर्ष रेखा नीचे की ओर झुकते हैं।

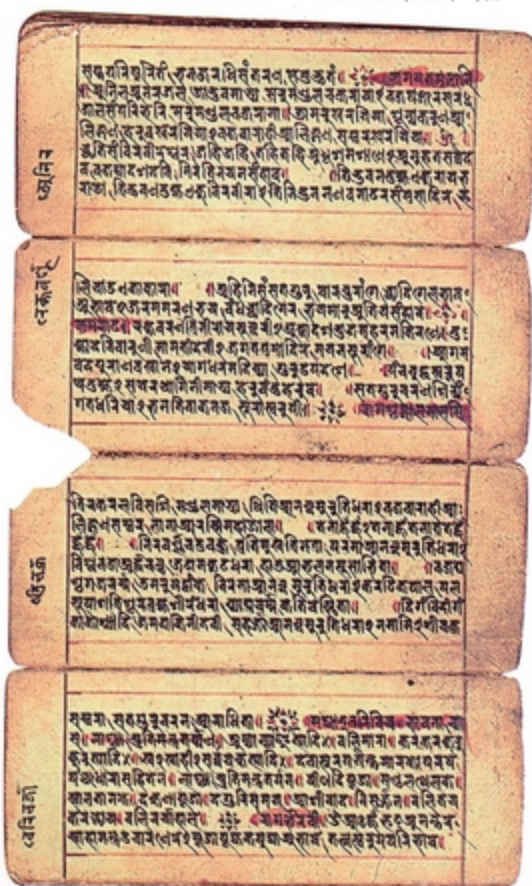
पाचुमोल लिपि (13th to 17th Century)
इस लिपि की शीर्ष रेखा एवं आकार भी सीधा प्राचीन देवनागरी तथा नन्दनागरी लिपि से मिलता है।

हिंमोल लिपि (13th to 17th Century)
इस लिपि का शीर्ष रेखा आगे बढ़ा हुआ रहता है। इस को वेष्टित मुण्ड कहा जाता है।

लितुमोल लिपि (13th to 17th Century)

इस लिपि की शीर्ष रेखा नीचे की ओर झुकी हुई रहती है। इस को नतमुण्ड कहा जाता है।

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Folios from Caryagittakosa of the Vajradhatumandala



संस्कृत साहित्य का अद्वितीय ग्रंथरत्न-अष्टलक्षार्थी

जितेन्द्र बी. शाह

भूमिका :

संस्कृतभाषा में कुछ शब्दों के एकाधिक अर्थ होते हैं। जब शब्दों के एक से अधिक अर्थ होते हैं तब उन शब्दों से निर्मित वाक्यों एवं श्लोकों के अर्थ में भी वैविध्य उत्पन्न होता है। साहित्य में ऐसे वाक्यों को श्लेष वाक्य कहते हैं। श्लेषात्मक वाक्यों का प्रयोग साहित्य एवं सिद्धान्त ग्रंथों में प्राचीनकाल से ही प्रारंभ हो गया था। जैन धर्म के आगम ग्रंथों में ऐसे कई प्रसंग प्राप्त होते हैं, जिसमें एक ही वाक्य के अलग-अलग पहलू से अलग-अलग अर्थ किए गए हैं। इससे संबंधित एक जैन उक्ति भी प्रचलित है कि 'एगस्स सुतस्स अणंतो अत्थो।' अर्थात् एक ही सूत्र के अनन्त अर्थ होते हैं। संस्कृत साहित्य में भी इसी प्रकार एक उक्ति प्रचलित है यथा - 'शब्दानां अनेकार्थाः।' अर्थात् एक ही शब्द के अनेक अर्थ होते हैं। जैन परम्परा में एक श्लोक के शताधिक अर्थ दर्शाने वाले तीस से अधिक ग्रंथ उपलब्ध होते हैं। उनमें से अनेक ग्रंथ प्रकाशित हो चुके हैं, किन्तु एक वाक्य के आठ लाख से अधिक अर्थ करना अपने आप में एक अद्भुत घटना है। मुगलकालीन जैन मुनि समयसुन्दर ने आठ अक्षरात्मक एक वाक्य "राजा नो ददते सौख्यम्" के आठ लाख से अधिक अर्थ करके साहित्य जगत में एक अद्वितीय घटना निर्मित की है, जिसका यहाँ संक्षिप्त वर्णन किया जा रहा है।

ग्रंथरचना का निमित्त :

कविवर समयसुन्दरजी ने प्रस्तुत ग्रंथ की रचना का कोई कारण दर्शाया नहीं है, किन्तु ग्रंथ रचना के सन्दर्भ में एक विशिष्ट घटना का उल्लेख प्राप्त होता है। उपाध्याय रूपचन्द्र (रत्नविजय) द्वारा लिखे गए पत्र में दर्शाया गया है कि एकदा सम्राट अकबर की राजसभा में किसी जैनैतर विद्वान ने जैनशास्त्र की आलोचना करते हुए कहा कि जैन अपने शास्त्रों के विषय में मनगढ़ंत बातें करते हैं। जैन आगम के अर्थ के विषय में एक उक्ति है कि एगस्स सुतस्स अणंतो अत्थो। अर्थात् एक सूत्र के अनन्त अर्थ होते हैं। प्रस्तुत उक्ति को लेकर जैन ग्रंथों एवं जैनाचार्यों की तीखी आलोचना की गई। यह बात महोपाध्याय समयसुन्दरजी ने सुनकर उसी समय इस आलोचना का उत्तर देने का मन में विचार बना लिया। इसी घटना को लेकर उपाध्याय समयसुन्दर ने एक ही वाक्य के आठ लाख से अधिक अर्थ वाले प्रस्तुत ग्रंथ का प्रणयन किया और आगम वाक्य की सत्यता प्रमाणित कर दिखाई।

वृत्ति में महोपाध्याय समयसुन्दर ने अभिधानचिन्तामणि-कोश, धनंजयनाममाला, अनेकार्थसंग्रह, तिलकानेकार्थ,

अमर-एकाक्षरीनाममाला, विश्वम्भू-एकाक्षरीनाममाला, सुधाकलश-एकाक्षरीनाममाला, वररुचि-निघंटु-नाममाला आदि का उल्लेख किया है, जो कवि की कोशसाहित्य एवं संस्कृतभाषा के प्रकाण्ड पाण्डित्य का द्योतक है।

ग्रन्थकर्ता महोपाध्याय समयसुन्दर :

प्रस्तुत ग्रंथ के रचयिता महोपाध्याय समयसुन्दर जैन मुनि थे। उनका जन्म (अनुमानतः वि.सं. 1610) राजस्थान के सांचोर (सत्यपुर) नगर में हुआ था। माता का नाम लीलादेवी और पिता का नाम रूपसिंह था। आपका जन्म जैन परंपरा में सुप्रसिद्ध पोरवालवंश में हुआ था। आपने युवावस्था प्राप्त होते ही संसार से विरक्त होकर जैन धर्म की दीक्षा अंगीकार की। दीक्षा प्रदान करने वाले आचार्य का नाम जिनचन्द्रसूरि था एवं गुरु का नाम सकलचन्द्र गणि था। दीक्षा ग्रहण करने के पश्चात उन्होंने व्याकरण, कोश, साहित्य, न्याय, दर्शन, ज्योतिष आदि शास्त्रों का सांगोपांग अध्ययन करके अनेक विद्यायों में निपुणता प्राप्त की थी। उनका ज्ञान एवं आध्यात्म उच्चकोटि का था। समयसुन्दर के महान् व्यक्तित्व के विषय में डॉ० सत्यनारायण स्वामी ने लिखा है कि - "काव्य की निरवच्छिन्न पीयूषधारा से अभिषिक्त होने के कारण महाकवि की कृतियाँ महान् हैं। पर उनसे भी अधिक महान् है - उनका भव्य व्यक्तित्व। उनके व्यक्तित्व का प्रत्येक पार्श्व सर्वांगसुन्दर है।" वे ज्ञानगंधीर, शास्त्रीयज्ञान एवं व्यवहारिक ज्ञान में प्रवीण, भक्तिप्रवण, आचारनिष्ठ, सांप्रदायिक औदार्य, आदि गुणों के धनी थे।

महोपाध्याय समयसुन्दर ने 22 मौलिक रचनाएँ, 24 संस्कृत टीकाएँ एवं दो संग्रह ग्रंथों की रचना की है तथा 550 से अधिक पदों, चौबीसी, छत्तीसी, संवाद आदि प्रकीर्ण प्रकार की कृतियों की रचना की है। उनका साहित्य संस्कृत, प्राकृत, राजस्थानी, हिन्दी, गुजराती, सिन्धी आदि विविधा भाषाओं में उपलब्ध होता है। उनकी साहित्य-सृष्टि में व्याकरण, काव्यलक्षण, टीका, न्याय, छन्द, सिद्धान्तचर्या, ज्योतिष, संवाद, रास, चौपाई, इतिहास, काव्य, साहित्य, बालावबोध, अनेकार्थ, स्तवन, चौबीसी, छत्तीसी, गीत, प्रभृति समस्त काव्यांग उपलब्ध होते हैं।

समयसुन्दर 90 साल के दीर्घायु पूर्ण करके वि.सं. 1702 में अहमदाबाद (गुजरात) में कालधर्म को प्राप्त हुए थे।

जितेन्द्र बी.शाह, निवेशक, एल.डी. ईन्स्टिट्यूट ऑफ इन्डोलोजी, अहमदाबाद

Kriti Rakshana



मिथिला का पंजी-प्रबन्ध और इतिहास

विद्यानंद झा पंजीकार

वैदिक काल में, सप्त सिन्धु से प्राच्याभिमुखी यायावर ऋषियों ने गंगा और हिमालय के मध्य की सुभूमि में जिस संस्कृति का बीज-वपन किया उसे कालान्तर में "मिथिलांचल की संस्कृति" संज्ञा से सम्बोधित किया जाने लगा। यहाँ के निवासियों ने मानवोत्पत्ति और उसके विकास के समस्त चरणों और कार्यों को चिन्तन के सहारे सुविचारित रूप से नियमबद्ध किया और दृढ़ता से उसके पालन पर जोर दिया। ऐसे में स्वाभाविक था कि नवीन संतति की उत्पत्ति के समस्त कारकों पर चिन्तन तथा बौद्धिक एवं शारीरिक रूप से श्रेष्ठ संतान की प्राप्ति की कामना, क्योंकि मनुष्य चिरकाल से अमरत्व प्राप्त करने की चाहत रखता आया है और उसके लिए विविध प्रकार के यत्न करता आया है। उसने मृत्यु पर विजय पाने के लिए अतीत काल में अनेक रसायन बनाए, अमृत की खोज की, उपनिषद्कारों ने ईश्वर से प्रार्थना की "मृत्योर्मांमृतंगमय" अर्थात् 'मृत्यु से अमरत्व की ओर ले चलो'। वैज्ञानिक आज भी इस प्रयत्न में संलग्न हैं, किन्तु अब तक उसका विवाह और परिवार से अधिक सरल, सुन्दर और उत्तम उपाय नहीं खोजा जा सका। ब्रह्मपुराण में कहा गया है: "अमृतेनामरा देवाः पुत्रेण ब्राह्मणादयः" अर्थात् 'देवता अमृत द्वारा अमर हुए और ब्राह्मणादि मनुष्य सन्तान द्वारा'। विवाह द्वारा मनुष्य सन्तान के माध्यम से अपने को फैलाता और अमर बनाता है इसलिए संस्कृत में बच्चों के लिए संतति, सन्तान, तनय आदि शब्दों का प्रयोग होता है, ये शब्द विस्तारवाची "तनु" धातु से बनते हैं। संतति के रूप में पिता का ही पुनर्जन्म होता है क्योंकि पिता के अंग और हृदय से प्राप्त अंशों से सन्तान की उत्पत्ति होती है। संतान पिता का नवीन संस्करण है।

श्रेष्ठ संतान की प्राप्ति हेतु समस्त सनातन धर्मावलम्बी ऋषियों, मनीषियों ने यौगिक चिन्तन से प्राप्त ज्ञान को लेकर विवाह सम्बन्धी कुछ अनिवार्य नियम-उपनियम बनाए, ये सारे विधान स्मृतियों में निबधित हुए- यथा याज्ञवल्क्यस्मृति, मनुस्मृति, शान्तातपस्मृति आदि इन नियमों के उद्घोषक ग्रन्थ हैं। सन्तानोत्पत्ति अर्थात् "पुत्रार्थे भार्या" हेतु किए जानेवाले विवाह में कन्या चयन के कुछ नियम बताए गए जिसका परिपालन अनिवार्य किया गया; यथा (1) वर और कन्या एक ही गोत्र के न हों (2) वर और कन्या का प्रवर एक न हो अर्थात् एक ही गुरुकुल के शिष्य न हों (3) वे परस्पर एक दूसरे के मातृकुल या पितृकुल के सपिण्ड न हों, यथा-

- (क) असपिण्डा च या मातु असपिण्डा च या पितुः।
सा प्रशस्ता द्विजातीनां दारकर्मणि मैथुने॥
- (ख) पञ्चमात् सप्तमात् उर्ध्वं मातुतः पितुतस्तथा।
सपिण्डता निवर्तेतः कर्तुं व्यतितीक्ष्णम्॥
- (ग) मातुतः पञ्चमीं त्यक्त्वा पितुतः सप्तमी भजेत्।
- (4) वर के विमाता के भाई की सन्तान कन्या न हो।

उपर्युक्त नियमों के पालन हेतु आवश्यक था कि वर एवं कन्या पक्ष का सापिण्ड्य निवृत्ति का सम्पूर्ण परिचय उपलब्ध हो। प्रत्येक कन्या या वर अपने पूर्व पुरुषों में से 16 व्यक्तियों से छूटे स्थान पर रहती/रहता है। वे 16 व्यक्ति जिनसे कन्या छूटे स्थान पर रहती हैं वे हैं:

- 1) प्रपितामह के पितामह 2) प्रपितामह के मातामह
- 3) प्रपितामही के पितामह 4) प्रपितामही के मातामह
- 5) पितामही के प्रपितामह 6) पितामही की पितामही के पिता 7) पितामही के मातामह के पिता 8) पितामही की मातामही के पिता 9) मातामह के प्रपितामह 10) मातामह के पितृमातामह 11) मातामह के मातामह के पिता 12) मातामह के मातृमातामह 13) मातामही के प्रपितामह 14) मातामही के पितृमातामह 15) मातामही के मातामह के पिता 16) मातामही का मातृ मातामह। इन 16 पूर्वजों का परिचय स्मृति द्वारा संरक्षित करने का निर्देश किया गया। इस प्रकार का परिचय विवाह तथा अन्य प्रकार के धार्मिक संस्कारों, यथा-अशौचादि निर्णय और सपिण्ड कार्यों के लिए प्रयोजनीय था। विवाह के अवसर पर बड़े-बूढ़ों के समक्ष दोनों पक्षों द्वारा अपने-अपने पूर्व पुरुषों का स-सम्मान नामोल्लेख या शाखा-वाचन शुभ माना जाता था। त्रेता में मर्यादापुरुषोत्तम श्रीराम के सीता के साथ विवाह के अवसर पर मिथिला के राजा जनक ने अवध नरेश दशरथ और समस्त सभासद के समक्ष कहा था।

प्रदाने हि मुनिश्रेष्ठ कुलं निरवशेषतः।

वक्तव्यं कुलजातन तन्निबोध महामते॥-

वा-रां 1/71/2

"महामते, कुलीन पुरुष के लिए कन्या दान के समय अपने कुल का पूर्ण रूपेण परिचय देना आवश्यक है। इसलिए तुम मेरे वंश के समस्त सदस्यों के नाम सुनो।"

फलतः वैदिक काल से ही लोग अपना विस्तृत परिचय स्मृति में संरक्षित करने लगे और अपने धार्मिक दायित्वों का निर्वहन निःसंकोच करने लगे। इस हेतु एक नवीन व्यवस्था का उदय हुआ। ग्राम प्रधान या परिवार



का योग्यतम सदस्य लिखित रूप में कौलिक परिचय का संकलन करने लगे जिसे समूहलेख्य कहा गया। इसका उल्लेख सातवीं शताब्दी के मूर्धन्य विद्वान **कुमारिलभट्ट** ने अपने ग्रन्थ **तन्त्रवार्तिक** में इस प्रकार किया है:

विशिष्टेनैव हि प्रयत्नेन महाकुलीना परिरक्षन्ति आत्मानम्।
अनैनेव हि हेतुना राजाभिर्ब्राह्मणैश्च स्वपितृपितामहादि
पारम्पर्याविस्मरणार्थं समूहलेख्यानि प्रवर्तितानि तथा च
प्रतिकुलम् गुणदोष स्मरणात्तदनुसूया प्रवृत्ति निवृत्तीयो दृश्यन्ते
(तन्त्रवार्तिक अ01 पाद2सू02)

लेकिन तेरहवीं शताब्दी के उत्तरार्ध तक आते आते समूहलेख्य प्रथा अधःपतन को प्राप्त हुई। बहुत से लोग प्रमाद वंशपरिचय संकलन जैसे पुनीत कार्य से विमुख होते गए। इसके अनेक तात्कालिक कारण थे, जैसे-दिल्ली सल्तनत की मिथिला पर बक्र दृष्टि, आजीविका की समस्या, रोजगार की तलाश में मैथिलों का यत्र-तत्र बिखरना, समाज में नैराश्य की भावना; अतः संस्कृति रक्षा के कार्यों में शिथिलता आई। परिणामस्वरूप बहुत से विवाह शास्त्रीय दृष्टि से अनधिकार सम्पन्न हुए। इससे प्रबुद्धजनों में चिन्ता व्याप्त हुई। समाज के तत्कालीन बुद्धिजीवियों ने परिचय संकलन के कार्य को एक नया स्वरूप देने का सफल प्रयत्न किया। उस समय मिथिला पर कार्णाट वंशी क्षत्रियों का शासन था। इस वंश के अंतिम राजा **हरिसिंह देव** उस समय सिंहासनारूढ़ थे। वे बड़े ही सुसंस्कृत, धर्मानुरागी और प्रजा के हित का चिन्तन करने वाले थे। विद्वानों के आग्रह पर महाराज हरिसिंह देव ने राजकीय आदेश जारी कर ब्राह्मणादि सभी जातियों की सभा का आयोजन किया। यह सभा बारह सौ अड़तालीस शाके अर्थात् 1326 ई० में सम्पन्न हुई।

सभा ने यह निर्णय लिया कि परिचय संकलन और संरक्षण का कार्य विशिष्ट दायित्व बोध वाले व्यक्ति को दिया जाय। यह कार्य पूर्ण कालिक हो। इस पद पर नियुक्त व्यक्ति को पंजीकार कहा गया। महाराज हरिसिंह देव द्वारा ब्राह्मणों के लिए त्रिप्रवरीय काश्यप गोत्रीय महेन्द्रपूर पण्डूवा मूल के सदुपाध्याय **गुणाकर प्रथम पंजीकार नियुक्त हुए**। क्षत्रियों के लिए विजयदत्त और कायस्थों के लिए **शंकरदत्त** पंजीकार नियुक्त हुए। इस नई व्यवस्था के प्रारम्भ में एक पंजीकार के सहयोग के लिए कई-कई परिचेता नियुक्त किए गए। पंजीकारों के कर्तव्य और अधिकार निर्धारित किए गए। उनका कार्य था गाँव-गाँव में भ्रमण कर सभी सम्बद्ध व्यक्तियों का परिचय संग्रह करना, आचरण का अध्ययन करना, गुण-दोषों को जानना, प्रचलित उपाधियों का उल्लेख करना। लोगों के वास स्थान परिवर्तन का उल्लेख करना, परिचय देने के लिए लोगों को प्रेरित करना, नए-नए छात्रों को इस विधा में दीक्षित करना आदि। प्रत्येक विवाह में पंजीकार की स्वस्ति आवश्यक मानी जाती थी। विवाह पूर्व कन्यापक्ष पंजीकार से मिलकर एक अधिकार माला

की याचना करता है। इस अधिकार माला में उपयुक्त वर की जानकारी तथा विवाह की शास्त्रीय स्वीकृति मिलने की पूर्व सूचना रहती है। कुछ समयोपरान्त पंजीकार वर की ऐसी सूची कन्या पक्ष को प्रदान करते थे/हैं, जिस वर से व्यक्तिविशेष की कन्या का विवाह शास्त्र सम्मत ढंग से हो सकता था। उपयुक्त वर के चयन के उपरान्त दोनों पक्षों की उपस्थिति में पंजीकार, आग्रह किए जाने पर **अधिकार पत्र** या **अस्वजन पत्र** या **सिद्धान्त पत्र** प्रदान करते थे/हैं। पंजीकारों की आजीविका के लिए समाज की ओर से यथेष्ट आर्थिक योगदान था।

पंजीकार परिचेताओं के सहयोग से विवाहादिलग्न समाप्त होने पर अपने-अपने कार्य क्षेत्र में भ्रमण करते थे/हैं और प्रत्येक सम्पादित विवाह तथा नए जन्म को अपने पंजी में अन्तिम रूप से उल्लेख करते थे/हैं। पंजी प्रबन्ध में सबसे महत्वपूर्ण माना गया-अन्तिम ज्ञात पुरुष का नाम और उनके वासस्थान का ज्ञान जिन्हें बीजी पुरुष कहा गया।

एक ही कुल की अनेक शाखाएँ जो भिन्न-भिन्न गाँवों में बसती थी, परिचय संकलन के उपरान्त उनके एकत्व का बोध हुआ, पंजी प्रबन्ध के वर्तमान स्वरूप के गठन के समय जो व्यक्ति उस गाँव में निवास करते थे वह उस व्यक्ति का मूलग्राम कहलाया तथा अन्तिम ज्ञात पुरुष का वासस्थान मूल कहलाया।

पंजी प्रबन्ध में व्यवहृत होने वाले कुछ महत्वपूर्ण पारिभाषिक शब्द :-

गोत्र :- अमरकोश में गोत्र के हेतु तीन अर्थ दिये गये हैं - पर्वत, देश और वंश के नाम, वाचस्पत्य कोश में ग्यारह अर्थ दिए गये हैं :- पर्वत, नाम, जंगल, खेत, क्षत्र, संघ, धन, मार्ग, वृद्धि और मुनियों के वंश। प्राचीन संस्कृत साहित्य में गोत्र शब्द का प्रयोग प्रायः वंश या पिता के नाम के हेतु हुआ है। लेकिन मिथिला में गोत्र शब्द वंश बोधक माना गया है, मैथिलों के समस्त गोत्र पितृ प्रधान हैं। किसी शास्त्र सम्मत विवाह में वर और कन्या के गोत्र में भिन्नता होना अनिवार्य आवश्यकता मानी गई है, इस सम्बन्ध में ऋषि शातातप की उक्ति स्मरणीय है-“आदौ गोत्रविशुद्धि स्यात्तत्ततः सप्तम पंचमम्” अर्थात् ‘विवाह में प्रथमतः गोत्र पर ध्यान दें। फिर सप्तम पंचम पर’। मिथिला में मूलतः 20 गोत्र के ब्राह्मण निवास करते हैं - ये हैं :- शाण्डिल्य, वत्स, काश्यप, भारद्वाज, कात्यायन, सावर्ण, पराशर, गर्ग, कौशिक, अलाम्बुकाक्ष, मौद्गल्य, जातुकर्ण, विष्णुवर्द्धि, कृष्णात्रेय, गौतम, वसिष्ठ, कौण्डिन्य, उपमन्यु, कपिल और तण्डि।

प्रवर:- प्रवर को आप्रैय भी कहा जाता है अर्थात् ऋषि से सम्बन्ध रखने वाला - ऋग्वेद :- 9/57/51। गोत्र ऋषियों के सुविख्यात पूर्वजऋषि प्रवरऋषि हैं।

Kriti Rakshana



प्रवरऋषि ऋग्वेद की ऋचाओं के प्रणेता रहे हैं। मैथिलों में दो वर्गों के प्रवर ऋषि हैं - त्र्यार्षेय और पञ्चार्षेय, अर्थात् त्रि प्रवर और पंच प्रवर। प्रवर ऋषि के अन्यार्थ हैं-संस्कार और शिक्षा विशेष के प्रवरऋषि। प्रवर विशेष के व्यक्ति अथवा परिवार अपने प्रवरऋषि द्वारा निर्दिष्ट संस्कार और शिक्षा पद्धति का अनुगमन करते हैं।

पंजी प्रबन्ध और संतति विज्ञान :- पंजी प्रबन्ध का मूल उद्देश्य है श्रेष्ठ मस्तिष्क वाले सन्तान की प्राप्ति तथा आनुवंशिक रोगों से त्राण। पंजी प्रबन्ध में आस्था रखने वाले, विवाह के लिए कन्या चयन हेतु अग्रलिखित तथ्यों पर विचार करते हैं - गोत्रान्तर, प्रवरान्तर, गुण सूत्रान्तर तथा दूरस्थ वासी होना, अर्थात् प्रत्येक स्तर पर अन्तर्विवाह के मध्य बहिर्विवाह को प्रश्रय दिया जाता है। यहाँ तक कि वर एवं कन्या अलग अलग जलवायु के हों ऐसा भी निर्देश है। यथा - कन्या दूरे हिता (दुहिता) भवति (निरुक्त-यास्क)

पंजी प्रबन्ध के समर्थक, ऋषियों के इस कथन में विश्वास करते हैं कि निकट सम्बन्धियों में विवाह होने से उत्पन्न सन्तान क्रूरकर्म करने वाले, उग्र स्वभाव वाले तथा मन्दबुद्धि वाले हो सकते हैं। उनमें आनुवंशिक रोगों का परिवहन पीढ़ी दर पीढ़ी सुगमता से होता है। मनुष्य-मनुष्य के बीच सामंजस्य के गुणों का अभाव होता है। इसके ठीक विपरीत अलग-अलग गोत्र वाले, भिन्न-भिन्न गुण सूत्रों वाले, परस्पर दो भिन्न शिक्षा कुल वाले वर-वधुओं के बीच वैवाहिक सम्बन्ध होने से उत्पन्न सन्तान उपर्युक्त दोषों से मुक्त होते हैं। इस प्रकार से प्राप्त सन्तान अपने अस्तित्व की रक्षा में उत्तरोत्तर गुणात्मक विकास प्राप्त कर सकते हैं।

पंजी प्रबंध और समाज शास्त्र :- मिथिला के पंजी प्रबन्ध में अनेक प्रकार की सूचनाओं को संकलित करने का कार्य किया जाता है। पिछले 1000 वर्षों की उपलब्ध जानकारी में समय-समय पर लोगों के वास स्थान में परिवर्तन की चर्चा, समय-समय पर प्रचलित शैक्षणिक उपाधियाँ, विभिन्न वंशों की वंशावली, विभिन्न कुलों में व्याप्त आनुवंशिक दोष, भिन्न-भिन्न शताब्दियों में मिथिला की शैक्षणिक स्थिति, पढ़ाए जानेवाले विषयों की जानकारी तथा विभिन्न कुलों में पीढ़ी दर पीढ़ी शैक्षणिक विशिष्टता आदि।

पंजीकारों के यहाँ ये पुस्तकें तालपत्र, भूर्जपत्र तथा वसहा कागज पर लिखी मिलती हैं। यह पूर्णतः विज्ञान आधारित शिक्षा है जिसके संरक्षण की आवश्यकता उपस्थित हो गई है। यों तो पंजीप्रबंध की परिकल्पना समस्त सनातन धर्मावलम्बियों के लिए की गई थी, किन्तु शनैः-शनैः अधिकांश जातियाँ समुचित प्रबन्धन के अभाव

महेन्द्रपुर पण्डूवा वंशावली

महामहोपाध्याय गोविन्द

उपाध्याय वामन

महो चक्रपाणि

महो मनोधर

हेमकर

पंजी प्रवर्तक महामहो गुणाकर (1326 ई० में पूर्ण वयस्क)

स० उ० प्राणकर

पंजीकार आनन्द कर

पंजीकार कान्ह

पंजीकार रामकर

पंजीकार बुद्धिकर

पंजीकार साधुकर

पंजीकार दामोदर

पंजीकार हरिदेव

पंजीकार रघुदेव

पंजीकार आनन्द

पंजीकार देवानन्द (छोटे)

पंजीकार मित्रानन्द

पंजीकार गोपीनाथ (हौरिल)

पंजीकार हर्षानन्द

पंजीकार भोलानाथ (भिखिया)

पंजीशास्त्र मार्तण्ड पंजीकार मोदानन्द

पंजीकार विद्यानन्द (मोहन)

में व्यवस्थाच्युत हुई एवं स्मृतियों पर आस्था होते हुए भी आवश्यक जानकारी के अभाव में विवाह सम्बन्धी उपर्युक्त निर्देशों का सम्यक् ढंग से पालन नहीं कर सकीं।

परन्तु मैथिलों में सामाजिक एवं समय-समय पर राजकीय प्रेरणाओं और उच्च इच्छाशक्ति के कारण यह व्यवस्था अब तक अबाध रूप से चली आ रही है। काल के क्रूर थपेड़ों ने कई बार इस व्यवस्था में विक्षोभ उत्पन्न किए, परन्तु मिथिला के सरस्वती पुत्रों ने अपनी अदम्य इच्छा शक्ति और ऋषि वचनों के प्रति उत्कट श्रद्धा रखने के कारण पंजी प्रबंध को जीवन्त रखने में अब तक सफलता प्राप्त की है। फलस्वरूप पिछले 1000 वर्षों से यह व्यवस्था लिखित रूप में चली आ रही है। पुस्तक बिना किसी भेद-भाव के विद्वान्-मूर्ख, सम्पन्न-विपन्न, सदाचारी-व्यभिचारी, सबों का कौलिक परिचय, प्रवासी-अप्रवासी का विवरण, शैक्षणिक परिचय इत्यादि, निरपेक्ष भाव से संग्रह किये जा रहे थे/हैं।

इस समय भी यह व्यवस्था क्षीण रूप में अग्रसर है।