

कृति रक्षा

राष्ट्रीय पाण्डुलिपि मिशन की द्वैमासिक पत्रिका

Kriti Rakshana

A bi-monthly publication of the National Mission for Manuscripts

Vol. 6 nos. 5&6
April 2011 – July 2011



राष्ट्रीय पाण्डुलिपि मिशन

॥ विज्ञानमुपास्य ॥



National Mission for Manuscripts

"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 organised 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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Cover Image:

Rāga-rāgini Yantra (Rāga, Svara & Tāla),
preserved at Rajasthan Oriental Research
Institute, Jodhpur

Designing and Printing: Macro Graphics Pvt. Ltd.
www.macrographics.com

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निदेशक की कलम से

अप्रैल 2011 में राष्ट्रीय पाण्डुलिपि मिशन के दूसरे चरण का आखिरी वर्ष आरम्भ हुआ। यद्यपि योजना के अनुसार यह चरण पाँच वर्षों का होना चाहिए था, व्यावहारिक रूप में कार्य दो वर्ष और तीन महीने के लिए ही होना सम्भव था। प्रशासनिक सीमाओं के कारण दूसरे चरण का कार्य सन 2007 के स्थान पर जनवरी 2010 में आरम्भ हुआ। इस प्रकार दूसरे चरण का आधा से कुछ अधिक कार्यकाल बिना किसी प्रगति या कार्य के व्यतीत हो गया। समय की उपलब्धता और अन्य अनेक सीमाओं के बावजूद राष्ट्रीय पाण्डुलिपि मिशन ने पाण्डुलिपि के क्षेत्र में कार्य को अखिल भारतीय स्तर पर यथोचित गति प्रदान की है। कई प्रान्त ऐसे थे जहाँ कार्य में पूर्ण गतिरोध आ चुका था उनको फिर से गतिशील करना चुनौती भरा काम था। यह सर्वस्वीकृत तथ्य है कि नया कार्य आरम्भ करने में जितना यत्न करना पड़ता है उससे कहीं अधिक यत्न अवरुद्ध कार्य को गति प्रदान करने में करना पड़ता है। सांस्कृतिक दृष्टि से अत्यधिक सम्पन्न एवं पाण्डुलिपि के क्षेत्र में धनवान बिहार प्रान्त की स्थिति ऐसी ही थी। वहाँ सन् 2003 में कार्य आरम्भ तो हुआ था लेकिन बीच में पूरी तरह से रुक गया था। मिशन ने दृढ़ संकल्प के साथ बिहार को पाण्डुलिपि के नक्शे में लाने का यत्न आरम्भ किया। इसके लिए सर्व प्रथम निवारक संरक्षण प्रशिक्षण की कार्यशाला पटना संग्रहालय में आयोजित की गयी। इस कार्यशाला में लोगों के सहभागित्व और उत्साह को देखकर विश्वास दृढ़ हुआ कि समुचित वातावरण बनाने पर वहाँ काम करने वाले रुचिपूर्वक काम करेंगे। इसी बात को ध्यान में रखकर पटना संग्रहालय में ही पाण्डुलिपि संसाधन केन्द्र एवं पाण्डुलिपि संरक्षण केन्द्र की स्थापना की गयी। बिहार सरकार ने इस पूरे प्रकरण में जो सकारात्मक रवैया रखा एवं मिशन को सहयोग प्रदान किया उसके लिए मिशन बिहार सरकार का आभारी है। बिहार के लोगों ने भी इस कार्य में बढ़ चढ़ कर सहयोग प्रदान किया है। इससे मुझे पूरा विश्वास है कि पाण्डुलिपियों के क्षेत्र में वहाँ की विरासत विद्वद्वर्ग के सामने लायी जा सकेगी। ज्ञान के क्षेत्र में, बिहार की अविच्छिन्न परम्परा को ध्यान में रखते हुए, मिशन

की यह बहुत बड़ी उपलब्धि होगी। चाणक्य से लेकर मंडन मिश्र तक और वर्तमान काल में डा० रामधारी सिंह दिनकर, श्री रामवृक्ष बेनीपुरी, श्री फणीश्वर नाथ रेणु, आचार्य शिव पूजन सहाय, आचार्य देवेन्द्र नाथ शर्मा आदि जैसे साहित्यकारों एवं समालोचकों की जन्म स्थली बिहार का, भारतीय ज्ञान-परम्परा में, अद्भुत अवदान है। आचार्य राजशेखर ने यहाँ के विषय में लिखा था पाटलिपुत्र में विद्वदमण्डली द्वारा परीक्षित होने पर ही विद्वानों की विद्वत्ता पर प्रमाणिकता की मुहर लगती है। वहाँ की पाण्डुलिपियों में निहित ज्ञान को प्रकाश में लाकर एवं वर्तमान सन्दर्भ में उसे उपयोगी बनाकर मिशन बहुत बड़े दायित्व का निर्वहण कर सकेगा।

पूर्वी क्षेत्र में उड़ीसा, साहित्य एवं कलाओं का, महत्वपूर्ण केन्द्र रहा है। उड़ीसा संग्रहालय में प्रायः 37 हजार ताड़पत्र पाण्डुलिपियों का सुन्दर संग्रह है। ये पाण्डुलिपियाँ लेखन कला की विविधता एवं चित्रकला की सुन्दरता का भण्डार हैं। भुवनेश्वर संग्रहालय में पाण्डुलिपि संरक्षण केन्द्र की स्थापना करके मिशन ने वहाँ की पाण्डुलिपियों के संरक्षण में सक्रिय सहयोग किया है। वहाँ संरक्षण केन्द्र की स्थापना के साथ निवारक संरक्षण कार्यशाला का आयोजन 26 से 30 जून तक किया गया जिसमें अनेक क्षेत्रों से आये पाण्डुलिपि संरक्षण के कार्यकर्ताओं एवं इस क्षेत्र में कार्य करने को उत्सुक युवाओं ने भाग लिया। अपनी विरासत की रक्षा के लिए जनसामान्य का उत्साह यह विश्वास पैदा करता है कि सही वातावरण एवं अवसर प्रदान करने पर काम करने वालों की कमी नहीं है। लोग अपना समय और शक्ति लगाने को तैयार हैं, आवश्यकता है तो उन्हें मार्गदर्शन कराने की और कार्य के लिए प्रेरित करने की। मुझे इस बात की प्रसन्नता है कि मिशन यह दायित्व पूरी निष्ठा के साथ निभा रहा है।

प्रो. दीप्ति एस. त्रिपाठी
निदेशक, राष्ट्रीय पाण्डुलिपि मिशन

Editorial

National Mission for Manuscripts (NMM) is on the threshold of completing the second phase of its existence and the third phase is in the offing. The decade passed by, was a period to reckon with for unprecedented efforts made by the NMM in the field of heritage conservation. But the achievements for obvious reasons are a meager part of the mandated objectives and we have 'miles to go'.

Though a lot has been done at national level, in these ten busy years, one aspect left almost untouched in our scheme of things is the arena of 'international dimension' (10.1, page 33, *Project Document*, National Mission for Manuscripts, 2002). In the years to come, 'a dialogue may be initiated with multilateral institutions and stakeholders abroad' and the beginning in this direction should reasonably be made with our South Asian neighbours, with whom we share a common heritage. From this point of view, the article on the manuscript repositories in Bangladesh opens up a new horizon and heralds a new beginning. The article substantiates once again the striking similarity in the manuscript resources inherited by the different countries of the Indian subcontinent and reminds us 'when we inherit the same culture, it can be conserved through combined efforts only'.

Tagore in one of his poems expresses his heartfelt desire in these words (translated from Bengali):

Had I born during Kalidasa's time
I would have been the tenth jewel, in the garland of nine
Singing his eulogy in one poem, I would beg from the King
A garden-encircled bungalow in the lonely corner of Ujjain

Dr. Wakankar's article on eulogy reminds us of this age old tradition. In fact Indian literature abounds in eulogy of gods, sages, nature, men and even of animals. Dr. Wakankar's research based article is something worthy to be eulogized.

There are three more articles in this issue of *Kriti Rakshana*, which are no less in importance in any way. We expect, our readers will relish and appreciate them and let us know their assessment.

Editor

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Manuscript Collections in Bangladesh: An Overview

Kalpana Halder Bhowmik

As a heritage conscious nation, Bangladesh accords utmost importance to collecting and preserving documents and artifacts of antique value. Before August 1947, the only archive of ancient information was the Imperial Record Department in New Delhi. After liberation in 1972, Bangladesh established the National Archives of Bangladesh in Dhaka to collect and preserve all non-official and official records of historical value. In this Archive, all records found in Bangladesh since 1800, especially those which belonged to Nawab Estate in Dhaka and Royal Estate in Bhawal, besides many other important records from other sources, are preserved. A Bengali manuscript from as far as Lisbon, Portugal has also been added to the collection.

Besides National Archives, there are many libraries in Bangladesh which have rich collections

of ancient records and manuscripts. Among them, Dhaka University Library occupies a prime position as the biggest library in the country. It has got the reputation of a vast repository of rare books, periodicals and old manuscripts. Some documents in the 'rare branch' of this library are, The Calcutta Gazette (1901–1944), The Gazette India (1906–1935), Eastern Bengal District Gazetteers (Tippera, 1910), Eastern Bengal and Assam Gazette (1908), Asiatic Quarterly Review (1894–1907) and Journal of the Asiatic Society of Bengal (1835).

Manuscript Collections in Bangladesh

There are a number of manuscript collections in different places in Bangladesh. Among them, the prominent collections are at Dhaka University Library, Bangla Academy, Dhaka,



Dhaka University Library Building

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Central Public Library of Dhaka Museum, Rammala Library of Comilla, Public Library of Kishoreganj, Sylhet Central Muslim Literature Collection Centre, Bangladesh Asiatic Society, Dhaka, Nazimuddin Muslim Hall Library, Barendra Research Museum, Rajshahi etc. Dhaka University Library Manuscript Section occupies an important position not only in Bangladesh, but also among all archives in South Asia. Its importance lies in its size as well as the rarity of its collection. **Over 30,000 rare and valuable manuscripts are preserved here.**

Manuscript repository, which is next in importance to Dhaka University Library, is Barendra Research Museum of Rajshahi with 5000 manuscripts in its collection. Among them, 2600 Sanskrit manuscripts have been catalogued jointly by Prof. Kanailal Roy and Prof. Chittaranjan Mishra.

Out of 3500 manuscripts in Bangla Academy, Dhaka a list of 526 Bengali manuscripts has been published, which was edited by Sri Sukumar Choudhury. Currently, the author of this write up is engaged in identifying 2000 Sanskrit manuscripts of this collection, out of these 1500 Sanskrit manuscripts have already been identified for publishing a catalogue titled, *"Sanskrit Barnanamulak Puthi Parichiti* (Descriptive Catalogue of Sanskrit Manuscripts)".

Dhaka University Library collection

Established on July 21, 1921 as per the Govt. of India Act, 1920, University of Dhaka took initiatives to collect manuscripts ever since its inception. For this purpose, a 7-member-committee was formed in 1925, whose President and Secretary were Prof. S.K. Dey and Shri Nalinikanta Bhattashali respectively. During the first couple of years, the committee continued functioning from Dhaka Museum until it was shifted to the Central Building of the University in 1927. The committee was satisfied

at being able to collect 3000 manuscripts in the initial year. In the following year, the committee appointed a few agents to collect manuscripts from other districts, such as Faridpur, Sylhet and Mymensing. One of those agents was Bireswar Roy, who collected manuscripts from Faridpur region. The committee also employed a person on April 6, 1926 to classify and catalogue the collections. In 1926-27, three more persons named, Mathuranath Majumdar, Abinash Chandra Basu and Subodh Chandra Banerjee also began working as cataloguer, accession librarian and assistant respectively. In 1933-34 session, a roaming agent, named Mukunda Behari Das was employed who collected a number of manuscripts from different parts of Dhaka, Pubna, 24 Parganas, Bardhaman, Nadia, Assam, Medinipur, Hugli, Barisal, Faridpur (particularly Kotalipara), Bakherganj and Noyakhali. Magistrate of Dhaka was requested to issue orders to Panchayet Chiefs of Manikganj and Dhamrai, instructing to help Mr. Mukunda Behari Das in manuscript collection.

Besides the efforts made by the committee, many a person came forward voluntarily and donated manuscripts. During 1925-26 session, the landlord of Muktagacha, Mr. Krishnadas Acharya donated 573 manuscripts. Next year, Pandit Jashadhakanta Chakrabartee of Kasbhog, Faridpur district donated 109 manuscripts. In the following year, Pundit Kalikrishna Smrititirtha donated 41 bundles, Abhaypada Bhattacharya of Bardhaman donated 9, Pundit Rakhalananda Thakur Shastree donated 15 and Banagopal Goswami and Bijan Goswami of Katoa donated 43 manuscripts. Besides these, a few manuscripts were also donated by a pundit named Chaitanya Charan Bhattacharya. In this manner, up to 1940-41 session, nearly thirty thousand manuscripts were collected in the library.

In 1928, a committee was formed by the Academic Council of Dhaka University for collection of Urdu, Persian and Arabic



manuscripts. Members of this committee were Fida Khan, Head of Persian and Urdu Department; Magruf Ahmed Taufic, teacher of Arabic Deptment; Jafar Hussain Azad, teacher of Persian department and Dr. Sushil Kumar De of Sanskrit and Bengali department. The committee published an advertisement in a newspaper and appealed to the general public to donate manuscripts and that appeal met with great response. Within 1929-30 academic year, nearly 300 manuscripts were collected. A member of a respected landlord family, Khan Bahadur Chaudhury Kazimuddin Ahmed Siddique and a notable person of contemporary India, Hakim Habibur Rahaman donated large collections of rare manuscripts to the University. It may be noted that, most of the manuscripts in the collection came from the donations of landlords and generous persons. A few manuscripts were purchased from various sources.

After 1940-41 session, not much additions were made in the collection. In 1951-52 session, the university took initiatives to collect manuscripts. As a result, in 1952, Abdul Karim Sahityavisharad donated 585 manuscripts to Dhaka University. But by and large this field was totally neglected during Pakistan Era.

After independence of Bangladesh in 1971, new initiatives were taken to collect and preserve historical artifacts and manuscripts. A subcommittee was formed for that purpose and as per the decision of the committee; Mr. Ali Ahmad began working on the collection of microfilms of manuscripts stored at various repositories in Bangladesh. During 1975-76 session, 666 manuscripts of Bangla Academy (Dhaka), Barendra Research Museum (Rajshahi) and Rammala Library (Comilla) were microfilmed. By 1980-81 session, the collection of microfilm increased to 1053.

Later on, with financial assistance from Ford Foundation, a new project was taken for manuscript collection. The former director

of Indian National Archives, Dr. Katpalia was one of the advisors of this project. He took up this job after being advised by Dr. V. C. Joshi, a consultant to Ford Foundation. This project, which continued till June, 1988, succeeded in microfilming 3000 manuscripts from Rammala Library of Comilla, Sylhet Central Muslim Library collection, Bangla Academy, Asiatic society of Bangladesh, Nazimuddin Muslim Hall Library, Barendra Research Museum and Central Public Library and Kishoreganj Public Library. After cataloguing and microfilming, the manuscripts were returned to their repositories. In 1998, 50 manuscripts from Srihatta Sanskrit College and in 2002 a few manuscripts from Buddhist Monastery in Comilla and Ramu (Coxs Bazar) were received. Finally during 2007, the family of renowned educationist, Professor Ahmad Sharif donated 406 manuscripts. These manuscripts were mainly collected by Abdul Karim Sahityavisharad and preserved by Professor Ahmad Sharif. Until 2011, the number of microfilms and manuscripts in Dhaka University Manuscript Library has gone up to 31,000.

Among the 30,000 manuscripts, twenty thousand are in Sanskrit. Most, among the rest, are in Bangla and only a few are in Arabic, Persian and Urdu. These manuscripts have been provided with accession numbers and brief information for identification. 17,699 out of 20,000 Sanskrit manuscripts have been completely identified and have been listed in 8 volumes titled as *"An Alphabetical Index of Sanskrit Manuscripts in the Dhaka University Library"*. Two volumes in the name of *"An Alphabetical Index of Bengali Manuscripts in the Dhaka University Library"* were prepared on the basis of Bengali manuscripts in the collection. Scholars who have contributed to the identification of these manuscripts are, Pandit Manindranath Samajdar, Dr. Kalpana Halder Bhowmik, Professor Narayan Chandra Biswas, Professor Dilip Kumar Bhattacharya and Professor Dulal Kanti Bhowmik.

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Methods of Preservation

In the Dhaka University Library, both traditional and modern methods are used for conservation of manuscripts. Following the traditional method, the pages are tied within two wooden plates and then the plates are bound by red/blue cloth. Manuscripts in Dhaka University Library are preserved in an air-conditioned room. In the air-conditioned room, the manuscripts are kept in netted cabinets so that they are stored in controlled temperature. To control temperature, air cooler is used and to control humidity, dehumidifier machine is used. Fragile and difficult to preserve manuscripts are laminated with hand and modern hydraulic machine to make them durable. Microfilms of manuscripts are available to the scholars for consultation and can be easily read with the help of a microfilm reader. Pest infested manuscripts are disinfected with the help of fumigation treatment at the laboratory. As prevention against bug infestation, chemicals such as naphthalene and anti-infestation spray are used.

Compact disks containing digital images of manuscripts are also preserved in this manuscript section. For this purpose, digital cameras, computers and printers have been purchased and installed. Currently, images of the manuscripts are taken with the help of scanner and digital camera and stored in CDs. These images help the readers and researchers to read and make copies of the valuable manuscripts easily while the original manuscripts remain protected from damages due to handling.

Specialties of the Collection

Regarding the antiquity of the collections, it can be maintained that the manuscripts in this collection are written or copied within 15th to 19th century. They are written

on various materials, such as, bark, palm-leaf, tereta leaf, banana pages, tulan paper, machine made papers etc. Manuscripts in this collection are on different subjects: Veda, Upanishad, Ramayana, Mahabharata, Purana, Smriti and Dharmashastra, Tantra, Kavya (poetry), Drama, Philosophy, Vyakarana, Astrology, Alamkara, Chhanda, Vedic scriptures and Kosha Grantha, etc. Some of the notable manuscripts are, *Vajasaneya Mantrabhasya* (Vedic), eight Upanishads along with *Ishopanishad*, *Adhyatma Ramayana*, *Adbhuta Ramayana*, a few parts of *Mahabharata*, *Kurma Purana*, *Brahmavaivarta Purana*, *Dayabhaga*, *Manusamhita*, *Sharadatilaka*, *Nirvana Tantra*, *Raghuvamsha*, *Kumarasambhava*, *Gitagovinda*, *Bhattikavya*, *Meghadutam*, *Abhijnanashakuntalam*, *Mahanataka*, *Kautukaratnakara*, *Vidagdhamadhava*, *Katantravyakarana*, *Mugdhabodhavyakarana*, *Adbhutasagar*, *Jyotishtattva*, *Kavyaprakasha*, *Kavyachandrika*, *Pingalachanda*, *Chandomanjari*, *Shrutabodha*, *Chikitsatattva*, *Roganishchayanidana*, *Amarakosha*, *Shabdaratnabali*, *Laili-Majnu*, *Shatya-kalivivadsambada* or *Yugasambada*, *Madhumalati*, *Chandravali*, *Nabibamsha* or *Rasulcharit*, *Sikandarnama*, *Sayful Muluk Badiuzzamal*, *Chandrabati*, *Kavindra Mahabharata* etc. Besides these manuscripts, some genealogies of Mughal and Pre-Mughal periods, Hindi dohas written in Devanagari script, land trading documents of Nasiruddin Shah era, slave trading documents of the time of Sultan Mahmud Shah and Emperor Shah Jahan are preserved.

These manuscripts are written in languages like, Sanskrit, Bengali, Assamese, Maithili, Persian, Urdu and Arabic. Scripts are mainly Bengali, but some are also written in Devanagari, Nastalique, Kufi and Burmese scripts. The oldest manuscript preserved in Dhaka University Library is "*Sarada Tilaka*", a text on Tantra Shastra, scribed on tree bark in 1439 A.D.



Historical importance of the Collection

Manuscripts preserved in different collections in Bangladesh provide valuable historical information. One example may be cited in this regard. In ancient Bhulua (Modern Noyakhali), four dynastic kings were poets. They are, Lakshman Manikya, his sons Chandra Manikya and Amar Manikya and his grandson Rudra Manikya. The poem and drama written by them are preserved at Dhaka University Library. *Kautukaratnakara* is a notable creation of Kabitarkik, court poet of king Lakshman Manikya. From all these books, the original genealogy of Manikya dynasty has been correctly identified. In some other sources, Gandharba Manikya and his son Lakshman Manikya are said to be two brothers, which is erroneous. But for the works written by the Manikyas themselves, this misinformation would have prevailed.

We all know about the language movement of 1952, but many of us do not know that many years before the language movement, the Sultanat Rulers contributed to the enrichment of Bangla language. In reality, while discussing about the contribution to the Bengali language, 16th century Sultan Alauddin Hussain Shah and Paragal Khan should be appreciated first for their bold role to promote and establish the Bengali language. The Kavindra Mahabharata bears witness to their contribution. Muslim rulers were in power in Bengal and Bengali language was neglected by the Brahmin societies, which were established during Sen and Pala dynasties. Brahmins had shunned Bengali language. During that time the medium of education had been Sanskrit and all educated people were committed to Sanskrit language and literature. During this period the Bengali language was still evolving. Kavindra Parameswar Das was a Sanskrit scholar by family tradition, whose father had the title of 'Gunaraja'. He was an eminent person. Alauddin Hussain Shah bestowed *Kavindra* (best among poets) title on Parameswar Das and assigned

him as the court poet of his subordinate ruler of Chittagong, Laskar Paragal Khan. Paragal Khan heard about the glory, art of war and politics depicted in the Mahabharata and developed fascination towards Mahabharata. But he did not have the time or patience to learn the whole of Sanskrit Mahabharata because of its enormous size. That was probably why he instructed Kavindra Parameswar to write a Mahabharata in Bengali Language, which is short enough to be listened within a day. Following that instruction, Kavindra wrote a shorter version of Mahabharata in his own language in Bengali, which is called the *Kavindra Mahabharata*. As that Mahabharata had been written under the patronage of Laskar Paragal Khan, it is also called *Paragali Mahabharata*. Kavindra was foremost among the Sanskrit scholars of that era; his Mahabharata is a great asset of Bengali Language. The writing style, script, language, rhythm, alamkara and poetic quality of *Kavindra Mahabharata* have bestowed upon it a distinguished place in Bengali literature. This Mahabharata was read in the court of Sultan and the audiences were the Sultan, courtiers, citizens and common people. Even when the dominance of Sanskrit was unquestionable, one could earn greatness through a creation in Bengali and Alauddin Hussain Shah had proved that by awarding 'Kavindra' title to Parameswar Das. It is also interesting to note that the power and glory of the independent Tripura Kingdom had a presence in the background of writing of this Mahabharata. Alauddin Hussain Shah had suffered many a defeat in his endeavor to conquer Chittagong from the Kingdom of Tripura. Even though he had conquered Chittagong finally, he could not sustain his hold over the city for long. His contemporary king of Tripura, Dhanya Manikya, was a very powerful ruler. One gets to know about the many defeats of Alauddin Hussain Shah at the hands of Dhanya Manikya from the Dhanya Manikya part of *Rajamala* –

*'Bhay paiya Gaur sainya rane bhanga dilo
Tripurar sainya shabe pralay karila.'*

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Hussain Shah and Paragal Khan were worried about the influence and power of the King of Tripura. That is probably why they commissioned the Bengali Mahabharata to learn about the politics described in Sanskrit Mahabharata.

The manuscript of Kavindra Mahabharata is preserved in the Dhaka University Library. After studying this Mahabharata, we learnt that it is the first ever translation of Mahabharata in Bengali and even 200 years older than Bengali Mahabharata by Kashiram Das. The *Kavindra Mahabharat* has immense importance for the history of Bengali language and literature.

Similarly, many other manuscripts bearing historical information are preserved in this collection which may be brought to light through more research.

Manuscript Based Research

In order to explore the knowledge contained in manuscripts, basically to edit and publish manuscripts, a committee called 'Oriental Text Publishing Committee' was established on November 8, 1927 by the then vice chancellor. The secretary of the 6 member committee was Radhagobinda Basak, Professor of Sanskrit. This committee was assigned the duty to select manuscripts and its editor and reviewer and publish if the manuscript was found worthy of publication by the reviewer. First publication of the committee was *Kichakavadha* by Nitivarma. It was edited by S.K. Dey and was published in 1929. The reviewer was Professor Thomas of Oxford University. S.K. Dey edited a second publication, *Padavali* of Rupgoswami, in 1934. Third and fourth publications were *Chatakarparakavya* by Radhagobinda Basak and *Krishnakarnamrita* by S.K. Dey in 1938.

The division in 1947 became a great impediment in the work on Sanskrit manuscripts, because most of the Sanskrit scholars living in Dhaka left for India. Works related to editing and collection

stopped. Many years later in 1991, the writer of this article, received Ph.D. degree from the University of Dhaka for her work on *Apadesha Shataka* by Bhuluaraj Chandramanikya. This thesis was printed and published by Bangla Academy, Dhaka in 1993. Afterwards, Dr. Dulal Kanti Bhowmik wrote on a *prahashana* called "*Kautukaratnakara*" by Raghunath Kavitarika, the court poet of King of Bhulua Lakshman Manikya and earned his Ph.D. degree from Rabindrabharati University in Kolkata in 1994. The thesis was published in book form by the University of Dhaka in 1997. He also worked on the *Apadeshiyashatashlokamalika* by Rudra Manikya, son of Vijay Manikya. It was published in 1999 in the *Sahitya Patrika* of Bengali Department, Dhaka University. Manoranjan Ghosh, a student from Sanskrit Department of the University of Dhaka, also worked on another manuscript, *Shantishataka* by Silhan and earned Ph.D. degree from Jadavpur University (India).

Editing of Bengali Manuscripts

After the partition of India, the editing work of Bengali manuscripts was continued by scholars in personal capacity. From 1957, Professor Ahamad Sarif edited a few manuscripts from the collection of the Dhaka University Library. He edited the following texts: *Laila Majnu* by Daulat Uzir Bahram Khan (1957, Bangla Academy, Dhaka), *Vidyasundar* by Sridhar Kabiraj (1957, Sahityapatrika, Department of Bengali, University of Dhaka), *Tohafa* by Alaul (1958, University of Dhaka), *Satya-Kali Vivad Samvad* (1959, Bengali Department, University of Dhaka), *Jaynaber Chautisha* by Seikh Fayjullah, *Arbi Tirish Akkhare Munajat* by Muhammad Fasih, *Madhumalati* by Muhammad Kabir, *Musanama* by Muhammad Akil (1960, Bangla Academy), *Padasahitya and Mushanama* by Muslim Kabi (1961, Bangla Academy), *Madhyayuger Bangla Giti Kabita* with Muhammad Abdul Hye, (Dhaka University), *Rasul Bijay* by Jayenuddin (1964, University of Dhaka), *Nitishastravarta* by Mujammil



(1965, Bangla Academy), *Shabarid Khan Granthabali* (1966, Bangla Academy), *Syed Sultan Granthabali* (1967, Dhaka University), *Chandrabali* by Kureishi Magan Thakur (1967, Bangla Academy), *Byaribhaktitarangini* by Vidyapati (1968, Itihash Parishad Patrika), *Nashihatnama* by Afzal Ali (1969, Bangla Academy), *Sayful Muluk Badiuzzaman* by Donagazi (1975, Bangla Academy), *Sikandar Nama* by Alauddin (1977, Bangla Academy), *Nobibangsha and Rasulcharit* by Syed Sultan (1978, Bangla Academy), *Kifayetul Mushallin and Kaydani Kitab* by Seikh Mutalib (1978, Bangla Academy), *Chaitanyatattvapradipa* by Brajamohan Das (1978, Bangla Academy), *Hajar Mashayel and Nurnama* by Roshang Poet Abdul Karim and *Shariyatnama* by Nasharullah Khondakar (1997, Bangla Academy). The manuscript titled *Usuf Julekha* by Shah Muhammad Sagir, edited by Dr. Muhammad Enamul Huq was published from the University of Dhaka. The writer of this article has earned her D.Litt. degree from Jadavpur University (India) for her research on *Kavindra Mahabharata* by Kavindra Parameswar Das and her work was published in 1999 by Bangla Academy, Dhaka. Another manuscript edited by the same researcher, a romantic tale called *Chandrabati* by Dvija Pasupati, is going to be published by Bangla Academy soon.

A U.S. based researcher, Tony Stuart, has edited a manuscript called, *Satyanarayan Panchali* or *Satyapir Pachali* from the Dhaka University Library. For this he has used five different manuscripts. This is to be published soon as well. This manuscript describes the cordial relation between Hindu and Muslim societies and explains philosophically that Allah and Bhagavan are just two faces of the same God.

Conclusion

The Importance of the collected manuscripts in Bangladesh is immense. These priceless

gems from the archives are the greatest means of portraying Bangladeshi heritage to the world. So many works on literature, theology, economics, sociology, medicine, ethics, magic and many other known and unknown topics are kept in the collections throughout Bangladesh. There is indeed an urgent need to disseminate their knowledge content before it is too late and the fragile manuscripts are lost forever.

A few knowledgeable individuals have contributed their might in bringing to light samples from this treasure and in the process have brought glory to the nation. Most of the riches of the glorious Bengali literature have been amassed from these archives. These archives are treasure troves for not only Bengali literature, but also for Sanskrit literature.

We have many such manuscripts in our collections, which are just stored under air conditioned atmosphere. But the only way that is worthy of their preservation is to explore the knowledge contained in them. Only if we explore the knowledge hidden in them, we would be able to save our intellectual heritage for the generations to come. Sri Dinesh Chandra Bhattacharya said about the storage and preservation of Manuscripts in his book, *Bāngālir Sāraswata Abadāna*: "Through the pages of the manuscripts we find the remains of old lifestyles; as the general rule, in the city archives, the manuscripts only sleeps well dressed in beautiful rooms; if we could check their pulses before their final journey to mortuary, our archaeological asset would have been richer."

Kalpana Halder Bhowmik is Deputy Librarian (Research) Dhaka University Library, Bangladesh

Kriti Rakshana



Jayendraprabandha: A Rare Eulogy of Maharaja Jayajirao Shinde

Siddharth Y. Wakankar

In India, as per a well established tradition, the king was considered to be an incarnation of Lord Vishnu. On the other hand, kings would carry out duties of the sustenance of their subjects to the best of their abilities. This tradition of subject-king relationship was prevalent in India before independence and even a few years into post-independent era. These kings thought it their pious duty to patronise experts from different fields, such as fine arts, scholars of different branches of learning in Sanskrit, poets, etc. Obviously, these scholars who were protégés of the kings, thought it worthwhile to compose some poems – small or big – to express their deep sense of gratitude towards their patrons. The easiest way was to compose *Stutikavyas* or *Prashastis*, extolling the king to the skies – sometimes rightly and at times just to flatter him. Since composing eulogical poems involved subjective element, such *kavyas* often contained exaggeration and a little bit of twisting of the facts/events, with the clear intention of ennobling the character of the king concerned. Moreover, such non-inscriptional *prashastis* were very much encouraged by the majority of the kings, with the earnest desire that their achievements could be made known to the people at large, thus enabling other kings to emulate them in their good deeds for the welfare of the subjects. But, it is our great misfortune that only a few such poems have seen the light of the day, mainly because, such compositions are not much known. They are in the form of manuscripts which are scattered in different personal or royal libraries. The main problem in procuring information about such works or manuscripts is that either the persons in charge

of such royal libraries are ignorant about the heritage or wealth of their collections or are not interested in answering the letters of inquisitive scholars, thus, impeding the process of research. I have to make it clear here that my letters and reminders to certain custodians of repositories did not get any answer, thus, rendering my introduction and study of this present text incomplete and wanting in many respects, for which I crave the indulgence of the scholars and critics.

The present paper introduces one such rare work on the life of Maharaja Jayajirao Shinde (Scindia) of Gwalior.

The life of Maharaja Jayajirao Shinde attracted two of his court poets to compose poems describing his illustrious career. One work is known as *Jayajiprabandha*, composed by Balashastri Garde of Gwalior. Its only manuscript is available at the Scindia Oriental Research Institute, Vikram University, Ujjain. The other work known as *Jayendraprabandha* is composed by one Mati (Buddhi) Vallabha Pant of Badrikashrama, who was later invited to Gwalior by the Maharaja. The only copy – in fact the author's copy – of this work is preserved at the Oriental Institute, Maharaja Sayajirao University, Baroda. This work scribed by the author himself, was composed in Vikram Samvat 1939; corresponding to 1883 a.d. It is being brought to light for the first time for the benefit of the interested scholars.

The work – This work, *Jayendraprabandha* contains 121 verses, couched in different metres, thus indicating the mastery of the author on prosody. The language is very simple

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and adorned with many figures of speech (*alankaras*) and words, i.e., *shabdalanekaras*, especially, *anuprasa*. For convenience, the author has divided the work in seven smaller and bigger sections, termed as *prakaranas*. I give below a summary of the contents of each *prakarana*, so that the readers can get a sufficiently clear idea of the work and its worth.

In bygone days, the Brahmins enjoyed enviable status in the society, so much so that they were not expected to bow down before or salute the kings also. In keeping with this age-old tradition, our poet starts his composition with his blessings to the king. So the first section is termed as the *Ashirvadaprakaranam* (verses 1-9). As said earlier, the author starts this poem with his blessings and best wishes to the king. The third verse gives information about the poet – such as his name, caste and the place from where he hails. He says that he is a Brahmin from Badrikashrama in Kumayun district of Garhwal. In verses 4–9, he most modestly says that he is not competent enough to compose a poem on this extraordinary king, as he is endowed with many qualities, while, the poet is not at all a poet worth the name and is devoid of scholarship. He has not studied grammar, logic, literature, etc. and hence, has no scholarship. So he wonders whether he will be able to compose any good poem, doing full justice to the qualities of his patron. Still, he is trying his hand at this, as if goaded by the merits of the king. It may be noted here that this poet is of the opinion that if you desire to be a good poet, you must have a mastery over at least these subjects, such as grammar, logic, prosody, literature and a person must have sharp intellect.

The second section termed as the *Saudhaprakaranam* (verses 10–17) describes in brief the palaces, palatial buildings, such as Jayavilasa Palace, Motimahar, etc., which were constructed during the reign of Jayajirao Shinde.

The third section, viz. *Udyanaprakaranam* (verses 18–34) starts with the description of the genealogy of the king who is the central figure of this poem, viz. Jayajirao Shinde. Then follows the description of the parks, gardens, zoo and fountains etc. that are in and around the palace complex. It is just possible that in course of time, the names of some of these would have undergone changes, though the sites remain the same.

The fourth chapter, viz. *Kirtiprakaranam* (verses 35–72) forms the nucleus of the poem and freely describes the qualities of the king, such as bravery, generosity, modesty, devotion, etc.

The fifth chapter of *Vasantaprashamsa* (verses 73–83) describes the spring season and the sports enjoyed by the king with his wives in his parks/gardens etc.

The sixth chapter of *Yuddhaprakaranam* (verses 84–108) gives the description of the incidents that took place in battles in which the king actively participated and other honours that came his way due to his bravery, e.g. in 1858 a.d. he had fought a battle at Gwalior against the Peshwa Raosaheb, Tatya Tope, Rani of Jhansi; his getting honours after the declaration of Queen Victoria in 1859 a.d. in Delhi Durbar.

The seventh chapter, viz. *Danaprakaranam* (verses 109–119) is dedicated to the description of the generous tendency of the king and highlights his other qualities. Then the author blesses him with a bright and fruitful life.

The last two verses of the work are very important. The poet here furnishes some valuable information about the author and the exact date of the composition of this poem, viz. Vaishakha Shivratri in the Vikram Samvat 1939. Unfortunately, some portion of the paper is torn and so the fortnight of the month of Vaishakha is not available.

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The Manuscript – The present manuscript bearing the No. 12998 is preserved in the Oriental Institute, M. S. University, Baroda. It has 17 folios and contains 121 shlokas. Every folio has 6–8 lines on each side and 28–34 letters in each line. The size of this paper manuscript is 20 cms. x 11 cms. The language of this work is Sanskrit and the script is Devanagari. The date of the composition is Vikram Samvat 1939, corresponding to 1883 a.d. It means that this poem was composed 3 years before the death of the Maharaja. The handwriting is quite good, but at times, through oversight, the author has repeated some verses and the folio no. 8a is left blank. The last folio, viz. 17a is torn at the right hand corner (upper), making it difficult to construct the text. At times, the text of one verse is mixed up with the other verses, as is indicated in the foot notes. At a few places, the text is not at all intelligible, especially, the portion between verses 47–48. Many times the letters are not clear, because, either the places are kept blank by the author or the paper is torn.

The Author – The author gives his name as Mativallabha in verse no. 3 and as Buddhivallabha in verse no. 120 as well as the colophon. The colophon gives more information about the author. As per the colophon he is a resident of Badrikashrama of

the village Almora in the Kumayun province of Uttarakhand. His surname 'Pant' clearly suggests that originally he is a Brahmin from Maharashtra, settled in Uttarakhand. It is just possible that during his visit to Badrinarayan in June 1876, Jayajirao Maharaja met this poet and invited him to Gwalior to adorn his Court.

I close this short paper by expressing my deep sense of gratitude to the following two scholars – Shri Setu Madhavo Pagadi, Bombay, an authority on Maratha History and Prof. Dr. B. N. Mundi (originally from Gwalior and now settled at Ujjain), for supplying me details about the historical events and details about the places in Gwalior, respectively.

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Jirṇoddhāradaśakam Savyākhyā of Sri Nigamagyana Desika

V. Abhiramasundaram

जीर्णात् उद्धारणं जीर्णोद्धारणं

Though the temples and idols are erected to befit the invocation of deities in them, they are bound to be damaged in due course. Hence renovating them is highly inevitable. As per the Āgama texts this can be done in two ways. The first type involves, correcting or rectifying the defect without removing the old one. This type of renovation process is called *Sandhānam*. If renovation or rectification is not possible through this method, how this could be rectified, is also explained in many Āgama texts. All these ideas and procedures are compiled in the form of ślokas by Sivasri Nigamajñāna Sivacarya in his work, *Jirṇoddhāradaśakam* including a commentary on it.

As per *Jirṇoddhāradaśakam*, residing in Śivakṣetra, protecting the Śivabhaktas, worshipping Śiva, constructing Śiva temples and doing *Jirṇoddhāraṇa* of Śiva temples are considered as the five śivasevas. One should practise all the five or at least one in accordance with one's own capacity. Therefore, conservation of temple is regarded as a pious duty of every devotee.

"Worshipping the mutilated idol will bring disaster to the world and if it is not worshiped, it will bring more calamities to the universe. Hence the *jirṇoddhāraṇa* should be done for the benefit of the world," says Kāmikāgama in the following lines:

जीर्णाद्यं पूजितं हन्ति निहन्ति तदपूजितम् ।
तस्मात् समुद्धरेत् जीर्णम् यथाशास्त्रं सुखाय च ॥

Jirṇoddhāraṇa of temples, idols and liṅgas are the three types of *jirṇoddhāraṇa*. The

first, namely *jirṇoddhāraṇa* of the temples, is explained under seven subheadings:

1. *Jirṇoddhāraṇa* of the floor
2. *Jirṇoddhāraṇa* of vimāna
3. *Jirṇoddhāraṇa* of prākāra
4. *Jirṇoddhāraṇa* of gopura
5. *Jirṇoddhāraṇa* of maṇḍapa
6. *Jirṇoddhāraṇa* of parivarālaya
7. *Jirṇoddhāraṇa* of vāstu or bhūmi.

The second one, liṅga *jirṇoddhāraṇa*, is described in the following 8 divisions:

1. *Jirṇoddhāraṇa* of piṇḍikā
2. *Jirṇoddhāraṇa* of mūlaliṅgam
3. *Jirṇoddhāraṇa* of balaliṅgam
4. *Jirṇoddhāraṇa* of svayambhūliṅgam
5. *Jirṇoddhāraṇa* of mānuṣaliṅgam
6. *Jirṇoddhāraṇa* of baliliṅgam
7. *Jirṇoddhāraṇa* of balipītham
8. *Jirṇoddhāraṇa* of the space above the liṅga.

The third one is called *jirṇoddhāraṇa* of the idols. It is explained under six heads:

1. *Jirṇoddhāraṇa* of the stone idols
2. *Jirṇoddhāraṇa* of the metal idols
3. *Jirṇoddhāraṇa* of the paintings
4. *Jirṇoddhāraṇa* of the āyudhas like śūla etc.
5. *Jirṇoddhāraṇa* of the nityāgnikunḍa
6. *Jirṇoddhāraṇa* of the books dealing with Śaivasiddhānta

The text, *Jirṇoddhāradaśakam Savyākhyā*, prescribes that the above said operations are to be carried out by the devotees to the maximum level possible. Though the idols and liṅgas are installed by the devotees at the time of Āvarta Pratiṣṭhā in a proper manner, as per

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the śāstra, the jirṇoddhāraṇa should be done at the appropriate time in such a way that it does not bring any harm to the devotees and others.

During jirṇoddhāraṇa, the divinities residing in the idols are well protected and transferred to the kalaśas through proper mantras and methodologies prescribed in the Āgamas and re-installed in the same idol after the wear and tear in it are rectified. This is how jirṇoddhāraṇa should be carried out in all places.

When the floor of the garbhagrha is damaged due to erosion or due to rodents, the deity in the garbhagrha should be invoked and transferred to the kalaśa through proper mantras and rituals as presented in the śāstra and re-installed in the same idol, once the floor is corrected.

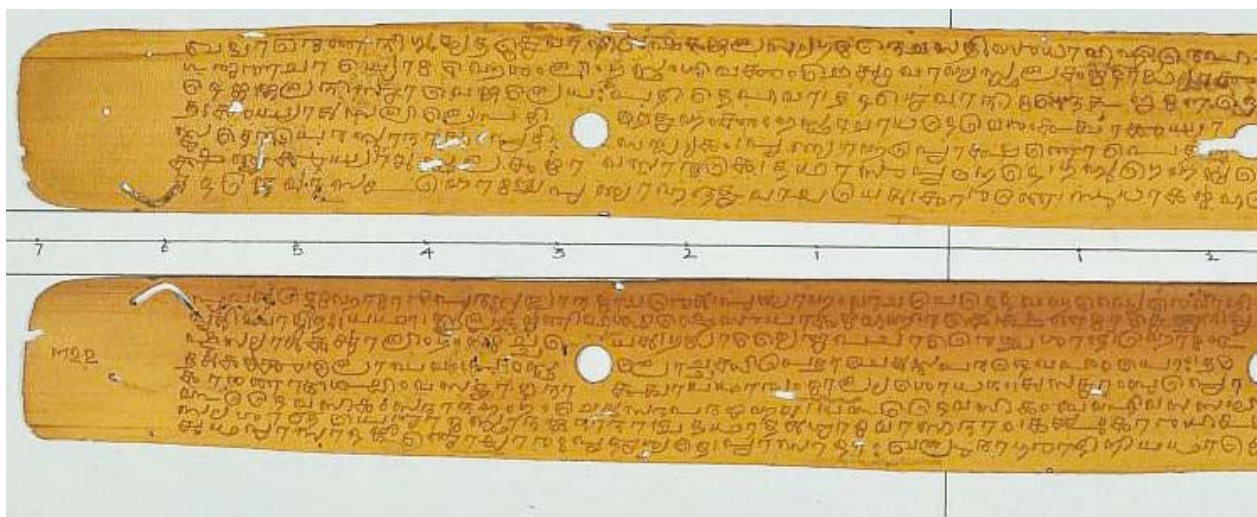
The exterior part of the garbhagrha, called vimāna, is otherwise known as prāsāda. As per the śāstras, the Śivaliṅga which resides inside is 'ātma' and the vimāna is the śarīra.

If there is any damage, like a crack, broken part, burn etc. in the part of the prāsāda, which is considered as śarīra, then that part should be conserved with the same material with which it was previously made up of.

If it is cured with any other material, then it will cause sin. In some texts, it is stated that such correction can be made with more precious and better materials than the previous one, but the original structure should be maintained. If some parts of the vimāna are damaged to an acceptable level, the jirṇoddhāraṇa need not be done. The acceptable level is also explained in detail. In case of removing the old one and constructing a new one, the devatās invoked in this vimāna should be transferred to the vimāna of bālaliṅga while the mūlaliṅga should be kept in a protected place and then to be reinstalled to the original place after the construction of the new vimāna is complete. In this context, there is a saying in the Āgama texts:

सुस्थितं दुःस्थितं वापि शिवलिङ्गं न चालयेत् ।
शतेन स्थापयेत् लिङ्गं सहस्रेण तु चालयेत् ॥

The first line says that the liṅga, which is placed in a right position but not worshipped, is called dusthitam. The liṅga which is worshiped even when the place is damaged is called susthitam. Both the liṅgas should not be disturbed. These restrictions indicate that no one should disturb the liṅga without compelling reasons. The next line is interpreted by many traditional scholars as, 'to install we need hundred reasons but for removing, we should have a thousand' or as



Folios from Jiirnoddhara Manuscript, GOML, Chennai



‘we need one hundred persons as witnesses to install the liṅga, but to remove it we need one thousand persons as witnesses.’

Though both these explanations are accepted, works like Siddhāntaśekhara interprets the same in a different way. It says that at the time of installation it is enough to perform hundred āhutis but at the time of removing, one should perform thousand āhutis for the respective deity. All these ideas indicate that one should not touch the installed śivaliṅga without any proper reasons.

In spite of the above views, if the damage crosses the acceptable level, then jirṇoddhāraṇa is inevitable.

जीर्णोद्यम् पूजितं हन्ति निहन्ति तदपूजितम् ।

About moving the śivaliṅga from the damaged temple, many ways are given in the Āgama texts:

1. Hard instruments made of iron and steel should not be used to move or to take out the liṅga. A bull or an elephant should be compulsorily used in the process. One should tie the rope at the hump of the bull and tie the other end at the bottom of the śivlinag. The bull should be made to move in the opposite direction to take out the Śivaliṅga from the garbhagrha. This is

probably to give an impression that this movement of śivaliṅga is made by the bull or an elephant and not by a human being. This may reduce sin to the human beings.

2. While reconstructing the damaged vimāna, all the materials which can be used like stone etc should be reused to the maximum level possible. Only the non-usable thing should be thrown into the sea. This indicates the purity and greatness of old materials.
3. In jirṇoddhāraṇa method, the renovated idol should be in better condition than the previous one and in no case it should be inferior to the prior one. *Purvakarana* says:

तस्मात् हीनं न कर्तव्यं कर्तव्यमधिकं शुभम् ।

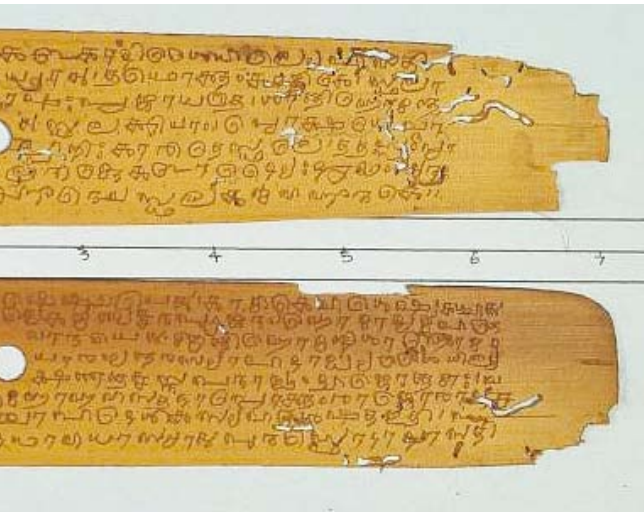
Kalākaraśaṇam should be done to both the vimāna and mūlaliṅga even if either of them needs jirṇoddhāraṇa. It is clear from the following lines from *Vamadeva Paddhati*:

विमानं स्थूलमित्युक्तं सूक्ष्मं तन्मूललिङ्गकम् ।
स्थूलं विना न सूक्ष्मन्तु सूक्ष्मं न स्थूलमन्तरा ॥
अङ्गाङ्गी भावं अनयोः भेदो नास्ति द्वयोरिह ।
स्थूलं सूक्ष्मं द्वयञ्चापि समाकृष्टं यथाविधिः ॥

Taking out the devinity of the deities from the idol and vimāna and re-installing them in their original place after jirṇoddhāraṇa is called sapekśasankram.

As stated earlier, at the event of damage to prākāra, gopura, maṇḍapa and parivārālaya, the divinities of the respective deities should be invoked in the *kalaśas* and then re-installed in the same after jirṇoddhāraṇa. If the above said five things need renovation, then all the rituals stated for the adyeṣṭaka sthāpanam to the consecration should be performed.

There are five prākāras viz., antarmaṇḍapa, antarhāra, madhyāhāra, maryādā and mahāmaryādā. If jirṇoddhāraṇa is needed for these areas at the event of financial and other deficiencies, some of these can be clubbed together into three or one prākāra.



Kṛiti Rakṣana



The second one *liṅgādi jirṇoddhāraṇa*, is explained under four, six and seven types. *Karaṇāgama* says that it is of seven types.

स्वयम्भूः दैविकं चैव दिव्यं मानुष्यमार्षकम् ।
आसुरं बाणलिङ्गञ्च....

All the *liṅgas*, except the *manuṣaliṅga* are treated as *śiṣṭaliṅga*. It is clear from the following lines:

स्वयम्भूः दैविकं बाणं गाणवं चार्षकं तथा,
शिष्टलिङ्गमितिख्यातं..

All these *liṅgas* are installed by great ṛṣis or devas or goddesses and other great persons. They don't require any *jirṇoddhāraṇa* as Lord Śiva permanently stays in them. It is clear from the following lines of *Kamikāgama* and *Karaṇāgama*:

शिष्टलिङ्गं विशेषण आवाहोद्गासनं नहि।
असुरैः मुनिभिः देवैः तत्त्वविद्भिः प्रतिष्ठतम्।
जीर्णं वाप्यथवा भग्नं विधिनापि चालयेत्॥

It is stated in the *Āgamas* that we can tolerate the damage in these *liṅgas* to a maximum level or the damaged parts may be fixed and tied with gold, silver and copper strings. When it comes to acceptable level then the *śiṣṭaliṅgas* may be taken out and reinstalled in the original place after *jirṇoddhāraṇa*. The same things must be followed for the *pīṭha* of such *liṅgas* too.

In case of *mānuṣaliṅga*, both *liṅga* and *pīṭha* should be taken out for *uddhāraṇa* if *liṅga* is damaged. If *pīṭha* alone is damaged, then it is sufficient to perform *jirṇoddhāraṇa* for *pīṭha* alone. Thus it is stated in *Jirṇoddhāraṇadaśakam*:

लिङ्गे स्वायंभुवाख्ये भवति यदि चिराज्जीर्णता तत्र दोषो ।
नास्त्येवोक्ता तु शान्तिर्भवति च विमलस्वर्णपट्टादिबद्धा ॥
क्षन्तव्याशं विहायर्षिगणा सुरकृतामेव जीर्णोद्धतिस्स्यात् ।
पीठेत्वङ्गादिहीने त्रियवपरिभवे मानुषे लिङ्गपीठे ॥

The *Śiṣṭaliṅgas* exist even before the construction of the temple. The *vimāna*,

garbhagrhas are to be constructed in accordance with the *śiṣṭaliṅga*. This is called *liṅgāvaśāt prāsāda*. In such cases though there are some deviations from the *śāstras* one can ignore such non-conformities. But in case of *mānuṣaliṅga*, the construction should be very perfect and accurate. This is called *prāsādavaśāt liṅgam*.

In case of *śiṣṭaliṅgam* both the *liṅga* and *vimāna* are equally great. In case of *jirṇoddhāraṇa* of such *vimāna* of *śiṣṭaliṅga*, the new one should be of the same variety as the previous one, which is anyone of the following three types viz., *nāgara*, *draviḍa* or *vesara*. Among the *śiṣṭaliṅgas*, *svayambhūliṅga* is considered as very unique. The acceptable or tolerable line in such *liṅga* is more than the other *liṅgas*. Now let us see the same in *jirṇoddhāraṇa* in this regard:

1. स्वयम्भूलिङ्गस्य बाललिङ्गनिषेधः कुत्रचित् उक्ताः ।
बाललिङ्गं कर्तव्यं इति च कुत्रचित् । तत्र जीर्णालय-
विषये क्षन्तव्यं च निषेध इति मन्तव्यम् ।
2. स्वयाम्भुवलिङ्गस्य अभावात् स्वायम्भुवे संकोचपटले
तद्धामोद्धारविषये योजनाप्रकारः उक्तः ।
3. ननु उक्त अनेकआगमवचनैः स्वायंभुवादिलिङ्गानां
जीर्णोद्धारविधिः तन्निषेधः च दर्शिते तत्कथमत्र
समाधन । इति चेत् ।
सत्यं! स्वायंभुवादिलिङ्गेषु जीर्णोद्धारविशेषवचनानां
स्वायंभुवलिङ्गमात्रो एव मुख्यार्थत्वं
दैविकगण एव आर्षगणलिङ्गेषु तन्माहात्म्यपरत्वात्
उपचारितार्थत्वमेव च । अन्यथा तेषां कर्तव्यांशवचनैः
अनर्थत्वं स्यात् ॥

The above said statements of these texts stand testimony for the facts discussed above.

It is also said that even after *kalākarṣaṇa*, the *mūlaliṅga* should be covered by a wooden box and should be worshiped daily without chanting mantras. From this instruction, it is clear that the divinity still exists in the *mūlaliṅgam* even after the *kalākarṣaṇa*. It is also indirectly preventing us from allowing any kind of highhandedness in handling the *mūlaliṅga*.



NMM's Initiatives to Conserve Intellectual Heritage of India

Prof. Dipti S. Tripathi,

Director, National Mission for Manuscripts

India can rightfully claim to be the largest repository of manuscripts in the world. It is not only the largest repository of literary heritage, but is also the forerunner in conservation efforts. National Mission for Manuscripts is first such national level comprehensive initiative in the world which caters to the need of conserving manuscripts and disseminating knowledge contained therein. NMM has covered a long distance since its inception in 2003 towards fulfilling its motto, 'conserving the past for the future'. It works through more than 100 centres, spread all over the country. Nearly after a decade since it was established as a mission by the Ministry of Culture, Govt. of India, it has emerged as a movement, undoubtedly the most popular and effective among all the heritage conservation initiatives in the country.

In the past couple of years, rejuvenated NMM has made adjustments in its priorities to make it more relevant and effective. Commendable among them are: extending NMM network in the Northeast and other remote areas and appropriate emphasis on Persian, Arabic and Urdu manuscripts.

Emphasis on Northeast: Prior to 2009, there were only six centres (3 MRCs and 3 MCCs) in the Northeast, with two centres almost non-functional. In the last two years, NMM not only made these two centres functional but also established 5 more centres in States of Tripura, Assam and Arunachal Pradesh. At present, 11 centres are working relentlessly in the remote areas of the Northeast. Besides these, functioning of the NMM has been extended in the States of Mizoram and Tripura in an unprecedented way.



Exhibition of Chakma Manuscripts, organised during Manuscriptology and Palaeography Workshop (21st – 30th January, 2012) held at Kamalanagar College, Mizoram



Before the publication of an article in the *Kriti Rakshana*, bi-monthly journal of the NMM, very few among the academics had knowledge about Chakma language. Credit goes to NMM for exploring a large number of manuscripts in Mizoram, which are mostly in Chakma language. In January, 2012, NMM organized a 10-day workshop on Chakma script along with an exhibition of Chakma manuscripts on indigenous medicines at Kamalanagar, nearly 200 km. from Aizwal.

A large number of rare and valuable manuscripts written on *sanchi pat* are lying scattered and unidentified in the Tai villages and Buddhist monasteries of upper Assam. Only a handful of persons have got the knowledge of Tai language in which the manuscripts are written. Thousands of manuscripts are available with those sections of people who neither can afford to take care of them nor are aware of the importance of the rare documents which not only bear the testimony of the six hundred years Ahom rule but also of the rich cultural heritage of Assam. In 2010, NMM established a centre (MRC) at the Institute of Tai Studies and Research at Moranhat in Assam and started documenting and conserving these manuscripts and retrieving the knowledge contained therein.

It will not be an exaggeration to assert that in terms of number of new manuscripts explored, conservation treatment given to manuscripts and number of workshops and seminars organized, the efforts of the NMM to conserve the manuscript heritage and to disseminate knowledge content therein in the Northeast has been very satisfying.

Emphasis on intellectual heritage of the medieval period:

Until 2009, not much effort had been made to explore intellectual heritage contained in manuscripts in Persian, Arabic or Urdu language. In March 2010, an All India conference was organized to draw an action plan for NMM's due recognition of this heritage. As per the recommendations made in this conference, a number of projects have been taken up. A detailed syllabus on manuscriptology for Persian, Arabic and Urdu languages has been prepared and a number of basic and advance level workshops have been organized to train young scholars. Seminars and lectures have also been held to get scholars actively involved in this field. A collection of seminar papers, '*Indian Cultural Heritage: Persian, Arabic and Urdu*' has been published. Besides this, a list of unpublished rare manuscripts has been prepared and work has been initiated to publish them on priority



Prof. Anwar Jahan Zuberi, V.C., University of Calicut addressing the inaugural session of the Basic Level Workshop on Manuscriptology and Palaeography, Arabic, Urdu & Persian (7th to 19th February, 2011), held at Department of Arabic, University of Calicut



Advance Level Workshop on Manuscriptology and Palaeography held at Nava Nalanda Mahavihara, Bihar, 25th May to 28th June, 2011

basis. The first Urdu diwan '*Diwanzada*' and a socio-cultural as also politico-economic history of the late Mughal period '*Chahar Gulshan*' have been published.

In cooperation with National Institute of Punjab Studies, NMM has launched a dream project of publishing an illustrated catalogue of Gurugranth Sahib Manuscripts, of which first volume has already been published.

Emphasis on conservation and modernization: NMM has a two-pronged strategy to conserve manuscripts: (a) preventive and curative conservation of original manuscripts and (b) conservation through digitization.

It is an acknowledged fact that almost half of the total manuscript reserve in independent India was irretrievably lost before NMM came into being. Therefore, conservation is appropriately accorded top priority in the work plan of the NMM. Besides carrying out conservation through well equipped centres (MCCs), NMM also conducts conservation workshops to conserve manuscripts and train manpower in the art and science of conservation. In 2011, NMM has revived the dysfunctional conservation laboratory at the

head office in New Delhi. At present, six well trained conservationists (though the number is negligible in comparison to demand) are treating manuscripts on war footing in this recently revived laboratory.

The way to applying modern technology for preservation has been defined in '*Guidelines for Digitization of Archival Material*' formulated and published by the NMM. It has the primary objective of using digital technology to preserve manuscripts for posterity. After studying the best practices being adopted in digitization projects at national and international level and after long consultation with experts in the field, NMM has come up with this document, which is first of its kind in the country. The aims of digitization effort are to conserve the manuscripts for posterity and to provide easy access to manuscripts by establishing a National Digital Manuscript Library. In 2011 NMM has launched the third phase of its digitization project, which is designed to digitize 8 million pages of manuscripts and slated to be completed by 2012. Including the first and second phase of digitization, NMM has been able to digitize more than 10 million pages. To date, DVDs containing the images



Dr. Abu Sufyan Islahi, Dept. of Arabic, Aligarh Muslim University delivering Tattwabodha Lecture at Shibli National College, Azamgarh, U.P.

of these 10 million pages of manuscripts are available in the possession of NMM.

NMM is aware of the limitation of digitization as a means of conservation. The digitized copies are convenient for providing accessibility, but in the era of changing technology and as also the limited life span of DVDs, digital copies cannot be the medium for long term preservation. Therefore, NMM has planned to create and keep microfilms of all the digitized copies of manuscripts.

Emphasis on dissemination of knowledge contained in manuscripts:

To sum up, the aim of NMM is to retrieve the knowledge contained in manuscripts and ensure its optimum use in the present context. Means to this goal are varied: documentation, conservation, digitization and dissemination.

Seminars and lectures on diverse topics related to manuscripts, manuscriptology and knowledge contained in manuscripts are organized in different parts of the country. In

the last two years three volumes containing the lectures delivered under Tattwabodha Public Lecture Series were published. Four volumes of seminar papers, two volumes of critical editions of manuscripts and three volumes of rare unpublished manuscripts were published. In total, twentytwo volumes of books have been published so far and a large number of books are under process of publication as well. Besides these, NMM has in its website, (www.namami.org) information of about 2.2 million manuscripts and additional 1.2 million information are being processed for release on the website. Efforts on dissemination, through lectures, seminars and workshops, etc. have increased manifold during the last two years.

Manuscripts are the store house of knowledge gained in our country over a period of more than five thousand years. This needs to be fruitfully and gainfully harvested for application in the present context to restore to India the intellectual respectability it once enjoyed.





Jirṇoddhāraṇa for balipīṭha also should be done in the same way.

Now let us see the methodology of Jirṇoddhāraṇa to śilābimbās. Limbs of the idols are divided into three, namely, aṅga, pratyāṅga and upāṅga. If there is any deficiency or damage in pratyāṅga or upāṅga it can be repaired or rectified. If there is any damage in the main aṅga, then the idol itself should be abandoned.

All the 28 mūlāgamas are considered as siddhānta. The uddhāraprakāra of these texts is also discussed in this work elaborately as Lord Śiva is to be worshiped in them daily.

In all the three uddhāraprakāra discussed above, the method of disposing the damaged ones is also given elaborately in this text. The idols made up of stone, cement and wood should be put in the river or ocean, some of these should be buried in the ground and some should be burnt in Śivāgni. Metallic idols can be remade with the metal of the damaged idol.

विभुः विभवसारोऽपि न कुर्याद्भक्तिवर्जितः।
सर्वस्वमपि योदद्यात् शिवभक्तिविवर्जितः॥
धनेनधर्मयुक् न स्यात् भक्तिरेवात्र कारणम्।

On the basis of the above statement of Śivadharmā, we can conclude that persons who are highly devoted to Lord Śiva alone can take part in such Jirṇoddhāraṇas

पौराण्यं देवसदनं पौराण्यं कूपमेव च।
पुराणसिद्धवृक्षादीन् अच्छेद्यं च त्यजेद्बुधः॥
तेषां बहिः प्रदेशे तु कुण्डं भद्रकृतिं न्यसेत्।
अरानात्कुरुते तेषां भङ्गं पश्चात् विपत् भवेत्॥
तस्मात् परिहरेत् तानि बहिरावरणं न्यसेत्।

(The temples, wells, tress which are very old and eulogized in the Puranas should be

protected with a compound decorated with patra etc. as explained in the Āgama and Śilpa texts. These should not be removed or demolished. If they are removed or damaged, a great calamity will occur. They should be protected and worshiped by all.)

From the above statement of Manasāra, it is clear that what Archaeological Survey of India is doing for the protection of monuments is already mentioned and insisted upon in our traditional texts. It is also clear from the above mentioned lines that one should not remove ancient well, maṇḍapa, tress, etc. These should be protected to the maximum level possible. A careful study of this text Jirṇoddhāraṇadaśaka with commentary and chapters of Jirṇoddhāraṇa in different Āgama texts reveals that this process is very important and hence should be executed meticulously and with utmost care.

The text of Jirṇoddhāraṇadaśakam is in the process of publication by Swami Dayananda Satabhishekam Memorial Digital Library, Chennai under the auspices of Sruti Seva Trust.

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Kriti Rakshana



Traditional Paintings of Manipur and Illustrated Meitei Manuscripts

Shashikanta Sharma K.

Advent of the 19th century marks remarkable changes in the social and religious life of the Meitei people. The impact was not limited to the socio-religious life alone. A remarkable changes were experienced in the art and culture of Manipur. After the spread of Brahmanical religion in Manipur in 18th-19th century CE, there was a great flux of stone engravings of gods and goddesses in the temples and an innumerable number of idols of Hindu gods and goddesses were sculpted. It is worth mentioning that during King Churachanpur (1891-1941 CE), Hindu deities were depicted on cloth used for decoration on pandals or *mandapa*, and *sangoi* (a kind of *mandapa* used for congregation which is located within the compound of a house).

With the spread of Hinduism, paintings and sculptures woke up in spirit of rejuvenation and painters and sculptors got an opportunity to experiment with the indigenous and local themes. The themes of the paintings got diversified. The story from the local legend or epic '*Khamba-Thoibi*' became lively with its depiction on paper. Court's live scenes were also one of the most popular themes of the paintings. Themes based on social life were also a popular choice of the artist.

The Preparation and Use of Colour

Artist like N. Bhadra Singh (1861-1927 CE) used herbal and mineral colours. He also used other shades of colours brought from outside Manipur. Yellow ochre was extracted

from *chenapak* (a yellowish colour earth/slate available in the hills of Manipur), and charcoal was used for black colour. To get the desired colour of blue sienna, burnt brick was mixed with soot of lamp. Oil was extracted from *Yanggou* (*Dipterocarpus tuberculatus*).

Artists

The pioneer of traditional paintings of Manipur was N. Bhadra Singh (1861-1927 CE). He was appointed as a royal artist in 1881 CE. N. Bhadra Singh learnt paintings from M. Angangmacha, the *Karigar* (Artificer) of the Royal Court. His followers were M. Kalachand Singh (1893-1964 CE), H. Aton Singh (1888-1964 CE), M. Yaima Singh, etc. That period marked the individual identities of the artists and they realised that they had a role to play in society. In the preceding era, the scribes used to illustrate manuscript. But in this era of rejuvenation painters with commendable freedom and individuality created paintings.

As it has been mentioned earlier, N. Bhadra Singh was appointed as a royal painter in 1881 CE to record the daily lives of the court scene. He learnt his art of painting under M. Angangmacha, the *Karigar* (Artificer) of the Royal Court.

Paintings

The *Jila Darbar* of N. Bhadra Singh depicts is the procession of King Chandrakriti



Figure 1: Title: *Jila Darbar* by N. Bhadra Singh, Material: Watercolour on cloth, Size: 74X78 cm, Period: 19th-20th century, Location: Mutua Museum, Courtesy: Traditional Paintings of Manipur, by Bahadur, Mutua, Mutua Museum, Imphal, 2003.

(1850-1886 CE). The artist represents the King Chandrakriti at the centre, sitting on a plank and carried by two huge elephants. The king is seated frontally under a *chatra* and wears a traditional dress - a turban, a green shirt and a dhoti. Infantries are carrying flag-posts of different patterns flanking the king and his noblemen. Two smaller elephants follow the royal procession on both sides.

The artist captured the procession from the anterior view. The procession consisted of groups of people including musician, soldiers, and different types of armies travelling on horses as well as on elephants. Some of the soldiers are carrying guns, some are carrying swords and shields. The soldiers don't lead the procession directly instead they are walking on the sides leaving a huge space for the king. Artist used overlapping technique to show a large crowd. In the background, a wide grassland is depicted in green beyond which a horizontal patch of yellow ochre is seen. The hills are painted in a light shade of blue and the sky is depicted using two shades - light yellow ochre and light blue with a greyish tinge.

On the foreground, two soldiers on two horses moving in opposite directions as if they are informing the people about the arrival of the king. The artist painted the two horses with two different colours, showing his keen observation and artistic insights.

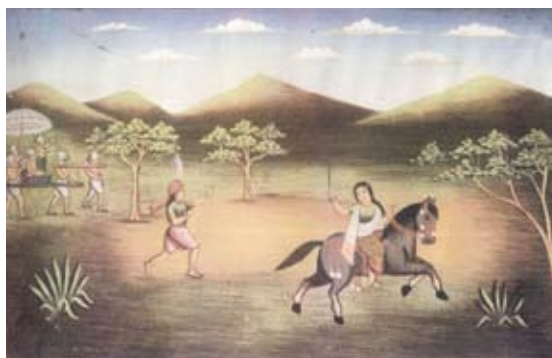


Figure 2: Title: *Loikaba*, by N. Bhadra Singh, Material: Watercolour on paper, Size: 30.5X46 cm, Period: 19th-20th century, Location: Mutua Museum, Courtesy: Traditional Paintings of Manipur, by Bahadur, Mutua, Mutua Museum, Imphal, 2003.

Theme "*Loikaba*" is based on the popular Manipuri legend *Khamba-Thoibi*. The story goes that Thoibi, the female protagonist is returning from an exile imposed by her father for being obstinate. Thoibi's father Chingkhuba set up an arrangement for Nongban (the villain in the story) to meet her on the way. The painting depicts the meeting between Thoibi and Nongban. Thoibi persuades Nongban to let her ride his horse. At first, she pretends to be reluctant upon riding the horse but after gaining some distance from Nongban she gallops swiftly. The painting aptly captures this moment. Here Thoibi bids farewell to Nongban who is running after her helplessly. To show the distance, the arrangement made for Thoibi's arrival is shown on the left side of the background, Nongban on the middle ground and Thoibi on the foreground.

The painting is easily discernable into three sections- the background comprising the sky and the hills; middle ground represents an empty patch which adorns sparse vegetation. The upper edges of the hills are lightly painted

Kriti Rakshana



to show the effect of sunlight. The pristine clear sky is dotted with two rows of clouds. Thoibi represents the focal point of the foreground. All the individuals are dressed in traditional attires. Nongban wears a turban, a green shirt and a dhoti; Thoibi wears a green blouse, *phanek* (a sarong like lower garment) and *enaphi* (a piece of cloth) while the servants wear loin clothes turban bare chest. The horse seems flying as the artist wants to depict the swift movement of the horse. To draw the viewer's attention, the middle portion of the painting is painted in light tones where the central theme is depicted.



Figure 3: Title: *Thoibi na phi saba* by H. Aton Singh, Material: Watercolour on cloth, Size: 60X35 cm, Period: 19th-20th century, Location: Mutua Museum, Courtesy: Traditional Paintings of Manipur, by Bahadur, Mutua, Mutua Museum, Imphal, 2003.

Theme "*Thoibi na phi saba*" is taken from the legend or epic 'Khamba-Thoibi'. In this painting, Thoibi is weaving clothes in a traditional loom. On the right side of the painting, her friend is preparing thread in a *charkha*. On the left side, a male figure probably the male protagonist of the story, Khamba, is enjoying a smoke sitting on a stool. The painter has a keen eye of observation and depicts every small details e.g., the *paandan* and spittoon. Thoibi is adorned in a green blouse and the *phanek* is tied around her chest. This is a common sight till today. The male figure is attired in a green shirt and a white dhoti. These two figures are depicted more prominently than the rest of

the figures. The painter adds dimension by depicting a door on the right side of the plain background. This is further accentuated by a female figurine which is shown standing by the door. This painting not only depicts Khamba, Thoibi and her friend but it reflects the social life of the Manipuri people of that period. The artist with limited use of colours and brass strokes successfully created the scene. The painting consists of many horizontal and vertical lines enhancing the overall beauty.



Figure 4: Title: *Lai Haraoba* by H. Aton Singh, Material: Watercolour on cloth, Size: 60X35 cm, Period: 19th-20th century, Location: Mutua Museum, Courtesy: Traditional Paintings of Manipur, by Bahadur, Mutua, Mutua Museum, Imphal, 2003.

Lai haraoba literally means "merry-making of the gods and goddesses". This painting depicts a scene from the Manipuri legend or epic '*Khamba-Thoibi*'. As the story goes, the main protagonist, Khamba, and the villain, Nongban, were to collect flowers for the *Lai haraoba* festival. After offering the flowers to the main deity the flowers were presented to the noblemen of the state. This part of the celebration is followed by a duet dance. Thoibi's father, King Chingkhuba, asked his minister to appoint Nongban as the dancer. The minister, Chaoba, disobeying the king's order appoints Khamba as the dancer.

The artist aptly depicts the story in a single frame. The legendary hero Khamba and heroine Thoibi are depicted dancing at the centre.



Seeing the dance, the king becomes furious and his minister Chaoba is trying to calm him. On the right side of the painting, Nongban, covers his face out of shame and defeat in the hands of the orphan Khamba. The dance of Khamba and Thoibi is accompanied by musicians playing *pena* (traditional string musical instrument) and drums. The vegetation and the temple dominate the background. On both sides of the temple the audience are seated in rows. The foreground and the middle ground are coloured in green shade. The king and his minister are dressed in royal attires comprising an elaborate turban and a coat. Khamba is attired with a traditional turban, green shirt and a white dhoti, while Thoibi is adorned with a head-gear, a green blouse and a *phanek*. The artist successfully captures the festive moods of Khamba and Thoibi, the anger of the king and the defeat of Nongban.



Figure 5: Title: *Radha-Krishna* by N. Bhadra Singh, Material: Watercolour on cloth, Size: 36.5X36.5 cm, Period: 19th-20th century, Location: Mutua Museum, Courtesy: Traditional Paintings of Manipur, by Bahadur, Mutua, Mutua Museum, Imphal, 2003.

This painting entitled "*Radha Krishna*" displays Krishna and Radha standing on lotus pedestal with *chauri* bearer. Radha is attired in bright coloured costume and is adorned with jewels.

Krishna is in his typical stance. He is adorned with jewels and *malas*. He wears a headdress with elaborate peacock feathers. The common features between Krishna and Radha is the *chandhan* (*padma chandhan*) on their foreheads. Radha, in shy fondness, presents a flower to Krishna as a token of love.

In the foreground, a couple of peacock occupies the space. In the background, there is a deep dark forest with couple of peacock, tree and banana plant on the both sides displaying balance. The serenity of the whole painting is enhanced by a pond studded with lotuses and ducks on the foreground. The *chauri* bearers which stand on the sides enjoy the scene interestingly.

The title '*Radha- Krishna*' is particularly interesting because the nomenclature Krishna is preceded by Radha. There is a general belief that if the *bhaktas* want to reach the heart of Krishna the only way is through Radha. Thus, whenever the *bhaktas* remember Krishna, they call '*Radha Krishna*'.



Figure 6: Title: *Radha-Krishna* by M. Kalachand Singh, Material: Watercolour on cloth, Size: 53X71 cm, Period: 19th-20th century, Location: Mutua Museum, Courtesy: Traditional Paintings of Manipur, by Bahadur, Mutua, Mutua Museum, Imphal, 2003.

Kriti Rakshana



Another interesting feature about this painting is the costumes of the females including Radha. This costume is a typical north Indian dress (which also indicates the advent of Hinduism in Manipur).

This painting title '*Radha Krishna*' depicts the popular love and romance between Krishna and Radha. As already mentioned in the previous painting, the devotees generally call the nomenclature Krishna preceded by Radha to reach the heart of Krishna.

This painting is set in deep dark forest. Krishna and Radha shares a single lotus pedestal. Krishna is depicted in his typical stance where he is playing a flute and standing cross leg. He wears a headdress with elaborate peacock feather. He wears a dhoti and adorns jewels. Krishna is depicted in blue skin tone. Radha presents a flower to Krishna as a token of love. Both Krishna and Radha are depicted with halos. A couple of *chauri* bearers stand on the either side of Krishna and Radha.

The background, though not clear, depicts a dark wood. A small full moon clearly indicates that it is a night romance between Krishna and Radha. On the right upper portion of the painting, few white structures could be seen at a distant. Monkeys and peacocks are perched on the tree behind the central theme. On the

foreground, a couple of peacock enhances this already brimming scene.

An ascetic with halo who looks like Siva is depicted on the lower right corner of the painting. However, the role of Siva in this painting is ambiguous.

Courtesy to:

Shri Mutua Bahadur

Books:

- (1) Illustrated Manuscripts of Manipur
- (2) Traditional Paintings of Manipur and for photo re-productions

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जोधपुर स्थित जैन ग्रन्थागार एवम् इनमें संगृहीत सचित्र 'कल्पसूत्र- कालकाचार्य-कथाओं' का संक्षिप्त परिचय



मीनाक्षी 'भारती'

राजस्थान का जैन इतिहास इस प्रदेश के सांस्कृतिक इतिहास के लिए ही नहीं, अपितु सम्पूर्ण भारत के जैन इतिहास निर्माण के दृष्टिकोण से अत्यन्त महत्वपूर्ण है, क्योंकि जैन मत की महत्वपूर्ण जातियों एवम् गोत्रों की उत्पत्ति व प्रसार यहीं से हुआ, महत्वपूर्ण जैन साहित्य अधिकांशतः यहीं रचा गया और भौगोलिक दृष्टि से महत्वपूर्ण व सुरक्षित इसी प्रदेश के ही विभिन्न ग्रन्थागारों में इस कला एवम् साहित्य की कतिपय उत्कृष्ट पाण्डुलिपियों को सुरक्षित रखना संभव हो सका।

यहां के उदारमना राजपूत शासकों ने, शैव व वैष्णव धर्मी होते हुए भी, कर्तव्यनिष्ठ जैन राजनयिकों, सद्गुणी एवम् विद्वान् जैनाचार्यों, धनपति श्रेष्ठियों एवम् लोक मानस में जैन मत की लोकप्रियता से जैन धर्म के संरक्षण, संवर्धन एवम् उत्कर्ष में गहन अभिरुचि प्रदर्शित कर प्रशंसनीय योगदान दिया।¹

वस्तुतः भारतीय सांस्कृतिक इतिहास में राजस्थान अपनी सदृढ़ दुर्ग-परम्परा, किलों, राजप्रासादों, महलों और मेहराबों से युक्त झरोखों की भव्यता, हवेलियों, हस्त-शिल्प और राजपूती आन-बान और शान के लिए विख्यात रहा है। प्रसिद्ध इतिहास वेत्ता कर्नल जेम्स टॉड ने ही इस प्रदेश का नाम 'राजस्थान' या 'रायथान' दिया था।² स्वतंत्रता प्राप्ति के पश्चात् भी इस क्षेत्र के लिए 'राजस्थान' शब्द ही सार्वधिक उपयुक्त समझा गया।

जोधपुर की भौगोलिक, राजनैतिक व सांस्कृतिक स्थिति

राजस्थान के पश्चिमांचल में स्थित जोधपुर राज्य, जिसको प्राचीन समय से ही 'मरु', 'मरुवार' एवम् 'मारवाड़' आदि नामों से जाना जाता रहा है, राजपूताने के राज्यों में अपना अलग महत्व रखता है तथा अन्य प्रान्तों में यह सबसे अधिक विस्तृत भी है। 'मारवाड़ का

इतिहास' नामक प्रसिद्ध ग्रन्थ के लेखक पं. विश्वेश्वर नाथ रेऊ के कथानुसार— "मारवाड़ राज्य राजपूताने के पश्चिमी भाग में स्थित है और इसका क्षेत्रफल राजपूताने की रियासतों से ही नहीं किन्तु हैदराबाद और काश्मीर को छोड़कर भारत की अन्य सब ही रियासतों से बड़ा है।"³

'मारवाड़' शब्द 'मरुवार' शब्द का अपभ्रंश है, जिसको प्राचीन काल में 'मरुस्थान' भी कहते थे। 'मरुस्थान' से तात्पर्य है— रेगिस्तान या निर्जल प्रदेश। मरु का अर्थ 'मरना' और 'रेगिस्तान' है अर्थात् जहां यात्री जल बिना मर जाते हैं, उसे ही 'मरुदेश' कहते हैं।⁴

इस प्रदेश का सबसे प्राचीन उल्लेख हमें 'मरु' नाम से ऋग्वेद में मिलता है और प्राच्य विद्या के सभी विद्वान् ऋग्वेद को भारतीय वाङ्मय का सबसे प्राचीन ग्रन्थ सिद्ध करते हैं। प्राचीनता की दृष्टि से भी मारवाड़ राज्य का महत्व अधिक बढ़ जाता है।

मारवाड़ में राठौड़ वंशीय राजपूतों का शासन रहा है जो 'रणबंका राठौड़ों' के नाम से जाने जाते रहे हैं। वर्तमान राठौड़ वंश का मारवाड़ में अस्तित्व विक्रम संवत् की 14वीं शताब्दी में ही देखा जा सकता है। विक्रम संवत् 1300 के आस-पास मारवाड़ के राठौड़ों का मूल पुरुष 'राव सीहा' कन्नौज की तरफ से सर्वप्रथम मारवाड़ में आया, जो कि कन्नौज के शासक जयचन्द्र का वंशज था, उसने तथा उसके वंशजों ने यहां राठौड़ राज्य की नींव डाली और विक्रम संवत् 1516 में उसके वंशधर राव जोधा ने जोधपुर नगर की स्थापना कर एक सुदृढ़ गढ़ का निर्माण किया। उसी समय से इस राज्य का नाम जोधपुर पड़ा। वर्तमान में मारवाड़ से केवल उसी निर्जल और रेतीले भाग से तात्पर्य समझना चाहिये, जो सिन्ध, गुजरात, मेवाड़, अजमेर और जयपुर के बीच फैला हुआ है।

जोधपुर राज्य पर सूरज की सर्वाधिक किरणें पड़ती हैं। अतः इसे 'सूर्य-नगरी' के नाम से भी जाना जाता है।⁵

Kriti Rakshana



जोधपुर मारवाड़ के शासकों में राव जोधा जोधपुर का प्रथम प्रतापी शासक हुआ। तत्पश्चात् राव मालदेव अत्यन्त महत्वाकांक्षी व शक्तिशाली शासक सिद्ध हुआ। बादशाह हुमायूँ को भी शेरशाह से त्राण पाने के लिए इन्हीं की शरण लेनी पड़ी थी। मालदेव के उत्तराधिकारी राव चन्द्रसेन ने आजीवन महलों से दूर जंगलों व पहाड़ों में रहना स्वीकार किया परन्तु मुगल बादशाह अकबर की अधीनता स्वीकार नहीं की। इनके पश्चात् इनके बड़े भ्राता उदयसिंह 'मोटा राजा' ने ही मारवाड़ के नरेशों में पहले पहल बादशाही 'मनसब' अंगीकार किया व 'सहयोग' की नीति अपनाई।^९ मारवाड़ में इसी समय से मुगल संस्कृति का प्रभाव भी देखा जा सकता है। इसके बाद एक के बाद एक सभी शासक मुगल बादशाहों के बड़े-बड़े मनसबधारी हुए जिनमें से महाराजा जसवन्त सिंह जी सबसे प्रतापी राजा सिद्ध हुए। इनके समय में मारवाड़ राज्य का सर्वाधिक विस्तार हुआ। महाराजा जसवन्त सिंह के उत्तराधिकारी महाराजा अजीत सिंह को, अपने राज्य को, बादशाह औरंगजेब से वापिस दिलाने में राठौड़ वीर दुर्गादास की भूमिका भी जोधपुर राज्य के इतिहास में अविस्मरणीय है और एक लम्बे त्रिकोणात्मक संघर्ष के परिणाम स्वरूप ही यह सफलता प्राप्त हो सकी। जोधपुर मारवाड़ के अंतिम शासक महाराज हनवन्त सिंह जी, 9 अगस्त, 1947 को भारत में मिलने के अधिमिलन पत्र पर अपने हस्ताक्षर कर भारतीय गणराज्य में शामिल हो गये। इस प्रकार संघर्ष, बलिदान और धर्म परायणता के कई हजार वर्ष इस प्रदेश को वैशिष्ट्य प्रदान करते हैं। भारतीय परिदृश्य में मारवाड़ का सांस्कृतिक वैभव भी बेजोड़ है। संस्कृति शब्द का एक अन्य अर्थ संस्कार से भी जोड़ा जाता है। कर्नल टॉड जैसे विदेशी ने भी यहाँ की भव्य संस्कृति की मुक्त कंठ की प्रशंसा की है। महाराजा जसवन्त सिंह के दीवान मुंहणोत नैणसी कृत 'मारवाड़ रा परगनां री विगत' में तत्कालीन मारवाड़ के इतिहास के अतिरिक्त विवाह-प्रथा, दहेज प्रथा, जाति-प्रथा, सती-प्रथा, खान-पान और पहनावा, विभिन्न देवी-देवताओं के पूजा, लोक देवताओं में आस्था और अंध-विश्वास, होली, दीवाली, रक्षा-बंधन और दशहरा आदि प्रमुख त्योहारों, हिन्दुओं के मृतक संस्कार इत्यादि के सम्बन्ध में प्रामाणिक जानकारी प्राप्त होती है।^१

इसी प्रकार मध्यकालीन मारवाड़ की जनता पर यहाँ के स्थानीय लोक देवताओं का भी महत्वपूर्ण प्रभाव रहा है। इन लोक देवताओं में गोगाजी, पाबू जी, देजाजी, रामदेव जी, मल्लीनाथ जी, हरभूजी, तेजाजी प्रमुख हैं। इनके मन्दिरों में प्रतिवर्ष मेले भरते हैं और दूर-दूर से लोग आकर यहां इनकी पूजा अर्चना करते हैं।

जोधपुर में जैन धर्म का प्रसार

जोधपुर के सांस्कृतिक विकास में जैन धर्म व जैन धर्मावलम्बियों का योगदान बहुमुखी और अत्यन्त महत्वपूर्ण रहा है। सदैव से इस प्रदेश में श्वेताम्बर जैन धर्मावलम्बियों की अधिकता रही है। साथ ही मारवाड़ के शासकों के शासन काल में यहां जैन धर्म की अप्रत्याशित प्रगति भी हुई।

जैन मुख्यतः व्यापारी होते हैं, अतः धनवान होते हैं। गुजरात तथा मारवाड़ में इस वर्ग ने अपने स्वयं के साधनों से सुन्दर मन्दिरों का निर्माण कराया। मारवाड़ में इन्हीं धनी श्रेष्ठियों के कारण उन्हें 'मारवाड़ी' कहा जाता है।^{१०} गुजरात तथा राजस्थान का यह पश्चिमी भाग उस समय 'गुर्जरत्रा' प्रदेश कहलाता था और इसकी राजधानी भीनमाल थी। यहाँ पर जैन संस्कृति का बहुलता से विस्तार हुआ।^{११} भीनमाल के 1276 ई. के एक अभिलेख से विदित होता है कि जैन धर्म के 24वें तीर्थंकर महावीर स्वामी स्वयं श्रीमाल नगर पधारे थे।^{१०}

ऐतिहासिक दृष्टि से भी इस प्रदेश में जैन धर्म का अस्तित्व मौर्य काल से भी पूर्व से पाया जाता है। बड़ली के शिलालेख (प्राचीनतम) से यह स्पष्ट ज्ञात होता है कि यहां ई.पू. पाँचवीं शताब्दी में इस धर्म का व्यापक विस्तार हो रहा था। साथ ही इस धर्म को यहाँ के शासकों एवम् विभिन्न राजवंशों का सहयोग मिलने लगा था। जैन धर्म के विभिन्न संघ, गण एवम् गच्छों की उद्भव भूमि के रूप में भी मारवाड़ का महत्व रहा है। जोधपुर के पास ओसियां नामक प्रदेश से 'उपकेश-गच्छ' का प्रादुर्भाव हुआ, तथा इसी प्रदेश से 'ओसवाल जाति' की उत्पत्ति भी मानी जाती है।^{११} कालान्तर में इसी ओसवाल जाति के प्रयासों से ही मारवाड़ में जैन धर्म का अच्छा प्रचार हुआ।

जोधपुर क्षेत्र में स्थित विभिन्न जैन ग्रन्थागार

राजस्थान के पश्चिमांचल में स्थित जोधपुर-मारवाड़ में चूंकि श्वेताम्बर जैन धर्मानुयायियों अथवा ओसवाल जैनों की अधिकता रही है, अतः इन्होंने यहीं पर 'मन्दिरों एवम् उपासरो' में ज्ञान-भण्डारों की स्थापना कर सहस्रों की संख्या में पाण्डुलिपियों व हस्तलिखित ग्रन्थों की अथाह सामग्री उपलब्ध करायी है जिनके माध्यम से तत्कालीन धर्म एवम् संस्कृति को सहजता पूर्वक समझा जा सकता है। साथ ही जैन आचार्यों तथा उनके उपाश्रयों में चातुर्मासिक अध्ययन की परम्परा में सहस्रों ग्रंथों का लेखन कार्य अनवरत चालू रहा, इससे धर्मोपदेश-मूलक साहित्य का निर्माण हुआ।

जैन ग्रन्थागारों का अस्तित्व में आना

जैन-ग्रन्थागारों के अस्तित्व में आने से पहले अर्थात् प्राचीन काल में भारत में लेखन कला प्रचलन में नहीं थी। ज्ञान को मौखिक रूप से एक पीढ़ी से दूसरी पीढ़ी तक पहुँचाया जाता था। यह परम्परा जैन व जैनेतर धर्मों में समान रूप से प्रचलित थी। जैन धर्म में चौबीसवें व अंतिम तीर्थंकर महावीर तक यही मौखिक परम्परा प्रचलित रही।¹²

महावीर के निर्वाणोपरान्त भी कुछ प्रारम्भिक शताब्दियों में जैन आगमों का ज्ञान जैन साधुओं की स्मृति में ही सुरक्षित रहा, परन्तु आगे के कालों में दुर्भिक्षों और संक्रामक रोगों से इन आगम ज्ञानी साधुओं के काल-गस्त होने से आगमों का ज्ञान लुप्त होने लगा। अंतिम श्रुतकेवली आचार्य भद्रबाहु, जो कि सम्पूर्ण आगमिक ज्ञान के ज्ञाता थे, के दक्षिण प्रवास के पश्चात् स्थूल भद्र जैन समुदाय के प्रमुख नियुक्त हुए। इस समय मगध में दुर्भिक्ष पड़ा। अतः जैन समुदाय ने चिंता के साथ इस दिशा में सुधारात्मक कदम उठाने का निश्चय किया। सर्वप्रथम पाटली पुत्र में एक संगीति आयोजित की गयी जिसमें 11 अंगों व 14 पूर्वों को एकत्रित करने की चेष्टा की गई। तत्पश्चात् ईसा की चौथी व पाँचवी शताब्दियों में क्रमशः मथुरा व वल्लभी में श्वेताम्बर जैन परम्परा के अन्तर्गत देवर्षिगणि श्रमाश्रमण की अध्यक्षता में जैन साधुओं की विशाल संगीति आयोजित की गयी, जिसमें जैन आगमिक ग्रन्थों को लिपि-बद्ध किया गया।¹³

उपर्युक्त वाचनाओं की पाण्डुलिपियाँ अब उपलब्ध नहीं है। संभवतः ये प्रारम्भिक पाण्डुलिपियाँ कीटाणुओं व मौसमी प्रभावों आदि के फलस्वरूप नष्ट हो गयीं क्योंकि उस समय जैन ग्रन्थ-भण्डार नहीं थे। अतः इनके उचित रख-रखाव के अभाव में ये पाण्डुलिपियाँ नष्ट हो गयीं, और नवीन पाण्डुलिपियाँ भी नष्ट होती जा रही थीं।

अतः 8वीं शताब्दी के पश्चात् जैन समुदाय के धर्म प्रमुख के रूप में 'भट्टारक' व 'यति संस्था' अस्तित्व में आयी। इन्हीं संस्थाओं में धर्म गुरुओं की देख रेख में पाण्डुलिपियों के संग्रहालय के रूप में 'ग्रन्थ-भण्डारों' की संस्थागत स्थापना की गयी।¹⁴

चूँकि ये यति व साधु धर्म प्रमुख होने के साथ ही विद्वान् और धर्म के प्रति समर्पित होते थे, अतः जैन समाज में इनका प्रभुत्व होना स्वाभाविक था। साथ ही वर्षा ऋतु के चार महीने ये जैन साधु एक ही स्थान पर रहते और विद्याध्ययन में समय व्यतीत करते थे। पाण्डुलिपियाँ व उनकी प्रतिलिपियाँ आदि तैयार करवाते थे तथा जैन-श्रावकों को ऐसी पाण्डुलिपियाँ मन्दिर व शास्त्र-भण्डारों को दान करने

के लिए प्रेरित करते थे। इस प्रकार पाण्डुलिपियों को सुरक्षित करने की दिशा में, इसी परम्परा के कारण, हजारों की संख्या में पाण्डुलिपियाँ इन शास्त्र-भण्डारों में पहुँचा दी गई। और मन्दिरों व उपाश्रयों में स्थापित ये भण्डार ही पाण्डुलिपियों के 'संग्रहण केन्द्र' बन गये।

यद्यपि शास्त्र दान के लिए किसी विशेष पुस्तक का विधान नहीं था किन्तु महावीर तथा अन्य तीर्थंकरों के जीवन से सम्बन्धित होने के कारण 'कल्पसूत्र' की प्रतियाँ इस कार्य हेतु विशेष लोकप्रिय हो गई। उपदेश तरंगिणी में कहा गया है कि— "गुजरात के राजा कुमारपाल (1143-74) ने 21 शास्त्र-भण्डारों की स्थापना कराई और प्रत्येक को 'कल्पसूत्र' की एक-एक स्वर्णाक्षरी प्रति भेंट की।"¹⁵

श्वेताम्बरीय ग्रन्थ भण्डारों में 'कल्पसूत्र-कालकाचार्य' की प्रतियाँ ही अधिक संगृहीत रहती हैं जो सचित्र होने के साथ-साथ सुनहरी व रुपहरी स्याही से लिखी हुई भी मिलती हैं।

जोधपुर क्षेत्र में स्थित प्रमुख

जैन-ग्रन्थागार

जोधपुर नगर तथा उसके आस-पास के क्षेत्र में अनेक जैन ग्रन्थागार स्थित हैं, जिनमें हस्तलिखित ग्रन्थों का विशाल भण्डार संगृहीत है। जोधपुर नगर में स्थित इन ग्रन्थागारों में प्रमुख हैं:

राजस्थान प्राच्य विद्या प्रतिष्ठान का ग्रन्थागार, राजस्थानी शोध संस्थान चौपासनी का ग्रन्थागार, महाराजा मानसिंह पुस्तक-प्रकाश, शोध केन्द्र, मेहरान गढ़ दुर्ग का ग्रन्थागार, सेवा-मन्दिर रावटी भण्डार, श्री केसरियानाथजी मन्दिर का ज्ञान भण्डार, श्री चिंतामणि पार्श्वनार्थ मन्दिरजी का ज्ञान भण्डार, श्री महावीर स्वामी मन्दिरजी का ज्ञान भण्डार। उक्त ग्रन्थ भण्डारों में से मात्र राजस्थान प्राच्य विद्या प्रतिष्ठान, राजस्थानी शोध संस्थान चौपासनी, तथा श्री चिंतामणि पार्श्वनाथ मन्दिरजी के ग्रन्थागार से ही शोध सम्बन्धी सामग्री उपलब्ध है। अन्य ग्रन्थ भण्डारों में ताले लगे हैं अथवा उनकी ग्रन्थ सामग्री इधर-उधर हस्तान्तरित कर दी गई है। फलौदी में दो अन्य ग्रन्थ भण्डार हैं— श्री मोहन चंद जी ढड्डा का संग्रहालय व शान्तिनाथ भगवान मन्दिरजी का संग्रह जहाँ शोध सामग्री उपलब्ध है। निजी संग्रहों में श्री देवराज मेहता का संग्रह प्रमुख है।

पाण्डुलिपि लेखन परम्परा

हस्तलिखित ग्रन्थों अथवा पाण्डुलिपि लेखन की परम्परा अति प्राचीन रही है। प्राचीन भारत में भोजपत्र और





ताड़पत्र पर लेखन एवम् चित्रण की परम्परा में इन पत्रों को एक आकार में काटकर उस पर लेखन, अंकन करने के बाद उन पृष्ठों में छेद कर ग्रन्थित करने के कारण उन्हें 'ग्रन्थ' कहा जाता था। ये ही हस्तलिखित ग्रन्थ जैन भण्डारों एवम् संग्रहालयों में उपलब्ध होते हैं।¹⁶ हाथ से लिखे जाने के कारण इन्हें 'हस्तलिखित ग्रन्थ' या 'पाण्डुलिपि' कहा जाता है। अंग्रेजी में इसे 'मैन्युस्क्रिप्ट' कहते हैं। ये पाँच प्रकार की होती थीं: गंडी, कच्छपी, मुष्टि, संपुट फलक व छेदपाटी अथवा सृपाटिका। इन पर लेखन के लिए लेखन सामग्री निम्न प्रकार की होती है। पत्र, कबिका या काबी, डोरा, ग्रन्थि, लिप्यासन, छंदण, सांकली, मषी, लेखनी, हड़ताल या हरताल।¹⁷

लेखन सामग्री के उपादान के रूप में ताड़पत्र, वस्त्र, कागज, चमड़ा, काष्ठ-पट्टिका, भोजपत्र, ताम्रपत्र, रौप्यपत्र, सुवर्णपत्र, पत्थर आदि का समावेश किया जा सकता है। 13वीं शताब्दी तक जैन ग्रन्थ ताड़पत्रों पर ही लिखे जाते रहे परन्तु 14वीं शताब्दी से कागज की उपलब्धता से ताड़पत्रों का स्थान कागज ने ले लिया। पाण्डुलिपि लेखन में कलात्मक अक्षरांकन हेतु 'स्याही' एक अत्यन्त महत्वपूर्ण उपादान है। सुन्दर व टिकाऊ पुस्तक लेखन के लिए कागज की श्रेष्ठता के साथ-साथ स्याही भी उत्तम होनी चाहिए। अनेक प्रकार की रंगीन स्याहियाँ हरी, लाल, सुनहरी, रुपहरी आदि ग्रन्थ लेखन में उपयोग में लाई जाती थीं परन्तु काली स्याही ही प्रमुख होती थी। सचित्र पुस्तक लेखन में चित्र बनाने के लिए काली, लाल, सुनहरी, रुपहरी स्याहियों के अतिरिक्त हरताल और सफेदे का भी प्रयोग किया जाता था। हरताल और हिंगुल मिलाने पर नारंगी रंग, हिंगुल और सफेदा मिलाने पर गुलाबी रंग, हरताल और काली स्याही मिलकर नीला रंग बनता था। हस्तलिखित ग्रन्थ पर चित्र बनाने के लिए इन रंगों के साथ गोंद का स्वच्छ जल मिलाया जाता था।¹⁸

सचित्र पाण्डुलिपियाँ

सचित्र पाण्डुलिपि उस हस्तलिखित पुस्तक को कहते हैं जिसके पाठ को विविध चित्राकृतियों से सजाया गया तथा सुन्दर बनाया गया हो। ये चित्र इस ग्रन्थों के लेख के ऊपर नीचे व दायें-बायें, हाशियों पर और कभी पत्र के मध्य से बने होते हैं। यह ग्रन्थ चित्रण कला 'ग्रन्थ-चित्रों' के रूप में ही पनपी और विकसित हुई तथा इसमें जैन धर्म ग्रन्थों का ही विशुद्ध योगदान रहा। जैन लेखकों ने कागज की पाण्डुलिपि लेखन में ताड़पत्रीय पाण्डुलिपियों का ही अनुकरण किया है।

सचित्र जैन पाण्डुलिपियों के अन्तर्गत कल्पसूत्र-कालकाचार्य कथाओं की पाण्डुलिपियों का क्रमिक विकास

डॉ. नार्मन ब्राउन के अनुसार – मिनीयेचर पेन्टिंग को जानने के लिए सबसे महत्वपूर्ण स्रोत हैं श्वेताम्बरीय जैनों की दो प्रतिनिधि रचनाएँ, जो अधिकांशतः कागज पर उपलब्ध होती हैं, ये 'कल्पसूत्र' व 'कालकाचार्य कथा' की सचित्र पाण्डुलिपियाँ हैं। केवल इन्हीं दोनों प्रतिनिधि रचनाओं की सचित्र पाण्डुलिपियाँ तिथि युक्त हैं। इन जैन रचनाओं में चित्रों को विस्तार से व क्रमबद्धता से, कथाओं के साथ-साथ चित्रित किया गया है। ऐसा क्रमबद्ध चित्रण किसी अन्य जैन रचना में भी उपलब्ध नहीं होता है। इस प्रकार 'कल्पसूत्र-कालकाचार्य कथाओं' की ये अनगिनत उपलब्ध सचित्र प्रतियाँ स्वयं में ही एक प्रकार के भण्डार गृह हैं जो कि लघु-चित्रों की उत्कृष्टता के प्रथम उदाहरण कहे जा सकते हैं।¹⁹ चित्रों की दृष्टि से प्राचीनतम पाण्डुलिपियों में 'कल्पसूत्रों' की प्रतियाँ आती हैं तथा डॉ. कुमार स्वामी तथा डॉ. एन.सी. मेहता ने ताड़पत्र पर प्राचीनतम चित्रित प्रति 'कल्पसूत्र' को ही माना है जो बोस्टन संग्रहालय में है। इसका रचनाकाल 1236 ई. के लगभग निश्चित किया गया है।²⁰

डॉ. मोतीचन्द्र ने 1400 ई. को ताड़पत्र और कागज के समय की विभाजन रेखा माना है जो सर्वथा मान्य है। उनके अनुसार कागज पर चित्रित 'कल्पसूत्र' और 'कालकाचार्य' कथा की प्रति जो प्रिंस ऑफ वेल्स म्यूजियम में संगृहीत है प्राचीनतम है, जिसका समय अज्ञात है। जबकि यू.पी. शाह, मुनि पुण्य विजय जी के संग्रह से प्राप्त तथा इस समय एल.डी. इन्स्टीट्यूट अहमदाबाद के संग्रह में सुरक्षित 'कल्पसूत्र-कालकाचार्य कथा' की प्रति को प्राचीनतम मानते हैं। इस प्रति का रचना काल विक्रम संवत् 1403 (1347 ई.) है।²¹

जोधपुर क्षेत्र में स्थित जैन ग्रन्थागारों में संगृहीत कल्पसूत्र-कालकाचार्य कथाओं की सचित्र पाण्डुलिपियाँ

जोधपुर क्षेत्र के जैन ग्रन्थागारों में 'कल्पसूत्र-कालकाचार्य कथा' चित्रों की कोई भी ताड़पत्रीय प्रति उपलब्ध नहीं है। यद्यपि जोधपुर क्षेत्र के विभिन्न जैन ग्रन्थागारों में 14वीं शताब्दी से 19वीं शताब्दी तक की 'कल्पसूत्र-कालकाचार्य कथाओं' की लगभग 50 से भी अधिक सचित्र प्रतियाँ उपलब्ध हैं, तथापि वे सभी कागजीय की प्रतियाँ ही हैं। कालक्रमानुसार फलौदी स्थित श्री मोहनचन्द जी ढड्डा के निजी संग्रह से उपलब्ध संवत् 1400 की 'कल्पसूत्र'



की स्वर्णाक्षरी प्रति को इस क्षेत्र की प्राचीनतम प्राप्त प्रति कहा जा सकता है जो एक अत्यन्त सुन्दर प्रति है। इस प्रति में लगभग 27 चित्र उपलब्ध होते हैं। इसके पश्चात् जोधपुर स्थित प्राच्य विद्या प्रतिष्ठान की ग्रन्थांक संख्या 7849 पर संगृहीत 'कल्पसूत्र त्रुटित' की विक्रम संवत् 1485 (1328 ई.) की पाण्डुलिपि को रखा जा सकता है, जो कि वर्तमान में अत्यन्त जीर्ण शीर्ण अवस्था में है तथा मात्र तीन चित्र अत्यन्त खराब स्थिति में प्राप्त होते हैं।

जैन धर्म के अन्तर्गत

कल्पसूत्र-कालकाचार्य कथाओं का माहात्म्य

'जिन' का मानने वाले 'जैन' कहलाते हैं और उनके धर्म को 'जैन धर्म' कहते हैं। जैन धर्म के अन्तर्गत 24 तीर्थंकरों का अस्तित्व माना गया है। जिनमें से प्रथम आदिनाथ (ऋषभदेव) तथा अन्तिम महावीर को माना गया है। परम्परागत रूप से कल्पसूत्र के अन्तर्गत चार तीर्थंकरों की जीवन की घटनाओं को घटनाक्रम के अनुसार चित्रित किया जाता है। महावीर, पार्श्वनाथ, अरिष्टनेमि तथा आदिनाथ तथा आदिनाथ से पहले 20 अन्य तीर्थंकरों की तपश्चर्यागत प्रतिमाओं का अंकन मिलता है।

यह सूत्र गद्यात्मक शैली में रचित उपलब्ध होता है। जिसके अन्तर्गत तीन विभाग होते हैं— (1) जिनचरित्र (2) स्थविरावली (3) साधु समाचारी।

कालकाचार्य कथानक

कालकाचार्य कथाओं का कल्पसूत्र के साथ गहरा सम्बन्ध है। कल्पसूत्र की स्थविरावली में 22वें स्थान पर 'कालक' आचार्य का नाम आता है।

चूँकि 'कल्पसूत्र' और 'कालकाचार्य कथाओं' का वाचन पर्युषण के पवित्र दिनों में होने की परम्परा प्रचलित है इसलिए कल्पसूत्र की ही भाँति जैन धर्म में 'कालक-कथाओं' ने भी महत्वपूर्ण स्थान बना लिया है। अब कालकाचार्य कथाओं का वाचन, कल्पसूत्र के ही नवें अध्याय के रूप में पर्युषण की प्रथम रात्रि को संघ के सामने किया जाता है।²²

कला सामग्री

जोधपुर क्षेत्र के अन्तर्गत विभिन्न जैन-ग्रन्थागारों से प्राप्त कल्पसूत्र-कालकाचार्य कथाओं की लगभग 50 से अधिक सचित्र कागदीय पाण्डुलिपियाँ प्राप्त हुई हैं। ये पाण्डुलिपियाँ 14वीं शताब्दी से 19वीं शताब्दी (1869 ई.)

तक की प्राप्त होती हैं। अतः अध्ययन की सुविधा के लिए इन्हें कालक्रमानुसार दो भागों में विभाजित किया जा सकता है :-

(अ) 14वीं शताब्दी से 16वीं शताब्दी तक

(आ) 17वीं शताब्दी से उत्तर काल तक

(अ) 14वीं शताब्दी से 16वीं शताब्दी तक

इस विभाग के अन्तर्गत प्राप्त पाण्डुलिपियों में 'जैन चित्र शैली' का पारम्परिक रूप विधान ही दिखाई देता है। जिसमें लाल अथवा नीले रंग की सपाट पृष्ठभूमि में स्वर्ण रंग से आकृतियों का निरूपण, आलंकारिक विधान युक्त किया गया है। इस विभाग के अन्तर्गत स्थान पाने वाली प्रतियों में श्री डी.आर. मेहता का कल्पसूत्र (विक्रम संवत् 1664), मोहनचंद जी ढड्डा, फलौदी (स्वर्णाक्षरी कल्पसूत्र, विक्रम संवत् 1400 के लगभग) शान्तिनाथ मन्दिरजी, फलौदी (स्वर्णाक्षरी कल्पसूत्र, विक्रम संवत् 1600 के लगभग) राजस्थान प्राच्य विद्या प्रतिष्ठान के अन्तर्गत ग्रन्थांक संख्या 7840, 7841, 7846 पर संगृहीत कल्पसूत्र की उल्लेखनीय व उत्तम प्रतियाँ हैं। कालकाचार्य कथानकों में चित्रों की दृष्टि से ग्रन्थांक संख्या 29957, 5360, 7855 पर संगृहीत प्रतियाँ उत्तम कही जा सकती हैं।

(आ) 17वीं शताब्दी से उत्तरकाल तक

इस काल में बनाये गये कल्पसूत्र के चित्रों के अन्तर्गत जैन शैली ने एक भिन्न स्वरूप ग्रहण कर लिया था। यह वह समय था जब राजस्थानी व मुगल शैलियाँ अपनी पूर्ण यौवनावस्था में थीं। अतः अब 'कल्पसूत्र-कालकाचार्य' की पाण्डुलिपियों के चित्रों में भी मुगलिया ढंग की वर्ण-व्यवस्था, आकृतियों में एक चश्म चेहरे व यथार्थ अंकन आदि की झलक मिलने लगती है। इस काल की पाण्डुलिपियों में जो प्राच्य विद्या प्रतिष्ठान में संगृहीत हैं ग्रन्थांक संख्या 5356, 18743, 12316, 35237 व 35217 आदि उल्लेखनीय प्रतियाँ कही जा सकती हैं। डी.आर. मेहता के निजी संग्रह में उपलब्ध 18वीं शताब्दी के कल्पसूत्र की प्रति, जो इसी वर्ग में आती है, एक उल्लेखनीय प्रति है।

कल्पसूत्र-कालकाचार्य कथा चित्रों की कलात्मकता

विषयगत आधार में— (अ) धार्मिक चित्रांकन के अन्तर्गत, तीर्थंकरों के जीवन सम्बन्धी चित्रों, देवी-देवताओं, इन्द्र व अन्य जंतर जाति के देवी-देवताओं के चित्र आते हैं। (आ) जैन साधुओं के चित्रण में प्रमुख रूप से कालकाचार्य से सम्बन्धित कथाओं के चित्र आते हैं तथा स्थविरावली व साधु समाचारी से सम्बन्धित चित्रों में

Kriti Rakshana



साधुओं की विभिन्न दिनचर्याओं से सम्बन्धित चित्रों को सम्मिलित किया जा सकता है। इसी के साथ कल्पसूत्रों के चित्रों में अंकित राजा, रानी, दास-दासियों आदि, गायन, वादन व नृत्य सम्बन्धी चित्रांकन, विभिन्न प्रकार के पशु-पक्षियों, जीव-जन्तुओं, पुष्प-पत्तियों व वृक्षों के आलंकारिक चित्रांकन को विषय के रूप में सम्मिलित किया जा सकता है।

शैलीगत आधार में चित्रों के कला-पक्ष का अध्ययन व विश्लेषण चित्रकला के तत्वों — रेखा रूप, रंग, तान पोत व अंतराल के साथ-साथ कला-सिद्धान्तों में सहयोग, सामन्जस्य, संतुलन, प्रभाविता, प्रवाह और प्रमाण के आधार पर किया जा सकता है।

वस्तुतः अनेक नामों से अभिहित की जाने वाली यह शैली, यथा — पश्चिम भारतीय शैली, अपभ्रंश शैली, गुजरात शैली, श्वेताम्बर जैन शैली के आदि स्वरूप को हम एलोरा की 'इन्द्रसभा' गुफा के भित्त चित्रों में देखते हैं, जहाँ रेखाओं का नुकीलापन, पिचके गालों का समावेश, अतिशय रूप में आँखों का उभरा हुआ होना अपभ्रंश या जैन शैली का ही प्रारम्भिक प्रभाव है। इस प्रकार इस शैली का प्रादुर्भाव दक्षिण भारत में हुआ। डॉ. मोतीचन्द्र भी इस चित्र शैली का उद्गम स्थल दक्षिण भारत को मानने से इन्कार नहीं करते हैं। यद्यपि इसके बाद ग्रन्थ-चित्रों में इसका विकास गुजरात राजस्थान आदि प्रदेशों में हुआ।

श्री वाचस्पति गैरोला के अनुसार "जैन शैली के चित्रों की सबसे बड़ी विशेषता उनके चक्षु-चित्रण में हैं। जैन चित्रों में यह चक्षु चित्रण जैन-शिल्प व जैन स्थापत्य से आया है। इस चक्षु-चित्रण के कारण ही जैन चित्र अलग से ही पहचाने जाते हैं"।²³

इस शैली की प्रमुख विशेषताओं में हैं— एक ही ढंग से बनाये गये सवा चश्म चेहरे, नाक अनुपात से अधिक लम्बी व नुकीली, चिबुक आम की गुठली के समान चपटी और छोटी, आँखें पास-पास और बड़ी-बड़ी, तथा उनकी बनावट दो वक्रों द्वारा, नेत्र चेहरे की सीमा रेखा से बाहर निकले हुए, उंगलियों का रेखांकन कठोर और निर्बल, साथ ही कुछ जकड़न लिए हुए, पेट व कमर का भाग अत्यन्त क्षीण। पशु पक्षी आदि लकड़ी के अथवा रुई के खिलौनों की भाँति दिखाए गए हैं चित्रों की सीमारेखाएं काले रंग से एक समान बारीकी से खींची गई हैं।²⁴

उपर्युक्त विशेषताओं को जोधपुर स्थित विभिन्न जैन-ग्रन्थागारों में संगृहीत 'कल्पसूत्र-कालकाचार्य कथाओं' के चित्रों में 14वीं शताब्दी से 16वीं शताब्दी

तक स्पष्ट देखा जा सकता है, जिन्हें आरम्भिक कालों में लाल रंग की पृष्ठभूमि में व ईरानी प्रभावों के पश्चात् नीली पृष्ठभूमि व स्वर्ण रंग के साथ देखा जा सकता है। इस काल में इन चित्रों में अलंकरण प्रधान परम्परागत आलेखन भी देखा जा सकता है।

17वीं से 19वीं शताब्दी में चित्रित इन कल्पसूत्र-कालकाचार्य कथा चित्रों पर समकालीन चित्र शैलियों के प्रभाव से उन्हीं के अनुरूप चित्र बनाये जाने लगे। इन चित्रों का सम्पूर्ण परिवेश अब परिवर्तित नज़र आने लगता है। कल्पसूत्र-कालकाचार्य कथा चित्रों में अब मुगल चित्र शैली के वस्त्र-विन्यास, राजस्थानी शैली का रूपांकन एवम् भड़कीली व चटकीली रंग योजना को देखा जा सकता है। मोतीचन्द्र के अनुसार — "इस चित्रकला का विलय राजपूत कलम के साथ-साथ मुगल कलम में भी हुआ है"।²⁵

मुगल व राजस्थानी शैलियों के साथ ही जैन शैली अपनी समकालीन अन्य शैलियों में कम्पनी शैली, काश्मीर और मेवाड़ की लोक शैली से भी प्रभावित हुई और शीघ्र ही एक निजी रूप धारण कर विकसित होती हुई 'राजस्थानी शैली' में ही समाहित हो गई।

'जैन शैली' के अन्तर्गत रचित जोधपुर स्थित विभिन्न जैन ग्रन्थागारों में संगृहीत कल्पसूत्र-कालकाचार्य कथाओं का भारतीय चित्रकला के इतिहास में महत्वपूर्ण अवदान दृष्टिगोचर होता है। अजन्ता की भित्ति-चित्रण परम्परा की समाप्ति के पश्चात् जैन आगमिक रचनाओं के अन्तर्गत 'कल्पसूत्र-कालकाचार्य कथाओं' की लोकप्रियता के फलस्वरूप इन पाण्डुलिपियों को चित्रित किया जाना प्रारम्भ हुआ था। अतः ताड़पत्रों व कागज जैसे छोटे फलक पर की जाने वाली चित्रकला की दिशा में यह प्रथम महत्वपूर्ण कदम था। इस प्रकार जैन चित्र शैली के द्वारा ही भित्ति चित्रण की महान परम्परा समाप्त होने के पश्चात् भी, भारतीय चित्रकला के अन्तर्गत अटूट रूप में आगे बढ़ती रही।

जहाँ इस शैली ने मुगल शैली को पनपने में सहयोग दिया वहीं बूँदी, मेवाड़ आदि राजस्थानी शैलियों के विकास में भी अप्रतिम योगदान दिया है। राजस्थानी शैली की आलंकारिकता का पूर्व रूप जैन चित्रकला की राजस्थानी चित्रकला को महत्वपूर्ण देन है और इसी दृष्टिकोण को अपनाते हुए 'कल्पसूत्र-कालकाचार्य कथाएँ' कला का जो रूप हमारे समक्ष उपस्थित करती हैं, उसमें संकीर्णता कहीं भी परिलक्षित नहीं होती। यह शैली अपने निजस्व को बनाये रखते हुए वीतरागता का परिचय देती है।

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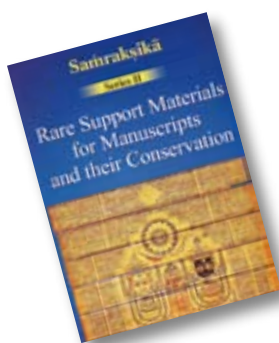
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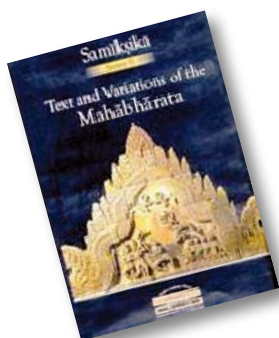
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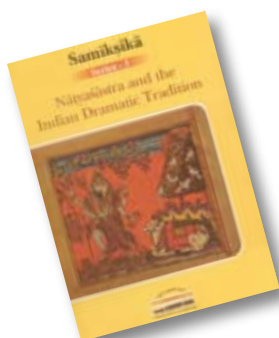
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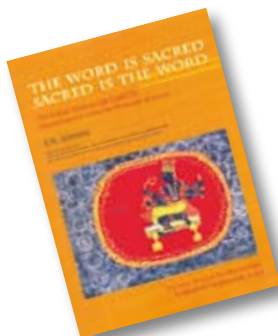
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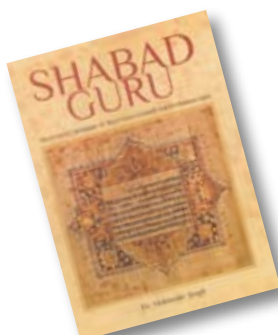
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