

Kriti Rakshana

A bi-monthly publication of the National Mission for Manuscripts

Vol. 5 nos. 5-6
April – July 2010



"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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Publisher's detail: Mission Director
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New Delhi – 110 001
Tel: +91 11 23383894
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Email: director.namami@nic.in
Website: www.namami.org

Design: Macro Graphics Pvt. Ltd.

Cover Image: Mother Trishala with Mahavir Vardaman
from *Kalpasuj-I*, preserved at Shri D.R. Mehta Collection,
Jaipur

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Print: Ana Print O Grafix Pvt. Ltd.



From the Director

The knowledge heritage of India contained in manuscripts is vast and rich as also varied in content. These resources had long been neglected; but it is justified to note that even though delayed, care is being taken to protect and preserve and also to make them accessible to public at large and especially to researchers and scholars. The NMM is one land mark step in this direction which is providing every required service to the field of manuscripts. It has a network of Manuscript Resource Centres and Manuscript Conservation Centres spread out all over the country, even in the remotest part. Through this network, information is collected about and conservation services are provided to manuscript repositories as well as individual holders.

I joined the NMM as Director on the 20th of January 2010, which happened to be the day of *Basant Panchami and Saraswati Pooja*. I consider this a good omen for the future of manuscript awareness in our country. Even though NMM was established in the year 2003 (Project Document prepared in 2002) and it was coterminous with the 10th Five Year Plan. The period, between 2008 and 2009 was one of very slow progress due to uncertainty about the Mission's future. It was decided in September 2009 by the Ministry of Tourism and Culture that the Mission would continue for the period of 11th Five Year Plan i.e. till 31st March 2012. Thus the Mission got a new lease of life.

Last eleven months at the National Mission for Manuscripts have been very challenging as well as gratifying. The satisfaction of having revived an institution gone into almost hibernation is something which is more worth experiencing than describing. It gives me immense pleasure to share the fact that NMM has not only been revived but also given the thrust that is required for effective intervention in the field of manuscripts heritage of India. Manuscript Resource Centres and Manuscript Conservation Centres

have been reactivated and new ones created. Besides cataloguing and preparing a data base of manuscripts the Mission is also giving due attention to dissemination of knowledge contained in them. Therefore, the work of publication of unpublished manuscripts has been taken up in right earnest and in a big way. Besides this, the mission is also paying due attention to the North Eastern Region of the country which has hitherto not received due attention. The States of Assam, Manipur, Tripura and Mizoram have been covered by the NMM and it is hoped that the other States i.e. Sikkim, Arunachal Pradesh and Nagaland would have been covered before the year end. The response of the people of this region has been very encouraging. One hopes this would serve as another step forward in bringing them into the mainstream of our country

The true measure of a country's greatness lies in its intellectual growth. As you know India had achieved this a long time ago. Unfortunately, there was a period of lull of a few hundred years which cost heavily and left us in a state of intellectual recession. Government initiative in the form of establishment of National Mission for Manuscripts is the beginning of a new era of awakening and I do hope this will lead to a bright future of our nation.

The journal *Kriti Rakshana* underwent a break in publication over the last two years. It has been revived and I hope we will be able to make up for the lost time and issues of the journal by the end of December so that the readers are able to get regular issues from the beginning of 2011.

Wishing all the readers happy reading.

Prof. Dipti S. Tripathi

Director, National Mission for Manuscripts

Editorial

To explore knowledge treasure wrapped up in manuscripts and to bring to light those points of Indian literary heritage which bear relevance, have been our prime concern from the very beginning. This issue, with its cluster of articles written by erudite scholars on the knowledge contained in the manuscripts and manuscriptology is designed keeping this end in perspective. We attach utmost priority to explore the unexplored, keeping intact all-India character of the publication, wherein all religions and regions get equal treatment. In this issue, least explored North-East gets prominence and two articles on scripts: one on the Chakma script and another on the Manipuri (Metei) script are incorporated. On the other hand, there are two articles on Jaina manuscripts.

Jainas inherited a rich tradition of manuscript writing and preservation. There was a tradition under which rich persons get the manuscripts copied and donated them to the *Munies* and institutions. They also preserved and protected them religiously; the conditions of manuscripts in Jain *Bhandaras* vindicates this point. In this issue, there is an article on miniature paintings in Jain manuscripts and another interesting article on *Vijñaptipatra*.

After the discovery of manuscript on Kautilya's *Arthashastra* in 1909, it attracted attention and opened up a new dimension of secular literature in India. An analytical overview of the insight as enshrined in this treatise was a long overdue for our readers. In this issue we have incorporated an article on Taxation in Kautilya's *Arthashastra*. Prescription of Kautilya, the creator of the widest kingdom in India, may add to the knowledge of the policy makers and we may get a better taxation policy in return. In reality, manuscript is the means through which we can explore the knowledge contained in it; but the ultimate end lies in utilization of that knowledge for all round development of humanity. Here lies the importance of manuscripts and the objectives of the Mission indeed.

Your views and guidance are highly solicited.

Editor

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NMM: Summary of Events



Origin and Evolution of Chakma Language and Script

Jyotirmoy Chakma

The Chakmas are one of the tribes residing mostly in Chittagong Hill Tracts of Bangladesh. They are also residing in the States of Mizoram, Tripura, Assam and Arunachal Pradesh in India and in the Arakan province of Myanmar. The total Chakma population is estimated to be around 5,50,000. The majority, approximately 2,39,417¹ are residing in Chittagong Hill Tracts, around 15,000 in Assam, 64,293² in Tripura, 71,283³ in Mizoram, 42,333⁴ in Arunachal Pradesh, and 20,000 in Arakan.

The origin of the Chakmas is obscure. However, the history of the Chakmas, called *Bijag* and *Radhamohan-Dhanpudi Palha*⁵ claim that they are the descendents of the *Sakya* race. In appearance, the Chakmas resemble the Tibeto-Burman stock of Mongolian race. However, they speak a dialect belonging to the Indo-Aryan family which has close proximity with the Assamese language. This is puzzling indeed and in this context, the paper will try to trace the origin and draw the history of evolution of the Chakma language and script.

Chakma Language: The Chakma language in use at present has close similarity with the Assamese and Bengali and abundant of vocabularies belonging to Sanskrit, Oriya, Pali, Thai, and Prakrit can also be followed. Scholars put forward different opinions regarding the Chakma language. Some of them are of the view that the Chakmas originally spoke Bengali. According to S.R. Maitra, "It may be the fact that the Chakmas originally spoke Bengali language but due to its admixture with Magh, Tripuri and other language, it has changed considerably".⁶ Satish Chandra

Ghose stated that the original language of the Chakmas was Bengali.⁷ Some British writers also classified the Chakma language as Bengali-offshoot or Bengali or broken Bengali. Hutchinson viewed, "They (Chakmas) migrated into the Chittagong District where they intermarried largely with the Bengalis, whose language they speak".⁸ He also said in *An Account of Chittagong Hill Tracts* that the Chakma language is a dialect of the Bengali language. G.A. Grierson viewed that:

"..... a broken dialect of Bengali, peculiar to the locality and of a very curious character is spoken. It is called Chakma, and is based on South-Eastern Bengali, but has undergone so much transformation that it is almost worthy of the dignity of being classed as a separate language".⁹

According to some others, the Chakmas speak a corrupt Bengali.¹⁰ However, all of the above assumptions may not be accepted as true. The Chakmas are Mongoloid and hence Bengali language can never be their original language. It can not be denied that the influence of Bengali was enormous upon the Chakmas when they came in contact with them. S.P. Talukdar rightly viewed, "This is because of the fact that the Chakmas have been living in the adjoining parts of Arakan and Bengal since very ancient time. Therefore, their language has an admixture of many Bengali words".¹¹ It is to be noted that the Chakma language is closer to Assamese. Can it be identified as a corrupt or broken or offshoot of Assamese? Similarly, all the Indo-Aryan languages have similarity with each other. Is it appropriate to call a

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particular language a corrupt or broken language of the other?

There is a group of scholars who are of the view that the Chakmas originally spoke Arakanese (Burmese) language. According to Capt. T.H. Lewin, "The elders among them (Chakma) are still acquainted with the Arakanese vernacular, but the present generation due to fast amalgamation with the rest of the tribe use among them a corrupt species of Bengali".¹² H.J.S. Cotton in his book, *Revenue History of Chittagong* mentioned that the Chakmas are Buddhists, formerly spoke Arakanese and due to some remarkable circumstances that they should have changed their language while retaining their old character. Here Mr. Lewin and Cotton tried to establish that the Chakmas formerly have spoken Arakanese dialect. How could the Chakmas, despite being a distinct tribe from Arakanese, speak a different language as their own? Further, there are no Arakanese words found in the Chakma language at present except a very few terms which they have adopted when they came in contact with them.

Further, some writers found similarity of the Chakma language with Sanskrit, Maghdi Prakrit and with Pali. According to Dr. Bankim Chandra Chakma, "Pali originated from Magadhi Prakrit and its impression is still found in the Chakma language".¹³ Besides Dr. Bankim Chandra, Dr. Sugata Chakma also found similarity of the Chakma language with the Magadhi Prakrit. It is true that there are a few terms of Pali origin deeply rooted in and still prevalent in the Chakma language. It clearly suggests that the Chakmas have been residing in Indian Subcontinent since very ancient time. According to D.C. Ahir, "They (Chakmas) are a tribe which is a survival from the Buddhist period".¹⁴

It is obvious that the cultural exchanges take place among different communities when they come in contact with each other. The cases of the Chakmas who adopted

terms from their neighbours are not different. However, there are abundant of vocabularies used by the Chakmas which are neither Indo-Aryan nor Arakanese in origin and probably this is the original language of the Chakmas. According to S.P. Talukdar, "The Chakmas used many words of non-Sanskrit origin in their daily life. Most probably these words have come down from their original language carried through the collective memory of the race and passed on from generation to generation".¹⁵ From history, it is found that a group of people who entered India and settled on the foothills of Himalaya are mongoloid in origin and their language was Tibetan but they adopted Aryan terms liberally. According to Sunity Kumar Chatterjee, "The eastern tribe like the Sakyas, the Koliyas, the Licchavis, the Vrijis, the Moryas and others were in reality of Mongoloid origin or were mixed people with a strong Mongoloid elements who adopted or adopting Aryan speech".¹⁶ The Chakmas claim that they are the descendents of Prince Bijoygiri of Sakya clan who came to Roang (Arakan) from Kalapnagar situated on the foothills of Himalya.¹⁷ Thus, it can be assumed that the Chakmas originally spoke Tibetan but gradually adopted Indo-Aryan dialects in course of time after entering into India.

Chakma Scripts: The Chakmas possessed their own script which makes them proud and distinct from other tribes in the Indian sub-continent. These scripts are preserved in their oldest religious manuscripts called *Agartara* and the medicinal manuscripts called *Vadyali Pudhi*. The custodian of these manuscripts are the *Loris* (Mahayani Buddhist Monks) and the *Vadyas* (traditional physicians) respectively. The Chakma script has distinctive similarity with the Brahmi, Tamil and Burmese scripts. According to Grierson, "It is written in an alphabet (Chakma Script) which, allowing for its cursive form, is almost identical with the Khmer characters, which were formerly in use in Cambodia, Laos, Annam, Siam and at least, the southern



parts of Burma. This Khmer script is, in turn, the same as that was current in the south of India in the sixth and seventh centuries. The Burmese characters derived from it, but is much more different than the Chakmas¹⁸. S.P. Talukdar found similarity of the Chakma scripts with the ancient Tamil scripts engraved in a copper plate in Canjevaram. He said that the cursive style of the 13th century script of ancient Tamil has a great similarity with the Chakma script.¹⁹

It is not possible to ascertain the exact period of origin of the Chakma script. But we get the references of the existence of *Agartara* in a ballad called *Radhamohan-Dhanpudi Palha* which narrates:

*Bijoygiri Somare Anya Tara Agare,
Mani Labang Egeme, Cholibong sagale sudine.*

The above lines imply that Bijoygiri, a Chakma king brought Agartara with him along

with 7 (seven) Mahayani monks during Roang expedition in 9th century AD. It is interesting to note that a person, namely Suleiman Badshah appears in the *Radhamohan-Dhanpudi Palha* (a ballad) was a Persian trader who imported *cowries* from Maldives to Bengal in around 850 AD²⁰ and from whom the Magh Raja and the Kuki Raja sought help against the Chakmas. From the above fact, the Roang expedition of Bijoygiri can be assigned to 9th century AD.








The total number of characters has been mentioned by many writers differently, viz., 33, 36 and 37. However, there are forty characters in all and these characters are divided into two groups- 36 alphabets are called *Ojhaphat* and the remaining four are called *Agju Harag*. The *Agju Harag* are said to be the creator of all vowel signs.

Ojhāphāt				
ᱠ Chuchyāngyā KĀ	ᱡ Gujangyā KHĀ	ᱢ Chāndyā GĀ	ᱣ Tindālyā GHĀ	ᱤ Chilemu NĀ
ᱥ Didāchyā CĀ	ᱦ Majarā CHĀ	ᱧ Dipadalā JĀ	ᱨ Urourih JHĀ	ᱩ Chelosyā ÑĀ
ᱪ Thutyā ṬĀ	ᱫ Duobānyā ṬHĀ	ᱬ Adhubāngā DĀ	ᱭ Lejbhoreyā DHĀ	ᱮ Pettuo ṆĀ
ᱯ Ghangadāt TĀ	ᱰ Jangadāt THĀ	ᱱ Dhuloni DĀ	ᱲ Talmwā DHĀ	ᱳ Pārbanyā NĀ
ᱴ Phallyā PĀ	ᱵ Lejbhoreyā PHĀ	ᱶ Ubormwā BĀ	ᱷ Cherdālyā BHĀ	ᱸ Bugotdalā MĀ
ᱹ Chimusyā YĀ	ᱺ Didāchyā RĀ	ᱻ Talmwā LĀ	ᱼ Bhājonyā VĀ	ᱽ Bhudibukyā/ Ubormwā SĀ
᱾ Uburmwā HĀ	᱿ Pejpedā LHĀ	ᱠ Pejpujo/ Talmwā Ā	• Ek Pudo	•• Di Pudo
ᱡ Chānd Pudo				

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






















Āgju Harag				
				
<i>Lejubho E</i>	<i>Deldyā I</i>	<i>Borsi U</i>	<i>Bi</i>	<i>Jwilyā JĀ</i>

It is to be noted that the three letters ,  and  are not pronounced like Bengali and other scripts. They have special phonetic sound. Likewise,  &  are not pronounced as Kā & Khā but as Hā & Hhā and  is not Hā but as ā in low pitch. The only vowel in the Chakma alphabet is  known as *Ānji Harag*, the father of all letters and the remaining are consonants. However, all the letters can be used to represent different sounds by adding any one of the 12 patterns of vowel signs or symbols called *Bhāro Mātrā*.

It is found that there was no vowel and the ancient scriptures and literatures were written only with the help of consonants. The earlier Chakma script has only one vowel and other vowels are made with the help of

certain vowel signs, which are mixed with the consonants. Therefore, it may be the fact that the Chakma script is older in its origin and adopted from Brahmi scripts in their own way. Besides, all the Chakma letters without mixing any sign, pronounced with Ā-ending viz. Kā, Khā, Gā, Ghā, etc. like Pali. But all the Burmese letters are pronounced with A-ending; like Ka, Kha, Ga, Gha, etc. There are differences in pronunciation between Burmese and Chakma and hence the Chakma script may not be the offshoot of the Arakanese.

Nada (Numerals): The Chakmas have adopted the counting system of the Bengalis. However, they have their own way of counting and numerals in their own script. The numerals and counting system²¹ are shown in the table on the next page:

Bhāro Mātrā					
Sl. No.	Name of the Sign	Sign	Pronunciation	Example with Diacritic	Position of the Sign
1.	Ojha Pat	unseen	ā	kā	
2.	Ubartulya Pat		a	ka	 above
3.	Machya Pat		·	kḳ	 above
4.	Banya Pat		i, ī	ki, kī	 above
5.	Tanya Pat		u, ū	ku, kū	 below
6.	Delbangya Pat		ē	kē	 above
7.	Reii Pat		ō, ōi	kō, kōi	 right
8.	Ekardya Pat		e, ee	ke, kee	 left
9.	Ua Pat			wa, waa	 below
10.	Ya pat		yā	kyā	 right
11.	Ra Pat		r	kr	 below
12.	Phudodya Pat		ḥam, amæ	ḥkm, kmæ	 above



Nada (Numerals)		
English	Chakma	Counting System
1.	ꯀ	Ek Ta
2.	ꯁ	Di Ta
3.	ꯂ	Ti Ari
4.	ꯃ	Ti Ta
5.	ꯄ	Ghandhi
6.	ꯅ	Gondhā
7.	ꯆ	Ād
8.	ꯇ	Ghād
9.	ꯈ	Chelā
0.	ꯉ	Patti

Conclusion: The present day Chakma dialect is considered to be Indo-Aryan but Chakmas are purely Mongoloid in origin and hence the present language may not be their original tongue. They must have spoken a language other than Indo-Aryan as the existence of numerous non-Aryan vocabularies present in their language suggests. They have gradually adopted the Indo-Aryan terms from the Aryans when they entered India long ago.

The Chakma script has proximity with the Burmese, Khmer, ancient Tamil and Brahmi. These scripts handed down from generation to generation since ancient time. The Chakma script has hook on the side representing the 'ā' and all these are relics of the old sign.²² Thus, the Chakma script must have originated from the Brahmi script and adapted in its own way. It is pitious to note that a very few Chakmas specially the *Vaidyas* (physicians), *Loris* (Mahayani Monks) and some interested persons are literate in Chakma script and the bulk of the majority can not read and write their own script. This is mainly due to lack of initiatives on the part of the state machineries (king in the bygone days and the Government in present days). The script has survived only due to farsightedness and efforts of the *Vaidyas* and the *Loris* who teach this script to their

sishyas (disciples) and due to its presence in the *Vadyalis* and the *Agartara*. If such neglect prevails and if no proper initiative is taken for its preservation, the script will extinct in near future.

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Reference

- ¹ http://www.ijpnus.org/jumma_ethnic_group, 12.09.09.
- ² *State Primary Census Abstract for Scheduled Tribe*, Directorate of Census Operation, Tripura, 2001.
- ³ *State Primary Census Abstract for Scheduled Tribe*, Directorate of Census Operation, Mizoram, 2001.
- ⁴ *State Primary Census 2001*, Department of Economics and Statistics, Government of Arunachal.
- ⁵ *Radhamohn-Dhanpudi Palha* is a part of *Gyangkulee Gheet* (ballad song) sung by ballad singer which recalls the origin of the Chakmas and also throws light on the Arakan expedition by Prince Bijoy Giri along with his commander Radhamohan. This *palha* or part has been divided into six sub-*palhas*.
- ⁶ S. R. Maitra, *Ethnographic Study of the Chakmas in Tripura*, Anthropological Survey of India, Kolkata, 2002, page-7.
- ⁷ Satish Chandra Gosh, *Chakmader Bhacha Tathya, Bangla Sanayik Patre Adivasi Katha* edited by Dipankar Gosh, Lokh Sanskriti O Adivasi Sanskrit Kendra, 2002, page-252.
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- ¹⁰ E.A. Gait, C.G.H. Allen, H.F. Howard, *Gazetteer of Bengal and North-East India*, Mittal Publication, New Delhi, Reprint 1979, page-410.
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Decline of Manipuri Script

M. Imocha Singh

There are enough evidences of the emergence and decline of languages and scripts. In the history of mankind, only three major writing systems are recognized, though many models are available in different regions independently. These three systems are Egyptian, Sumerian and Chinese. They have gone through a long series of developments, adaptation and changes to give birth to different languages of the world. The earliest texts show the existence of an advance writing system in the later part of the 4th millennium B. C. (Winfred P. Lehmann: *Historical Linguistics*, pub. University of Texas, 1962, P-65). But the Cuneiform and the Hieroglyphic scripts were discovered only when scientific mannerism developed in the 19th Century. The above writing system had considerable impact on the shaping of history.

Indeed, the Egyptian had contributed an alphabet to the Greek, Latin, Roman and other scripts. In case of Chinese, their script is still developing. However, as far as Manipuri script (Meitei Mayek) is concerned, there is historical process of origin, continuity and changes. Here the term 'changes' has been used to denote the process of declination of Manipuri script.

It is historically true that the people of Manipur had enjoyed a distinct culture and tradition. They had their peculiar practice of writing since time immemorable. During the reign of Meidingngu Sameirang (518-568 A. D.) there was a conflict due to war of succession and some portions of royal palace including Nongdam Sanglen (Department of Scholars) were set on fire and manuscripts like *Cheitharol Kumbaba* (Royal Chronicle) and a few others burnt. (M. S. Yengkhomnon).

However, it has been maintained that Meitei Mayek was the official script till the last part of 19th Century, during the reign of Maharaja Kullachandra. (Moirangthem Chandra Singh: *Meitei Mayek*, Imphal, 1969, p-1).

With the advent of Sanskritization, a socio-cultural and religious assimilation took place and conversion to Hinduism in the 18th and the 19th century was responsible to the decline of the use of Manipuri script by the younger generations.

With the approach of 20th century, modernization and domination of Western influences under British colonial rule rooted out the practice of Manipuri script entirely from the soil replacing with Bengali script.

The Sanskritization process which was started in Manipur in 18th Century was a great landmark in the entire historical process of the land. It brought tremendous changes in the life of the people in general and the whole state administration in particular. It seriously affected the future of Manipuri script also. So the advent of Sanskritization process had given a great blow to the existence of traditional script in the state.

The process of Sanskritization reached its zenith during the time of King Pamheiba, who was also popularly known as Garibniwaz. A big change took place in Manipur during his reign. In 1717 he was initiated into Hinduism of Rama cult by one Shanta Das Gosai, a Brahmin from Sylhet. In 1727 all the Meitei scholars were forced to bring all manuscripts in their possession in front of the Kangla Uttra. Thus more than 120 precious manuscripts written in Meitei Script on

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culture, religion, history, politics, geography, literature, etc. were put on a funeral pyre and burnt to ashes.

(N. Khelchandra: *Ariba Manipuri Sahitya Itihas*, 1969). Thus the King imposed Hinduism on his people. The degree of the invasion of the Hinduism was so strong that even the name of the land was changed from its traditional one to Manipur. (L. Naba: *Meitei Khunaigi Shaktaklon*, Unpublished, p-30).

In the last phase of the 19th century Manipur came under the direct rule of colonial British and it was the dark age in the history of Manipuri script. In short, the relation with the Britishers gave a greater blow to the Manipuri alphabet than the Sanskritization period of Garibniwaz.

Kangla was the capital of Manipur, the seat of political, judicial, military and economic power and it was also the centre of the socio-cultural and religious activities. After the occupation of Kangla, the British began to destroy palace properties and monuments. The Kangla Sha was demolished by the help of explosives. Besides these, the Kangla mound, citadels, temples, caves and other cultural objects, viz, stone impliments and inscriptions were buried or disposed of as debris. Later on, the British deliberately wanted to study and analyze the sacred *puyas* (manuscripts) of Manipur through local pundits. For that purpose they ordered all the available *puyas* from localities. The *Cheitharol Kumbaba*, a royal chronicle, which was written in indigenous Manipuri script was translated into English (by Bama Charan Mukherjee) and Bengali. During the Anglo-Manipuri war of 1891, the man like Khuraijamba Lallup and others collected all the palace *puyas* stored at the Ras Mandal along with local *puyas* (L. Ibungohal Singh & N. Khelchandra Singh: *Cheitharol Kumbaba*, 2nd Edition, 1989, p-499), under the coercive orders of the British and thus the scripts along with the *puyas* were burnt down at Manung Kangjeibung of Kangla on Inga 28th panba, Monday 1891. (M. S. Miyat).

The British won a decisive victory in the Manipur war of 1891 and took over Imphal on 27th April, 1891. In the light of the debate in the House of Lords in which two former viceroys, Lord Northbrook and Lord Rippon begged not to annex Manipur, the British government, instead of annexing Manipur outright, decided to keep it as a princely state under British paramountcy. The government of India appointed a boy of six years as the Raja of Manipur and carried on the administration of the State, through a British officer for fourteen years during the mutiny of the Raja. During this period of British management in the State of Manipur, the British retained Manipuri as the official language of the State, but adopted the Bengali script for writing it. This was for administrative convenience as there was no type foundry for manufacturing the Manipuri script at that time. (A Porteous: *Administrative Report of the Manipur Political Agency for 1893-94*, Shillong)

From 1st June, 1892 onwards, the British spread English education in the State through Bengali medium. In 1920, Manipuri was introduced as a subject of study with the help of Pettigrew, in the lower Primary Schools and it gradually replaced Bengali as the medium of instruction and examination; but the practice of writing Manipuri in Bengali script continued. In fact, the decision taken by the British in 1891 to use Bengali script for writing Manipuri was not revised even after the attainment of Independence in 1947 and Manipuri is still written in Bengali script.

As a matter of fact, the study of ancient Manipuri script took the backseat. Of late, some prominent figures and local people of Manipur who enthusiastically embraced Bengali school of Vaishnavism, strongly supported the newly introduced Bengali and Sanskrit languages thereby totally discouraging the study of old Manipuri script. This group of people which formed part of the then intelligentsia expressed the idea even to the extent

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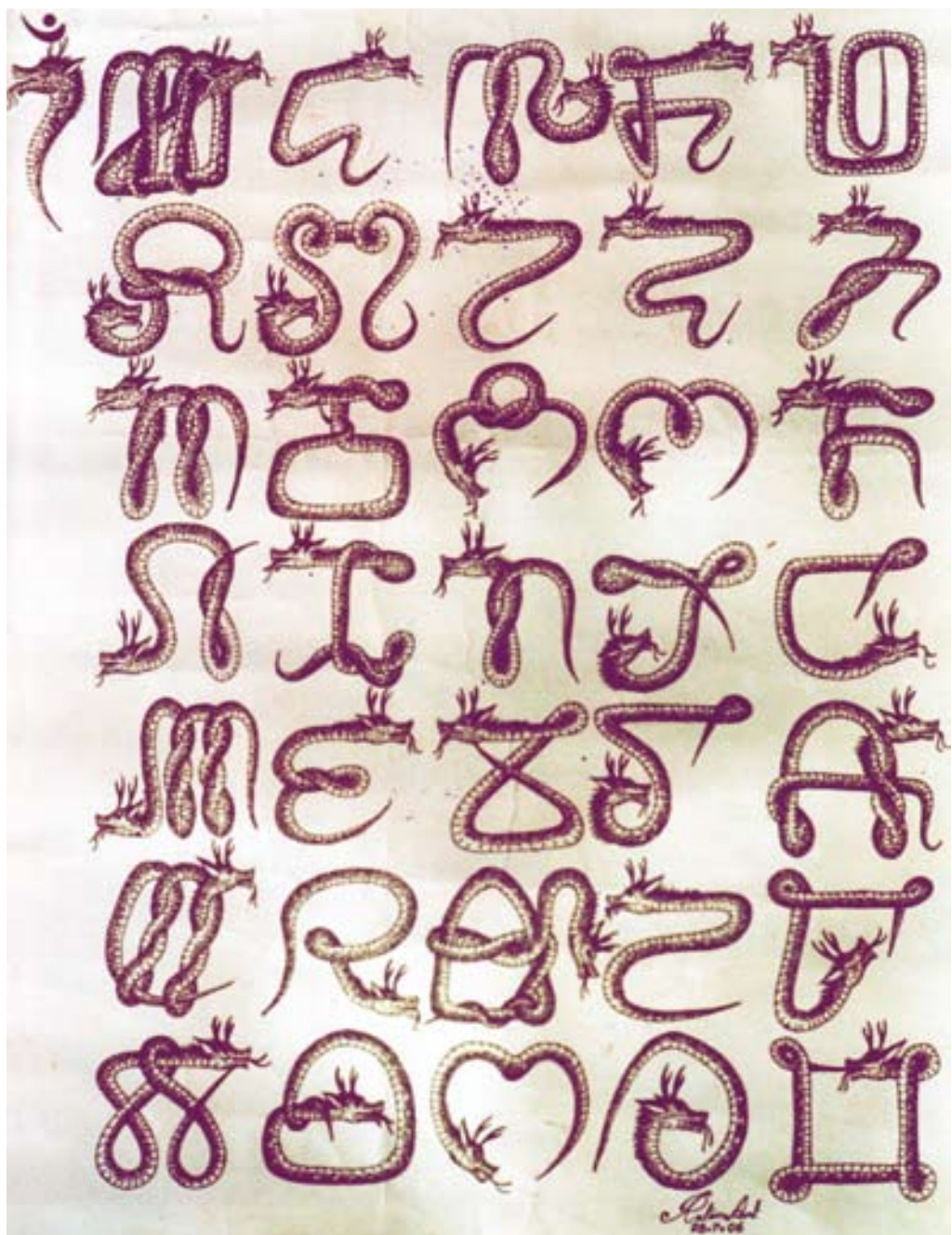


that the Manipuris did not have any script of their own and so they borrowed the ancient Indian and Bengali scripts. This callousness of the then intelligentsia has blurred the original identity of Meitei script, giving a severe blow to the consciousness of the younger generation.

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Calygraphic Representation of the Manipuri Script.

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Jaisalmer *Vijñaptipatra*: A Socio-religious Portrait of Jainism

Sweta Prajapati

Besides the Manuscripts and their covers the pictorial treasure of medieval Gujarat contains a few portraits, letters of apology (*Kṣamāpanapatra*), instruction (*Sūcanāpatra*) and request (*Vijñaptipatra*). The *Kṣamāpanapatra* or letters of apology are heavily decorated scrolls presented by the laity to their Gurus or religious guides at the end of an eight day festival of fast. Forgiveness for all wrong doings in the past year is the main part of the *Kṣamāpanapatra*; instructions by the preceptor to their followers is the main part of the *Sūcanāpatra* and the request to invite the *guru* to spend the forthcoming monsoon with them is the main part of the *Vijñaptipatra*. The majority of scrolls were stored in the treasure houses of Jain temple libraries, *bhandaras* of Gujarat and Rajasthan especially in Patan, Cambay and Jaisalmer which were built and maintained by the Jain community.

What is *Vijñaptipatra*

Vijñaptipatra, the long and illustrated scroll of invitation is one of the most significant contributions of *Śvetāmbara Jains*. As fine pieces of art and materials for the writing of social history, these are of paramount importance. *Vijñaptipatras* have perpetuated and glorified the exclusive tradition of sending invitations in the Jain cultural tradition. This tradition can be traced back to the later part of the 14th century and extends up to 17th-18th century. *Vijñaptipatras* are valuable source for the social history of Jain community. *Vijñapti* means a respectful statement or communication, a request, an entreaty and

patra means a letter. Thus *Vijñaptipatra* means a letter of request. *Vijñaptipatras* are letters, sent to Jain monks by a community, inviting the spiritual leaders to spend the monsoon (*cāturmasa*) in their hospitality and participate in religious ceremonies and deliver public discourses. *Vijñaptipatras* are in scroll forms and are long and narrow and varied in size. They were first prepared on separate pieces of paper, painted with opaque water colours and then pasted on a long and narrow piece of cloth. Scrolls are finished with floral border. These scrolls, sent to the monks were scribed in scholarly Sanskrit or Prakrit and were often a harmonized blend of prose and verse. Moreover the *Vijñaptipatras* of the later period were also scribed in regional languages such as – Rajasthani and Gujarati.

The letters normally illustrated the 14 dreams of Mahavira's mother and *Aṣṭamaṅgalas*, the eight auspicious symbols of Mahavira. Rajput-Mughal style of painting is observed in majority of the *Vijñaptipatras*. We can presume that there may be some group of people, who accompany the *Yatis* for academic help like copying the text and preparing paintings in accordance with the texts.

B.L.Nahata comments on the historical origin and evolution of the *Vijñaptipatras* as ³: ' the tradition took a spurt and scrolls were written in several verse forms, notably *dūtakāvya*, *khandakavya*, *pādapūrtikāvya* and the stream continued till the 18th century, when Sanskrit was replaced by local vernaculars."

The scrolls scripted during 14-16th centuries are more textual than illustrative.

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The practice of illustrating the scrolls seems to have started in the 17th century. The scrolls of 17th century are countable and rare to the extent of becoming extinct. The scrolls scripted in the 18th century can still be traced in the private individual preserves or even in Manuscript Libraries and Jain *Bhandaras*.

The Oriental Institute of Baroda, is one of the best constituted and richest Manuscript Repositories across the world. It was established by the visionary, His Highness Maharaja Sayajirao Gaekwad III in 1927, containing around 5000 Jain Manuscripts. The Institute has a compendium of illustrated, rare and precious manuscripts belonging to different historical periods, acquired from various parts of India and now the collection has reached to more than 30,000. Among these, three *Vijñaptipatras* viz., *Jaisalmer-Vijñaptipatra*, *Duñgarapur-Vijñaptipatra* and *Citrāñkita-Vijñaptipatra* (of Baroda) hold a very pertinent position for the visitors.

The rare formidable *Vijñaptipatras* are preserved in the Oriental Institute in order to make these timeless records of culture reach posterity. The present paper attempts to present a minute study of the *Jaisalmer Vijñaptipatra*. Though this is one of the twenty four *Vijñaptipatras* studied by Hirananda Sastri in his book *Ancient Vijñaptipatras*, this paper attempts to present a further minute and detailed study.

The *Jaisalmer Vijñaptipatra*

The *Citrāñkita-Vijñaptipatra* as it is recorded in the Institute is a *Vijñaptipatra* of Jaisalmer. This is a scroll (Acc. No. 7572) dated *Caitra suda 13 Budhavar, Vikram Samvat 1916* (i. e. 4/4/1860 A.D.) made of paper and mounted on a very rough cloth. It measures 29.7 feet x 9.5 inches. It has decorative border of 1.5 inch on both sides and writings and illustrations in the area of 6.5 inches in width. The illustrations cover the area of



A portion of the *Jaisalmer Vijñaptipatra*, preserved at Oriental Institute of Baroda.



21 feet x 10 inches in length. The text part covers the area of 5 feet and 4 inches in length. The signatures cover the area of 23 inches at the last part of the letter. The priceless scroll was purchased by the Institute on September 1, 1916 from Sundarasri of Jodhapur with meagre fifteen rupees. It is a letter of invitation sent by Jain *sangh* to Jain Yati Sri *Jinamuktisūri*, the pontiff of *Brhat-Kharataragaccha*, requesting the Yati to spend forthcoming monsoon in Jaisalmer (Madadesa). Yatis of Kharataragaccha have their influence over vast areas of the western Rajasthan, Gujarat, Malwa and Mewar. Somani Ram Vallabha has mentioned the name of Yati Sri *Jinamuktisūri* in his article⁴ as an *Ācārya* at Mandor after Muni Jinamahendra in VE 1892. This long scroll with colourful illustrations in Rajput-Mughal style of painting includes auspicious symbols, Palace scenes with kings and gurus and the text at the bottom.

The Content

The content and the structure of the *Vijñaptipatra* is divided into two categories: illustrations and text. At the outset of the scroll, there are sequential and thematic illustrations.

First set of illustrations: The scroll begins with the illustration of holy pitcher (*Kalaśa*) – a flower-vase, followed by three illustrations of couches each attended by a pair of *cāmara*-bearer; mother of Tirthankara, lying fast asleep on her comfortable bed in a decorated room, attended by three maiden; two of them fanning and the other sitting at her feet; the last picture of this set depicts a meeting in the palace, where the king is found discussing with one person in presence of his ministers and army chiefs with the three *cāmara*-bearers and lady guards by the king's side.

Fourteen Dreams (Svapnas): After this, fourteen dreams are depicted in two columns. These pictures signify the dreams that occurred to Trishala before the birth of Mahavira. They are: 1. Black elephant, 2. Bull,

3. Winged elephant, 4. Goddess Lakṣmī, 5. Pair of garlands of Mandāra flowers, 6. The moon with the emblem of a deer, 7. The radiant Sun represented by a male face, 8. The Celestial Banner, 9. Pitcher, 10. Pond of lotuses, 11. Ocean with ship, 12. *Devavimāna*-celestial abode, 13. Covered vessel and 14. Smokeless fire.

According to *Kalpasūtra*,⁵ the third object should be white spotted winged energetic lion with straight tail and tongue shown out but here an *Airāvata* (winged white elephant of Indra) is portrayed, which is one of the 16 dreams of Digambar sect. The flag of Jainism in five colours, white, red, orange green dark blue or black, represents *Pañcaparameṣṭhi*, *Arihant*, *Siddha*, *Ācārya*, *Upādhyaya* and *Sādhu*. It also symbolizes victory of Jain religion. 13th object should be a heap of jewel, but in the present epistle, it is a covered vessel. It appears that the artist who has portrayed these objects may not have complete knowledge of the Jain tradition. Jewelled vessel represents expansiveness of wealth, prosperity and treasure. These *svapnas* are often found illustrated in the Manuscripts of *Kalpasūtras* as well as painted on the walls of Jain temples.

Aṣṭamaṅgalas. The *Aṣṭamaṅgalas* (eight auspicious objects) that follow the 14 dreams are: 1. *Darpanah* – round mirror with decorative border and artistic handle. This is for seeing one's true self. 2. *Puṣpadāma*: full blossomed flower, it represents primordial purity of body, speech and mind floating above the muddy waters of attachment and desire, represents the blossoming of wholesome deeds in blissful liberation, 3. *Svastika*: it is highly auspicious, it signifies peace. It represents *Samyakjñāna*, *Darśana* and *Caritra*. 4. *Kalaśah* or *pūrṇa-ghaṭa*-full vase with flowers. This is worshipped because Jina is like *Kalaśa* in his family. Two etes are depicted around the *Kalaśa* symbolizing right faith and right knowledge. 5. *Matsya-yugam* (two fishes) – it represents the state of fearless suspension in harmless

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ocean of the universe. Just as fish swims without fear in waters, they symbolize happiness as they have complete freedom of movement. They also represent fertility and abundance. 6. *Bhadrāsanam* or *Supraṭiṣṭha*-auspicious seat. The beautiful coach has an artistic umbrella over it. It is worshipped as it is sanctified by the feet of the blessed Lord. 7. *Vardhamānaka* or *Cūrṇapātra* – a flask, it is suggestive of increase of wealth, fame, merit etc. 8. *Nandyāvarta*: its nine points have been beautifully casted without any fault. Nine points stand for nine *nidhis* (treasures).

Aṣṭamaṅgalas hold an important place as symbolic worship in Jain religion. In *Svetāmbar* and *Digambar* sects *Aṣṭamaṅgalas* are different. The present epistle described the *Aṣṭamaṅgalas* according to Svetambar texts like *Ācaradīnakara's*, *Aupapātikasūtra* and *Triṣaṣṭiśālākāpuruṣa*. These are found on decorative tops of architraves or ramparts or platforms or painted on walls or slabs. These are engraved on metals and worshipped in the Jain temples. Small platters of these *Aṣṭamaṅgalas*, be it in silver or in bronze, are dedicated in the Jain temples and worshipped along with other Jain metal images in the sanctum.⁶ Jain ladies prepare such *Aṣṭamaṅgalas* on ground with the paste of uncooked rice and worship them. They are also represented in the Jain miniature paintings available in the

Manuscripts or in the paintings on canvas of different patas and in the scroll painting of the *Vijñaptipatras*. Ajoy Kumar Sinha notes in his article⁷ that *Aṣṭamaṅgalas* are also represented in the Jaina miniature paintings preserved in the manuscripts or in the paintings on canvas of different patas, and in scroll-paintings of the *Vijñaptipatras*. It is also observed that such *Aṣṭamaṅgalas* are also prepared on silver metal for the purpose of worship. Moreover, Jaina ladies decorate the hall of worship with such eight symbols and on platters with uncooked husked rice.

The city of Jaisalmer: *Aṣṭamaṅgalas* are followed by the historical pictures of the city of Jaisalmer itself. This set of pictures depicts places along with the route to be followed and shows the city of Jaisalmer in oblique perspective and considerable detail. The first picture depicts the outskirts showing hills from a far and a beautiful architectural map of fort of king Rawal Jaisala, also known as Sonar Killa (golden fort) built in 1156 A.D. The fort is a city complex in itself consisting of palaces, security sources, havelis, temples and residential complexes of army and nine *Śvetāmbara* Jaina temples dating back to 12th century. The fort complex encompasses mammoth merchant havelis which were built in 12th century by the rich merchants. The mansions are a fine example of craftsmanship of Hindus and Muslim workers. The sculptural



A portion of the *Jaisalmer Vijñaptipatra*, preserved at Oriental Institute of Baroda.



filigree, screen windows, delicate pavilions and beautiful balconies of the mansions are simply amazing. The picture also details Guards at the gate of the fort holding weapons, elephants and horses, camels, chariots, cavalrymen, infantrymen, palanquins; the palace, the flagstaff, three shops with customers, large scales or *tuladāna* for weighing gold and silver and officials in Marvadi dresses sitting in their offices.

The next picture is of an empty royal seat or *gādī* with a big round shape pillow; the city with houses on both the sides of the road. Men and women are standing on the gallery of the houses and looking at the road from windows. Total 8 houses and two big empty halls are portrayed. Two empty big halls appear like rest houses for the passersby. The picture also portrays the road along with people and soldiers passing on elephant and holding flags in their hands. A Yati is passing on the road and three people observing him. On this road a hawker selling a food item (*chanajorgaram*) is also beautifully portrayed. A person sitting on a road with a basket and snake in his hand appears like a Juggler.

After this commences marvelous scene of a market, which has 18 shops of various objects portrayed in two columns along the road sides. The shops are mainly of jewels, milk, sweet, cloths for rich as well as ordinary people, washer-man, dyers, cobbler, potter, blacksmith, turban, weapon, sword-sharpening.

According to Hirananda Sastri the fort is *Kapilapa-durga*. The shops of turban and sword-sharpening are interesting features of the picture found in rarity. It is also worthy to note that the cobblers are Muslims. The picture of a lady operating the sword-sharpening machine and a lady dyer reflects on the identity and status of the women of that age. We further know that the ladies often visited the market place which shows

that the ladies were free to move outside their houses. The eyes are prominent and noses aquiline and the dress is gaudy such as we often see in case of Rajasthani ladies. The cloths of customers at the shops are clearly indicative of Rajasthani clan. Regarding the market places depicted in *Vijñaptipatras*, Surendra Gopal remarks: "We learn from these about food that was popular, textiles that were in use, the market that served local needs and the people who provided leadership in both secular and religious affairs."⁸

Harley David discussing this epistle and particularly the route, remarks⁹: "What is shown may vary enormous in scale from one part of a scroll to another, so that, for example, a few shops along the pontiff's route may be shown as large as an entire city. We do not know if the order of objects encountered along a particular route is properly maintained on scroll, though that seems likely, nor have we any idea what consideration guided the artist's choice of what to show or omit."

Procession: After this, appears a picture of a big main gate – *praveśadvāra*, followed by the procession to receive the male and female monks. This is portrayed in a horizontal shape. The procession presents marvelous illustrations of five soldiers holding flags on elephants and six soldiers on horses ; five persons driving a cart which has long religious flag over it; 11 soldiers holding big rifles, the possibility of their being British cannot be denied as this epistle belong to 1860 A.D.; one bullock cart; one open *pālkhī* carried by four persons; one close *pālkhī* carried by four persons; nine Yatis and eight nuns; two persons with trumpet and six musicians with drum, conch etc. musical instruments in their hands; well decked men and women, some are holding flags- *indradvajas* in their hands, the main Yati – the principal preceptor with four persons holding cloth over his head and two

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persons fanning with *cāmara*. The picture also portrays the outskirts of the city showing trees, temples and some houses.

The Text

The text is in *Devanāgarī script* and the language is a blend of Rajasthani and Prakrit. It is written in *dūhā* style. *Dūhās* are famous in local dialects and they are sung in a definite raga. In some places few words of Gujarati and Hindi language are also used. The letters like छे, छे are purely of Gujarati language.

First ten *dūhās* contain *maṅgala* to Satrunjaya, Nemiji, Santinatha, Vardhaman etc. Then commences the glorification of the city of *Vānārasapura*, the city where the Yati *Jinamuktisūri* is residing, in the following words – in Bharata of *Jambudvīpa*, *Purabadeśa* is great and *Vānārasapura* is a beautiful city in eastern part of India. Further it is compared with Indrapuri and Devanagara, where many *pandits* reside and propagate the religion. It eulogises Yati *Jinamuktisūri* by saying possessor of highest characteristics (*cāritrapātracūdāmani*), principal preceptor (*pandita māhe pradhāna*), worthy of highest worship (*paramapūjyapūnita*) and senior in the community (*gacchapatiyām siramoda*).

Then the text describes certain Jain technical terms. They are: एकविध असंजम, दुविध धर्म, त्रण तत्त्व, चार कषाय, पंच महाव्रत, छ काय, सात भय, आठ मद, नव वाड, दशविध श्रमणधर्म, अगीयार अंग, बार उपांग, तेर काठिआ (13 difficult things), चउदभेद विद्या, सोल कला, सत्तरभेद संजम, अठार अघ, ओगणीस दोष, वीस स्थानक, इकवीस गुण, बावीस परीषह (22 troubles), तेवीस सुगडांग अध्ययन, चोवीस आणा, पंचवीस भावना, छवीस अध्ययनना काल, सत्तावीस अणगार. The scroll describes these 27 good qualities of a Jain monk, divided into *samyamas* or ways for the control of the mind, the body and the speech. The *Yati-guṇas*, the chief characteristics of a true monk, the samitis or ways of arresting the inflow of karma, the Guptis i.e the rules for

controlling of mind, speech and body are included in these *gunas*. This epistle gives the details of all the main characteristics of the Jaina *Sādhus*. Further it describes total 36 qualities of Muni *Jinamuktisūri*. Normally they are 108 but this letter mentions only 36 out of 108.

The scribe furnishes the information that the epistle is prepared at Madadesa: लिप्या चित्रांकित लेष माडदेशसममहीयले Further it says: उपमा नावै एक ॥१॥ चंगा नर चंगीधरा ॥ वनिता चंगे वेष ॥ माडदेश सम को नही ॥ देष्या केई देश ॥२॥ दीपत तिण देशै घणा ॥ जनपदजगतप्रसिद्ध । सहिर जैसांण है सिरै ॥ कृद्धिवृद्धिसमृद्धि ॥ ३ ॥ वापीकूपसरगिरसजल ॥ गढमढमिंदरगोष (ख) ॥ वनउपवनसरितावने । घर घर पदमणि जोंख ॥ ४ ॥ Madadesa (Marwad is used as a synonym for Rajasthan) is very beautiful and incomparable, there are many cities in Madadesa but Jaisalmer (जैसांण) is very famous, the men and women of Jaisalmer are decked in beautiful dresses, it is prosperous with many step-wells, wells, lakes, forts, hills, temples, gardens, forests, rivers and houses with beautiful women. The word '*Jesāṇa*' is used as synonym for Jaisalmer in Rajasthani language. 'मालमहुसी' is a typical Rajasthani word, which means horses, camels, elephants carrying necessary luggage. In the colophon this word occurs and it says that along with the request letter these things are also send for the Yati to come to their place without any difficulty. The word भट्टारकेन्द्र is a title used for Yati *Jinamuktisūri*. *Bhaṭṭāraṇas* are leading religious people dedicated to knowledge and religion. They motivated their followers to prepare the manuscripts and donate to Jain temples. Thus the tradition of *Śāstradāna* was propagated by *Bhaṭṭāraṇas*.

At the end the colophon it is said: "we wish your well-being, we have not received any *Krupāpatra* from you till date. The *saṅgh* is very happy and eager for your darsana." At last occurs the request: This is a request from the *saṅgh* of Brhat-Kharataragaccha



NMM: Summary of Events

1st April – 31st July, 2010

The National Mission for Manuscripts was brought into existence through **a gazette notification of 5th February 2003**, by the Department of Culture, Ministry of Tourism and Culture, Government of India. NMM has the mandate of:

- Identifying, documenting, preserving, digitizing and making accessible the manuscript heritage of the country.
- Creating awareness about Manuscripts amongst scholars and public at large.
- Publication of unpublished Manuscripts.

So far, the main thrust of the NMM was to fulfill the objectives of locating, documenting, conserving and digitizing of manuscripts. During the current Financial Year focus is shifted to dissemination of knowledge content of the manuscripts of India. The performance of the NMM during 1st April to 31st July, 2010 is discussed in brief under the following headings:

Survey & Post Survey

Activities of National Survey have been initiated in Madhya Pradesh, Sikkim, Uttarkhand, Jammu & Kashmir, Goa, Rajasthan and some districts of Gujarat.

Under its Post Survey programme, the NMM has started documentation of manuscripts in two districts of Tripura, four districts of Gujarat (where Survey has already completed) and one district of Andhra Pradesh. Thirty-two well trained documenters have been assigned different identified repositories or manuscript areas to collect information for the National Database through the Post Survey documentation programme. During this period (1st April to 31st July, 2010) the Mission has managed to collect information about 15,000 manuscripts from these districts.



Prof. Radhavallabh Tripathi, V.C., Rashtriya Sanskrit Sansthan, New Delhi, presenting certificate at Preventive Conservation Awareness Workshop held at National Museum, New Delhi.



Documentation

The performance of the NMM from 1st April to 31st July 2010 so far as the documentation is concerned, is summarised below:

1. Total Number of Data Received up to March 2010	:	30,67,975
2. Data Received from April 2010 to July 2010	:	00,68,974
3. Total Data Received up to July 2010	:	31,36,949

Data Processing Detail

Description	Total Position up to March 2010	Achievements during 1st April – 31st July, 2010	Total Position on 31st July, 2010
1. Total Electronic Data Received	21,67,000	75,000	22,42,000
2. Total Hard Data Received	9,00,000	12,000	9,12,000
3. Total Data Edited	24,00,000	1,00,000	25,00,000

Conservation

Through its network of Manuscript Conservation Centres (MCCs) and Manuscript Conservation Partner Centres (MCPCs), the NMM organizes awareness workshops and training programmes across the country to create a national pool of conservation expertise for manuscripts. These workshops are organized to impart training to the participants, of MRC, MCC, MCPC and other institutions on preventive and curative conservation of manuscripts.

One such Preventive Conservation Awareness Workshop for the MRCs and

MCPCs was organized at Allahabad from 16th to 20th July, 2010.

In total, the NMM has planned to organize 21 conservation workshops in the year 2010-11.

Digitization

Till 31st July, 2010 the digitization of 6,9636 Manuscripts (8560151 pages) has been completed. There are in total 55,200 DVDs containing the digital images of the Manuscripts are in the possession of the NMM. The detailed status of digitization of Manuscripts stands as follows:





Status of Digitization Initiated under Phase-I

Institution	No. Mss	No. of Pages	Status
ORI, Srinagar	10,591	21,00,000	Complete
OSM, BBSR	1,749	3,50,000	Complete
Jain Manuscripts	180	42,951	Complete
Kutiyattam	340	38,260	Complete
Siddha Manuscripts	1,938	78,435	Continuing
TOTAL	14,798	26,09,646	

Status of Digitization Initiated under Phase-II

Institution	No. Mss	No. of Pages	Status
OSM, BBSR	4,777	13,48,398	Complete
KKHL, Guwahati	2,091	1,56,170	Complete
Harisingh Gaur University, Sagar	1,010	1,17,603	Complete
Anandashram Sanstha, Pune	7,939	9,21,673	Complete
Bharat Itihas Samshodhan Mandal, Pune	1,523	6,60,730	Complete
Himachal Academy, Simla	225	55,751	Complete
Vrindavan Research Institute	25,668	13,24,503	Complete
Institute of Asian Studies, Chennai	481	34,505	Complete
French Institute Pondicherri	502	1,70,629	Complete
Kundakunda Jnanpeeth, Indore	8,622	11,60,433	Complete
TOTAL	41,863	48,16,015	

Publication

Publication of unpublished manuscripts, critical edition of manuscripts, seminar papers, lectures etc. occupy a position of prime emphasis in the scheme of things undertaken by the NMM. The NMM has started four primary series – *Tattvabodha* (lecture papers), *Kritibodha* (critical editions), *Samikshika* (seminar papers) and *Samrakshika* (papers of seminars on conservation) - besides other publications. So far NMM has published two volumes under *Tattvabodha* series, one volume under *Kritibodha*, two under *Samikshika* and two under *Samrakshika*.

Published

- Tattvabodha III

Ongoing Projects

- Kritibodha II
- Samikshika III
- Samikshika IV
- Illustrated Catalogue of Guru Granth Sahib Manuscripts in **four** volumes (in collaboration with National Institute of Punjab Studies, New Delhi)

Besides these, one descriptive catalogue and some important manuscripts in Persian, Devanagari and South Indian scripts have just been taken up for publication (vulgate/ transcribed/translated/critically edited).



Public Outreach

With a view to spreading awareness about manuscripts, the importance of preserving them and facilitating documentation, the NMM has initiated a number of programmes including seminars, lectures advertisements, publication of newsletter and reports, etc. The objectives of the outreach programmes are:

- Creation of a platform for discussion, debate and critical engagement with manuscripts,
- Promotion of awareness and understanding of the manuscript heritage of India,
- Generation of interest, awareness and knowledge of the manuscripts among the general populace.

As per the Annual Action Plan 2010–2011, the NMM has to organize 9 seminars and 24 public lectures under *Tattvabodha* Series. Preparations for these programmes, which are designed to be organized at

different locations in the country are going on at full swing.

A series of lectures was organized at Saiha and Lunglei (Mizoram) on 18th and 19th May, 2010. The lectures were organized under Public Outreach programme of the NMM and added to the public awareness in the state of Mizoram. During the programme, it has been revealed that though the traditional literature in Mizoram was mostly in oral form but there are manuscripts available in the Kamalanagar District and some other parts of Mizoram.

Besides this, a lecture under *Tattvabodha* Series was organized at NMM, New Delhi on 30th July, 2010.

Prof. Lakshmishwar Jha, Prof. and Dean, Vedic Studies, Shri Lal Bahadur Shastri Rashtriya Sanskrit Vidyapeeth (Deemed University), New Delhi delivered the lecture on *Yajnavalkya evam Pandulipi*. The lecture session was presided over by Prof. B. B. Chaubey, former Director, VVISIS, Hosiarpur, Punjab.



Prof. Dipti S. Tripathi, Director, NMM addressing at the Seminar cum Exhibition held at Lawngtlai (Mizoram), on 19 May, 2010.





and the request is made to visit early in the coming four months of monsoon.

On behalf of the *saṅgh* of Jaisalmer, *Pandit* Satyavinayamuni, Pt. Amarasundaramuni and Nimachandamegharaj sent this letter of request. It also records its date as Vikram *Samvat* 1916 (1859 A.D.) *caitra* month, *suda* 13 and Wednesday. Nathamal Joravar Sanghani Varadhiyera may be the name of the scribe. As usual the name of the artist who has portrayed this epistle is not mentioned.

About Illustration

The illustrations of this *Vijñaptipatra* may belong to Jaisalmer *Thikānā* of Rajput kingdoms. Each *Thikānā* enjoyed a more or less visual art tradition like miniature, mural, *pahadi* paintings from the medieval period. Usually the format of the *Vijñaptipatra* is long and vertically painted cloth scrolls, where pictographic narrations were done in continuous sequences. The incidents/themes arranged chronologically however follow a basic sense of order where space is divided into various sections representing different geographical areas and themes.

An artist used either synoptic or episodic or continuous narrative format. According to the demand, artist/painter required a distinct visual language of his own in order to suit the demand of a patron's/laity's/dharmaguru's choice. Literary narrative traditions are rich in allegory, myth and folklores and therefore it becomes a sensitive task for a painter to derive on continuous narrative structure so that the story could be depicted step by step. This *Vijñaptipatra* contains both visual and verbal aspects.

It was demonstrated by using various symbols or *pratīk* of Jain religion like 14 dreams, *Aṣṭamaṅgalas* etc. Each episode is confined to a single scene and each succeeds the other chronologically. The

style of the *Vijñaptipatra* is characterized by thin wiry lines or by bold outlines, brilliant colours, architecturally and rudimentary landscape background set into harmonious patterns. Regional idioms in the treatment of facial types, local scenery, ornamentations and head-dresses and other details can be discerned from the different sub-schools.

Conclusion

At the end again refuting the sarcastic remark of Alfred Master I would like to conclude with highly optimistic opinion that Dr.Hirananda Sastri's efforts in this direction are certainly going to be rewarded in understanding thoroughly such many more *Vijñaptipatras*. Unfortunately, this tradition of inviting monks by sending *Vijñaptipatra* is not in practice any more. Still today also monks do travel on foot, invited by local Jain communities but usually by way of a letter or something like that but nothing as formal as *Vijñaptipatra*. Moreover, in comparison with ordinary simple manuscript it is more difficult to preserve this literature due to their physical form. They are made on one material (preferably paper) and mounted on another material, mostly on cloth. Generally in every library they are found folded and placed in the show-cases to attract the visitors. As a result, frequently it comes into contact with light and air and even touch of people for photography. This has contributed in the shortening of its life. In some of the Jain temple libraries these are found completely neglected. In such a situation it is extremely necessary to preserve such literature with utmost care. Therefore along with the critical edition and publication of rare and important Manuscript of *Śāstra* texts similar importance should be given to the publication and study of such *paṭas* which are important from cultural, social, historical, political, architectural, and artistic

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point of view. Sanskritists and Art-historians both should join hands in this pious work of preserving our cultural heritage.

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‘कल्पसूत्र—कालकाचार्य कथाओं’ की पाण्डुलिपियों के चित्रों का भारतीय चित्रकला के इतिहास को योगदान

मीनाक्षी भारती

जैन धर्म के सिद्धान्त किसी वर्ग या धर्म विशेष के लिए नहीं हैं। उनमें सर्वधर्म समभाव, सर्वजाति समभाव, सर्वजीव समभाव की लोकमंगलकारी पावन धारा प्रवाहित होती है। जहाँ उनसे वैयक्तिक जीवन शुद्ध और पवित्र बनता है, वहीं सामूहिक सदाचार शीलता का भाव भी जागृत होता है। इसीलिए भगवान महावीर की जीवन गाथा और उपदेश आज 2600 वर्षों के बाद भी वर्तमान जीवन के लिए उत्तनी ही उपयोगी और सार्थक है। महावीर के चिन्तन से प्रेरित होकर जैन धर्मावलम्बियों ने पुरातत्त्व, कला, भाषा, साहित्य, प्रशासन, राजनीति, उद्योग, वाणिज्य तथा जन कल्याणकारी आदि विविध प्रवृत्तियों में अपना भरपूर योगदान देकर राजस्थान प्रदेश के सांस्कृतिक गौरव की अतुलनीय अभिवृद्धि की है।¹

जैन धर्म की अमूल्य देन के साथ-साथ जैन साधुओं की महत्त्वपूर्ण देन उनके द्वारा रचा गया विशाल साहित्य है। भारतीय इतिहास, दर्शन एवम् साहित्य के ज्ञान के लिए जैन विद्वानों का यह विशाल साहित्य हमारी अमूल्य निधि है। इसी प्रकार जैन आगमिक रचनाओं के अन्तर्गत ‘कल्पसूत्र—कालकाचार्य कथाओं’ की लोकप्रियता के फलस्वरूप, इनका स्वरूप परिवर्तित कर इन्हें चित्रित किया जाना प्रारम्भ हुआ। ताड़पत्रों व कागज जैसे छोटे फलक पर की जाने वाली चित्रकला की दिशा में यह प्रथम महत्त्वपूर्ण कदम था।

अजन्ता की चित्रकला भित्ति, चित्रकला है और 642 ई. इस महान कला की अन्तिम निर्माण सीमा निश्चित होती है। इस तिथि के पश्चात् और फारसी चित्रकला के भारतीय सांस्कृतिक परिदृश्य पर प्रभाव डालने तक की अवधि में केवल मात्र जैन ग्रन्थों के अन्तर्गत ही चित्र निर्माण के ठोस प्रमाण प्राप्त होते हैं।²

जिसके अन्तर्गत ‘कल्पसूत्र व कालकाचार्य कथाओं’ की कागजीय पोथियों को चित्रित किया जाना इनकी अपनी उपलब्धि कही जा सकती है।

जोधपुर स्थित विभिन्न जैन-ग्रन्थागारों में संगृहीत सचित्र कागजीय ‘कल्पसूत्र—कालकाचार्य कथाओं’ की पाण्डुलिपियों के चित्रों ने भारतीय चित्रकला इतिहास को अनेक उपलब्धियाँ प्रदान की हैं। यथा—

अजन्ता, एलोरा, सित्तनवासल आदि की भित्ति चित्रण परम्परा के समाप्त प्रायः होने के उपरान्त लगभग 10वीं शताब्दी में चित्रांकन के चित्र फलक में परिवर्तन आया। इस अवधि में चित्रांकन का कार्य भित्ति के स्थान पर ताड़पत्रों पर होने लगा। यद्यपि भित्ति चित्रण की तकनीक आदि की दृष्टि से यह कार्य सरल था, तथापि स्थायित्व एवम् लालित्य की तुलना में गौण ही रहा।³

इन ताड़पत्रों को धर्म ग्रन्थों में स्थान प्राप्त हो जाने के कारण धार्मिक विषय-वस्तु के अनुरूप चित्रांकित किया जाना प्रारम्भ हुआ और आगे के



माता देवानन्दा व 14 महास्वप्न संग्रह—राजस्थान प्राच्य विद्या प्रतिष्ठान जोधपुर

Kriti Rakshana



कालों में कागज की सर्व सुलभता ने ताड़पत्रों का स्थान कागज की पाण्डुलिपियों ने ले लिया।

इस जैन शैली की ऐतिहासिक उपलब्धि 7वीं शताब्दी में दक्षिण से मानी जाती है। 10वीं शताब्दी से लेकर 15वीं शताब्दी के बीच व उसके बाद भी भारतीय चित्रकला की समृद्धि के लिए जैन शैली का सर्वाधिक योगदान माना जायेगा। यह चित्रकला गुजरात की श्वेताम्बर कलम से आरम्भ होकर राजपूताना में वर्षों तक विकास करती रही। बाद में राजपूत कलम में ही विलय हो गई।⁴ इस प्रकार जैन चित्रशैली के द्वारा भारतीय चित्रकला की परम्परा कितने ही वर्षों तक अटूट रूप में आगे बढ़ती रही।

वस्तुतः भारतीय चित्रकला का मध्य एवम् उत्तर मध्यकालीन इतिहास जैन चित्रकला द्वारा दिया हुआ इतिहास ही है। 10वीं-11वीं ई. शताब्दी से 15वीं शताब्दी ई. के उत्तरार्द्ध तक जैन हस्तलिखित ग्रन्थों में स्थान पाने वाले चित्र व पटलियाँ ही चित्र सामग्री के रूप में चित्र इतिहास के कोष को भरते हैं।⁵ ये ही असंख्यो चित्रित ग्रन्थ कागज की उपलब्धता के पश्चात् प्रकाश में आ गये, जिनमें सर्वप्रथम 'कल्पसूत्र-कालकाचार्य कथाओं' को चित्रित किया गया। अतः इस दृष्टि से 'कल्पसूत्र-कालकाचार्य कथाओं' की यह अपनी महत्वपूर्ण उपलब्धि रही है।

अनेक समालोचकों ने इस काल की कला को व इस युग को अधःपतन की संज्ञा दी है। जबकि वस्तुस्थिति यह है कि इसी जैन शैली ने 11वीं शताब्दी से 16वीं शताब्दी तक भारत के पश्चिमी भाग गुजरात, राजस्थान इत्यादि के साथ ही उत्तर तथा मध्य क्षेत्र को भी अपने सम्मोहन में आबद्ध किये रखा।⁶

हम देखते हैं कि जैन चित्रित ग्रन्थों के क्रमिक विकास में 16वीं शताब्दी में इन ग्रन्थ चित्रों में सौन्दर्य और सजीवता आ जाती है। लगभग 1525 ई. में अवधि भाषा में लिखित 'लौरचन्दा काव्य' के उपलब्ध कुछ चित्रित पृष्ठों में इस शैली का क्रमिक विकास स्पष्ट दृष्टिगोचर होता है। उक्त ग्रन्थ के चित्रों में आकृतियाँ गतिमान हैं। आँखें शीशे जैसी नहीं वरन् सजीव हैं। अतिशय अलंकरण का भी इन चित्रों में अभाव है। विषय को भावपूर्ण ढंग से चित्र द्वारा प्रस्तुत करने का, चित्रकार ने प्रयत्न किया है। इन चित्रित फलकों से यह सिद्ध हो जाता है कि ग्रन्थ चित्रों का प्रचलन केवल गुजरात, राजस्थान और मालवा तक ही सीमित नहीं था वरन् इन ग्रन्थ चित्रों का निर्माण

अन्य प्रान्तों में भी हजारों की संख्या में हुआ। अतः यह कहना अतिशयोक्ति पूर्ण नहीं होगा कि उत्तर मध्यकाल जैन चित्रित ग्रन्थों का सर्वोन्मुखी विकास काल है। इस समय सैकड़ों सचित्र ग्रंथों की रचना हुई जिनके चित्र आने वाली भारतीय कला की आधार शिला बन गये। यह एक नई शैली थी जिसमें आदिम कला की अभिव्यक्ति थी, 'लोक कला' का तीखापन था एवम् कथा कहने की क्षिप्रता थी। 11वीं शताब्दी से 16वीं शताब्दी तक सारे उत्तरी भारत में ये ग्रन्थ चित्र प्रतिनिधि शैली के रूप में बनते रहे।⁷ जो कि इस शैली की भारतीय चित्रकला को बहुत बड़ी देन है।

16वीं शताब्दी तक ही जैन शैली के अन्तर्गत 'कल्पसूत्र-कालकाचार्य कथा' चित्रों का परम्परागत व मौलिक स्वरूप देखा जाता है। तत्पश्चात् इस शैली ने अपने निजत्व को समकालीन राजस्थानी व मुगल चित्र शैली के वृद्धिगत प्रभाव में एकाकार कर दिया।

इस दृष्टि से भारतीय चित्रकला के भावी विकास के लिए 'जैन-शैली' के अन्तर्गत निर्मित 'कल्पसूत्र-कालकाचार्य कथा' चित्रों का यह महत्वपूर्ण योगदान कहा जायेगा क्योंकि राजपूत और मुगल शैली के चित्रकारों ने जैन शैली के इन चित्रों से प्रेरणा और नये भाव विधान ग्रहण कर अपने क्षेत्रों को अधिक व्यापक बनाया।⁸

वस्तुतः 'जैन-शैली' पोथियों की हस्तलिखित लिपि के अनुरूप थी। जिसे देखकर ऐसा प्रतीत होता है कि अक्षरों के स्वरूपों से तालमेल बैठाने के लिए ही इसकी रचना की गई हो। इसी प्रकार 'कल्पसूत्र-कालकाचार्य कथा' चित्रों के निर्माण में 'जैन धर्म' का भी आग्रह रहा है। जैन धर्म के अनुसार स्त्री-पुरुष, पशु-पक्षी, कीड़े-मकोड़े, पेड़-पौधे आदि सभी में जान होती है, जिनमें असीम शक्ति भी निहित होती है। अतः इन सभी को एक ही धरातल पर गिना जाना चाहिये। यही कारण है कि इन चित्रों के आलेखन में सब प्रकार के अभिप्रायों के साथ एक समान अलंकरण की भावना रही है।⁹

यही आलंकारिकता की प्रवृत्ति इस शैली की भारतीय चित्रकला को सबसे बड़ी देन रही है। सोने व चाँदी की स्याही से सुसज्जित बहुमूल्य चित्रों का निर्माण जैन शैली की विशेषता रही है। जिनमें हाशियों पर चित्रण का कार्य इससे पहले कभी नहीं हुआ था, जो प्राकृतिक दृश्यों से सुसज्जित है। इन चित्रों में बेल-बूटों का अंकन अद्वितीय है। राजपूत



और मुगल चित्रों में बेल-बूटों की बनावट का तरीका जैन चित्रों से ही लिया गया है। इन चित्रों में विशेषकर 'कल्पसूत्र-कालकाचार्य कथा' जैसे धार्मिक चित्रों में छत्र, कमल और स्वस्तिक आदि के अंकन, इनकी साज-सज्जा को और भी शोभामण्डित कर देते हैं। अतः भारतीय चित्र शैली में 'बेल-बूटों' की जन्मदात्री 'जैन-शैली' ही रही है।¹⁰ साथ ही पृष्ठभूमि में स्थापत्य की संरचना में महलों एवम् उद्यानों में अण्डाकार आलंकारिक वृक्षों के चित्रांकन इत्यादि की प्रेरणा के मूल में जैन चित्र शैली ही रही है।

जैन शैली के योगदान के सम्बन्ध में लगभग यही विचार डॉ० जयसिंह नीरज के भी हैं — भारतीय चित्र शैलियों में बेल-बूटों के सन्निवेश की जन्मदात्री जैन कला ही रही है। इसी प्रकार भाव विधान एवम् आलेखन की दृष्टि से राजस्थानी शैली यद्यपि अपने अपूर्व नये परिवेश को लेकर आई, किन्तु विषय-वस्तु के लिए उसने अपनी पूर्ववर्ती जैन-शैली का ही आश्रय लिया।¹¹

'कल्पसूत्र-कालकाचार्य कथा' जैसे चित्रों पर 14वीं-15वीं शताब्दी में ईरानी शैली के तत्त्वों की प्रेरणा से महत्त्वपूर्ण परिवर्तन आने प्रारम्भ हुए। जिसके फलस्वरूप यह शैली विकास की एक नई दिशा की ओर उन्मुख हो गई। और 16वीं शताब्दी के आरम्भ से ही इस शैली में सौन्दर्य और सजीवता के नई प्रतिमान जुड़ते चले गये। यद्यपि 'कालकाचार्य कथा' के ग्रन्थों के चित्रों में तैमूरी वेशभूषा का प्रयोग 14वीं शताब्दी में ही होने लगा था, और इसमें ईरानी कला का नक्काशी जैसा प्रभाव भी दृष्टिगोचर होने लगा था। तथापि इन सभी विदेशी तत्वों को आत्मसात करती हुई जैन शैली, 16वीं शताब्दी के उत्तरार्द्ध व 17वीं शताब्दी के प्रारम्भ तक अपना स्वरूप बदल लेती है और परिणामस्वरूप राजस्थानी शैली का जन्म होता है। जिसके प्रारम्भिक लक्षण अवधी भाषा के ग्रन्थ 'लौर-चन्दा' तथा 'बाल गोपाल स्तुति' अथवा 'बसन्त विलास' आदि के चित्रों में स्पष्ट दृष्टि गोचर होते हैं।

16वीं शताब्दी में हुए इस परिवर्तन ने भारतीय चित्रकला का स्वरूप ही बदल दिया। यह नवीन परिमार्जित 'राजस्थानी शैली' धीरे-धीरे जैन शैली को अपने में आत्मसात् कर लेती है और अब मूलतः राजस्थानी शैली ही रह जाती है।¹² आगे के कालों में जैन ग्रन्थों में विशेष रूप से 'कल्पसूत्र' आदि के चित्र राजस्थानी व मुगल मिश्रित शैली में ही बनाये गये।

इस प्रकार इस समृद्धिशाली राजस्थानी शैली के उदय के कारण भारतीय चित्रकला की जो प्रसुप्त चेतना जागृत हुई वह जैन शैली का ही नवीन संस्करण था।

अतः 'जैन शैली' के अन्तर्गत 'कल्पसूत्र-कालकाचार्य कथा' चित्रों का एक और महत्त्वपूर्ण योगदान यह भी स्पष्ट होता है कि इन चित्रों के माध्यम से मध्यकालीन सांस्कृतिक पुनरुत्थान और सम्मिश्रित संस्कृति के विकास को अवसर प्राप्त हुआ और इस दृष्टि से जैन शैली के द्वारा भारतीय चित्रकला में आया यह परिवर्तन एक महत्त्वपूर्ण योगदान सिद्ध होता है। यह भी ज्ञात होता है कि प्राचीन काल से ही भारत के फारस से व्यापारिक सम्बन्ध, स्थापित हो चुके थे।

जोधपुर स्थित जैन-ग्रन्थागारों में संगृहीत 'कल्पसूत्र-कालकाचार्य कथा' चित्रों में अंकित मानवाकृतियों की वेशभूषाओं, व आभूषणों से तत्कालीन सामाजिक व्यवस्था व लोक संस्कृति पर प्रकाश पड़ता है। इनसे गुजरात व राजस्थान में वस्त्रों की छपाई, रंगाई आदि की प्राचीन परम्परा के प्रमाण भी प्राप्त होते हैं, जो भारतीय इतिहास की महत्त्वपूर्ण कड़ी कहे जा सकते हैं।

इसी प्रकार 'कालकाचार्य कथा चित्रों' के अन्तर्गत अंकित कथाएँ, जैन धर्म के भारत की सीमाओं से बाहर अन्य देशों में प्रचार के प्राचीन विश्वसनीय स्रोत माने जा सकते हैं। कालकाचार्य और सागर श्रमण के सुवर्णभूमि गमन का वृत्तान्त हमारे राष्ट्रीय इतिहास में और जैन धर्म के इतिहास में एक महत्त्वपूर्ण साहित्यिक निर्देश हैं। इससे एक और तथ्य स्पष्ट होता है कि ईसा की पहली-दूसरी शताब्दी में भारत के पूर्व के प्रदेशों (दक्षिण-चीन, सियाम, हिन्दी चीन, बर्मा, कम्बोडिया, मलाया, जावा, सुमात्रा आदि) से घनिष्ठ व्यापारिक सम्बन्ध थे।¹³

'कालकाचार्य कथा चित्रों' के द्वारा आचार्य कालक का जो व्यक्तित्व उजागर होता है उसकी महत्ता इससे पहले प्रकाश में नहीं आई थी। यही कालक पारस कुल जाते हैं तथा यही बाद में सुवर्ण भूमि भी जाते हैं। अतः इस ऐतिहासिक दृष्टिकोण से भी 'कालकाचार्य कथा चित्रों' का महत्त्व भारतीय कला इतिहास सिद्ध होता है।

जोधपुर स्थित विभिन्न जैन-ग्रन्थागारों में प्राप्त सचित्र 'कल्पसूत्र-कालकाचार्य कथाओं' पर

Kriti Rakshana



आधारित चित्रांकन की विस्तृत शृंखला रही है, जिसमें स्वर्णाक्षरी, रौप्याक्षरी ग्रन्थ विपुल मात्रा में संगृहीत हैं। कार्ल खण्डालावाला एवम् मोतीचन्द्र ने राजस्थान के इस प्रदेश के ग्रंथागारों में संगृहीत 'कल्पसूत्र-कालकाचार्य कथाओं' का चित्रांकन कार्य करने वाले चित्तेरों के विषय में उल्लेख किया है कि इन्हीं कलाकारों के वंशज वे कलाकार हुए जिन्होंने राजस्थानी शैली के चित्रों की सर्जना करके भारतीय चित्रकला इतिहास को कई ऊँचाइयाँ प्रदान की।¹⁴

जिस प्रकार जैन धर्म ने भारतीय कला और संस्कृति के क्षेत्र में महत्वपूर्ण योगदान दिया है, उसी प्रकार जैन चित्र शैली के कलाकारों के अवदान को भी भारतीय कला इतिहास की दृष्टि से भुलाया नहीं जा सकता। 10वीं शताब्दी से 15वीं शताब्दी के बीच और उसके आगे के कालों में भी भारतीय चित्रकला की समृद्धि के लिए सर्वाधिक उल्लेखनीय योगदान जैन कलाकारों का ही रहा है। यदि उनका योगदान न होता तो भारतीय चित्रकला का इतिहास अस्पष्ट एवम् अधूरा ही रह जाता। इन कलाकारों की निपुणता के दर्शन उन पोथी चित्रों में होते हैं जहाँ स्थानाभाव के होते हुए भी अति सूक्ष्म रेखाओं में उन विराट भावों को समाविष्ट किया गया है, जिसका उदाहरण अन्यत्र देखने को नहीं मिलता।

इसी प्रकार अहिंसा-प्रधान जैन धर्म में जीवदया और लोकोपचार की जो महती भावना सर्वत्र व्याप्त है, जैन शैली के कलाकारों ने उससे प्रेरणा प्राप्त कर ऐसी कलाकृतियों का निर्माण किया, जिनमें अपार शान्ति और अपार्थिव विश्रान्ति का भाव ध्वनित होता है। इन कृतियों को इतनी मान्यता प्राप्त होने का एक कारण यह भी है कि उनमें महान मानवीय आदर्शों को प्रस्तुत करने का सराहनीय उद्योग हुआ है।¹⁵

'कल्पसूत्र-कालकाचार्य कथाओं' की ये कृतियाँ जैन शैली की स्थायी एवम् महत्वपूर्ण निधियाँ हैं और केवल मात्र भारतीय ही नहीं विश्व कला के क्षेत्र में भी उनका अपना एक विशेष स्थान माना जाता है। इस कथन की पुष्टि श्री परमानन्द चोयल के इस वाक्य से भी होती है – "इस शैली ने भारतीय कला को नये आयाम दिये हैं। वे आयाम जिसके लिए यूरोप के कलाकार 19वीं शताब्दी के अन्तिम चरण में व 20वीं शताब्दी के प्रारम्भ में प्रयत्न करते रहे।"¹⁶

इस प्रकार जैन चित्रकला के अन्तर्गत प्राप्त चित्र 14वीं शताब्दी से 19वीं शताब्दी तक अनेक सामयिक

प्रभावों को स्थान देते हुए और जैन धार्मिक विषयों को अपना विषय बना कर कला का जो रूप प्रस्तुत करते हैं उनमें संकीर्णता का नहीं वरन् जैन धर्म वीतरागता का परिचय प्राप्त होता है।¹⁷

अतः जोधपुर स्थित विभिन्न जैन-ग्रन्थागारों में संगृहीत सचित्र 'कल्पसूत्र-कालकाचार्य कथाओं' की कागजीय पाण्डुलिपियों के अन्तर्गत प्राप्त चित्रों का भारतीय चित्रकला के इतिहास की दृष्टि से बहुत महत्वपूर्ण स्थान है।

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सन्दर्भ

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Human Rights in Buddhism

Dr. C. Upendra Rao

The issue of human rights is indeed an important one. But when we refer it to Buddhism, we have to, in fact, understand it as the human dignity in Buddhism. According to most of the scholars, Buddhist position is clearer on the basic issues of human nature. Thus, human nature is the ultimate source, the basis from which all other characteristics are to be defined. They are the reflections and even consequences of it. The reason for assigning human nature as the basic position is very simple. It is to give human relations a firm grounding in the truly existential nature of things: that is, the concrete and dynamic nature of interpersonal relationships. As we all live together so it has become a fact that there should be "mutual respect of fellow beings."

The doctrine of Buddha-nature or inherent Buddhahood is unique in Mahayana Buddhism. The *Nirvana Sutra* states that "all sentient creatures possess Buddha-nature." From the doctrine of Buddha-nature we can derive the relation to the concept of human dignity. First, it is important to make people aware that they themselves possess Buddha nature. Furthermore, because the doctrine of Buddha-nature maintains that all people possess an inherent Buddhahood, it may be described as a doctrine of true equality. It is proverbial that the Buddha condemned the social discrimination and caste system of his period. The Buddhist scriptures state that "People are not born as brahmins. But by the actions one becomes a shudra, and by his actions the same becomes a brahmin."¹ The *Vajrasuchi*, a small treatise questioning the authority of brahmins is to be referred in this context.

The United Nations' Charter reaffirmed the faith of international community on fundamental "Human rights, in the dignity and worth of human beings, in the equal rights of man and woman and of nations, large and small." On 10th December 1948 the U.N. General Assembly, at its Paris session, adopted the universal declaration of human rights, which constitutes a landmark in the history of the human race.

The Universal Declaration of Human Rights boldly declares that all human beings are born free and equal in dignity and rights. They should treat all other human beings like their own brothers and sisters. The Declaration says that everyone is entitled to human rights without distinction of any kind, such as race, colour, sex, language, religion, political, or of any other opinion, national or social origin, property, birth or other status. This is how modern social scientists have defined the human rights.

When we approach the Buddhist literature to find the whereabouts of human rights as mentioned in it, we notice that the Buddhist literature has not explained human rights in modern terminology. On the contrary, when we open the Buddhist scriptures we find that the concepts of human rights as enshrined in the Universal Declaration of Human Rights are very much available in the teachings of the Lord Buddha.

Philosophical and ethical are two main categories of the Buddhist view of human rights. "All human beings are born with complete freedom" is a Buddhist philosophical concept of human rights; the destinies

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of human beings are in their own hands, that is what told in Dhammapada “attā hi attāno nātho²” One should note that all human beings aspire for happiness. “sukha kāmāni bhutāni³” Therefore we find that the Buddhist approach of human rights is a more humanistic one, than legalistic.

Buddhism considers man quite competent for the task of ensuring for himself and for his fellow beings happiness in the world. This is the Philosophical category of Buddhist view of human rights. We can also find the humanistic approach of Buddha by his reaction to the social problems, which were prevailed in his times. The complete religious and social climate of North India during and after the rise of Buddhism is originally the reaction against limitations imposed on human beings. The entire activities of Buddha and his early disciples in this context do direct us towards the acceptance and practice of principles of human rights in a very practical manner.

The noble eight-fold path, and other fundamental Buddhist concepts such as pañcaśla, the 5 precepts, and the admirable metta (loving kindness), ahimsa (non-injury) dāna (benevolence), kataññutā (gratitude), gārava (reverence), peyyavajja (courtesy), samānatata (equanimity and humanity), khanti soracca (toleration) sacca (sincerity), all these qualities constitute the fundamental moral basis of human relation with their fellow human beings. This will lead to accept all human rights as per the U.N. Declaration of Human Rights.

In Buddhist pañcaśla we can find:

- The right to life and
- The right to property

These are two broad divisions within which all human rights could be reckoned.

The Cakkavatti (ideal ruler) has to recommend the practice of this Buddhist pañcaśla which means the observant of human rights⁴. In Metta Sutta of Suttanipāta

one can find the extension of rights from human plane to the animal kingdom. The same could be perceived through Cakkavatti Sihanāda Sutta in which emperor had made it compulsory to observe the ‘pañcaśla’, which provides the protection to beasts and birds (migapakkisu).⁵ Here one can notice that not only the rights of human beings, but the rights of all other creatures on the land and in water should be protected.

The modern concept of animal rights is not very old. It is only in the 20th century that animal rights groups have brought this issue into the light in few countries. Buddhism advocates the protection of both man and beast. In Buddhist historical context emperor Aśoka was the first monarch to adopt many interesting measures in this direction. Buddhism suggests that human rights would be protected through the fulfillment of one’s duties towards his fellow beings. Therefore we never find the importance to the term ‘rights’ in ancient Indian literature including the Buddhist literature.

While the term ‘rights’ has expressed strongly in western context because the rights of humans were denied mostly in that hemisphere. This was perhaps due to an outlook nurtured on values which breed individualism and ethno-centricism and which therefore treats the world having been given to one group of people to exploit others for their own gain. Buddha’s discoveries which dealt with the social relationships [6] have the prime importance in this connection.

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¹ Vasalasuttam in ‘Uttanipata’ edited by Bhikshu Dharmarakshita, P. 28–36.

² Dhammapada, V. 160

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Taxation in Kauṭilya's *Arthaśāstra*

Sudhir Kumar Lall

There was peace, goodwill, tranquility and prosperity in ancient India, though many mighty dynastic rulers ruled over this country. Conspicuously, the rulers were never been despotic and exercised self imposed restraint and in this way ensured rule of law, the bulwark of civil liberty and welfare of the state. It was also an efficient system of governance, which had a very well knit economy designed to ensure welfare of the subjects. The king was benevolent and the state, oriented towards the welfare of the subjects. In fact there was the rule of wisdom and that wisdom emanated from some treatises, authored by some eminent saints and statesmen.

प्रजासुखे सुखं राज्ञः, प्रजानां च हिते हितम् ।

नात्मप्रियं हितं राज्ञः प्रजानां तु प्रियं हितम् ।।

Arthaśāstra (AS.1.19.34)

In the happiness of the subject, lies the happiness of the king and in what is beneficial to the subjects is in his own benefit. That which is dear to the subjects is beneficial for him and not that which is dear to him.

There were several *arthaśāstras* and *dharmaśāstras* dealing with the subject of statecraft and administration, but it was in the *Arthaśāstra* of Kauṭilya that the topic was dealt with in detail.

Kauṭilya, like all other Sanskrit literary figures is silent about his date and time. However, all the sources of Indian tradition, viz. Brahmanical, Buddhist and Jaina, agree that Kauṭilya destroyed the Nanda dynasty and installed Chandragupta, the Maurya, on the throne of Magadha. Kauṭilya denotes that he is of *Kuṭila gotra*, Chāṇakya introduces him to be native of Chāṇaka

region (Punjab) and Viṣṇugupta is the name his parents christened him with. It would be out of context to discuss the whole lot of legends that have cropped up around this great personality, but it can be taken for sure that he was a master statesman and that he was the one who was instrumental in getting the throne of Magadha to Chandragupta, the Maurya. Chandragupta was made king in 321 B.C. Hence most scholars agree that Chāṇakya must have written his treatise somewhere between 321 and 300 B.C. As we read through its pages, we find that literature on the science of governmental administration had been there well before the times of Kauṭilya. Kauṭilya has quoted the views of nearly ten of his predecessors in the *Arthaśāstra*. The biggest contribution of Kauṭilya can be defined as that he brought order to the chaos of earlier writings. He summarizes, criticizes and improves upon them, rightly so as his treatise is very well planned and executed. The work consists of 15 *adhikaraṇas*, 180 *prakaraṇas*, 150 *adhyāyas*, and 380 *kārikās*, all of which add to 6000 *ślokas* (i.e. 32 syllabic units including prose portions). It is not possible to give the contents of this voluminous work in a nutshell as the range of the subject-matter is far too vast. However, it can be said that it is a 'complete' guide book of statecraft, giving minutest details of acquisition and sustenance of the state, seemingly fortified with real-life experiences. Its importance is also reflected from the fact that ever since Dr. R. Shama Shastri brought this text to light in 1909, it has been extensively translated, edited, commented

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upon and utilized by scholars of Indology as well as various other disciplines.

Kauṭilya identified seven constituents or limbs of a state as स्वाम्यमात्यजनपददुर्गकोश दण्डमित्राणिप्रकृतयः । (AS.6.1.1) or the king, (the group of) councillors, ministers and other high officials, territory of the state along with the population inhabiting it, the fortified towns and cities, the treasury, the forces and the allies. Here the discussion is confined to the treasury/*koṣa* only and more so, to the primary mode of filling it i.e., taxation. The importance of treasury is reflected in Kauṭilya's following statement कोशपूर्वाः सर्वारम्भाः । तस्मात्पूर्वं कोशमवेक्षेत । (AS.2.8.1,2)

All state activities depend first on treasury. Therefore a king shall devote his best attention to it.

There were, in ancient India, three perennial and principal sources of income to the state viz. king's share of produce of land, tolls and customs duties and fines levied from wrongdoers or defeated litigants. (*Mbh. Sānti* (71-10) and *Śukranītisāra* (iv.2.13)

Taxation, however, is not a novel concept. The earliest reference of taxation-related terminology is found in the Vedas.

ध्रुवं ध्रुवेण हविषाऽभिसोमं मृशामसि ।

अथो त इन्द्रः केवलीं विशो बलिहृतस्करत् ।।

(RV.10.173.6)

यो देह्यो अनमयद् वधस्नैर्यो अर्थपत्नीरुषसश्चकार ।
स निरुध्या नहुषो यहो अग्निर्विशश्चक्रे बलिहृतः
सहोभिः ।।

(RV.7.6.5)

Here *Balihrt* is used for common people; who bring bali (tribute/tax) to the king. *Taittiriya-brāhmaṇa* (II. 7.18.3) says "the people bring bali to him." In the *Aitareya-brāhmaṇa* (35.3) the vaiśya is characterized as *balikṛt* (payer of taxes to another) since brāhmaṇas and kṣatriyas were mostly exempted from taxation.

Rāmāyaṇa (III.6.11), Matsyapurāṇa (215.57), Manusmṛti (VII.80) and Viṣṇudharma-sūtra

(III.22) employ the word bali in the sense of the sixth part of the produce of the land that the king levied as tax. Mahābhārata has large portions of statecraft where taxation as well is discussed. In the Arthaśāstra of Kauṭilya, reference is also found as to how this taxation came into existence. According to Kauṭilya people made Manu, the Vaivasvata their king in order to put an end to the chaos of *matsyanyāya* (i.e.; the bigger fish devoured the smaller one/the powerful ones teasing the weaker one). One sixth of the agricultural produce, one-tenth of income from trade and some gold was fixed as his share. In lieu of all this, the king took the responsibilities of security and prosperity of the subjects. Thus, with the help of taxation and punishments, the king warded off the evils and ensured the well being of the subjects. That's why even the sages residing in forests also gave one-sixth of their grains to the king who in turn protected them.

मात्स्यन्यायाभिभूताः प्रजा मनुं वैवस्वतं राजानं चक्रिरे ।
धन्यषड्भागं पण्यदशभागं हिरण्यं चास्य भागधेयं
प्रकल्पयामासुः । (AS.1.13.5,9)

This explains the primary reasons as to why people should pay taxes to the king. Taxes were collected by a well planned network of executives, headed by an official named *samāhartā* which can be understood as a collector. *Samāhartā* was responsible for all kinds of earnings to the state.

समाहर्ता दुर्गं राष्ट्रं खनिं सेतुं व्रजं वणिक्वथं
चावेक्षेत ।। (AS.2.6.1)

All these words, such as *durga* etc. are technical terms related to the various kinds of revenues, including taxes, that were collected from the subjects and these are collectively known as the आयशरीरम् or the body of income. Kauṭilya does not forget to mention that the king should be vigilant enough to observe the activities of these officials as he appears to be a great connoisseur of human psychology as well. He says अश्वसधर्माणो हि मनुष्या नियुक्ताः कर्मसु विकुर्वते (AS.2.9.3) i.e. man is like a horse, it



goes berserk when applied (to a chariot/a job) and goes on to describe all the possible ways, forty to be precise, in which the officials could cheat the king (AS 2.8.20).

Taxes were classified into two broad categories-regular and occasional. First the regular taxes will be dealt with. These are the following taxes which are collected on regular basis. All of them are scattered in the body of the text, described under the duties of those particular heads of the divisions:

1. Śulka - Custom duty
- Praveśya - Import
- Niṣkrāmya - Export
- Dvārābahirikadaya - octroi and gate tolls
2. Vyāji - mānavyāji
(transaction tax) for crown goods
3. Bhāga - śadbhāga
share of production
4. Kara
cash
5. Pratikara - viṣṭi, - āyudhiya
kind - labour - supply of soldiers
6. Vaidharaṇa
countervailing duties or taxes
7. Vartani
road cess
8. Parigha
monopoly tax
9. Prakriyā
royalty
10. Piṇḍakara
taxes paid in kind by villagers
11. Senābhaktam
maintenance tax for army
12. Pārśvam
surcharges.

Custom Duty

Śulka or custom duty is of three kinds: *Bāhya*, *Ābhyantara* and *Ātithya*. *Bāhya* is duty on goods produced inland, *Ābhyantara* is duty on goods produced inside the fortified township and *Ātithya* is duty on imported goods. All of these are further classified into two categories '*niṣkrāmya*' and '*praveśya*'. *Praveśya* is import duty which was twenty percent *ad valorem*. '*Niṣkrāmya*' is export duty which varied from goods to goods from

one-sixth to one-twenty-fifth. It comprised perishable items such as fruits, vegetables, seeds, dried fish and meat etc. (which carried one-sixth of their value as tolls) fibrous garments, cottons, silks, arsenic, vermillion, metals, sandals, wines, ivory, skins, carpets etc. (which had one-tenth or one fifteenth as tolls) and cotton, thread, scents, medicines, wood, bamboo, clay pots, sugar, salt, cooked rice etc. (which carried one-twentieth or one-twenty-fifth of their value as tolls). (AS.2.22.1-6)

Octroi and other gate tolls were known as *dvārādeya* which was normally one-fifth of the customs duty levied. This could, however, be reduced in the interest of the country. It was prohibited to sell goods off, where they were produced. This provision was there, probably, to facilitate the taxation-process i.e., the produced goods should reach the market and then from there, they should be sold with proper taxes, giving all the possible benefits of the system to the producers as well as to the state.

Transaction Tax

Vyāji or transaction tax: this was a very important tax affecting every transaction in goods. It was at the same time, a sales tax, a revenue surcharge and a discount on payments, made by the government. It is often mentioned as a separate item in recording revenues. It is also described as a charge payable on salt produced and countervailing duty on imported salt. It was collected automatically in most transactions by the use of different weights and capacity measures. All the units of weights and measures were meticulously standardized, which ensured a fair market to the buyer as well as to the seller. A unique aspect of this system was that the standard of weights and measures, used for the sale or purchase of commodities for the king, was different from the common standard meant for general consumers. This indicates that the king was quite interested in higher receipts.

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The transaction tax is also referred to as '*mānavyāji*' in relation to sale of crown goods. In addition to the 6.25% for sales by volume and 5% for sales by weight, the rate of tax for goods sold by counting is given as one-eleventh or about 9%. (AS.2.16.10)

Compensations for inaccuracies in weights and measures were also carefully done. For commodities weighed in large quantities and additional 5% was to be given as trade transactions and in payment to the treasury. '*Taptavyāji*' was an extra quantity given as 'heating allowance' for loss of volume on heating-1/32nd for ghee and 1/64th for oil. Also, '*mānasrava*' or sticking allowance was given in the case of all liquids, in lieu of the quantity which sticks to the measure as one-fiftieth. (AS.2.19.44)

Share of Production

Regarding Bhāga or share of production it is stated that:

धान्यपशुहिरण्यैश्चैताननुगृहीयात्तान्यनुसुखेन दद्युः ।
अनुग्रहपरिहारौ चैतेभ्यः कोशवृद्धिकरौ दद्यात् ।।

(AS.2.1.13-15)

It is advisable for the king that he should give grains, cattle and monetary grants to the farmers as per their requirements which they can return to him as per their convenience. He should also give *anugraha* and *parigraha* to the farmers so that they are healthy and they contribute more to the treasury by being so.

The plight of hundreds of farmers, who go to the extent of committing suicide, would have been otherwise, had some attention been paid to the aforementioned words.

Bhāga is referred to as '*śadbāga*' (one-sixth) and applies to tax on agricultural production in private lands and fishermen. Private animals under crown protection paid one-tenth. The royalty paid by the leasing boats and lessés of mines, pearl and conch fishermen, leasing boats and lessés of salt pans is not specified in the text.

Butchers were also taxed. Revenue here was collected by the Chief Protector of Animals and Controllers of Animal slaughter.

The tax was-

Animals (Slaughter permitted)	1/6 th
Fish and Birds	1/10 th or more
Deer and Cattle	1/6 th

(AS.2.26.3)

Tax in Cash and Kind

Kara or tax was the tax paid in cash.

Pratikara was the tax paid in kind and it comprised free labour (in processing grains, oilseeds/sugarcanes in warehouses) done in lieu of taxes. Text does not usually distinguish between the two. (AS.2.29.1)

Āyudhiya or supply of soldiers: It comprised supplying soldiers in lieu of taxes payable by villages as a whole. (AS.2.35.1)

Countervailing Duty

Vaidharaṇa or countervailing duty: It was countervailing duty on imported salt and on alcoholic beverages. Also, if the crown goods were sold at a lesser rate the merchants were supposed to compensate the rates fixed earlier collectively. This is also called *vaidharna*. (AS.2.12.31, 35 and 2.25.40)

Road Cess

Vartanī or road cess: It was collected at the city gates by an official called antapāla, charged from foreign traders. Their goods were stamped & sealed after declaration of their material. Making a false declaration about the goods or tampering with seals was a serious offence. Vartanī was thus calculated.

Cartloads	-1 and 1/4 paṇas
Horse, mule etc.	-1 paṇa
Oxen, Bull etc.	-1/2 paṇa
Sheep etc	-1/4 paṇa
Head loads	-1/16 paṇa

(AS 2.15.3)

Parigha was a sort of monopoly tax; applicable to the unclaimed goods. (AS 2.6.10)



Piṇḍakara was fixed tax, obtained from villages. (AS.2.15.3)

Senābhaktam: This is rather an ambiguous term that appears to be an occasional tax which was levied when the army was sent to a location specifically to protect it.

Pārsvam is also a doubtful term. It appears to be a kind of monetary gain to the state, due to supremacy of a king.

Exemptions

A planned system of exemptions or tax relief was also very much in place. Commodities intended for a marriage or taken by a bride from her parents to her husband, (or) meant as presents, (or) for the purpose of sacrifices, (or) the accouchement of women or for the worship of gods, (or) for the ritualistic ceremonies of *caula*, *upanayana*, *godāna* or for the observance of a vrata or for the consecration of a person for sacrifice and for other special ceremonies; were allowed to go free of toll.

Brahmins, ascetics, children, very old people, sick men, messengers, and pregnant women were to be provided with free passes by the superintendent of ships enabling them to use the ferries. (AS 2.28.18)

Items which were of great benefit and seeds which were not easily available were allowed to be imported without any charges.

Occasional Taxes

Now, the occasional taxes are discussed. These were collected when the treasury was decreasing or there was danger of invasion or some other calamity impending. Here also, the king could not at his pleasure or sweet-will levy taxes; the rates, which the king was entitled to levy, were fixed and varied only according to the degree of abnormality anticipated.

Kauṭilya requires the king to beg (yāceta) of the people for this heavy taxation (AS.5.2.2). He employs the word 'praṇaya' (request) for such demands, which are to be

made to the cultivators, merchants, wine-sellers, prostitutes and those who rear pigs, poultry, cattle etc.

The king may request the rich to give as much of their gold as they can and in return the king, may honor them by bestowing on them a post at the court, or the dignity of an umbrella, a turban or some decoration.

यथोपकारं वा स्ववशा वा यदुपहरेयुः स्थानच्छत्रवेष्टन विभूषाश्चैषां हिरण्येन प्रयच्छेत् ।।

(AS.5.2.36)

He emphatically says that such a demand for excessive taxation is to be made only once and not twice in the same distress सकृदेव न द्विः प्रयोज्यः (AS.5.2.30) what follows this is very captivating. If the collections are not successfully made thus, the *Samāhartā* should take resort to other means. These are seemingly aimed at disgorging the wealth of the riches. Kauṭilya says that the king can in these circumstances, take away the wealth of the corporations (*sanghas*) of heretics and temples also; can set up all of a sudden on one night a god or a platform (*caitya*) for a holy tree or a sacred place for a man of miraculous powers and provide for fairs and merry gatherings there and secure the necessary money.

दैवतचैत्यं सिद्धपुण्यस्थानमौपपादिकं वा रात्रावुत्थाय यात्रासमाजाभ्यामाजीवेत् ।। (AS.5.2.39)

Another was that he should get a snake charmed through some medicine or chant and show it to people. And if someone disbelieves he should be administered with poisonous *charaṇāmṛta*, poisoned enough to make him unconscious for a little while. Then they should say "see the wrath of the snake-god" and afterwards he should be treated for the same and when he becomes alright, the money may be collected. (AS.5.2.44)

He also recommends many other tricks and dodges for securing money; the only redeeming feature of these devices being that he is careful to point out that all these are to be employed against the seditious and

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irreligious and not against others, एवं दूष्येष्वा
मिकेषु च वर्तेत। नेतरेषु।। (AS.5.2.69)

A question may be asked; what were the means of preventing a king from being over exacting and tyrannical in his taxes? Kauṭilya (AS.7.5.19-27) cites at great length the causes that lead to the impoverishment of the subjects, to their being greedy and disaffected. Among these he mentions "not paying what ought to be paid and exacting what ought not to be exacted, not punishing the guilty and severely punishing the guilty, not protecting the people against thieves and robbing them of their wealth". He then states that when the subjects become impoverished they become greedy and when greedy they become disaffected and voluntarily go over to the side of the king's enemy or destroy their own king. In another place Kauṭilya (AS.13.1.20) suggests that a conqueror may employ spies who should encourage the subjects of his enemy suffering from famine, depredations of thieves and wild tribes to tell their king, "We shall beg the king for favours (remission of taxes or help in the way of seeds etc.) but if he does not agree to bestow favours we shall go to another country". So the threat of disaffection and migrating to another country were the deterrents against the tyranny of heavy taxation according to Kauṭilya.

In modern Economics, taxes are the most important source of governmental revenue. They are compulsory levies that are regularly imposed, and as a rule, not designated for a special purpose; they are regarded as a contribution to the general revenue pool from which most governmental expenditures are financed. Tax legislation customarily distinguishes between the "tax object" and "tax base"; the former may consist of goods, transactions or sum of money while the latter is the physical unit or monetary amount to which the tax rate is applied. For example, a levy on automobiles (tax object) may use as the tax base the weight of the

automobile, its horsepower, its age, value etc. Taxes today have three functions-

- Fiscal/budgetary- to cover Govt. expenditure
- Economic- to promote general goals viz. employment etc.
- Social or redistributive-to lessen inequalities in distribution of income/wealth

Adam Smith first systematized the rules that should govern a rational system of taxation, in the "Wealth of Nations" (Book V. chap. II). He set down four general canons: that taxes should be based on the individual's ability to pay, and that they should be certain, convenient and economical. Today, only the first of these is considered to be important, others being overshadowed by the developments in the theory of taxation.

The modern conception of social justice requires that taxes should be universal, equal and responsive to the individual's ability to pay. In the modern welfare state, furthermore, taxes are expected to be more or less redistributive of income or wealth or both.

Thus, the tax-system of Kauṭilya has been briefly discussed here. Although the rates of the taxes were a little high in regard to those times but in that era higher returns were needed as India had to face Greek invasions and hence the administration left no chance of collecting money, but at the same time the taxation was responsive and sensitive about the interests of the subjects. Today, we do have an efficient tax system but the loopholes are too many and officials too corrupt, hence Kauṭilyan administration stands one step ahead here. His tax-system was methodical, calculative, meticulous and comprehensive, covering almost all the possible areas from where the taxes could be exacted without hurting anyone's interests.

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Case Study

Conservation of Vajrayana Buddhist Manuscript from N. C. Mehta Gallery Collection, Ahmedabad

Vismay H. Raval



Gujarat Museum Society was formed as public cheritable trust way back in 1960 to aesthetically exhibit the renowned N.C. Mehta Collection of miniature paintings. Initially the collection was exhibited at the first floor kindly provided by Ahmedabad Municipal Corporation in the renowned Sanskar Kendra, Ahmedabad. This building was designed by worldwide famous architect Le Corbusier, and exhibition was inaugurated by Shri Jawaharlal Nehru, the first Prime Minister of India. This collection remained on display till 1991 till some painting had started showing severe conservation problem due to growth in pollutants in the surrounding. Hence the Board of Trustees had to transfer entire collection into the building designed by Padmshri Balkrishna Doshi at L.D. Institute of Indology campus. This collection comprises various vital and historical collection of Indian Miniature Paintings. Along with early Gujarati school style paintings contained in folios of *Kalp sutra*, *Sangrahanisutra*, *Kalkacharyakatha*, *Gitagovinda*, *Balgopalstuti* and world famous *Chaurpanchashika*; Rajasthani paintings of sub- schools Mewar, Bundi, Kotah, Jodhpur and Bikaner; the collection includes some very important Mughal period portraits; and Sultanate style paintings of the Hamza-nama and the Sikander-nama. The pahari painting section of the gallery contains masterpieces of Basholi, Guler, Kulu-Mandi, Nurpur, Kangra and others.

Condition before Conservation

The manuscript which the author has restored was received in alarming state of conservation from the storage. It was

decided to put it on display because of its uniqueness of subject, painting style and to add new dimension in display by adding Nepali art-work. The script of this Manuscript is Newari and is written by golden-yellow ink on black coloured folio. Each folio from this set has painting on one side and text on other. The manuscript folios were so brittle that even thorough assessment work could not be possible because its status of conservation didn't allow handling. After conservation it was assumed that this manuscript belongs to 16th century and contains images of deities of Vajrayana Buddhism.

As said earlier, the manuscript was received in a very badly damaged condition, weak and very fragile, and from many places holes were noted and a few portions were torn out and lost. Almost all folios from this manuscript were damaged in the border areas, indicating it was not stored in proper manner. Therefore, it had been damaged severely before it came to gallery collection. All folios were discoloured and had a fine layer of dust on it. Due to ageing the folios turned acidic as well in and pH was measured as 5 by pH strips.

Problem in Conservation

During preliminary examination it was found that all the colours used in the manuscript, except black colour of support paper, were water soluble. Green and red colours were soluble in some alcohol medium as well. Hence before conducting any solvent based cleaning treatment, the

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painting portion of the manuscript has been consolidated by 1% of Paraloid B72 in Toluene.

Conservation Treatment

Fumigation: First of all the document was fumigated by Thymol and Para-dichlorobenzene. After the completion of fumigation the superficial dust and other foreign deposition were removed with soft flat headed brush.

Paper Strips Removal: Paper strips were found in some folios, which were removed by solution of water and methanol (1:1).

Cleaning: The manuscript folios were then required solvent based cleaning which were given by cotton swabs deeped in Methyl Alcohol in water (80%). By the repetitive action of this method on in-house made vacuum table, desired result was achieved. The remaining local stains were removed by the suitable solvents, mainly Carbontetrachloride and Dichloromethane.

De-acidification: After the removal of stains from the manuscript folios it was given a layer of 2% solution of Barrium Hydroxide to neutralize the acidity and to protect the document from further threat due to increase in acidity.

Lining of Folios: Out of 14 folios, 2 folios had no text at the other side, remaining 12 folios had text and painting on one side

and text at other. The calligraphy of this manuscript was so good in quality, hence it was decided not to give full lining to those 12 folios having text at the other side.

The two folios which were having neither text nor painting at one side of the folios were decided to give a full lining by 9-10 GSM banana tissue paper* at the former side and accurate strip lining was done and appropriate thickness was maintained by multiple strips of tissue papers.

Remaining 10 folios were given only strip lining from both sides to avoid any loss of opacity on written or painted side. Here also the thickness of strip lining was adjusted by the multiple layers of the tissue papers. The adhesive used for the purpose was made from the maida (flour).

Mending of tears and holes: Mending of the tears and holes were also done by the putty made from fibres from the tissue paper in the aforesaid adhesive and later it was retone to the actual colour shade of the folio.

In the full process of the conservation work on these folios it was persistently ensured that every bit of work is performed within the ethics and principles of conservation.

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