

A bi-monthly publication of the National Mission for Manuscripts

॥ विज्ञानमुपास्व ॥

National Mission for Manuscripts



मालतः साता ब्राह्मणीयान्तेन नृपतमोपेतः



“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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New Delhi – 110 001
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Email: director.namami@nic.in
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Design: Glimpscreatives

Cover image: Folios from manuscripts preserved at
Bhogilal Leherchand Institute of Indology,
G. T. Karnal Road, Delhi

The views, opinions and suggestions expressed in
the *Kriti Rakshana* are strictly those of the authors
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Press: Azure Press Services

National Mission for Manuscripts
functions under the nodal agency,
Indira Gandhi National Centre for
the Arts, New Delhi

Editorial

It may not be an exaggeration to maintain that manuscripts find most careful treatment and utmost importance in Jain bhandaras. Here manuscripts meet world class preservation, idyllic reverence and compassionate access. In this issue we have brought before you one such institute that cherishes and upholds this tradition and strives towards excellence in each activity it undertakes. Bhogilal Leherchand Institute of Indology, the treasure house of rare manuscripts, opens itself in 'Institution in Focus' column.

One can relish a melodious plot of traditional Indian music in the article, 'Music in Valmiki's Rāmāyaṇa'. The author of the piece, Dr. Subhadra Desai, herself a renowned performer, delves deep into the subject with relevant references. Throughout the article, Lav and Kush sing and dance and the author points out and explains the nuances of talas, ragas, layas, so on and so forth.

Shri K.K. Gupta, in his article, informs us with time tested tricks and precautions, so that disasters can't be disastrous and bereft us of age old treasures, manuscripts. In another article, Dr. Sushma Z. Jatoo introduces us with the oldest available manuscript on mathematics written in India. It seems she explores and presents a sweet memory of the Nation that lost in the by lane of the oblivion long back. It is indeed a praiseworthy effort to explore, preserve and disseminate our past for the future generation, a true *kriti rakshana*.

If you have any queries or comments on any article or would like to tell us what you think about *Kriti Rakshana*, do let us know at director.namami@nic.in, or to Director, National Mission for Manuscripts, IGNCA, 11 Mansingh Road, New Delhi-110001. *Kriti Rakshana* is also available online and may be downloaded from www.namami.org.

Prof. Jyotindra Jain

Contents

1. यमककाव्य 'नलोदय' की एक अप्रकाशित टीका गयाचरण त्रिपाठी	2
2. Smaradahana Manjushree Gupta	4
3. Poetic Charm in Kannada Inscriptions Vasundhara Filliozat	7
4. Institution in Focus Bhogilal Leherchand Institute of Indology Balaji Ganorkar	12
5. Technical Tenets of Music in Valmiki's Rāmāyaṇa Subhadra Desai	15
6. Disaster Management in Manuscript Repositories K.K.Gupta	22
7. The Bakshali Manuscript: An Introduction Sushma Z. Jatoo	26
8. Ḍaṅkapuramāhātmya: A regional Text of Great Socio-religious Value M. L. Wadekar	28
9. Some Technical Terms in Manuscriptology N. C. Kar	31

Others

Summary of Events

Kriti Rakshana



यमककाव्य 'नलोदय' की एक अप्रकाशित टीका

गयाचरण त्रिपाठी

संस्कृत भाषा की अत्यन्त समृद्ध शब्दसंपदा, अभिव्यञ्जनक्षमता तथा लालित्य सुधीजनों को सुविज्ञात है। इसमें इतनी नम्यता या लोच है कि इस भाषा के अधिकारी विद्वान् द्वारा इसको कोई भी आकार-प्रकार दिया जा सकता है। जहाँ इसमें सरस, भावप्रवण, प्रसादगुणयुक्त, ध्वनिकाव्यों का प्राचुर्य है वहीं ऐसे भी चमत्कारजनक श्लेष-काव्य हैं जिनके श्लोकों का विभिन्न प्रकार से विखण्डन करने पर रामायण-महाभारत ("राघवपाण्डवीयम्") अथवा रामायण - नलदमयन्ती ("राघवनैषधीयम्") की कथा निकलनी है। चिदम्बर सुमति के "राघव-यादव-पाण्डवीयम्" काव्य में तो प्रत्येक श्लोक के तीन अर्थ निकलते हैं जिनसे क्रमशः रामायण, महाभारत तथा भागवत की कथाएँ प्रस्फुटित होती हैं। "रामकृष्ण-विलोम-काव्य" तो और अधिक चमत्कारकारी है जिसमें श्लोक को यदि बाएँ से दाहिनी ओर पढ़ा जाए तो राम की कथा निकलती है और यदि दाएँ से बाएँ की ओर पढ़ा जाए तो कृष्ण की कथा निकलती है और आश्चर्य यह कि छन्द अविकृत और अक्षुण्ण रहता है।

इसी परम्परा में यमक काव्यों का भी स्थान है। एक ही शब्द या अक्षर-समूह की पुनः या कई बार होने वाली सार्थक आवृत्ति को यमक अलंकार की संज्ञा दी जाती है।⁽¹⁾ संस्कृत में ऐसे अनेक काव्य हैं जिनके श्लोकों के प्रत्येक चरण में यमक अलंकार का बड़ा विचित्र और चमत्कारोत्पादक प्रयोग है। ऐसे काव्यों को यमककाव्य की संज्ञा दी गई है जिसका प्राचीनतम उपलब्ध उदाहरण घटखर्पर के यमककाव्य में छठी शताब्दी में प्राप्त होता है। ग्यारहवीं शताब्दी में नीतिवर्मा द्वारा रचित "कीचकबध काव्य" यमक काव्यों में अद्वितीय है। इसके पश्चात् केरल के सुविख्यात सुधीकवि वासुदेव का नाम उल्लेखनीय है जिन्होंने "युधिष्ठिर विजय" नामक सुप्रसिद्ध यमक काव्य के अतिरिक्त "त्रिपुर दहन" तथा "शौरिकथोदय" जैसे दो अन्य महत्वपूर्ण काव्यों का भी प्रणयन किया है।

यमककाव्यों की इस परम्परा में "नलोदय" नामक काव्य का भी महनीय स्थान है। जैसा कि नाम से ही स्पष्ट है, इस काव्य में नल-दमयन्ती के सुप्रसिद्ध आख्यान को उपजीव्य बनाया गया है। इसके चार उच्छ्वासों [या आश्वासों] में 210 से 220 तक श्लोक पाए जाते हैं। कथा प्रायः महाभारत का अनुसरण करते हुए भी मुख्यतः कान्यकुब्ज के सभाकवि श्रीहर्ष के नैषधीयचरित से प्रभावित है।

⁽¹⁾ सत्यर्थे पृथगर्थयाः स्वरव्यञ्जनसंहतेः।

क्रमेण तेनैवावृत्तिर्यमकं तु निगद्यते।

वहै शब्द फिर फिर अर्थ और को और।

यमक ताहिं कौ कहत हैं, विद्वज्जन सिरमौर॥

नलोदय के रचयिता के नाम के सम्बन्ध में मतभेद है। एक प्राचीन परम्परा इसे कालिदास की कृति मानती है किन्तु इसके संस्कृत टीकाकार इसे रविदेव नामक कवि की रचना मानते हैं। इस ग्रन्थ की 'कविहृदयदर्पण' नामक टीका के केरलवासी कर्ता श्रीकण्ठ तथा अनेक आधुनिक विद्वानों का यह भी मत है की यह केरलीय कवि वासुदेव की ही चौथी कृति है क्योंकि इसमें ऐसे अनेक शब्द [रहण = वियोग] तथा अभिव्यक्तियाँ [नुन्न = 'संक्षिप्तम्'] पाई जाती हैं जो अन्यत्र केवल "युधिष्ठिर विजय" में ही उपलब्ध होती हैं। ऐसा प्रतीत होता है की यमक काव्य के मूर्धन्य कवि होने के कारण दक्षिण भारतीय परम्परा में नलोदय के कर्ता के रूप में वासुदेव का प्रसिद्धि हो गई है जबकी समस्त उत्तर भारतीय टीकाकार इसे रविदेव की कृति मानते हैं।

नलोदय का सर्वप्रथम प्रकाशन सन् 1830 में एफ० हेनरी द्वारा प्रज्ञाकर मिश्र की 'सुबोधिनी' टीका के साथ बर्लिन (जर्मनी) से किया गया था। उस समय इसका कर्ता कालिदास को माना जाता था। 1884 में पीटर्सन ने रामर्षि दाधीच की "यमकबोधिनी" टीका सहित (निर्माण काल-जहाँगीर के राज्यकाल में वि० सं० 1664 या 1607 ई०) इसका प्रकाशन बम्बई से किया। इसी टीका में सर्वप्रथम नलोदय के रचयिता का नाम रविदेव दिया गया था।

इन पंक्तियों के लेखक के निजी पाण्डुलिपि संग्रह में नलोदय काव्य की एक अपूर्ण टीका है जो अद्यावधि अप्रकाशित है। यद्यपि यह टीका केवल तृतीय "आश्वास" के अन्त तक ही उपलब्ध है किन्तु पांचाल (उत्तरप्रदेश) क्षेत्र के सांस्कृतिक एवं साहित्यिक इतिहास की दृष्टि से महत्वपूर्ण है, इसका लेखक टीका के आदि और अन्त में अपने को साभिमान पांचाल क्षेत्र का वासी बताता है।

हमारी इस पाण्डुलिपि में 39 पत्र या 76 पृष्ठ हैं और यह ३० प्र० के मिरज़ापुर जनपद से प्राप्त हुई है। लगभग 09 से 11 तक पंक्तियाँ प्रत्येक पृष्ठ पर हैं। हस्तलेख सामान्य है। अक्षर न तो बहुत सुन्दर हैं न ही सर्वत्र सुस्पष्ट। एकाधिक लेखनियों का प्रयोग किया गया है--कुछ पतली, कुछ मोटी। एक से अधिक लिपिकार भी जान पड़ते हैं। पाठ पूर्णतया शुद्ध नहीं है। बीच बीच में वर्तनी की तथा अन्य प्रकार की कई प्रमादजन्य त्रुटियाँ हैं। कहीं कहीं पाठ अपूर्ण भी है जिसे पंक्ति के बीच में बिन्दुमयी रेखा से द्योतित किया गया है। लगता है लिपिकार की आदर्श प्रति कहीं कहीं खण्डित या कीटभक्षित थी। तृतीय आश्वास के अन्त में स्थित पुष्पिका से स्पष्ट होता है कि इस पाण्डुलिपि का लेखक आषाढ़ बदी प्रदिपदा, सं० 1698 (अथवा जून-जुलाई, 1641 ई०) में संपन्न हुआ। टीकाकार रुद्र को प्रणाम करता हुआ ग्रन्थ समाप्त करता है। इससे लगता है

कि यह टीका प्राचीन काल से ही केवल तीन आशवासों तक ही उपलब्ध थी और संभवता चतुर्थ आशवास पर लिखी ही नहीं गई। प्रथम, द्वितीय तथा तृतीय तीनों आशवासों के अन्त में टीकाकार अपने माता-पिता का उल्लेख करता हुआ कहता है कि--

**“इति श्री पंचालदेशजन्मना धर्मागदसुनुना कमलाहृदयानन्देन
दिनकरेण विरचितायां नलोदयटीकायां सुबोधिन्यां
आशवासः समाप्तः।”**

इस वाक्य से स्पष्ट है की टीका के कर्ता का नाम “दिनकर” है और टीका का नाम है सुबोधनी। दिनकर के पिता का नाम धर्मागद था और माता का नाम कमला, जिनके वे अतिशय स्नेहभाजन रहे होंगे क्योंकि वे अपने को “कमला के हृदय का उल्लास” बताते हैं। टीकाकार का यह वक्तव्य महत्वपूर्ण है कि उनका जन्म पंचाल देश में हुआ था। (“श्रीपंचालदेशजन्मना”)

यद्यपि यह कहना कठिन है कि दिनकर के द्वारा उल्लिखित पंचाल देश की तत्कालीन सीमाएँ क्या थीं फिर भी ऐसा लगता है कि प्राचीन संस्कृत ग्रन्थों में वर्णित एवं उल्लिखित ऐतिहासिक परम्परा के अनुसार संभवतः दिनकर का पंचाल देश से तात्पर्य बरेली-अहिच्छत्रा- रामनगर-मुरादाबाद के आस पास का क्षेत्र रहा होगा क्योंकि प्राचीन भौगोलिक जनपदों के अभिधान बाद में उनकी राजधानियों के आसपास तक केन्द्रित और सीमित हो गए थे। इसका एक अच्छा उदाहरण “काशी” है। किसी समय में (महाभारत युग से बौद्धकाल तक) “काशी” एक विशाल भूभाग पर फैले सम्पूर्ण जनपद का नाम था जो आज सिकुड़कर केवल वाराणसी के लिये ही प्रयुक्त होता है। पंचाल क्षेत्र के भूभागों के पृथक् स्वतन्त्र नाम मध्य युग तक आते-आते प्रचलित होने लगे थे।

दिनकर के द्वारा रचित टीका का समय निर्धारण करना कुछ कठिन है क्योंकि हमारी पाण्डुलिपि का लिपिकाल 1641 ई० है और इसकी लिपिगत अशुद्धियों तथा भ्रान्तियों को देखकर ऐसा लगता है कि यह प्रति टीकाकार की मूल प्रति से काफी दूर है अतः हम कम से कम 100 वर्ष पीछे तो जा ही सकते हैं और यह कहने की स्थिति में हैं कि यह टीका 1550 ई० से बाद में नहीं लिखी गई। इससे पहले की, और काफी पहले की भी हो सकती है।

दिनकरकृत सुबोधनी नलोदय काव्य की सर्वप्रथम टीका नहीं है। टीका के उपोद्घात में दिनकर ने उल्लेख किया है कि उन्होंने इस काव्य को पहले अपने गुरु से पढ़ा और फिर एक अन्य टीका भी देखी। तत्पश्चात् यह टीका लिखने में प्रवृत्त हुए क्योंकि उनकी दृष्टि में प्राचीन टीका में (जिसका वे नाम नहीं देते) अर्थ को स्पष्ट करने की क्षमता नहीं थी। वे सौजन्ययुक्त सुधी पाठकों से टीका की कमियों के लिये क्षमायाचना भी की है और कहते हैं कि गुरु से ग्रन्थ समझने के पश्चात् एवं एक अन्य टीका देखने के बाद मैंने यह टीका लिखने का प्रयास किया है और यदि मेरे अपने अज्ञान से इसमें कोई कमी (रिक्तता) रह गई है तो सज्जन लोग क्षमा करें क्योंकि वह मेरा अपना दोष है, गुरु आदि का नहीं--

**गुरोः सकाशादवधाय चान्याम्
आलोक्य टीकां प्रयतेऽहमत्र।**

अल्पज्ञता वा क्वचिद्वक्तता⁽²⁾ वा

स्नेहार्द्रभावाः सुधियः क्षमध्वम्॥ (श्लोक सं० 3)

टीका के मंगलाचरण श्लोक के तुरन्त पश्चात् टीकाकार ने अपना संक्षिप्त परिचय दिया है। वह आगे यह भी कहता है की “यमक अलंकार का उत्कर्ष प्रतिपादन करने वाले नलोदय काव्य को समझ पाना आजकल कठिन हो गया है अतः इसको सरलता से समझाने के लिये मैं दिनकर इस पर सुबोधनी नामक टीका की रचना कर रहा हूँ”। टीकाकार ने इस श्लोक में अपनी माता का नाम गुंफित नहीं किया है--

दुर्बोधतामुपगतस्य सुबोधनीयं

धर्मागदस्य विदुषस्तनयेन टीका।

पांचालदेशजनुषा यमकोदयस्य

व्यातन्यते दिनकरेण नलोदयस्य॥ (श्लोक सं० 2)

गुरु का भी नाम उपर्युक्त श्लोक सं० 3) में उल्लिखित नहीं है। यद्यपि संस्कृत विद्वानों में गुरु के नाम का उल्लेख करने की गौरवमयी परम्परा रही है। गुरु का संदर्भ भी श्लोक में आया था अतः प्रसंगप्राप्त था कि गुरु के नाम का उल्लेख किया जाता किन्तु वह नहीं किया गया। उसके स्थान पर टीकाकार ने अपने जन्म-स्थान अर्थात् अभिजन को अधिक महत्त्व दिया और यह उल्लेख करता न भूला कि उसका जन्म पांचाल देश में हुआ है।

दिनकर की इष्टदेवी माता पार्वती जान पड़ती हैं। मंगलाचरण श्लोक में उन्होंने उन्हीं की स्तुति की है। टीकाकार का यह मंगलश्लोक भी यमक एवं अनुप्रास का उत्तम उदाहरण है। इसको उद्धृत करके हम इस लेख को समाप्त करते हैं।

गिरिराजकुलप्रकाशभूतं

गिरिशप्रेमपदं गिरामधीशम्।

नवचन्द्रकलावतंसमन्तः

स्फुरतु स्मेरमुखं महो-मदाढ्यम्॥

“माँ पार्वती रूपी दिव्य ज्योति जो पर्वतराज हिमालय के वंश का प्रकाश है, शिव के प्रेम का भाजन है, वाणी की अधीश्वरी है एवं (स्वतः ज्योतिस्वरूप होते हुए भी) जो चन्द्रमा की कला को मस्तक पर आभूषण के रूप में धारण करती हैं, मुस्कुराते चेहरे वाली ऐसी ज्योति मेरे हृदय में स्फुरित होकर अज्ञानान्धकार को दूर करे”

संस्कृत की असीमित शब्दसंपदा और सामर्थ्य का परिचय प्राप्त करने में तथा विशेषतः शब्द चित्रों में रूचि रखने वाले विद्वानों के लिये नलोदय काव्य वस्तुतः पठनीय है।

(2) यदि यह पाठ अशुद्ध नहीं है और यही लेखक का मूल पाठ है तो लगता है कि “रिक्तता” की शब्द की वर्तनी “ऋक्तता” समझकर “क्वचिद्वक्तता” यह सन्धि की गई है।

गयाचरण त्रिपाठी, विभागाध्यक्ष, कलाकोश, इ० गा० रा० क० के०, नई दिल्ली



Kriti Rakshana



Smaradahana

Manjushree Gupta

The pictorial narrative of the classic *Smaradahana* brings to life anew the choreography of mind and heart, by which words and spirit integrate in the aisles of etched creativity. It was the very first manuscript that my grandfather Prof. Raghuvera got from Indonesia on 8th August 1951. For him this was symbolic of a culmination of affinities; a cultural symphony. On his visit to the Singaraja and Jakarta museums, he wrote, “There are thousands of manuscripts in Javanese with valuable commentaries in Balinese, representing the literary activities of a thousand years. It is unique in many ways. In Indonesia unlike anywhere else, Indian texts were not translated but adapted and recast to suit the needs of Indonesians”.

The manuscript was a generous gift from the Balinese scholar Wayan Bhadra, who was actively involved in the conservation of his tremendous heritage of manuscripts. This copy was incomplete. So in November 1951, Wayan Bhadra sent a fuller *lontar* with 63 folios, along with references to the edition of Poerbatjaraka. He sent the Roman and Devanagari transcripts as well as a translation of stanza 4.1 illustrated on the first folio. When the renowned scholar Dr. R. C. Majumdar, author of *Suvarnadvīpa*, the political and cultural history of Indonesia, visited Prof. Raghuvera, he was proudly shown the manuscript. He held it gently with equal pride, allowing his wavering fingers to but just glide over the leaves, leaving behind a caress or two. A manuscript of such import and the experience of beholding it were rare for those days and esteemed as well.

Berg's observation that the *Smaradahana* was also very popular in Bali is verified by the existence of this illustrated palm leaf *lontar prasi*. The lively and expressive quality of the

illustrations identifies this splendid manuscript as belonging to the mainstream of traditional Balinese art.

The *Smaradahana* is a classic composition of mpu Dharmaja. Celebrated as the era of blossoming literature and culture, Kediri gave Javanese culture significant contributions in the field of classical literature. Towards the beginning of the eleventh century there was a renaissance in East Java, brought about by the illustrious Erlangga, born of Bali-Javanese parentage. Under him Bali became an integral part of Java and classicism received a fresh impetus. Several notable classical literary works flourished in this era.

As is apparent from the introduction, combined with the statement towards the end that Śrī Kāmeśvara and his queen are ruling the Island of Java, residing in Dahana, gives an indication of the time of origin of the *kakawin*. An inscription dated 1185 mentions the name and title as Śrī Mahārāja Rake Sirikan Śrī Kāmeśwara Sakalabhuwanatustikarana Sarvanivāryavīrya Parākrama Digjayottungga-deva. Royal seal (Lānchana) of his reign was a skull and crescent moon called *Chandrakapāla*, the symbol of Śiva.

This compels us to the finale which relates some of the incarnations of Kāma and Rati. It is Umā who sees the ashes of the god and goddess of love and moved by compassion and gratitude obtains from Śiva a promise that they shall be reborn. To begin with, Āmusti was the incarnation of the subtle Kāma and Ratnāvalī was Rati. In their next incarnation Kāma becomes Udayana, king of Hastina, while Rati divides herself into his two wives Vāsavādātī and Rantnāvalī. Finally he descends on earth as the King of Java, Kāmeśvara. Rati follows him once again inseparably. She is Kiranarātu, the

Kriti Rakshana



Folios from *Smaradahana*

princess of Janggala. She has no longer split herself in two; this is the difference from her former birth. They are adored and celebrated as the incarnation of Kāma and Rati, vivifying the world with the nectar of their union:

Such is her loveliness, touching and pleasant like mead in a chalice.

Together with her as his principal spouse, Smara descended.

She is the companion of the king in the royal city. It is with her that he always resides on the jeweled lion-throne.

Śrī Kāmeśvara, hidden in the lotus, has as śakti, the eight goddesses.

The homage in verse is an eloquent expression of the poet's intense adulation of his patron king as well as his country Java. Devotion inspires and translates into a harmony of aesthesis and poesis, abounding in exuberant color and dramatic imagery. Fondly Dharmaja attributes the deep and sweeping vistas to the intrinsic presence of Kāmeśvara, the incarnate. The romantic envisions *him* in the blue sky, the hazes of the sea and the daydreamer in the twilight. Gently the poet sails you through the seasons' bounty; from a full blown lotus flower sprinkled by the rains of the month of *kapat*, to the buzzing bees hovering on flowers in spring. In the words of Prof. Lokesh Chandra (1997), 'Dharmaja is the

bard of the beauties of his land sparkling in the impulses of nature'.

The *Smaradahana* narrates the story of heaven being threatened by a demon called Nīlarudraka, so powerful that the gods themselves fear him. Indra and others arrive at the lustrous palace of Kāma to invoke his help to instill passion in the heart of Śiva, who is practicing yoga on Mount Meru. His indifference even to his bride Umā threatens the security of the world. At their persuasion, Kāma consents, but is obliged to leave Rati behind. She implores him to not leave, blaming Indra of a deceitful plan and fore-warning him of Śiva's wrath and its potential consequences. He counters this with his sense of commitment and the welfare of the world at large. Rati relents, yielding in the amorous embrace of her beloved, oblivious of the trials that lay ahead.

At the appointed hour Kāma sets out seated on a chariot borne by the clouds and followed by the eminent entourage. After several unsuccessful and desperate attempts, Kāma succeeds in piercing the heart of Śiva with a flower-arrow representing the five senses. Śiva angered by this interruption of his austerities develops himself into his rudra-form. From his third eye appears the awful fire that seeks to destroy all the three worlds and incinerates Kāma. The blazing flame envelops

Kṛiti Rakṣana



Kāma, who is besieged by the thoughts of his beloved in his hour of utmost tribulation.

Further on Rati, beset by anguish is inconsolable. She then reaches the place where Kāma has been immolated. Śiva seeing that she is about to embrace death, causes Kāma's cremation fire to flare up again; it is as if Kāma is beckoning her to come, Rati begs him to wait for her on the perilous path to the realm of death, purifies her mind through yoga and throws herself in the fire. In consequence of the pleas of Vṛhaspati and others Śiva condones, and both now formless spirits live and seek union in the hearts of Śiva and Umā.

The principal theme of the poem, Śiva's penance and Kāma's punishment are well known in Indian literature. The best known version of the story of Kāma's death is found in Kālidāsa's *Kumārasambhava* which reflects the Indian tradition. Despite *Smaradahana* having evolved from a shared theme, there are variations which Dharmaja possibly assimilated from Javanese traditions. In his story, the son born to Śiva and Umā, who acts as a saviour of the gods, is not Kumāra or Skanda, but Ganeśa. Further, Ganeśa's two most noticeable features; the elephant head and his single tusk are explained in the old Javanese text, which yet differ completely from the Indian legend. It is noteworthy that a charter of 1171 issued by Śrī Āryeśvara that is shortly before the supposed time of the origin of *Smaradahana*, bears a Ganeśa-sign (Krom 1931, p.296). Apart from the identity of Śiva's son, the role of Rati too is varied from that defined by Kālidāsa. She accompanies Kāma and actively participates in the endeavor to distract Śiva from meditation. She does not follow Kāma in death immediately. When on the point of doing so, she is restrained by a voice from heaven that she cannot be united with Kāma prior to Śiva has married Pārvati. The important role that Vṛhaspati plays is also unique to this *Kakawin*.

However, it does not seem impossible that Dharmaja knew Kālidāsa's poem directly or indirectly and that it influenced him when composing his *kakawin* (Zoetmoulder.1974). Dharmaja's extensive use of similes drawn from nature compare with Kālidāsa's forte which earned the latter the distinction *upamā*

Kālidāsasya. They lend mood to the moment.

The emotive aesthetics are a predominant feature flowing in both the compositions as its cognitive content, being felt as a vibration in the consciousness. The prevailing *rasa* is *śṛṅgāra* nourished by ancillary feelings, followed by *vipralambha*, *vilāpa* and *karunā*. The other *rasas* are commonly fugitive. The evocative *rasas* cut across generic boundaries, dwelling in aesthetic contemplation. Both understood and expressed the outer and the inner world, the mundane and the supra-mundane with equal profundity. The poet, the text and reader are all drawn into a common matrix.

On a personal note, the captivating *lontar* manuscript is reminiscent of an enriched life of enduring traditions and striving erudition for an eight year old child in her grandfather's household. I reflect in particular the occasion which was intense and of wonder when my aunt Dr. Sharada Rani passionately explained the sensitive illustration of Rati, shedding tears but with one eye in lament of losing her beloved, while the other bears an ardent smile, exultant with the hope of a rapturous reunion. The image singularly conveys a soaring hope in contra-distinction to despair; to continue creation which transcends the impermanence of form, epitomizing Ananga, the un-bodied passion. The essence of which unfolded only partially to me then, but the subtlety created ripples that in retrospect stir my being to this day.

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Poetic Charm in Kannada Inscriptions

Vasundhara Filliozat

In Karnataka, Issuing charts began sometime in the early years of the fifth century and continued even in the days of the kings of Mysore, that is up to the late nineteenth century or early twentieth century. The Kannada epigraphy is like an ocean but very little has been churned out of it. As a result, only a handful of gems have come to light. Any reader of Kannada inscriptions can cull out data of his interest; e.g. a historian finds valuable information on the history of the period of his choice; a student of art on iconography; priceless data on rituals corroborating the ceremonies prescribed in the āgamic texts; and an astrologer on astrology. To

the students of literature, reading these inscriptions is a feast owing to their richness in prosody. The enumeration of values of epigraphy can continue but we will stop it here in order to avoid prolixity.

To illustrate the above mentioned particulars, we have chosen examples from one inscription from Somanātheśvara temple at Haralahalli, Rāṇebennūr taluk, Hāveri district in Karnataka. This Haveri district was a part of Banavāsīdeśa which was a cynosure of Cālukya kings of Kalyāṇa. The eastern part of the district, along the banks of Tuṅgabhadra river, was going by this dear designation of Banavāsīdeśa. To the Kannada poets, it was the



Somanātheśvara Temple at Haralahalli, Karnatak

Kṛiti Rakṣana



Kāśmīradeśa of Karnataka. This fact is very striking when the description of Kāśmīradeśa is given by Kannada poets. Specially, while reading the poetical works of Pampa on Banavāsīdeśa the capital of which was Baḷḷigāve. Now Baḷḷigāve is rich with temples, but in ruins.

For the sake of better administration, Cālukya kings of Kalyāṇa sub-divided the Banavāsīdeśa into small principalities and entrusted the administration to local chieftains, who were enjoying the lordship of their 'kingdom' but were subordinated to the governor of Banavāsīdeśa. Guttavoḷaḷ and Raṭṭapaḷḷi Nūrubāḍa, now in Hāveri district, were two such principalities whose governors were known as Gutta rulers of Guttavoḷaḷa and Kaḍamba chieftains of Raṭṭapaḷḷi Nūrubāḍa. These places are on river banks, the former on the Tuṅgabhadra and the latter on the Kumadvati. A Kālāmukha school known as Kiṭṭagāvi Santati was established at Raṭṭihaḷḷi. Adepts of the Kālāmukha school were worshippers of Śiva, particularly Lakulīśa, that is Śiva holding a *laguḍa* or a stick. This stick represents four Vedic texts symbolizing that they were at the base of their philosophy.

Taking for granted the opinions expressed by philosophers like Śrī Rāmānuja and others, modern historians think that these Śaivaites were besmearing their faces with black powder and that is why they were called Kālāmukha, meaning black-faced devotees. Besides, they also thought that they were followers of Vāmamārga, left hand path. But on reading the *Pampāmāhātmya*, *Sthalapurāṇa* of Hampi, a highly revered pilgrim centre for Śaivaites we come to know how faulty their syllogism is. The ideas expressed in the *Sthalapurāṇa* are corroborated by the inscriptions installed in the temples by the Kālāmukha saints. Lengthy inscriptions in high quality poetry prove that they were not the followers of left hand path

According to the *Pampāmāhātmya*, Kālāmukha adepts are those who worship Śiva whose faces are associated with the Kalā. As per mythology, when Śiva becomes Sadāśiva he has five faces. These five faces are associated with five Śakti or energies; these energies are

also called *Kalā*. So Kālāmukha devotees are those who worship Sadāśiva whose faces are associated with five *Kalās*. Hence Kālāmukha became Kālāmukha. The same text further explains that these Kālāmukhas would decorate their faces with black powder as per the instructions of their preceptors. But they never blackened their faces¹. They were highly cultured and well read devotees of Śiva and that can be surmised from their epigraphs in the temples built by them.

There was a Kālāmukha school at Raṭṭihaḷḷi whose pontiffs were highly distinguished scholars of Veda, Upaniṣads, Pāṇini's Vyākaraṇa and Bharata's treatise on *Nāṭyaśāstra*, etc. They belonged to the *Kiṭṭagāvi santati* of *Śakti pariṣe*, *Parvatāvali*. That means the pontiffs were affiliated to the congress of *Śakti pariṣe* established at Parvata that is Śrīśaila. The home town of their pontifical seat having the name of Kiṭṭagāvi santati or descendancy was at Raṭṭihaḷḷi Nūrubāḍa. As Raṭṭihaḷḷi was the capital of Kaḍamba chieftains, naturally, they accepted the pontiffs of Kiṭṭagāvi school as their preceptors.

Meanwhile, Gutta, another family of vassals of Cālukya kings of Kalyāṇa chose Guttavoḷaḷ or modern Guttala town as their principal residence. They also accepted the pontiffs of Kiṭṭagāvi seat as their preceptors by tying the matrimonial knot with the Kaḍamba chiefs of Raṭṭihaḷḷi. Consequently, there is a striking similarity between the temples built at these two capital cities and in the compositions of their inscriptions.

Guru Kalyāṇaśakti was one of the most important and puissant pontiffs of the lineage. He must have been a great scholar too. The inscriptions composed in his times are of high literary quality. His name appears in the epigraphs right from 1180 up to 1296. A.D. The Inscriptions at Haraḷahaḷḷi praise him very highly. Haraḷahaḷḷi was a suburb of Guttala and originally, the place was called Somanāthapura because of the temple dedicated to the God Somanātha there. Kalyāṇaśakti was instrumental in getting the temple converted into a typical Lākuṣaśaiva or Dakṣiṇācāri style. That is transforming a single sanctum shrine into triple sancta or *Trikūṭācala* by the ruler

Vikramāditya of Guttala. In order to commemorate this historical event a charter was issued and the text of it was composed by Udayakavi Kalya, “a budding poet”, as he styles himself. Then it was engraved on a well prepared, handsomely carved stone stela. From the standard of his poetry, we very much feel that Udayakavi Kalya was very familiar with Sanskrit and Kannada classical literature.

The stela is well polished and its upper portion is carved in the form of an arch where the temple effigies, with images are wonderfully represented. It appears to be a replica of the Somanātha temple when it is converted into a triple sanctum. The language of the inscription is Kannada and it is written in Kannada characters of the twelfth century which look like pearls set in a string. Like a good number of inscriptions, it also starts with a salutation to Śiva in Sanskrit. The poet Kalya was in the habit of choosing rare words. As a proof, the first verse of the epigraph starts with one such rare word:

नमः श्रीसोमनाथाय यस्य प्लाकल्पवल्लरी ।
भाति दृष्टिविषाक्लिष्टा सोमशुभ्रघटान्विता ॥ १ ॥

Salutation to Somanātha, whose wish-fulfilling creeper in form of his matted hair is not affected by the (poison) of the snakes (surrounding it) and produces/is endowed with a pitcher of brilliant nectar in form of the moon (decorating it).

The śloka is in Anuṣṭubh and the poet compares the *jaṭā*, matted hair of Śiva to 'kalpavallari wish-granting creeper. He has employed a very rarely used term “*ptā*” for *jaṭā*. Although, Śiva's matted hair diadem is adorned with a crescent moon, the poet calls it *śubhraghaṭa*, a white pot. White pot, usually, signifies full moon but for our poet, even the crescent moon was like a bright pot. Śiva's third eye represents fire. The look of this eye is harmful to the creeper, his *jaṭā*. But it remained unharmed owing to the presence of the *śubhraghaṭā*, the moon. It is an example of *rūpaka* and *Viṣamālamkāra*. The fire, the poison and the creeper like Śiva's matted hair, although they cannot be together, are together here without doing any harm to each other. श्रीवरनोल्दुरंगबलियं पदरंगदोळागुमाडे ने-

त्रावृत्तरोचियं पदनखप्रतिबिंबित रूपशोभे स- ।
द्भावदे वामनंबोलिरे भूवधुवेत्तनदावनिंदवै-
दाविभु विक्रमेशनोलविं परिपाळिके विक्रमावर्कनं ॥ ३ ॥

The Lord of Lakṣmī with affection made, for his colourful feet, (the head of) bali the stage (a raṅgabali), the ray of light around his eyes' shining made the image reflected in the nails of his feet to resemble really to that of Vāmana (small); may supreme Vikrameśa protect that King Vikramārka by saying "who else can glorify the bride Bhūdevī?"

This verse in *Utpalamāle* is very rich with many hidden meanings. The apparent meaning is that *Viṣṇu*, made 'raṅgabali' or 'raṅgoli' with his colourful feet. It becomes difficult to show any connection between the first two *pāda* with the latter two, if we take it with its apparent meaning. If we delve deep into the verse by splitting each word then the meaning will be: Śrīvara that is *Viṣṇu*, “*āgumāḍe*, made” “*ramga*, stage”, “*bali*, the demon Bali”. It is well known that *Viṣṇu* puts his foot on the head of the demon Bali when the latter promised the god the three feet of land. When *Viṣṇu* occupied, with one foot the earth, with the second the ether and for the third foot of land, in order to keep his promise, Bali offers his head. Then *Viṣṇu* pushes him to the nether worlds. This idea, the poet interprets it as *Viṣṇu* danced on the head of Bali by making it a stage for his colourful feet. While he was dancing the brightness around him and the shining of his eyes reflected in the nails of his feet. That image looked like Vāmana whose other name is Vikrama. May that Vikrameśa protect the ruler Vikramārka.

There is again a pun on the word Vikrameśa. Of course, the first meaning for Vikrameśa is *Viṣṇu*. But in the case of our inscription, Vikrameśa is the name of the Śivaliṅga which was installed in the name of the ruling king Vikramāditya of the Gutta family. So, Vikrameśa alias *Viṣṇu* is Śiva; he danced on *apasmarapurusa* who is Bali.

As we have said it earlier, Guru Kalyāṇaśakti, advised the king to add two more sancta to the main shrine of Somanātha and make it a triple- celled sanctum. The names of the two more liṅgas installed in the newly



Kṛiti Lakṣyaṇa



added sanctuaries were Vikrameśa and Gutteśvara. The Guru belonged to the Kālāmukha śaiva school. These Kālāmukha, being *miśraśaiva*, were not making any distinction between Śiva and Viṣṇu. For them Śiva is Viṣṇu and Viṣṇu is Śiva². In the last line we read: May Vikrameśa protect Vikramarka. This expression has two or three meanings. Firstly, “May Viṣṇu protect King Vikramārka” but on the other hand it may also mean “May Vikrameśa-Śiva protect king Vikramārka, and thirdly it may mean as well “May Śiva protect Viṣṇu.” In that case the dhvani is that Śiva is superior to Viṣṇu.

In Mālālaṅkāra the poet describes the excessive generosity of Guttala’s flora.
 बळैयिक्कुं तेंगुगदमामरन नेरेदु तंमंबुवं मामरंग-
 दृबळैयिक्कुं बाळैयं तम्मये तनिरसदिं बाळैगदृकळ्बनुळ्बि ।
 बळैयिक्कुं पणन बंडि बळैयिक्कुमेनेसुं कळ्बुकोळ्बिसारि-
 कळमक्षेत्रंगळं गुत्तवोळल सिरियं बणिसल्लल्लनावं ॥ ५१ ॥

Coconut trees cause to prosper mango trees by surrounding them with their water; mango trees cause to increase the banana (groves) with their sweet juice; it appears as if bananas with pride surround sugarcane fields; sugarcane due to the increase of fatness join rice fields (with their juice); who knows to describe the plentifulness of Guttavoḷal³. 51

If this is about the plenteous generosity of flora, there is another verse in which the poet describes his capital city Guttavoḷal.
 नेलनेल्लं पुपरेणुप्रसरदे मृदु नीरेल्लमापण सारा-
 वळियिं सुस्वादु सुत्तुं बिसिलेसकवदेल्लं बनं तण्डळित्तो- ।
 दलैपिंदं तण्बिसिलेल्ललर हसरमेल्लं भ्रमद्भृंगमागि-
 ईलर्गपाकाशमेल्लं गिळिय बळसु चेल्वादुदंतापुरांतं ॥

The earth was soft due to the spread of pollens of flowers; water was very sweet due to the juices of fruits; surrounding pleasure parks were agreeable owing to the spread of sunshine and the gentle movement of young sprouts with soft breeze rendered the sky covered with the spread of the tender sunshine, full of bumble bees, flower fragrance, the circular movements of parrots and so on; thus that town was glowing with beauty.

This verse also in *Mahāśragdharā*, depicts the extraordinary beauty and the pleasant atmosphere of Guttavoḷal. The earth was soft

due to flower pollens. Parks were full of flowers and the spread of soft rays of sunshine with the buzzing noise of intoxicated bumble bees and the sweet fragrance of flowers covered the sky which was full of circular movements of parrots. All these elements contributed to the glowing beauty of that town Guttavoḷal. For a similar idea read Rudrabhaṭṭa’s *Jagannāthavijaya*, *dvitīya āśvāsa*, verse 2nd onwards.

This description reminds the reader of Kālidāsa’s *Śakuntalam*, (4th act, verse 10.)

There is one more verse which needs lot of thinking because the poet Kalya has used a rare term for Kubera. Here is the verse:

दये दानं देवताराधने तपदेसकं विदेशान्तत्वमाशा-
 जयमेकी मार्गमुद्रासितविषयमेनिष्पी गुणानीकमोष्प- ।
 लिनयतं.तंनल्लि राजं नवनिधिगळवोला सुधाराशि देवं
 प्रियदिं ...मं ताददेसेदनमृतराशिब्रतीशं विशेषं ॥ ७४

Amṛtarāśi was shining specially with pleasure in felicity, where a group of qualities united to grace him permanently as the only way leading to aims such as compassion, generosity, service to gods, penance, splendours, learning, peacefulness, desire, victory comparable to nine treasures of the Ocean of Nectar (Sudhārāśi) i.e. Kubera. 74

The verse is in *Mahāśragdharā* and an example of *luptopamā* and *Dīpakālaṅkāra* with *prastuta* and *aprastuta* facts. Amṛtarāśi is ‘prastuta’. Comparing him with Kubera is ‘aprastuta’. Sudhārāśi is taken generally in the sense of Moon. The moon is also called Soma. Another name of Kubera is also Soma. There is a story to justify why Kubera is called Soma: in the beginning Kubera (kubad or deformed; berabody) had a deformed body. Gods began to call him Soma. As the days rolled on, following this appellation the body of Kubera came to a normal shape and he became agreeable to see. So, Soma became one of his names though it is not much in the usage.

Kubera is known for having ‘Navanidhi, nine treasures’. As Sudhārāśi is the synonym of Somarāśi and also Amṛtarāśi, our poet attributes the name Amṛtarāśi to the lord of Navanidhi. Although, it looks a little farfetched meaning of Somarāśi for Kubera and then taking that as the synonym of Amṛtarāśi, this is the only explanation that one can give for

Amṛtarāśi, as the lord of nine treasures. Perhaps, it was the intention of the poet too.

For Kalya, the river Tuṅgabhadra is far superior to Gaṅgā and he advocates his opinion through this *kanda padya* :

कुडिये जळमं गोट्टं
गडियेने पापापहारमं मादकुमेन- ।
लपडियुंटे पेदुगोट्टं
गडिवेसरिं तडियोलिपुदल्लेग्रामं ॥ ८६

By saying "if one places one's foot (*aḍi*) in (the river) to drink a mouthful of water (*gotṭa*), one's sins are stolen away"; tell me is there anything to contradict it? In the name of Gotṭaṅgaḍi that agglomeration is on the (river) bank, isn't it?

The place where now the temple stands was once called Gotṭaṅgaḍi. The same term was applied to the modern town Guttala also. In *Vyatirekālankāra*, our poet Udayakalya gives a beautiful etymology for the name Gotṭaṅgaḍi, on the bank of Tuṅgabhadra. *gotṭakke aḍi iḍu* = step in for a mouthful of water. Also he upholds the superiority of the river Tuṅgabhadra by comparing it to Gaṅgā. When one steps in to the river Tuṅgabhadra to quench one's thirst, the river not only satisfies the thirst but also steals away one's sins, whereas people have to go to Kāśī then bathe in the river Gaṅgā to get warded off their sins. But while consuming her water, the river Tuṅgabhadra wards off the sins too. So, she is much superior to the highly venerated river Gaṅgā.

Although the intention of the grant is to record the activities and the donations made to the temple, the poets of yore have taken pleasure in expressing their poetic talents by composing the texts of inscriptions. These are the poets, most of them have remained incognito, who were not fortunate enough to get royal patronage to express their talents and have contented them with drafting charts by following all the rigid rules of prosody.

We have chosen a few examples from only one inscription at Haraḷahaḷli, Ranebennur taluk, Haveri district. This inscription is published in the *South Indian Inscriptions*, no. 296. There are three more inscriptions in the same temple precincts which are also in poetry.

The numbers followed by the text are the lines in the text of the chart. The numbers after the verses indicate its serial number in the text.

After a fire mishap, one of these inscriptions on stelas was blown out. Then they were taken to Dharwar where they are preserved in the Kannada Research Institute Museum, Karnataka University, Dharwar. Fortunately, the text of all the four inscriptions is published in the Vol. XVIII, no. 227, 295, 296 and 300. Besides, there is a copper plate chart, which is also in kāvya published in the Indian Antiquary. All these inscriptions, with full text are going to be the core of the forthcoming book on *Two Kālāmukha Temples in Karnataka*, to be published by the IGNCA, Delhi.

- 1 See the book on Kālāmukha and Pāśupata Temples in Dharwar, Kuppusvami Shastry Institute, Chennai, 2001, p.92, śloka 10b-13a
- 2 *Vāmanapurāṇa*, 41, 26-32, All-India Kashi Raj Trust, Varanasi, 1968
- 3 This is in *Mahāśragdharā*. There is also a tinge of *atiśayokti*. The word *baḷeyikkum* needs an explanation. It means "to cause to grow, to cause to increase"; in case it is taken in the sense of *baḷeyisu* then the meaning is "to surround". Coconut trees cause mango trees to grow by surrounding them with their water; mango trees surround banana groves with their juice; sugarcanes, owing to the excess of fatness overflow with juice and that juice irrigates the rice fields. Read in the *Pampabhārata* by Pampa, 1st āśvāsa, verse 54 in *campakamālā*: laḷita vicitra patra phala puṣpautātavi sorkidāneyum beḷevudu, devamāṭṛkamenippa polam navagandhaśāḷiyam beḷevudu....

Vasundhara Filliozat is an expert in Shaivite temple architectures of Karnataka



Kriti Rakshana



Institution in Focus

Bhogilal Leherchand Institute of Indology

Balaji Ganorkar

Bhogilal Leherchand Institute of Indology (BLII) a premier Institution of International repute, was first started at Patan (North Gujarat) in the year 1980. The Institute was established with the funds made available by the family trust of Bhogilal Family to sponsor and promote research in Jainology and other aspects of Indian culture.

The setting up of the Institute was inspired by Late Sri Vijay Vallabhsuriji, who laid emphasis on education as the only means to dispel the darkness of ignorance from the mind of the people. Later on, with the inspiration of Sadhvi Sri Mrigawatiji and with the active support of Sri Atma Vallabh Jain Smarak Shikshan Nidhi, the Institute was shifted to Delhi in 1984. Since then the Institute, as a unique centre of excellence for Jainological and allied subjects in Indology, is functioning from

the Vijay Vallabh Smarak situated on the G. T. Karnal Road at 20 Kilometre mile stone from Delhi.

Aims and Objectives

The academic programme of the Institute is to initiate, organize and give a fill-up to research in Indological subjects in general and Jainological projects in particular. Topics like comparative religion, yoga and spiritualism, vegetarianism, preservation and protection of environment, interfaith studies and research on the essential unity of all religious communities, non-possession and sustainable growth vs. consumerism and environmental degradation have gained importance in the research projects taken up or sponsored by the Institute. In fact, studies on these topics have gained ground in Indian Universities as well as in universities



Bhogilal Leherchand Institute of Indology, Vijay Vallabh Smarak, Delhi

Kriti Rakshana

abroad. Jainology, Manuscriptology, Indian philosophy and culture are subjects that have enjoyed respect among the intellectuals for ages and the BLII, since its inception in 1980 has been working to bring these fields in focus.

Library Facility

Manuscript Section: About 25,000 old manuscripts, mostly paper manuscripts are preserved here. This treasure has been acquired from various Bhandaras including those brought over from Pakistan with the inspiration and guidance of Late Acharya Vijay Vallabhsuriji Maharaj and with the great assistance of late Pt. Jawaharlal Nehru, the then Prime Minister of India.

These manuscripts are related to Jaina Āgamas, Sanskrit and Pali literature and grammar, Vedic literature, philosophy, logic, ayurveda, astrology, astronomy, art, architecture, encyclopaedias, and dictionaries. These manuscripts are written in Sanskrit, Prakrit, Pali, Ardhamagadhi, Maru-Gurjar, Rajasthani, Old Hindi and Gujarati languages. This valuable collection of manuscripts is well stored, preserved and catalogued. Some of the manuscripts are rare and exquisitely illustrated. About 500 manuscripts are related to *ayurveda*. *Vasudevahinḍi Madhyama Khand* and *Abhidhānacintāmaṇi Namamālā Sāroddhara* are among the rarest manuscripts preserved here. These manuscripts need publication with translation and editing. Other rare manuscripts worth mentioning are *Ajāputra Kathā*, *Ambadparivṛājaka Kathā*, *Ajeetshāntistava* with *Pradipika vṛtti*, *Adhyatmakalpadruma* with commentary, *Adhyatmasāraprakarana*, *Anuyogacatuṣṭaya* commentary, *Anekarth Dhvanimanjari* etc.

Some illustrated manuscripts are displayed in the Museum and the Museum attracts visitors time and again.

Library also possesses photostat copies of 1500 very old selected manuscripts of Hemachandracharya Jain Gyan Bhandar, Patan (North Gujarat), which were collected with the inspirations, and assistance of Shrut Sthavira Muni Shri Jambuvijayji Maharaj.

The information about these manuscripts is

catalogued under the auspices of National Archives of India (Govt. of India) and can be viewed on the official website of National Informatics Centre, New Delhi viz. www.jainmanuscripts.nic.in

Printed books: The Institute has acquired more than 26,000 printed books in its well-managed library. These books are mainly related to Jain and Vedic Texts and studies in various Indian languages, viz., Sanskrit, Prakrit, Pali, Ardhamagadhi, Apabhramsha, Maru-gurjar, Hindi, Gujarati, Marathi, Kannada, Bangla, Tamil, Oriya, Punjabi and Urdu languages as well as in English, German, French.

Computerized cataloguing of library books:

At present the computerization of Books is in progress. After completion of this task the readers could be able to trace the titles with the help of various key words viz. title, sub-title, author, translator, editor, commentator, aliases, publication series, publisher, publication place, year etc. There is also a plan to put this computerized catalogue on the Website. The Institute receives about 50 periodicals, journals on a regular basis. The old journals are also preserved here which will be documented on the computers.

Research & publications

Research projects based on Prakrit literature, religion, philosophy, epigraphy and other areas of related Jainological studies are being pursued consistently. The Institute is engaged in various research projects and till date it has published 20 valuable publications which are mostly brought to light first time in the academic world. BLII also extends all possible facilities to the scholars from India and abroad, Jain monks and knowledge seekers for their studies and research in the field of Indology. The Institute sponsors editing and critical editing of Sanskrit, Prakrit, Ardhamagadhi, Apabhramsha and Pali texts. A highly ambitious research project related to the works of science in Prakrit literature has been taken up on a priority basis.

Other Activities

Organizing summer school: Prakrit language



Kriti Rakshana



and literature occupy a place of immense importance in the area of understanding the development of regional and state languages of the country through the ages. The study of Prakrit language is important to understand Vedic and Sanskrit literatures. The use of Prakrit language in Sanskrit drama and poetry exhibits the growth of culture of the common people of India. Prakrit is the undisputed and undeniable proof of the unity and integrity of this nation. Considering this fact Bhogilal Leherchand Institute of Indology conducts a three week-long summer school every year which is attended by students and scholars all over the country. With great efforts and enthusiasm it is being organized every year since 1989. So far the Institute has organized 21 such workshops.

Seminars: The Institute has conducted various national and international seminars mainly on (1) Jain philosophy and epistemology (2) Umasvati & his works (3) Mahavira and ahimsa in the 21st Century (4) Haribhadra Suri (5) Arhat Pārśva with Dharanendra in literature, inscriptions and arts (6) yogic traditions of India with special reference to the Jaina yoga. Besides this the Institute has organized workshops on directions in Jain Studies as well as two "Bhogilal Memorial Lectures". A symposium was organized during the book release function of *Panchagranthi Vyakarana*, authored by Acharya Buddhisagarsuri (981-1025 A.D.). An all India seminar on Jain way of life in modern scenario was held in February 2009 and an international seminar on Acharya Siddhasen Diwakar is also scheduled to be held some time in 2010.

Monthly study circle: To promote and nurture higher researches in Indological Studies, BLII is running a monthly study circle. Under this auspices programme the Institute has so far conducted the readings of 30 papers on various Indological subjects by leading scholars and experts in their respective fields. The renowned personalities are being invited to chair these events. Such gatherings are attracting more and more young scholars and senior experts to be attached with BLII.

Acharya Hemachandrasuri lecture series: An annual lecture series is also dedicated to Acharya Hemachandrasuri. So far 4 Lectures have been organized under this series.

Workshops & symposiums: The Institute has also organized several workshops and symposiums on Jain religion and philosophy, manuscriptology, research methodology and epigraphy, etc. from time to time.

Acharya Hemachandrasuri award: An annual award of Rs. 51,000, along with a gold plated memento and a shawl is presented to a scholar for his/her outstanding services to Jain art, culture, literature, religion, philosophy and history in honour of Acharya Sri Hemachandrasuri, the 11th-12th century Sanskrit/ Prakrit grammarian. The Jaswanta Dharmarth Trust sponsors this award. The recipients of the award up to the year 2006 are: (1) Prof. H. C. Bhayani, Ahmedabad, 1995 (2) Prof. M. A. Dhaky, Varanasi, 1996 (3) Prof. V. M. Kulkarni, Mumbai, 1997 (4) Prof. A. M. Ghatge, Pune, 1998 (5) Prof. S. R. Banerjee, Kolkata, 1999 (6) Pt. Laxmanbhai Bhojak, Ahmedabad, 2000 (7) Dr. G. V. Tagare, Pune, 2001 (8) Dr. Nagin J. Shah, Ahmedabad, 2002 (9) Prof. W. B. Bollie, Germany, 2003 (10) Rev. Muni Sri Jambuvijaji, 2004 (11) Dr. M. A. Mahendale, Pune 2005 and (12) Dr. Sriranjansuri Dev, Patna, 2006.

The Institute aims to enter into areas of intellectual quest, which have not so far been fully exploited. But Bhogilal Leherchand Institute of Indology has a very high ambition and a Himalayan task ahead of it with very little resources. One of the biggest libraries of Northern India needs both man power and money power to translate the vision in action and fulfil the mission to protect invaluable literary heritage of India.

Balaji Ganorkar is Director, Bhogilal Leherchand Institute of Indology, Delhi

Kriti Rakshana

Technical Tenets of Music in Vālmīki's Rāmāyaṇa

Subhadra Desai

Ancient Sanskrit literature is an invaluable reserve of knowledge on subjects as varied as arts, science, society, politics and medicine and so on. Though its scope on music is somewhat limited by the very nature of information available in ancient texts, music treatises written in Sanskrit in later ages bear significant information about the growth and development of music in India. To reconstruct the heritage and development of music spanning over a period of a few thousand years, a literary document requires to be complemented by some system of notation or audio recordings, which are unavailable for obvious reasons. In the absence of any such material, one is left with the internal evidences borne within the particular text.

The author of any literary work is always inspired and conditioned by the time, the social and cultural milieu, the religious atmosphere, etc, that is why literature and arts are often regarded as mirrors of culture. The *Rāmāyaṇa* reflects the ancient social structure and the culture of India during Vālmīki's era. References of music in Vālmīki's *Rāmāyaṇa*, though few, throw a fairly good deal of light on the development of music during that period. Despite the contrary opinions regarding its historicity, the *Rāmāyaṇa* is undoubtedly the earliest literature in classical Sanskrit that provides invaluable information about the musical scenario of ancient India.

Except a few exceptions, the *Rāmāyaṇa* is composed in the '*Anuṣṭup*' metre, a new metre in classical Sanskrit that is somewhat different from the Vedic *Anuṣṭup*. The poet's feeling of sorrow and compassion on witnessing a bird lose its mate to the hunter's arrow gives rise to a song, created in *Anuṣṭup*. Illustrious poets and scholars such as Kālidāsa, Ānandavardhana

and Rabindranath Tagore refer to this as an event in the history of Indian literature. The 'verse' contains four lines, each of which has eight equal syllables, and can be sung with the accompaniment of '*Tantrī*', a string instrument:

*Pādabaddhoakṣarasamastantrīlayasamanvitaḥ
Śokārtasya pravṛtto me śloko bhavatu nānyathā*

In the narration, *Brahmā*- the Creator, informs the poet that it is because of His will and inspiration that such a verse is uttered, which also lays the foundation for the creation of the first poetry in classical Sanskrit -

*"Macchandādeva te brahman pravṛtteyam
sarasvatī."*

The role of the new '*Anuṣṭup*' of the *Rāmāyaṇa* is of great significance, as it has an inherent musical quality, evident in its rhythm. *Vālmīki's Rāmāyaṇa* is composed chiefly in '*Pathyā*' metre, an ancient form of *Anuṣṭup*. '*Anuṣṭup*' generally and '*Pathyā*' specifically, have an inherent natural sweetness. *Anuṣṭup* consists of 32 syllables, which are equally interspersed in its four lines. Thus, the pronunciation of the verse is simple and effortless as the syllables are not unnecessarily prolonged, which also probably results in sweetness.

Apart from *Anuṣṭup*, other metres such as *Triṣṭup* (44 Syllables), *Jagatī* (48 syllables) and *Ati jagatī* (52 syllables) are also used in the *Rāmāyaṇa*.

According to the Indian tradition, '*Samgīta*' (music) is regarded as an amalgamation of vocal, instrumental music and dance. In practice too, the three art forms complement each other, and are in some cases, essential for creating a complete experience for the listener or an audience.

Rāmāyaṇa, the *Ādikāvya* or the first poetic work in *laukika* Sanskrit has a fundamental



Kṛiti Rākṣhaṇa



association with music and is replete with direct and indirect references of '*Saṅgīta*'. Within the narration, *Vālmīki* himself introduces the oral tradition of music through Lava and Kuśa. They sing the entire epic in the presence of ascetics and others with great absorption. The delicate and lyrical language makes it sound pleasing and dulcet. In fact, the composition of the *Rāmāyaṇa* is such that it is to be read as well as sung. It is a beautiful amalgamation of *pāṭhya*- which is read and *geya*- which is sung.

In the narration Lava and Kuśa play the '*Tantrī*'- a string instrument while singing. Vedic hymns are chanted as part of sacrifices and rituals; women sing in auspicious occasions such as coronations, weddings, birth etc; the celestial musicians '*Gāndharva*' and '*Apsarā*' sing and dance in auspicious occasions and also entertain royal guests; royal women play an array of musical instruments as a favorite pastime; reverberant instruments such as '*Dundubhī*', '*Śaṅkha*' etc are played during wars to inspire warriors; many references exist of orchestra, and guilds of dancers and actors (ref. *Nāṭakasāṅgha*, *Vadhūnāṭakasāṅgha* etc); ballad singers known as '*Sūta*' and '*Māgadha*' sing eulogies; and the king extends patronage to musicians and dancers. In the narration Lava and Kuśa are shown to sing the verses using '*Tri-Sthāna*'- the heart, throat and the forehead. The epic-poem is also characterized by musical features such as the three '*Pramāṇa*', seven '*Jāti*', '*Karaṇa*', '*Sthāna*' and '*Murchanā*', and is composed in the '*Sama tāla*'. The music of Lava and Kuśa is '*Mārgavidhānasampadā*', i.e., according to the high standards of classical music. Lava and Kuśa are regarded as '*Gāndharvatattvajñau*'- one who knows '*Gāndharva-śāstra*' or the treatise of music.

Gāndharva, *Mārga*, *Svara*, *Sthāna*, *Murchanā*, *Karaṇa*, *Tāla*, *Laya* etc are some of the most important technical tenets of Indian music mentioned in the *Rāmāyaṇa*. These references are extremely significant to trace the features of music of the epic-era.

Mārga literally means 'path'. The term is derived from the root '*Ṙṡg*', which means 'to search'. In the musical context it has a specific

meaning. Ancient treatises on Indian music broadly classify music into two styles- '*Deśī*' and '*Mārga*'.

Bṛhaddeśī Maṭaṅga defines *Deśī* as the style of music that is practiced in different regions of the country, following the local preferences of the regional community. The primary objective of this music is entertainment. It is not bound by rules and is therefore susceptible to diverse influences and change. On the other hand, '*Mārga*', in music indicates a 'specific or discovered path'.

According to Śārngadeva, "*Mārga* is the music that has been explored and discovered by Brahmā (the Creator deity of the Hindu Trinity) and other gods. Scholar- *Ācāryas* such as Bharata and others have experimented and applied it in the presence of Lord Śaṅkara. *Mārga* has the ability to bestow *abhyudaya* or final consummation, without an exception."

This allegorical definition must signify that *Mārga* music is a result of studied research and application and need not necessarily conform to the current tastes of common people, as in '*Deśī*'. The term '*abhyudaya*' implies that this music has the ability to elevate the mind and turn it inwards away from distractions, to peace. *Mārga* music is therefore mandated a definitive final objective.

In the narration of the *Rāmāyaṇa*, Lava and Kuśa's music follows the system of '*Mārga*'. *Vālmīki* asserts that their music is in accordance with the stringent laws of '*Mārga*'.

It is clear from the first reaction of the audience that the purpose of their music is not mere entertainment. Sages are moved to tears as they listen to them. It is obviously no mean achievement to be able to perform heart-stirring music for sages who have renounced all worldly desire and pleasure.

Commentators of the *Rāmāyaṇa* such as Rāmavarman, Rāmānuja, and Mādhavayogī maintain that of the two prevalent music types '*Mārga*' and '*Deśī*', the one supported by common people and sung in '*Prākṛta*' is '*Deśī*', and the other, that is sung in Sanskrit and follows the (explored and tested) Path, is termed as '*Mārga*'.

The reference to *Mārga* in the *Rāmāyaṇa* is

NMM: Summary of Events

(April 2008 – March 2009)

The major objectives of the National Mission for Manuscripts (NMM), IGNCA are to document, conserve, digitize and disseminate the manuscript resources of the country. The NMM functions through different types of centres established throughout the country. There are 46 Manuscript Resource Centres (MRCs), 33 Manuscript Conservation Centres (MCCs), 42 Manuscript Partner Centres (MPCs) and 300 Manuscript Conservation Partner Centres (MCPCs). The achievements of the NMM since 1st April 2008 to 31st March 2009 are summarized below:

Documentation

One of the major objectives of the NMM is to unearth information about manuscripts, where, which manuscript is and in what condition.

Survey is conducted to gather information about repositories, Post Survey exercises are designed to document information about every individual manuscript. After necessary corrections information are uploaded in the NMM's website, www.namami.org. In the said period, the NMM could gather information about 2,80,913 manuscripts and web-launched information about 7.5 manuscripts. The first instalment of 10 lakh information was launched in Feb., 2007 and the second instalment of additional 7.5 lakh manuscripts was launched in March, 2009.

Conservation

1. A three day training programme for the students of MA (Conservation) was organized



Shri Chinmaya Gharekan, President, IGNCA Trust addressing the gathering, Annual Day Function of the NMM, 4th March, 2009. Others sitting on dias (from L to R) are Prof. G.C. Tripathi, Prof. Lokesh Chandra, Dr. Subas Pani, & Dr. B.M. Pandey





at NMM from 17-19 June 2008. Students were given specialized training on conservation, storage and reorganization of manuscripts. Training programme was attended by 20 students from National Museum Institute, New Delhi and Delhi Institute of Heritage Research and Management, and was meant for adding more trained persons into the pool of conservation resource persons.

2. A four day workshop on 'Conservation of Palmleaf Manuscripts' was held at INTACH-ICI, Bhubaneswar centre from 17-20 November, 2008. Around 25 participants from different museums, libraries and institutions attended the Workshop.

3. A three day workshop on 'Preventive Conservation of Manuscripts' was jointly organized by the NMM and the Regional Conservation Laboratory, Tiruvananthapuram

(MCC) from 29-31 December, 2008. There were 30 participants from various MCPCs in Tamilnadu and Kerala.

4. A six day workshop was organized jointly by the NMM and Karnataka State Archives on 'Preventive Conservation of Manuscripts' from 19-24 January, 2009. Around 30 participants benefited from the training imparted by the experts from NMM, RCL, Mysore and INTACH.

Digitization

The launching of digitization initiative, the Mission has completed digitization of 25160 Manuscripts (3835816 pages). There are 7708 DVDs containing the digital images of the Manuscripts are in the custody of the National Mission for Manuscripts.

The detailed status of digitization of Manuscripts from 1st April 2008 to 31st March, 2009

Agency	Institute	No. of Mss. Digd.	No. of Pages Digd.	Status
CBSL	OSM, BBSR	3443	410000	
CBSL	KKHL, Guwahati	2000	158000	Complete, data handover pending
Sigma Tech	Gaur University, Sagar	1010	117603	
Sigma Tech	Anandashram, Pune	1227	194592	Started recently
Adea . Infotech	Himachal Academy, Simla	257	56000	
Adea . Infotech	Vrindavan Research Institute	2700	150000	Started recently
ACI Infocom	Institute of Asian Studies, Chennai	500	150000	
ACI Infocom	French Institute	502	170661	Started recently
ACI Infocom	Kundakunda, Indore			
	TOTAL	10362	1226170	

Research & Publication

Publication is in fact an ambitious endeavour to bring to the light unpublished rare and important manuscripts and to inspire serious research initiatives on and related to manuscripts and manuscriptology.

Books Published from the NMM:

Tattvabodha: Vol. I & II
Samrakshika: Vol I & II
Samikshika: Vol I & II
Kritibodha: Vol I
Of the above mentioned books Samikshika, Vol



Tattvabodha Lectures (April 2008 - March 2009)

Date & Venue	Topic & Speaker
29.04.2008 IGNCA, New Delhi	Relation of Grammar and Literature with Special Reference to Kalidasa's Works By Vidvan H.V. Nagaraja Rao
24.05.2008 B.L. I. I., Delhi	Jaina Darshana Meh Kāla Dravya Kā Svarupa By Dr. Dharam Chand Jain
17.06.2008 IGNCA, New Delhi	Methods and Stages of the Preservation of Ancient Indian Scriptures: Oral Tradition By Dr. Radhamadhav Bharadwaj
25.07.2008 IGNCA, New Delhi	Vedic Ritual and its Symbolism By Prof. Usha Choudhuri
29.08.2008 IGNCA, New Delhi	Rare Manuscripts in Southeast Asia: Research, Scope and Future By Dr. Amarjiv Lochan
26.09.2008 IGNCA, New Delhi	Some Observations on the Critical Reconstruction of the Text of Abhijnanasakuntalam By Gautam B. Patel
31.10.2008 IGNCA, New Delhi	Rare and Unpublished Manuscripts on Ayurveda By Dr. Madan Mohan Padhi
28.11.2008 IGNCA, New Delhi	Research on Conservation of Cultural Property in India By Dr. M.V. Nair
30.12.2008 IGNCA, New Delhi	Concept of Speech in Vedic Literature By Prof. G.C. Tripathi
28.01.2009 Assam University, Silchar	Manuscript Resources in Barak Valley: An Overview By Dr. Amalendu Bhattacharjee
27.02.2009 IGNCA, New Delhi	Abhinavagupta, Ek Punarmulyankan By Prof. Navjivan Rastogi
27.03.2009 IGNCA, New Delhi	Manuscripts in the Service of the Common Man By Prof. R. Sathyanarayana

Kriti Rakshana



Prof. R. Sathyanarayana

II (compendium of seminar papers of the Mahabharata Seminar held in New Delhi in February, 2006) and Tattvabodha Vol II were published in 2008-2009.

Public Outreach

The Mission has launched the public outreach initiatives in 2005. Through its public outreach programmes, the Mission seeks to bring the

several facets of knowledge contained in manuscripts to the public through lectures, seminars and publications.

Tattvabodha Lecture: Under Public Outreach programme, there is a series of lectures titled 'Tattvabodha' in which scholars representing different intellectual disciplines are invited to share their thoughts with the public at large. The primary aim of this series is to bring the most eminent scholars of Indian knowledge systems to a forum where they can present their ideas and interact with interested members of the public. This has been instituted as a monthly lecture series in Delhi, and also in other parts of the country, wherever possible. Since 2005 till 28 March, 2009, sixty three such lectures have been organized, of which fifty have been organized in Delhi and thirteen outside Delhi. Lectures held in 2008-2009 are as in the Table below:

Manuscriptology and Palaeography

Manuscriptology and paleography broadly includes the teaching of ancient scripts, history

of writing traditions, preparing critical editions, collation, transcription etc.

Workshop at Sagar: A three-week long workshop on manuscriptology and palaeography was organized at the Department of Sanskrit, Dr.H.S.Gaur University, Sagar (Madhya.Pradesh) from 7 to 25 April, 2008. In total 49 participants took part in the workshop out of which 21 were outstation

participants and 28 were from Sagar. The workshop covered a wide range of topics in Manuscriptology for the training and teaching programme that can be broadly classified into three major areas (a) manuscriptology (b) palaeography and (C) conservation. Another area emerged in this workshop was computational application of manuscriptology.

Workshop at Kurukshetra University: A twenty-one day National workshop on manuscriptology and palaeography was organised during 20 April-10 May 2008 which was jointly sponsored by the National Mission for Manuscripts, IGNCA and Kurukshetra University, Harayana. Forty-two delegates from different universities and institutions spanning over seven states joined the workshop as participants and twenty scholars acted as resource persons to inform, teach and enlighten the participants on different aspects of Manuscriptology and Paleography. The works in various shastric traditions awaiting critical edition were also brought in focus to serve as ready information for the participants.

...



A folio from Valmiki *Rāmāyaṇa*

of great significance as it displays Vālmīki's clear intention of assigning this form to its musical performance.

Gāndharva is regarded as the most ancient treatise of Indian music, although its only evidence is in the quotations attributed to it in the texts that have followed subsequently. The most reliable and presently available source of history and evolution of ancient Indian music is Bharata's *Nāṭya Śāstra*, which dates back to the 2nd century BC.

Bharata refers to Nārada as the first expert on the subject-matter of *Gāndharva*. Nārada defines *Gāndharva* as follows-

*Gītigeyam viduḥ prāgyadhetikāsmavādanam.
Vetti vādyasya vijñeyam gāndharvasya virocanaṁ.*

Bhaṭṭa Śubhāṁkara in his commentary (of this verse) draws the etymological meaning of *Gāndharva* by stating that '*gāna*' or singing is derived from the root '*gai*'; '*dhakāra*' suggests efficient finger movements; and '*vakāra*' suggests '*vādana*' or the playing of an instrument.

Abhinavagupta further elucidates that '*dha*' is related to '*dhātu*', which explains the finger movements while playing the *Vīṇā*, which has

strings made of *dhātu* or metal. The '*refa*' is an *upalakṣaṇa*- an incidental feature of the *vādyā*/ musical instrument. '*pravādana*' implies '*kāku*', which means the use of modulation of the voice to express an abstract idea or thought. These derivations demonstrate that vocal and instrumental music constitute the subject matters of *Gāndharva*.

In the *Rāmāyaṇa* narration, *Rāma* is regarded as the greatest scholar of '*Gāndharva*' on earth "*Gāndharve ca bhuvi śreṣṭho babhūva bharatāgrajah.*" Lava and Kuśa also have an exclusive knowledge of '*Gāndharva*'.

Lava and Kuśa are well-versed with the concepts of '*Sthāna*' and '*Murchanā*'; they have melodious voices and are handsome as the '*Gandharva*', the celestial musicians.'

The above description indicates that Lava and Kuśa are not only endowed with dulcet voices but are also equally adept in complex musical techniques.

Sthāna is a technical term in Indian music that denotes specific areas for voice-production. It is generally understood that all notes originate from the throat or the voice-box. Though there is little doubt that the voice-box

Kṛiti Rakṣana



plays an important role in producing all notes, but other areas such as the heart, throat and head also help in production of *svara*. Scholars describe the space between the heart and the forehead as the physical zone important for *Svara*.

Indian musician-experts agree by tradition and experience that the area between the heart and the forehead are the actual areas from where notes of lower, middle and higher octaves should be produced.

Music as a performing art is taught by example/ demonstration by a guru to the disciple. Through this practice, sensitivity to 'locations' as *Sthāna*, and other such subtle elements may be imbibed, but written matter on such concepts has so far been inadequate. Thus, under the *guru*'s guidance and supervision the student has to practise constantly with deep introspection, which gradually leads him to discover for himself the exact area for the production of each *svara*. In the process, the *svara* becomes luminous. This is known as '*svara sādhanā*' a very specific system of voice culture in Hindustani classical vocal music. To achieve the perfect microtone in the case of both instrumental and vocal music, a correct cognition of *Sthāna* is of critical importance and is facilitated by the guidance of an able *guru*, and through contemplative practice by the student.

Thus the tradition of Indian music involves deep mental, physical and spiritual activity.

The mention of '*Sthāna*' in the *Rāmāyaṇa* indicates the prevalence of a sophisticated and well-developed process of voice culture or '*svara sādhanā*' in the era of Vālmīki.

Lava and Kuśa are '*Sthānamūrchanakovidau*' literally, expert of '*Sthāna*' and '*Mūrchanā*'. This indicates not only their theoretical knowledge of '*Sthāna*' and '*Mūrchanā*', but also a comprehensive training in the classical system of music, and this bestows utmost importance to *svara-sādhanā* as a practical musical heritage of the *Rāmāyaṇa*.

Since Vālmīki does not mention any *guru* other than himself for Lava and Kuśa's training of music, it appears that they receive their tutelage from the sage himself. They sing

according to the training received, and produce the notes from the '*Tri-Sthāna*', namely '*hṛdaya*, *kanṭha*, *mūrdhā*' the heart, throat and the forehead respectively.

In the narration of the *Rāmāyaṇa* the principle of '*Sthāna*' is applicable to string instruments also, a fact that is supported by its mention in the context of '*Vīṇa*' in the *Uttarakāṇḍa*.

The sage initiates Lava and Kuśa "to sing the poem of the *Rāmāyaṇa* in Rāma's presence, without any fear, in sweet melodies, with the accompaniment of *Tantrī* on which the *Sthāna* are already marked."

According to the above verse, notes of all the octaves seem to be marked on the *Tantrī*! This is a remarkable fact as it indicates the prevalence of a complex and sophisticated musical (string) instrument such as *Tantrī* in the era of Vālmīki. These excerpts reveal the continuity between music envisioned by Vālmīki and the practices of modern Indian music.

Mūrchanā is one of the most important technical terms of ancient Hindustānī music. '*Mūrchanā*' is a systematic ascent and descent of notes and also the beautiful phrases that are produced in this process. Scholars regard *Mūrchanā* as the foundation of Hindustānī music as it has paved the way for the development of *Jāti* and *Rāga*.

Mūrchanā is mentioned in the *Rāmāyaṇa* with reference to vocal music and string instruments.

Lava and Kuśa are '*Mūrchanakovidau*', i.e. they know '*Mūrchanā*'. They play the *Vīṇa* and sing the verses of the *Rāmāyaṇa* highlighting beautiful nuances of *Mūrchanā* in their music. Vālmīki initiates them to sing to the accompaniment of the *Vīṇa* in Rāma's presence at his '*Aśvamedha*' sacrifice, asking them specifically to play the various '*Mūrchanā*' through its strings. It is evident that Vālmīki has painstakingly groomed Lava and Kuśa in the art and technique of music.

In addition to having a sound theoretical knowledge (ref. "*Gāndharvatattvajñau*..."), Lava and Kuśa seem to be equally proficient in its application, as they are given full liberty by

Vālmīki to sing or play different phrases of notes produced by *Mūrchanā*, which also enhance their performance.

Karaṇa is a technical term in Hindustānī music relating to -

- All hand and feet movements in dance
- Hand and finger movements in the playing of musical instruments
- The specific activity of singing *Ālāpa*.

Ālāpa is a specific manner of improvising and developing a *rāga* with the help of *svaras* / notes in which the alphabets of the notes are not uttered but are sung using the syllable 'Ā'. *Ālāpa* plays a significant role in classical music even today. A performer begins his recital with *Ālāpa* and improvises and develops a *Rāga* with *Ālāpa* according to his training, vision and artistic sensibilities. In fact the essence of *rāga*-music lies in the *Ālāpa*.

In ancient times, when *Ālāpa* was sung in a specific rhythm but was not restrained by the time cycle of a '*Tāla*', it was known as '*Vartanī*' or '*Vartinī*'. When *Vartinī* was sung in a fast tempo it was known as '*Karaṇa*'.

In the *Uttarakāṇḍa* of the *Rāmāyaṇa*, '*Karaṇa*' is referred to in the context of singing. The song is highlighted by the use of '*Sthāna*', it includes '*Karaṇa*' and is accompanied by a '*Tantrī*', which is played in a particular '*laya*' or tempo and is set in the '*Sama Tāla*', a rhythm cycle.

In this context, the term '*Karaṇa*' denotes 'the activity of singing the *Ālāpa*' and also involves the *Tantrī*, as Vālmīki specially mentions the melodious music of Lava and Kuśa, which is accompanied by the *Tantrī*.

It may thus be assumed that the music of Lava and Kuśa involves certain improvisations in the form of '*Ālāpa*', which is sung in a fast tempo and is not set to any particular '*Tāla*'.

This suggests that Lava and Kuśa not only sing the *Rāmāyaṇa* as composed by their mentor Vālmīki but also use their musical training and skill by singing *Karaṇa*, improvising as they perform.

Jāti is considered as the predecessor of the modern '*Rāga*'. *Jāti* is defined in *Bharatakośa* as a specific assemblage of notes endowed with ten characteristic features such as *Graha*, *Amśa*,

Nyāsa, etc.

The earliest reference to '*Jāti*' is found in the Vālmīki- *Rāmāyaṇa*.

According to Abhinavagupta, *Jāti* generates '*rañjana*' or '*rasa-pratīti*' or gratification or 'cognition of appreciation', and '*adṛṣṭa abhyudaya*' or final consummation.

The music of the *Rāmāyaṇa* is based on the principle of '*Jāti*'. Lava and Kuśa's melodious music is endowed with three '*Pramāṇa*' and seven '*Jāti*' and is sung with the accompaniment of a string instrument. Govindarāja, in his commentary explains that among the eighteen *Jātis* such as *Śuddha*, *Vikṛta*, *Samikīṛṇa*, etc. Vālmīki refers to the main seven *Jātis*.

The term '*Jāti*' is mentioned in the *Uttarakāṇḍa* also but without any substantive reference to its character as of that period. Vālmīki mentions its prevalence yet chooses to remain silent about any details. Thus the development of *Jāti* during Vālmīki's era remains unknown.

Laya and **Tāla** are two fundamental components of Hindustānī music. *Laya* is the natural or inherent rhythm constantly present in music. *Amarakośa* defines *laya* as "*layaḥ sāmīyam*" or constant rhythm. *Laya* is also known as **Pramāṇa**, which is derived from the root '*mā*' with the prefix '*pra*' added to it. '*Mā*' means 'to measure'. In Hindustānī music, **Pramāṇa** is understood as the measure of time, which creates a *Tāla* when it is framed in a cyclic form. Thus '*Laya*' and '*Tāla*' are inseparable.

There are three '*Laya*' types in Hindustānī music-

- Vilambita* or slow tempo
- Madhya* or medium tempo, which is neither too slow nor too fast and exactly the double of *Vilambita laya*.
- Druta* or fast tempo, which is again exactly the double of the *Madhya laya*.

Tāla is the time cycle of beats, which binds or measures a rhythm within the framework of a cyclic movement. *Amarakośa* defines '*Tāla*' as "*Kālakriyāmānam*" or the measure of time bound activity.

Tāla, according to Śārṅgadeva, is one of the most important aspects of Hindustānī music as





it acts as the foundation for vocal music, dance and instrumental music. Thus *Tāla* is derived from the root 'Tal', which means a foundation or base. According to the rules of Pāṇini, "Padarujaviśasprśo ghayin" and "Akartari ca kārake samijñāyām" the pratyaya "ghayin" is added to the root 'Tal' in order to obtain the term *Tāla*.

Bharata in his *Nāṭyaśāstra* highlights the importance of the knowledge of "*Tāla*". According to him, one can never be a singer or an instrumentalist if he/ she is ignorant of *Tāla*. Therefore, it is imperative to learn *Tāla* with care. Bharata derives the term from 'Tal'. According to him, "that which occurs on the 'tal' or the palm of the hand is *Tāla*". Post- Bharata, several ancient and medieval scholars have recorded their views on the *Tāla*. Abhinavagupta, in his commentary on *Nāṭya Śāstra* explains Bharata's definition as "the activity (or clapping) of hands, which help in 'pariccheda' or division". Thus, according to Abhinavagupta, the act of keeping a beat by

striking one palm on the other (*hastatala*) is known as *Tāla*. Bharata further describes *Tāla* "as the measure of time in music, which includes *Kalā*, *Pāta*, and *Laya*".

Bharata's definition is most rational as *Tāla* is one of the most important aspects in Indian classical music and is regarded as the measure of time. In both Hindustānī as well as Carnatic styles of music, the *Tāla*, in addition to the *Svara* is of critical importance and is played on percussion instruments as well as on the *hastatala*.

Mātrā is the smallest unit of *Tāla*. As recorded in the *Nāṭya Śāstra*, the time required to pronounce five short syllables, five moments or 'Nimeṣas' are known as 'Laghu' or 'Mātrā'.

Lava and Kuśa sing the entire *Rāmāyaṇa* with the accompaniment of *Tantrī*, the music being set to a distinct *Laya* or rhythm.

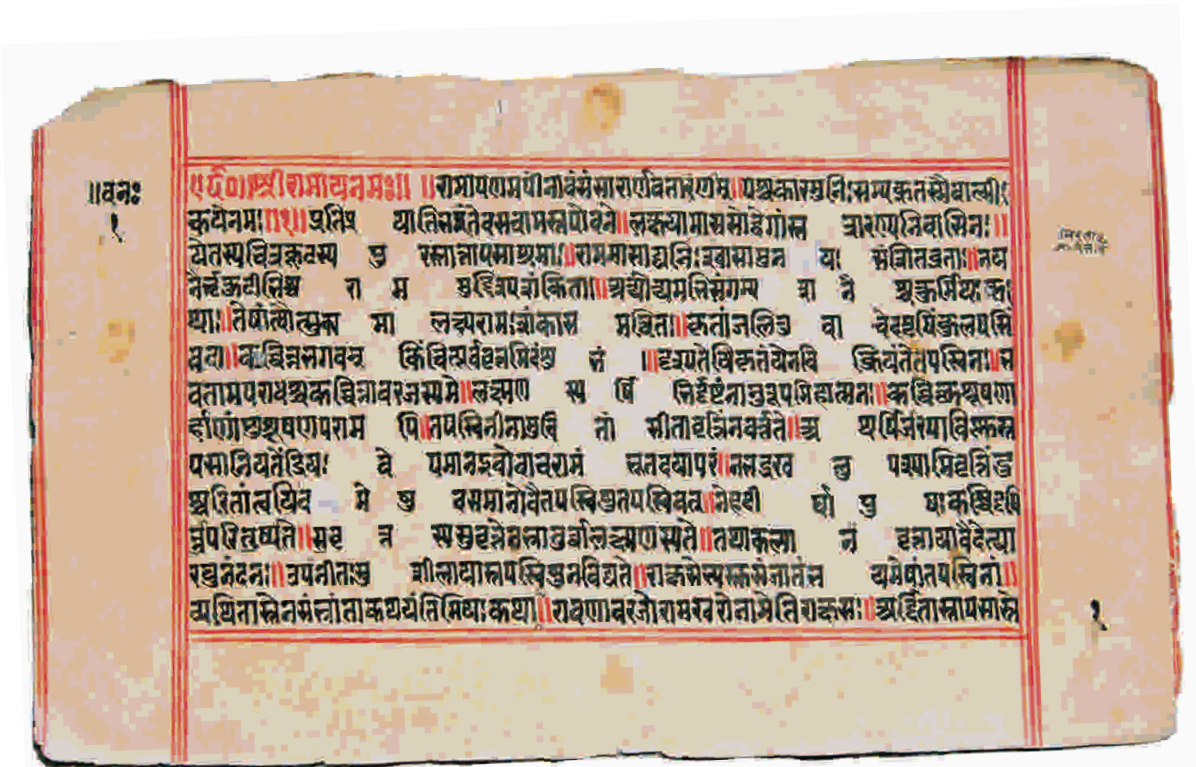
According to Vālmīki, the music created at the hermitage of sage Bharadvāja for Bharata's entertainment is endowed with a specific rhythm called *Sama*. The singing pattern or style of Lava and Kuśa is also endowed with three *Pramāṇa*.

In the personal quarters of king Sugrīva, Lakṣmaṇa hears melodious music that is based on the rhythm of *Vīṇā*. The words and syllables are pronounced according to a *Tāla* called *Sama*. Similarly, in the *Uttarakāṇḍa*, Śatrughna hears the story of Rāma in the form of music, which is also based on the *Sama Tāla*. The song is sung to the accompaniment of *Tantrī*, using *Karaṇa* and the three *Sthāna*, namely the heart, throat and forehead. The *Rāmāyaṇa* thus describes the presentation. It is endowed with the positive technical characteristics of Sanskrit as well as music, namely, grammar, metrics, *Laya*, *Sthāna*, *Karaṇa* and *Sama Tāla*.

Vālmīki does not mention any rhythm or percussion instrument accompanying the music of Lava and Kuśa. Thus the mention of *Sama Tāla* indicates a possibility of the prevalence of a *Tāla*, which is not played on any instrument but perhaps by hand. In the *Uttarakāṇḍa*, Rāma invites experts of *Kalā* and *Mātrā*, Puranic scholars, grammarians, musicians, revered hermits and kings among others to listen to a performance by Lava and Kuśa. Rāma is shown



A folio from Bālakāṇḍa (*Rāmāyaṇa*) with Mysore paintings



A folio from Ārṣa Rāmāyaṇa

to be keen that this music is heard and its quality assessed, and critically appreciated by knowledgeable scholars, musicians and others.

Tāla is one of the fundamental elements of Hindustānī music of which *Mātrā* and *Kalā* are important components. The mention of *Kalā*, *Pāta* and *Mātrā* along with *Tāla* in the *Rāmāyaṇa* demonstrates the common practice of clapping or use of hands and fingers to maintain the *Tāla* and mark its stress-points during this time. When members of an audience also participate in this activity, it reflects their involvement in the performance, and creates a bond between the musician and the listener. The presence of experts of *Kalā* and *Mātrā* in the performance of *Lava* and *Kuśa* definitely indicates a prevalence of this practice during Vālmīki's era.

The practice of clapping in a systematic manner showing the different stress-points of *Tāla* is prevalent even today, especially among the Dhrupad singers of North India and singers of Carnatic style of music in the South. The purpose of this practice is to enable the musician to maintain a particular rhythm and its time-cycle effortlessly.

It is thus yet another instance of the continuity of the tradition of Indian music that

the measures and tools of creation and appreciation of music, well-recognized and prevailing at that period are the standard practice even today.

Although the references to *Laya*, *Tāla*, *Pramāṇa*, *Sama*, *Śamyā*, *Kalā* and *Mātrā* are minimal yet their mention in the *Rāmāyaṇa* is highly relevant in the historical perspective, as the *Rāmāyaṇa* is one of the very few authoritative written documents of ancient India which throw significant light on the development of *Tāla*.

The above references vindicate that the music of the *Rāmāyaṇa* is based on techniques which are all relevant concepts of classical Indian music, which were already established entities in the world of the *Rāmāyaṇa*.

The poet details the technical aspects of music with ease, and at the same time describes its emotive appeal with matching precision. Technique and feeling complement each other in music and indeed all art forms, which are all rendered incomplete without either aspect.

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Kṛiti Raksana



Disaster Management in Manuscript Repositories

K.K.Gupta

No matter where we live in the world, we are prone to disasters and so disaster is one of the important factors for deterioration of works of art. Disaster is an unforeseen and often sudden event that causes great damage, destruction and human suffering. Every year cultural heritage organizations and other agencies all over the world lose several lives and large amount of money during these disasters. Though often caused by nature, disasters can have human origin.

Disasters can be classified Into (1) natural disasters, such as storms, cyclones, earthquakes, volcanoes and floods, (2) intentional disasters such as vandalism, arson and bomb attack; (3) accidental disasters caused by smoking in the building, leaving doors or windows open, or leaving taps on in washrooms, kitchens and laboratories, and (4) the disasters related to building maintenance or renovations such as leaking roofs, burst pipes, blocked drains, overfull gutters and down pipes, air-conditioning leaks, faulty sprinklers and faulty wiring. Though various types of damages are caused to the cultural heritage because of these disasters, most of the damages are actually caused by water coming in contact with the collection.

Regardless of age, all organizations are susceptible to disasters and so it is important that every cultural organization having materials of cultural heritage have a comprehensive counter-disaster plan detailing preventive activities and procedures to be followed when a disaster strikes.

Disaster Management

The term “Disaster Management” refers to the complete realm of disaster-related activities. “Disaster management” can be defined as the range of activities designed to maintain control over disaster and emergency situations and to provide a framework for helping at-risk persons to avoid or recover from the impact of the disaster. Disaster

Management deals with situations that occur prior to, during, and after the disaster. It addresses four areas of activity: **prevention, preparedness, reaction and recovery**. So a Disaster management is about:

1. How to **prevent** disasters
2. How to **prepare** for the possibility of a disaster.
3. How to **react** to a disaster
4. How to **recover** from a disaster as soon as possible.

A written Disaster Management Plan is very important in minimizing the disasters and in fast recovery after the disaster, as it provides staff with an immediate response mechanism.

There are five main steps in preparing a Disaster Management Plan:

1. Conduct a risk analysis
2. Implement preventive procedures
3. Implement **preparedness** procedures
4. **React** to the situation
5. Devise procedures to **respond** to and **recover** from disasters

Risk Analysis

Risk refers to the probability of disaster striking the collection and by conducting a survey of hazards and potential threats, possible threats to the agency and its collections could be identified. Each region has its particular risks. Risk analyses will produce different patterns for different institutions. Factors such as geographic location, building construction, political environment, number of staff, existence of overcrowding and use patterns will have a bearing on the result of the analysis. All risks are not known. Sometimes the risk is included in the risk analysis chart, only after the disaster has occurred.

Prevention

Prevention is the measures to reduce the chances of disaster. This depends upon the type of disaster. Fire, for example will erupt only when all the three essentials –combustible material, oxygen and temperature (ignition point) are available. So the probability of fire can be reduced by taking measures to reduce the supply of oxygen by keeping the doors and windows closed as far as possible, minimizing combustible material by removing all unnecessary material (good housekeeping) from the vicinity of the collection and reducing sources of ignition such as by banning smoking within the building and getting electrical wiring checked regularly.

Preparedness

When a disaster occurs, a lot of information is required to ensure a fast and effective response. Advance preparation is one of the keys to enable prompt and efficient response. This involves knowing what needs to be done if a disaster occurs; having the resources on hand, or access to the resources, for the recovery; and knowing who will do what. All of this information should be documented in the counter-disaster plan. Most important perhaps is ensuring that all the appropriate people are aware of their roles and responsibilities.

Disaster Plan

A comprehensive counter-disaster plan should include the following components:

- The name of the institution
- The date of the plan/revision date
- A list of identified risks, including known leaks
- Emergency contact numbers, including home telephone numbers of people who need to be contacted in the event of a disaster
- Names and telephone numbers (including home numbers) for the members of the Disaster Response Team. The roles and responsibilities for each member of the team should also be documented.
- Names, addresses and telephone numbers of suppliers emergency equipment, supplies and services
- A complete Inventory of collection including

priorities for salvage

- Floor plans, showing locations of high priority areas for salvage and
- Emergency equipment, including:
- smoke/fire/water detectors, sprinklers and extinguishers; disaster kits and stores
- Inventories for disaster kits and stores
- Initial response procedures
- Documentation procedures and follow-up assessment reports.

Disaster Kits

Having produced the Disaster Plan, the next step in preparedness is to procure equipment and supplies for making Disaster Kits for use in a disaster recovery. Disaster kits contain resources required to cope with disasters. Disaster kits fall into two basic categories: mobile and static. The kits could be in the form of a cupboard, store or bin. A bin has the advantage of being mobile and can be easily wheeled to where it is needed.

Disaster Response Team

It is essential that a team be formed and trained to ensure smooth and efficient operations in the event of a disaster. This team responds when a disaster is reported, assesses the situation and plans the recovery phase. The number of people in the disaster response team depends on the size of the organization. There should always be a team leader, who manages the salvage operation, coordinates and allocates jobs and supervises the operations. There should be persons responsible for keeping records, for controlling the flow of materials etc.

Reaction

When a disaster occurs, a number of steps need to be taken to counter and reduce the damage to minimum. These steps would vary depending upon the situation. In general following actions are taken on the occurrence of any disaster:

- Verify whether the situation is real and not a false alarm.
- Identify the cause of disaster
- Notify the person in-charge of the collection
- Take action to block the cause
- Secure the affected area
- Assemble resources for counter disaster action



Kriti Rakshana



- Allocate tasks
- Move items to safe area
- Undertake recovery procedures

Documentation

Documenting a disaster means having a written and photographic record of the disaster. This is very useful for Insurance records and claims and evaluating the success and shortcomings of the Disaster Plan. This documentation includes written details and photographs of

- The cause of disaster
- Location of disaster
- Number of items damaged
- Amount of staff time used in recovery operation
- Cost of disaster supply
- Follow up monitoring

Recovery

Recovery includes sorting, documenting, drying, cleaning, repairing and re-housing of the damaged materials. The recovery operation must be planned to suit the needs of the particular situation and of the materials which are damaged. The operation is not complete until all items are back in the storage area and available for use.

The recovery operation will normally begin after the disaster has been averted. However, in cases where particularly vulnerable items are damaged, or at risk, it may be necessary to begin the recovery operation before this time. For recovery, various types of need to be employed depending upon the nature of the disaster and that of the damaged material.

Recovery Methods

Most of the disasters ultimately lead to the wetting of manuscripts. In such cases the first operation in recovery is the drying of manuscripts. But since in wet condition the manuscript is very much vulnerable to distortion, growth of mildew and bleeding of inks, pending their drying it is important to stabilize it to avoid its further deterioration in this regard. This can be done in a number of ways depending upon the resources available. Main requirement in this is to keep them in cold and dry environment. Freezing of manuscripts can be very

useful for reducing their damage, as the frozen manuscripts can stay for a long period of times without any significant damage such as mildew. However, it is important to use blast freezer in order to achieve temperature below minus 20 degrees quickly, thereby reducing the possibility of damage.

Drying

Most simple method of drying the manuscripts is air-drying, which is done by blow of air at room temperature. If the number of manuscripts is large some fast drying methods such as Vacuum thermal drying or Vacuum freeze drying are often used.

The documents can be gradually dried from frozen condition through Vacuum thermal drying or Vacuum freeze drying. Vacuum thermal-drying is drying of manuscripts in a vacuum chamber having a source of high heat. The materials may be placed in it in frozen condition, which gradually gets dried. Freezing can be very useful as the frozen manuscripts can stay for a long period of times without any significant damage such as mildew. However, it is important to use blast freezer in order to achieve temperature below 20 degrees quickly, thereby reducing the possibility of damage. Vacuum Freeze drying is also done in a vacuum chamber with a low source of heat. The difference is that the frozen material does not melt and the drying takes place by the process of sublimation i.e. Ice crystals pass directly to water vapours, which are collected on cold panel in the chamber. This method has the advantage that it causes lesser distortion in paper and reduces the loss to water sensitive inks.

Treatment of Fire-damaged Material

During the disaster various types of damaged could be caused to the manuscripts and so suitable conservation treatment needs to be given in the process of their recovery.

Charred Material

Little can be done for badly burnt manuscripts. They should, however, be handled gently, as they are very fragile. White gloves must be worn at all times when handling charred materials.

Charred books should be placed between cardboard sheets and wrapped in any clean, unprinted paper for protection. If a bound volume is suffering from the affects of smoke and ash and is otherwise unharmed, restoration treatment could include soft brushing and



Bhuj Museum, Gujarat after the earthquake in Bhuj, 26 January, 2001

washing. This treatment, however, should only be carried out by a trained and experienced conservator only.

Smoke Damaged Materials

Smoke damaged material should be placed in the largest open space with available sdo as to remove the lingering burning smell by the moving air. This can also be achieved by the use of exhaust fans. Small pieces can be kept in refrigerator. Ozone chambers have also been reported to be used for the treatment of smoke affected papers.

Mould damaged material

Wet material will begin to grow mould within 48-72 hours, perhaps earlier if the temperature is high,

above 22.C. Mould damage can be the result of among other factors, water damage in a disaster, or of high humidity levels. In either case prompt action is required as mould will not only cause very stubborn stains on paper and bindings, it degrades the cellulose and sizing of paper drastically making them very weak and fragile.

Mould damaged items should be removed from the storage area as soon as they are identified and placed in plastic bags, or some other wrapping to prevent mould spores from infecting other materials or other parts of the building. To prevent or minimize further mould growth the first action that should be taken is to control the environment. The temperature and relative humidity should both be stabilized in the disaster area around 20°C. and 50% respectively..

Mould damaged materials should then be fumigated with some suitable fungicide such as thymol to kill the mould, after drying them by some suitable method as mentioned above. If fumigation is not immediately available mould damaged materials should be frozen. Freezing will not kill mould but it will prevent any further growth, thus providing more time in which to arrange fumigation.

Once the conditions of the manuscripts are stable i.e. there is no factors which causes their progressive deterioration, other conservation treatment required can be done later.

Conclusion

Every organization is unique as regards its collection, size, construction of building and geographical location, and so vulnerable to various types of disasters accordingly. Many of them are predictable and hence avoidable by identifying risks and taking appropriate actions All institutions need to be examined for their risk assessment and Counter Disaster Plan should be formulated for each individual institution based on that risk assessment in order to minimize the damage caused by disasters.

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Kriti Rakshana



The Bakhshali Manuscript: An Introduction

Sushma Z. Jatoo

Bakhshali Manuscript is the earliest known mathematical manuscript written in Sanskrit language full of vernacular influences. The Manuscript is written in Śaradā characters on birch-bark. Since the beginning and the end of the Manuscript are lost, both the title of the Manuscript and the name of its author are unknown. The manuscript was discovered in Bakhshali village during the course of an excavation in 1881. The village is a part of Yusufzai sub-division of the Peshawar district of the North-West Frontier Province of Indian sub-continent now under Pakistan. In ancient times it formed a part of Gandhara, which included the districts of Peshawar and Rawalpindi.

Regarding the discovery of the Bakhshali Manuscript, a letter, dated the 5th July 1881 from the Assistant Commissioner of Mardan, has been reproduced by Dr. G.R. Kaye in *Indian Historical Researches* (vol.24). This letter does not appear to be wholly reliable, as accepted even by Dr. Kaye, as the description contained in the letter pertained to a papyrus manuscript and not to this manuscript, which is written on birch-bark. According to Alexander Cunningham, the Manuscript was found in field near a well outside the village Bakashali, which is situated on the top of a mound. There was no trace of any building near the spot and the Assistant Commissioner's story that it was found by a labourer while digging in a ruined stone-enclosure does not appear reliable. This Manuscript, soon after its discovery was sent to the Lieutenant Governor of Punjab who on the advice of Alexander Cunningham directed it to be transmitted to Dr. A.F.R. Hoernle, the then head of Calcutta Madrasa, for examination and publication. A short description of the Manuscript was given by Dr. Hoernle in 1882

before the Asiatic Society of Bengal and this description was published in the *Indian Antiquary* of 1883. A fuller account of the Manuscript was published in the proceedings of seventh Oriental Conference held at Vienna. An account of the Manuscript with some addition appeared in the *Indian Antiquary* of 1888, too. In 1902, the Manuscript was presented by Dr. Hoernle to the Bodleian Library of Oxford University, where it is preserved now. The Manuscript is in mutilated condition both with regard to the size and the number of the leaves. The present size of the leaf is about 15cm by 8 cm. The original size must have been about 17.5 cm by 20.6 cm. The truth about the size of the Manuscript has been confirmed by Dr. Hoernle himself on the well known fact that the old birch-bark manuscripts were always written on the leaves of a squarish size.

The Manuscript consists of 70 birch-bark leaves, out of these some leaves are mere scraps. The largest leaf of the Manuscript measures 14.5 cm by 8.9 cm. Thirty-five leaves of the Manuscript are in better condition except broken edges. The size of these thirty-five leaves is not less than 12.5 cm by 7.5 cm. Sixteen leaves are more damaged than earlier 35 leaves. The size of these sixteen leaves is not less than 11.8 cm by 5 cm. Again, seven leaves are more damaged than these leaves. Now out of remaining 12 leaves, one leaf is entirely blank and eleven leaves are mere scraps. Dr. Hoernle, the first scholar who worked on the Manuscript says that the Bakhshali Manuscript seemed to be a large work, perhaps divided into chapters or sections. The existing leaves include only middle portion of the work or a division of it. The preserved text contains portions between sūtra 9 to sūtra 57 only.

Kriti Rakshana



A folio from the Bakhshali manuscript, preserved at the Bodleian Library, Oxford (U.K.)

The Manuscript represents a work on mathematics containing rules pertaining to mathematical problems, the example illustrating the problems and the solutions accompanying the examples. The subject matter deals with arithmetic and algebra and occasionally with geometry. The topics of discussion are found to include rule of three, fraction, square-root, arithmetical and geometrical progressions, income and expenditure, profit and loss, computation of gold, summation of series, simple equation, simultaneous linear equation, quadratic

equation, indeterminate equation of second degree and miscellaneous problems, etc.

The manuscript bears no date but on certain palaeographic considerations, it can be assigned to the 12th century A.D., but the subject-matter appears to have been composed in the early centuries of Christian era. It may be noted here that the extant manuscript seems to be a copy of its earlier predecessor.

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Kriti Rakshana



Ḍaṅkapuramāhātmya:

A regional Text of Great Socio-religious Value

M. L. Wadekar

The Purāṇas are the texts of great social, religious, mythological, cultural, historical and geographical importance. Besides the eighteen great Purāṇas, there are numerous minor purāṇas, known as Upapurāṇas. Prof. R.C.Hazra has dealt with several such sectarian, non-sectarian, available and lost Upapurāṇas in his two volumes. There are also some Jñātipurāṇas, Sthalapurāṇas or Māhātmya texts. The Māhātmyas can be of two types: (1) relating to a particular deity (*Malhārimāhātmya*, *Devīmāhātmya*, *Vāsudevamāhātmya*, etc. and (2) relating to eulogy of place of pilgrimage. It may be relating to a river such as *Gaṅgāmāhātmya*, *Godāvarīmāhātmya*, *Narmadāmāhātmya*, *Tāpīmāhātmya*, or a holy place such as *Jerurīmāhātmya*. Each region has a place of pilgrimage and text narrating the greatness of that particular place and the God or Goddess of that particular region is called *Māhātmya*. The *Ḍaṅkapuramāhātmya* is also one such *Māhātmya* text, which extols the God Ḍākoranātha or Viṣṇu, located at the place, called Ḍākor, in the Thasara taluk of the District Kheda near Ananda (about 31 kilometres) .The present temple is said to have been constructed in 1770 A.D. by Peshava Madhavarao Ballal and Mahadaji Shinde. The story is referred to in the *Ḍaṅkapuramāhātmya*. *Mirata e Ahmedi* refers to this temple in Gujarat in 1762 A.D. It is situated on the bank of river Shedhi. It was also known as Khakharia. The mythological story of the devotee, Vijayasimha alias Boḍāṇā and his fetching the Lord of Dvārakā to Ḍākor is narrated in simple Paurāṇic style in *sixteen adhyāyas* and about 800 verses. The text is also important from the point of view of the social, religious, cultural activities in those days; some sites of geographical importance are also described in it. Though the God, Ḍākoranātha

is worshipped by thousands of devotees in Gujarat, this text in Sanskrit has not received due attention. The author of this paper attempted to edit the text on the basis of five Manuscripts in the Oriental Institute, Vadodara and a Xerox-copy of one Manuscript, procured from the Bhandarkar Oriental Research Institute, Pune. The paper is an attempt to highlight its textual and cultural aspects.

Brief details of the manuscripts

B1- The Manuscript in the Oriental Institute of Baroda bearing the Accession no. 921 has 30 *folio* and nearly 800 *granthas* . It is a complete manuscript, written on paper in *Devanāgarī* script, in good handwriting. The condition of the Manuscript is also good. The name and date of the scribe are not found. There are total sixteen *adhyāyas* and the numbers of Ślokas in different *adhyāyas* are 45,44,52,42,52,54,62,46,25, 66,34,49,49,43,47,44. The name and date of the scribe are not found.

B2- The Manuscript in the Oriental Institute of Baroda bearing the Accession no. 3668 has 22 *folio* and nearly 800 *granthas* . It is a complete manuscript, written on paper in *Devanāgarī* script, in good handwriting, but with small letters. The use of red pigment is found for colophons and important words. The condition of the Manuscript is also good. There are total sixteen *adhyāyas* and the numbers of Ślokas in different *adhyāyas* are 45,44,52,42,52,54,62,46,25, 66,34,49,49,43,47,44. The name and date of the scribe are not found.

B3- The Manuscript in the Oriental Institute of Baroda bearing the Accession no. 12371 has 48 *folio* and nearly 800 *granthas*. It is a complete manuscript, written on paper, in *Devanāgarī* script, with good handwriting. The condition of the Manuscript is also good. The Manuscript

has a peculiarity that it contains marginal gloss, e.g. *khidyatetarām = atīṣayena khidyate*, and many corrections. There are total sixteen *adhyāyas* and the numbers of Ślokas in different *adhyāyas* are 45,44,52,42,52,54,62,46,25,66,34,48,46,43,46,44.

B4- The Manuscript in the Oriental Institute of Baroda bearing the Accession no. 21893 has folio 57 and nearly 720 *granthas*. It is a paper manuscript in *Devanāgarī* script, in good handwriting. The condition of the Manuscript is also good. It is received as a gift by the Oriental Institute, Baroda from Shri S.N.Pathak, the scholar from Padra-a place near Baroda. It contains marginal gloss and marginal corrections. Red and yellow pigment is frequently used. The name and date of the scribe are not found.

B5 -The Manuscript in the Oriental Institute of Baroda bearing the Accession no. 24126 has folio 49+1 and nearly 800 *granthas*. It is a complete manuscript, written on paper in *Devanāgarī* script, in good handwriting. The condition of the Manuscript is also good. The date of the Manuscript as found at the end. It is written in 1918 V.S. =1862 A.D. on Thursday, the *Pratipad* day in the black fortnight of the *Pauṣa* month. (*paṣṣavadapratipattithau guruvāsare*) There are total sixteen *adhyāyas* and the numbers of Ślokas in different *adhyāya* are 45,44,52, 42,52,52,62,46,25,66,34,48,46, 43,46,44.

B6-The Xerox-copy of the Manuscript in the Bhandarkar Oriental Research Institute of Pune, bearing the Accession no. 43 of 1882-83 New No.33. There are 67 pages in the copy and nearly 800 *granthas*. It is a paper manuscript, written in *Devanāgarī* script, in good handwriting. The condition of the Manuscript is also good. The name and date of the scribe are not found. There are total 16 *Adhyāyas* and 757 verses the numbers of Ślokas in different *adhyāya* are 51,44,52,43,52,55,61,46,25,66,34,49, 46,43,46,44=757.

The following is the list of topics as mentioned in the colophon of the Pune Manuscript and the total verses found in each *Adhyāya*.

Adhyāya 1: *Ḍaṇkeśvaropākhyāna, Sūta Muni-saṁvāda, Ḍaṇkamuni-vṛttānta - Ḍaṇkeśvara, 51*

verses;

Adhyāya 2: *Vijayasimhopākhyāna, 44 verses;*

Adhyāya 3: *Soacchandaśrīmahārājavijayasimhe, Gopa giving bullock cart, 52 verses;*

Adhyāya 4: *Ḍaṇkapuragamanam, 43 verses;*

Adhyāya 5: *Vijayasimhavaikunṭhārohaṇam, 52 verses;*

Adhyāya 6: *Gaṅgāgovindasaṁvāda, 55 verses;*

Adhyāya 7: *Gaṅgāgovindasaṁvāda-brāhmaṇaparīkṣaṇam, 61verses;*

Adhyāya 8: *Tulāyantre hemaparitolanam, 46 verses;*

Adhyāya 9: *Brāhmaṇādīnām dvārakāgamanam, 25 verses;*

Adhyāya 10: *Vijayasimhapūrvavṛttakathanam, 66 verses;*

Adhyāya 11: *Vijayānandānugrahaḥ, 34 verses;*

Adhyāya 12: *Lakṣmīnārāyaṇasaṁvāda, 49verses;*

Adhyāya 13: *Mandire bhagavatpratiṣṭhāpanam, 46 verses;*

Adhyāya 14: *Bhagavatpraianopāyakathanam, 43 verses;*

Adhyāya 15: This *adhyāya* is entitled as *Tīrthayātrākathanam*, having 46 verses. In it, the places of pilgrimage in and around Dakor have been described.

Adhyāya 16: This is the last *adhyāya* which is entitled *Anukramaṇikākathanam*, having 44 verses. It is to be noted that Avadhūtamahārāja of Nāreśvara in Gujarat is also said to have composed one *Ḍākoramāhātmya*.

The socio-religious importance of the text

The text is of great regional value, because it tries to explain on some religious grounds, anecdotes etc. how the importance of this new temple at Dākora and the Image therein has increased, though the pilgrimage place of Dvārakā was famous since many centuries. This new establishment has received respect and honour gradually from thousands of devotees like that of Dvārakā. It is mainly emphasized that same Idol of the God has been fetched to Ḍaṇkapura. The main story is about the devotee Vijayasimha or Boḍāṇā or Rāmādāsa, who used to visit Dvārakā twice in a year. He, being unable to go to Dvārakā due to his old age, requested the lord to come to Dakor and fetched the Idol of the God from Dvārakā to Ḍaṇkapura. It is reported in the text itself



Kṛiti Rakṣana



that the incident took place in about 1166 A.D. विक्रमार्कनृपः शाकाद् वर्षे द्वयक्षिद्विभूमिते। (1222) इ.स. 1166 कार्तिक्यां ब्रह्मनक्षत्रे प्रत्युषे गुरुवासरे॥

डङ्कपुरं समायातो भगवान् द्वारकेश्वर।

The lord became famous as Raṇacchoḍa and the epithet is explained at three places in the text as-

रणछोड इति ख्यातः तत्रगत्य च लब्धवान्॥

उत्तमर्णाय हितं यत्तु तद्वस्तु ऋणमुच्यते॥

तथैव छोडशब्दस्तु मोचनार्थः प्रकीर्तितः॥

ऋणं विजयसिंहस्य भक्तिरूपं विमोचितुम्॥

स्थितस्तद्गोहमागत्य रणछोडस्ततः स्मृतः॥ 4.23-24

रणं युद्धमिति प्राहश्छोडस्तु त्यागवाचकः।

रणं त्यक्त्वा जलं यातो रणछोडस्ततो भवेत्। 5.26-27

ऋणछोडो रणछोडस्तथा डङ्कपुरेश्वरः।

डाकुरेशो द्वारकेश इत्याख्याभिर्जगुर्नाः॥ 12.5

The language of the text is at times interspersed with some Gujarati words/phrases, indicating the author's acquaintance, may even be the residence in Gujarat. Some such words are *ḍhabuka* 12.40, *gulāla*(9.14), *Raṇachoḍa*(4.23), *Gugalī* (5.1), *laḍḍum* (7.19), *gulālaka* (10.8) *mudgalalaḍḍukam* (7.18) and *kodravaroṭakan* (7.47) etc.

The following references deserve to be noted since these allude to some geographical places or places of pilgrimage related with Dakoranātha and most of which are in and around the Dākor or Dvārakā.

The Ḍaṇkeśvara temple, Śamalabhī, Nimbataru, Madhurā, Gomatī, Simalājābhidham 5.14, *Grāmam, Ariram* 10.38, *Sāvitrīvāpikā* 9.14, *Stambhatīrthe* 12.27, 13.1, 13.22, *Drāvide sārāsāgrāme* 12.36, *Dākṣiṇātye janapade tāmragrāme* 12.44, *Sābhramatī* 13.3 *Tāmragrāme* 13.29, *Ḍaṇkeśvara, Kāleśvarī, Ratnagirijām* 15.26, *Gomatīyām nairtekoṇe* *Ratnāgiri* 15.29, *Ḍaṇkagrāmadvāyukoṇe grāmaḥ* *Surapurābhidhaḥ* 15.32, *Sṛreśvara* 15.33, *Reṇukākunḍam* 15.34, *Gālaveśvara* 15.37, *Śaṅkaṭamārutiḥ* 15.41, *Svadalapura* 15.43 *Nilakaṇṭha Śaṅkara* 15.43, *Gālaveśvara* 16.8, *Kuntalākhyapura* 16.10, *Mahīnadī* 16.18, *Bubbula* 16.37. The king Tejpāla is referred to in one verse: *Tejpālo rājapālaḥ* 15.45.

The festivals like *Holikāpūjanam* 10.7, *Raṅgakhelanam* 10.12, etc. are referred to. At all such and such occasions like in the month of *Kārtika, āśvina*, on the *Janmāṣṭamī* day, during

Ḍolotsava, on all *Paurṇimās* and *Ekādaśīs*, there is special importance of the *darśana* etc. of *Dākoranātha*. Listening to *Bhāgavata* in *Caturmāsa*, reciting the *Bhagavadgītā*, the *viṣṇusahasranāma* and offering of **1000 leaves of Tulasī** all these activities are eulogized.

Kārtikyām āśvinyām janmāṣṭamyām ḍolotsave sarveṣu utsaveṣu purṇimā sarva ekādaśī / Caturmāse śrāvāṇe bhāgavatapārāyaṇa gitā sahasranāma sahasratulasī. The devotees used to visit the place in thousands and even in those days there was great crowd. Due to pulls and pushes, there was great difficulty in getting *Darśana*. *Yātrikāṇām saṅghe cānyonya mardanam vṛdhānām durbalānām nābhūtkṣṇasya darśanam* 12.9-10

The different appellations of Brahmin who offer worship to Dākoranātha namely, *Śrīgaṇḍa, Khetaka, Tapodhana* are referred to.

All these are said to be unitedly offering worship to Dākoranātha.

The following line in the text is important for deciding the date of the present text. It is stated that two hundred years have elapsed after the fall of the Muslim rule. This indicates that the text was composed by some devotee of Dākoaranātha, when two hundred years of muslim rule had elapsed. It is to be noted that Gujarat was under Muslim rule for nearly 185 years i.e. from 1573 A.D. to 1758 A.D. (Babar attacked India in 1526 A.D. Aurangzeb died in 1707 A.D.) In the text, it is mentioned- तदा राज्येपि सावने 12.18, and also *Varṣāṇām doṣate jāte gatam rājyūam ca yāvanam* 13.28 The date may be placed somewhere after 1773 A.D.

There are several socio-religious and textual peculiarities, which will be finalized after the minute and critical study of the text. The entire text, in its constituted form along with variants, its translation and study is being prepared. This paper is written to introduce the anticipated project.

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Some Technical Terms in Manuscriptology (Part –I)

N. C. Kar

Deciphering a Manuscript and taking it up for research and publication are always an uphill task. When the script and the language of a manuscript turn out to be very old and are no longer in vogue the task multiplies manifolds. Even in the case, when a scholar is a paleographer and possesses good language skill, it never becomes an easy task to bring out critical edition of a text without good knowledge of Manuscriptology. As Manuscriptology plays a significant role and becomes inevitably necessary for any kind of meritorious work on Manuscripts. In every branch of knowledge, technical terms encapsulate packages of concepts. Therefore, it is an elementary need for the scholars to be familiar with these terms. Here are some of the technical terms of Manuscriptology put together in an alphabetical order and explained for the benefit of young scholars.

Apocrypha: Derived from Greek term *apokruptein* means “to hide away”. Generally it refers to writings entirely outside the biblical canon. In its broadest sense *apocrypha* has come to mean any writings of dubious authority. A work ascribed to a renowned author but actually not written by him is called apocrypha. In the Rig-Veda, the *Bālakhilya* hymns (8.49-8.59), the *Uṇādi sūtras* of *Aṣṭādhyāyī* and some of the *sargas* in the *Kumārasambhava* etc. are also considered to be apocryphal.

Autograph Manuscripts: Derived from Greek words *autos*, means “self” and *graphein* denotes “to write”. A manuscript or document handwritten by its author is called an autograph manuscript. An autograph may be an early or corrected draft of a manuscript and provides valuable evidence of the stages of

composition or of the “correct” and final version of a work. It is also called as **holograph**.

Colophon: Concluding note at the end of a manuscript in which the writer or copyist records information about the title, date and place of his working etc. It also supplies other information such as whether the copyist has compared the copy with any other important copy to get the best readings, for whom he has copied the text and how to protect the text from external damages etc. Sometimes an expression of pious thanks at the end of the book is also found to be recorded. Sometimes two types of colophons are found in some manuscripts (a) Author's colophon and (b) Scribe's colophon.

Chronogram: Derived from the Greek words *chronos*, which means “time” and *gramma* means “letter”. The chronogram is an artistic way of encoding particular date in letters or in word forms. Ancient Indian manuscripts are often found to be bearing the dates of their origination or copy in a disguised form. Numerical value of a particular time period is encoded in some words or sentences mostly in metrical forms. If an author or a copyist, for example, wants to express the year 1395, he may encode it by writing: *pāṇḍava*, *graha*, *rāma*, *ādi* and alike. These words represent numerical value as follows: *pāṇḍava* =5 (there were five *pāṇḍava* brothers), *graha* = 9 (there are nine planets in our solar system), *rāma* =3 (the word *Rāma* represents “three” mythological characters i.e. *Dāśarathi*, *Balarāma* and *Paraśurāma*) and *ādi* =1 (the first numeral etc.). When these numerals are arranged according to the Sanskrit numerical arrangement theory (“*aṅkānām vāmato gatiḥ*”, the numerals move



Kriti Rakshana



towards the left) we uncover the year 1395.

Emendation: An attempt of restoring and supplying correct reading to the transmitted text in order to arrive at the closest to the authentic text. Sometime in several centuries of journey a text goes through different changes. Corruption, interpolation etc. add up in the transmitted text. This act of emendation bridges the chronological gap.

Explicit: Last few words inscribed by the author or scribe at the end of a manuscript is called explicit. The explicit carries information about the title of the work, name of the author or scribe, place of his/her origin, dates of the manuscript, etc. The page where the explicit is found to be inscribed is often called a colophon.

Flyleaf: One or more extra blank leaves or paper placed at the beginning and end of a text are called flyleaves. Generally these leaves are added to protect the written pages of the text. These leaves are not numbered as the other written leaves in the text are. Sometimes the writer or the copyist uses these pages as rough page for testing the sharpness of their stylus or for fixing colour combination and effectiveness of their brush, pen, etc.

Illumination: The term derived from the Latin *illuminare* which means "to enlighten or illuminate". Generally, gold and silver are used as decorative elements in order to reflect the light to give the manuscript an appearance as if there is light within the manuscripts. These materials are also used as ink in writing manuscripts to make the textual matter long durable and easily readable. The manuscripts decorated in other colors without the gold or silver are technically not illuminated manuscripts.

Marginalia: Derived from the Latin word *marginalis*, which means "things in the margin". Marginalia is a kind of written note added in the margin of manuscripts usually by the proofreader, by the copyist and sometimes by later owner of the manuscripts. These written notes come in the form of correction, comments, explanation, clarification and gloss,

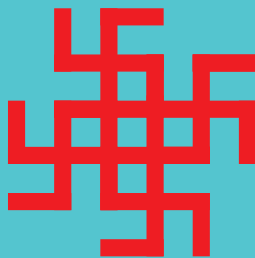
etc. The marginalia supplies voluble help in editing manuscripts. Sometimes the marginalia also proves counter productive when an editor commits mistake in recognizing the true marginalia and confused it with the reader's marks.

Provenance: The source of a manuscript, its history, owner and the places where the manuscript has been preserved. It is an archival principle for cataloguing manuscripts collection according to the person or organization responsible for owning, creating or assembling the collection.

Stemma: A tree diagram showing a reconstruction of the transmission of manuscripts of a literary work. When there are many manuscripts of a similar reading available and the original text of the author does not exist an attempt is made to establish the closest to the author's *ur-text*. In order to establish stemma the relationships of various manuscripts are taken into account. Compression of various versions of manuscripts, scripts, languages, quality, style, common mistakes, contradiction of thought and different methodologies are applied for establishing the stemma. Sometimes majority of texts might give one reading but a smaller group of manuscripts might be closer to the *ur-text*. Establishing a stemma is not essential when an author's original autograph exists, or when manuscripts of different versions of oral traditions are taken for research.

Verso: The backside or left hand folio of manuscripts or the reverse side of a folio of a document is called verso. It is often abbreviated as 'v' (or sometimes called 'b' side in contrast to 'a' side). Another term **dorso** is also used for the same sense and it is abbreviated as 'd'. In Islamic manuscripts the 'verso' or 'b' side designates the right-hand page of an open text.

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