

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

Pandit Jawaharlal Nehru, *The Discovery of India*

Editor: Neha Paliwal

Assistant Editor : Mrinmoy Chakraborty

Publisher’s details: Mission Director
National Mission for Manuscripts
No. 5, Dr. Rajendra Prasad Road
New Delhi 110 001
Tel: +91 11 23383894
Email: director.namami@nic.in
Website: www.namami.nic.in

Design: Alpana Khare Graphic Design

Cover image: Paintings on the inside of a manuscript cover, depicting the stages of preparation and preservation of a manuscript. The manuscript cover belongs to the collection of the Oriental Research Institute, Mysore

Print: Azure Press Services

National Mission for Manuscripts is an undertaking of the Ministry of Tourism & Culture, Government of India.

From the Editor

Conservation of manuscripts is a field that deserves more attention in India. The preservation of old manuscripts and artifacts is important not merely from an aesthetic, but from an intellectual perspective as well. While enjoying and marveling at the skill and craftsmanship of our artists, we might also appreciate the efforts employed, techniques utilized and subjects explored by the creators of these texts, and perhaps adapt them to our present needs. Therefore, we have focused on manuscript conservation in this issue of *Kriti Rakshana*. The cover image may be noted particularly in this context as it depicts the degree of reverence with which the written word was approached in the past and the care that was taken in the preparation of manuscripts.

For similar reasons, we have also explored Sharada, a script from the Western Himalayas. As B. K. Kaul Deambi traces its history, it is evident that this script has been in use in India for several centuries. And yet, it is now in grave danger of rapid disappearance, as Prof. O.C. Handa notes in an excerpt from his lecture.

Other than bringing these areas of concern into the limelight, this issue of *Kriti Rakshana* explores two texts - the *Natyachudamani* of Somanarya and a Rajasthani diagram depicting the structure of the universe as narrated in the *Bhagavata Purana*. We also review the collection of manuscripts housed at the Salar Jung Museum in Hyderabad as well as throw light on the exhibition on Indian manuscripts in Frankfurt organized by NMM. We also take this opportunity to wish you a happy Diwali and *Eid Mubarak!*



Neha Paliwal

Contents

1. Conservation of Manuscripts: Efforts Taken Up by the National Mission for Manuscripts Neeraja Gopi	2
2. Methodology of Preventive Conservation: Integrated Pest Management Vismay H. Raval	5
3. Origin and Development Sharada Script of Western Himalayas B.K. Kaul Deambi	8
4. Excerpt from a Lecture: Preservation of Traditional Knowledge Systems in Himachal Pradesh O.C. Handa	11
5. Institution in Focus: Salar Jung Museum, Hyderabad Ahmed Ali	13
6. Focus on Text: <i>Natyachudamani</i> of Somanarya V. Premalatha	17
7. हरियाणा की पाण्डुलिपियों के मनीषी पं० स्थाणुदत्त शर्मा दलीप सिंह शास्त्री	20
8. Raghunatha Siromani The Life and Times of a Logician Sanjay Mitra	23
9. Uncovering the Past: Deciphering a Diagram in Jodhpur R. Kannan	26
10. An Exhibition of Indian Manuscripts in Frankfurt The Word is Sacred; Sacred is the Word Neha Paliwal	29
11. <i>Patram</i> : Theatre-cum-Workshop Programme for School Children in Andhra Pradesh Rashmi Singh	32
Others	
Summary of Events	
Quiz	

Kriti Rakshana



Conservation of Manuscripts: Efforts Taken Up by the National Mission for Manuscripts

Neeraja Gopi

Conservation of manuscripts is one of the most important fields of activity that the National Mission for Manuscripts has been engaged in over the last three years. Aware that the rich treasure of manuscripts is facing a threat of survival, NMM has devised conservation programs for both institutional and private collections and has set new benchmarks in the field in India.

Manuscript Conservation Centres (MCCs)

The NMM's first step in this direction has been to set up Manuscript Conservation Centres (MCCs) across the country to protect manuscripts from further decay, damage and destruction by providing support and manpower for conservation activities. Institutions have been selected to become MCCs on the basis of their existing conservation capabilities and their future potential. The network of MCCs, spread across the country, forms the core of NMM's conservation activities. The tasks of each MCC are as follows:

- To facilitate training in conservation
- To arrange workshops on preventive conservation
- To conduct curative conservation of manuscripts in different institutions and private repositories
- To organise awareness campaigns amongst the public
- To network with repositories and labs engaged in conservation work to research and popularize indigenous technologies
- To introduce emerging appropriate technologies in the field of manuscript conservation.

When the NMM began in 2003 with just 15 MCCs, the task of coordinating the conservation of manuscripts, estimated at 5 million across the country, appeared daunting.

However, in the past three years, 18 more MCCs have been established taking the total tally to 33 and the Mission's agenda is gaining concrete shape. Each MCC now has an equipped, well-stocked conservation laboratory, trained personnel and a degree of curative conservation expertise. Care has also been taken to ensure that these MCCs are geographically located in a manner as to best serve every region of the country. The activities of each MCC are administered by a project coordinator who, apart from his or her regular duties at the repository, also directs the functioning of the MCC.

Manuscript Conservation Partner Centres (MCPCs)

In order to facilitate and provide assistance to institutions with large holdings of manuscripts, which do not have any need or the facilities to develop as MCCs, NMM has developed a programme to nominate them as Manuscripts Conservation Partner Centre (MCPC-s). Under this programme each MCC nominates some institutions as MCPC-s. The MCPC-s, in turn, are given advice on maintenance and the upkeep of their collection. At present, the Mission has



A training session on preventive conservation of manuscripts in Chennai

Kriti Rakshana



designated 220 institutions as its MCPCs. The Mission has also equipped them with conservation materials such as acid-free mount boards and handmade papers for addressing their in-house conservation needs.

The Mission has also planned to organize 10 five day workshops for the staff of MCPC-s, one workshop in each zone. The main objective of these workshops is to train the manuscript repository holders in preventive training for the regular upkeep and maintenance of their collection. Since application and practical training works best in such cases, the collection of one repository each zone will be reorganized during the course of the workshop. Two such workshops have already taken place, one in Jaipur (North zone) and one in Bhubaneswar (East zone).

Preventive Conservation of Manuscripts
Conservation of manuscripts, as of any other objects of antiquity, may be of two kinds - preventive and curative. During the first two years, NMM's conservation efforts have been focused upon preventive conservation of manuscripts since it ensures care of manuscripts that may otherwise fall into a state of irreversible disrepair, and it is easier as well as more cost-effective to implement than curative conservation.

In this regard, NMM took the following steps:

- Organized workshops to train conservators in the methods of instructing repository holders to practice preventive conservation. More than 30 repository holders were trained by each MCC.
- Sponsored MCC programs to implement preventive conservation practices in repositories of the region.
- Facilitated the appointment of trained manuscript conservators to private repositories that required urgent assistance in preventive conservation

Creating a Resource Pool of Conservators

Given the scope of NMM's conservation activities, a concerted effort has also been made to train a number of individuals in the specific task of preventive manuscript conservation. These free-lance individuals, already trained in the science of antiquity preservation, are trained by NMM with respect to manuscripts so that MCCs may call upon

them, as and when necessary, to carry out preventive conservation at repositories. 6 workshops have been planned to train these personnel. So far, 3 such workshops have been conducted, one each in Delhi, Aligarh and Chennai. 25 conservators have been selected from these to be part of the resource pool for NMM and its partners.

There have also been instances when the services of these free-lance conservators have been utilized by non-MCC repositories in reorganizing their collections and implementing conservation techniques. Some of the projects undertaken by NMM directly using its reserve pool of conservators are as follows:

Name of the institution	No. of Mss. conserved
Iqbal Library, Srinagar	1000 Mss.
Bhasha Bhavan, Patiala	600 Mss.
MMC State Library, Patiala	3000 Mss.
Personal collection of Preetam Singh	1500 Mss.
Gurukul, Jhajjar	800 Mss.
Kurukshetra University	9000 Mss.
Shyam Sunder Shukla collection, Varanasi	12 Mss.

Until now, NMM's work in the preventive conservation field may be summed up as follows:

- 20 workshops conducted directly by NMM and close to 500 workshops conducted by the MCCs
- Nearly 2000 personnel trained in preventive manuscript conservation methods
- Provided treatment to more than 3,00,000 manuscripts (over 70,00,000 folios)

Curative Conservation

From 2006 onwards, NMM has also increased its focus on and activities in the field of curative conservation of manuscripts. Curative conservation, requiring more rigour and proficiency, has been undertaken with great care and professional conservators have been trained to deal with each manuscript support material (paper, palm leaf, cloth, birch bark) distinctively. NMM's efforts in this field may be summed up as follows:

- 5 curative conservation workshops conducted by NMM and 25 by the MCCs
- 100 personnel trained in curative conservation methods

Kriti Rakshana



- Curative conservation provided to more than 40,000 manuscripts consisting of approximately 32,00,000 folios

In the light of its new action plan, NMM has also established one Field Laboratory at Leh and proposes to set up another one in the North-East in collaboration with NRLC, Lucknow. These labs will specialize in curative conservation of local materials with the help of sophisticated equipment and will also provide training to repository owners in their areas on how to best preserve their manuscripts. Rather than invest in new institutions and infrastructure, the Mission will operate out of its current MRCs and MCCs in these regions.

The National Mission for Manuscripts has also decided to conduct a month-long curative conservation workshop in collaboration with NRLC for training the staff of MCCs and MRCs. The workshop will be followed by a month-long internship for each trainee at a leading conservation laboratory of India to provide them with supervised opportunities for applying their learning.

Research Initiatives

Due to the wide-ranging nature of NMM's activities in the field of manuscript conservation, not enough attention has been paid to conservation-oriented research so far. However, this is in the process of changing as the Mission has partnered with National Research Laboratory for Conservation (NRLC), Lucknow, which will address all technical queries that may arise from our MCCs and also serve as a research center for reference. It is hoped that this will result in a deeper understanding of the materials and techniques used in the preparation of manuscripts.

Four more research projects have been initiated by NMM in collaboration with NRLC, Lucknow and these are progressing at the Regional Research Laboratory for Conservation, Mysore, itself a branch of NRLC.

Some of the areas that are being researched are as follows:

- Evaluating indigenous methods of laminating paper manuscripts
- Evolving the most suitable adhesive for the repair of palm leaf manuscripts
- Developing simpler methods of mass de-

acidification of manuscripts

- Evaluation of indigenous repellents and fungicides and finding ways to increase their efficiency

Indigenous methods of conservation are an important area of research for NMM. In February 2005, a seminar on Oral traditions and Indigenous Methods of Conservation of Manuscripts was organized by the Mission and the papers presented during this seminar will shortly be published. This field of conservation research deserves more attention also because the co-existence of various different support materials indicates the existence of problems specific to each material. Indigenous techniques, if found effective, are most likely to address these problems easily and cost-effectively.

Other Initiatives

Apart from the above, four seminars-cum-workshops have been planned in different parts of the country by NMM, each of which will address preservation of manuscripts written on materials indigenous to the region. The first of these, on Parchment and Ivory, was held at Salar Jung Museum, Hyderabad between 4th and 8th October 2006. These workshops lay an equal emphasis on material and technology, its preparation as well as conservation and are essentially meant for repository owners or curators who have such rare support material manuscripts in their collections.

The conservation department at NMM also works in consonance with the digitization and post survey activities, providing instructions to surveyors and scanning personnel on how to best handle and store manuscripts that they come in contact with.

Contact Details

Individuals interested in contacting the Conservation Department at NMM may write at the following address:

Conservation Coordinator,
National Mission for Manuscripts
No. 5, Dr. Rajendra Prasad Road,
New Delhi - 110 001

Neeraja Gopi is Conservator, National Mission for Manuscripts, New Delhi



Methodology of Preventive Conservation Integrated Pest Management

Vismay H. Raval

Most of the available manuscripts in India are written on paper, palm leaf, birch bark, parchment, leather, and textile etc. All of these writing materials have organic origins, and are therefore, most susceptible to attack by biological agents, especially insects.

Although an unavoidable part of our ecological system, insects and other pests can be very harmful if they breed in manuscript storehouses, archives, libraries, galleries and museums. If an infestation occurs, many objects in a collection could be chewed, torn or soiled, thus reducing their value and their potential for research and making them unsuitable for reading or display. Many of our most valuable manuscripts have been damaged partially or fully in this manner. Thus pest damage to any manuscript or collection is irreversible; it is therefore essential that manuscript collections be preserved through effective strategies and management planning like integrated pest management (IPM).

Pests Which Damage Manuscripts

Based on the manner in which they affect articles, pests may be roughly grouped as below:

- i) General pests: Any household pest that may cause problems to all kinds of manuscripts, viz. cockroach (*Americana periplanata* sp.), cricket (*Acheta domesticus* sp.), silverfish (*Lapisma Saccharina* sp.) et al. These are all pests which eat protein and cellulose material, including paper, sizing material, binding media, adhesives etc. Ants, mice, rats, birds and bats may also be included in this category
- ii) Stored Product Pests: If manuscripts are kept in close proximity to edible items, some common insects known as 'stored product pests' or 'pantry insects' get attracted towards them. Two of these are the cigarette beetle (*Lasioderma serricorne* sp.) and the drug store beetle (*Siegbodium paniceum* sp.)
- iii) Moisture Pests: When the relative humidity (RH) of the storage area increases to more

than 65% many biological agents like mold and fungus start germinating. Many insects also start their activity in conditions of high humidity, the most common of these being the book lice (family Psocoptera).

- iv) Wood Pests: These pests generally attack wooden material but since many manuscripts use wood for their covers, they may suffer permanent and irreversible damage due to these pests. Examples of such pests are wood boring beetles; amobiid, furniture and deathwatch beetles (family Anobiidae); true powderpost beetles (family Lyctidae); false powderpost Beetles (family Bostrichidae); termites (family Isoptera) etc.
- v) Fabric Pests: These pests are protein eaters and they damage a manuscript collection directly as well as indirectly. Examples are carpet beetles (family Dermestidae) and cloth moths (family Tineidae).

Integrated Pest Management (IPM)

IPM is a decision making process that helps to determine the 'if', 'when' and 'where' of pest suppression. It helps to develop a strategy to



Termite affected folio of a manuscript

Kriti Rakshana



keep pests away from attacking a collection. IPM uses a variety of techniques to prevent and solve the pest problems, using insecticides only as the last resource. An effective IPM policy has two main goals:

- i) To protect the store / manuscript collection from pests
- ii) To reduce the amount of insecticidal chemical in the repository

Reasons for Using IPM

In an effort to prevent manuscript collections from biological agents many organizations use insecticides, sprays or fumigation chambers. However, many users are not aware of the levels of health hazards posed by these pesticides for the staff. A high degree of exposure to pesticides or their improper use can cause upsets such as nausea, vomiting, and difficulties in breathing. If exposed to them constantly, they can also cause chronic problems such as seizures, skin and eye irritation, headaches and memory defects. Many pesticides are carcinogens (substances producing cancer) or suspected carcinogens. IPM aims to protect repositories without using chemicals hazardous to humans

Apart from the harm they cause to humans, pesticides can also cause the following damage to other property:

- Metal corrosion
- Deterioration of protein present in leather, binding media, etc.
- Color change in dyes and pigments
- Staining from surface and vapor contact

Components of the IPM Programme

Each of these components is ongoing and the whole process is cyclical. An effective IPM programme involves six stages:

1. Avoid attracting insects
2. Restrain the access points for insects
3. Locating the insect activities
4. Isolate the infected material
5. Terminate the insects
6. Documentation and evaluation

1. Avoid attracting insects

In a tropical country like India, the success of IPM depends largely on the maintenance of the building, rooms, displays and storage cabinets for manuscripts.

Dusty areas attract insects and provide them a favourable surrounding for their development. Clean the manuscript repository regularly, if possible everyday, preferably with a vacuum cleaner. Try to clean all the 'hard-to-reach' places regularly, viz. area behind and under large pieces of furniture, under shelves, ceilings and empty out garbage bins every day.

Protect objects from dust by using boxes, dust covers etc. in storage. Eliminate bee hives, nests, debris, dead trees, rubbish etc. from the surroundings of repositories.

Food and other eatables should be prohibited in the storage and display areas. They must be confined to designated areas like cafeterias or eating lounges, which should not be in close proximity to the storage and display areas.

2. Restrain the access points for insects

Keep in mind that pests like dark, warm and damp places. Pests tend to move along such surfaces. Critical areas where pests are likely to be found include the followings: along the perimeter walls, in corners, near doors, windows and other light sources, under furniture, near water sources, near drains, near heat sources, inside and outside exhibit and storage cabinets. Extra attention must be paid to these areas to prevent insect activities.

3. Locating the insect activities

Detecting insects is the key to preventive conservation. Early detection allows one to act rapidly, as soon as insects are found and before they can cause extensive damage. Regular inspections, say once a fortnight, to check all possible places of insect activities are necessary. The time spent on these inspections can save the many more hours it would take to deal with an infestation.

4. Contain Infestation

If infestation occurs, all the infested objects should be located and isolated from the rest of the collection by placing them in sealed plastic bags. This should be done to avoid spreading of infection by eggs or larvae.

The next step should consist of eliminating those insects which have already infested the objects, to check all possible entry points, to strengthen the cleanliness regime and make the



walls weather proof to prevent the collection from further infestation.

5 Eliminate the Insects

The selection of the right eliminating agent is a critical one for every repository. Until now, in almost every organization a few chemicals such as naphthalene balls, paradichlorobenzene, camphor, pentachlorophenol, sodium fluoride etc. are in use as repellents or fumigants. In many cases, the effectiveness of above said chemicals were not found to be one hundred per cent. Also, many of these chemicals are carcinogenic or suspected of being carcinogenic. When there are no other options to choose from, one must opt for the best method of prolonging the life of the objects or manuscripts themselves.

In many countries the following methods are being used to eliminate insects effectively without using harmful chemicals:

- *Exposure to Low Temperature*

Freezing at low temperature does not cause health hazards to the staff members or repository users. However, exposure to very low temperatures, for example -200° C (50° F), can kill insects, if they are exposed to it for at least a week.

- *Exposure to an Oxygen-poor Atmosphere*

Like all living animals, insects need oxygen to breathe. If an oxygen-poor atmosphere is created, the insects at adult and larvae stages and even as eggs cannot survive. To carry out this operation a vacuum-chamber is required and it needs to be supervised by a qualified conservator.

6. Documentation and evaluation.

It is obligatory to document every action taken to restrict the activities of pests in the repository. In a tropical country like India, seasonal variation is great and this leads to different problems related to insects. If documentation sheets are maintained, it will help to make annual plans to restrict insect activities by evaluating the documentation sheets.

Documentation sheets may contain information such as type of insects found in manuscript storage areas, their entry points, favourable areas to hide and action taken against them, etc.

Conclusion

Pest control does not mean killing the insects or killing them only after receiving knowledge of their presence in the collection, since the damage to the manuscript will already have been done. It is always better to prevent the infestation by taking integrated preventive measures regularly and methodically. IPM is a very broad field involving many levels of decision making and action. Specific tasks and responsibilities are assigned to ensure that all the steps are implemented effectively. That is why it is a responsibility that must be shared between all the staff members, whether it be the director, librarian, curator, registrar, conservator, designer, technician or assistants.

By implementing the first four steps effectively, the repository can be protected from insects without engaging extra man power, incurring extra expenses or by using health hazardous insecticidal chemicals.

References

- Agarwal, O.P., (1984), Conservation of Manuscripts and Paintings of South-east Asia, Butterworths, London.
- Agarwal, O. P., (2000), 'Strategic Planning for the Prevention of Manuscripts, Books and Documents', Studies in Museology, Vadodara, Vol. XXXIII, pp 10-17.
- Carol, D. and Janet, M., (1995), Preventive Conservation in Museums, Video Handbook, Ottawa Ontario, pp 33-40.
- Glover, J.M., (1984), Manual of Curatorship, Butterworths, London.
- Herman, K., (1986), Conservation and Restoration of Work of Art and Antiquities, Volume 1, Butterworths, London.
- Shah, N.R., (1998), 'Biodegradation of Different Paper Aspergillus and Chaetominum', Studies in Museology, Vadodara, Vol. XXXI, pp 41-44.
- Stollow, N., (1987), Conservation and Exhibitions, Butterworths, London.
- Stollow, N., (1979), Conservation Standards for Work of Art in Transit and on Exhibitions, Museums and Monuments XVII, UNESCO, Geneva.

Vismay H. Raval is Conservator, L.D. Institute of Indology, Ahmedabad

Kriti Rakshana



Origin and Development

Sharada Script of Western Himalayas

B. K. Kaul Deambi

Among the western Himalayan scripts, the Sharada script occupies pride of place. Evolved from north western Brahmi a millennium ago, it remained in popular use for several centuries in an extensive area of western Himalayas including North Western Frontier Province, Dardistan, Kashmir, Jammu, Ladakh and Himachal Pradesh. The epigraphic and literary records written in this script that have come to light in these regions have thrown welcome light on many facets of the history and culture of the areas of their provenance.

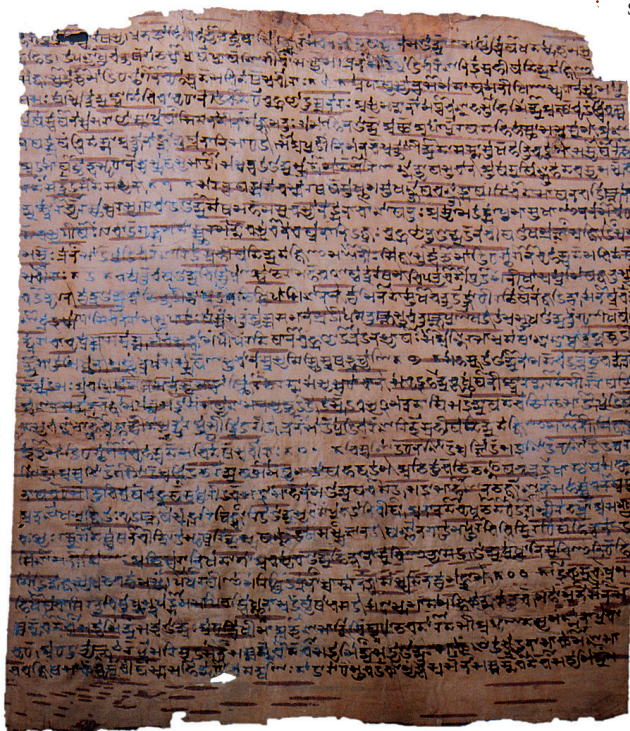
Significance of the Sharada Script

The inscriptions of the famous Hindu Shahi dynasty of Kabul and Ohind and of the Shahi dynasty of Gilgit, the bulk of extant epigraphic

and literary records of Kashmir produced from 9th century onwards, the inscriptions including the copper-plate characters, fountain stone inscriptions and the temple inscriptions of the erstwhile western Himalayan States of Chamba and Kangra, and the legends of the coins of the Shahis, the rulers of Kashmir, and Mehmud of Ghazni are written in this script. This fact considerably enhances the value of the study of this important regional script for the critical study and analysis of the valuable records written in this script. Like the Brahmi and Kharosthi scripts in the ancient period, the Sharada script formed a vital link in the chain of communication of ideas, knowledge and culture among the states comprising the western Himalayan region, in the early medieval period. Unfortunately, the knowledge of this important script is fast disappearing, threatening the loss of this rich and proud heritage of western Himalayas to posterity for ever.

Evaluation of Sharada Script

As in other parts of the country, Brahmi, the well known script of ancient India continued to be the popular mode of writing in western Himalaya region throughout the ancient period as is indicated by several surviving epigraphic and literary records discovered from different parts of the region. During the long period of its use, the Brahmi script passed through several stages of development and its characters assumed different forms in different regions and by about 7th and the succeeding centuries the original appellation gave way to new regional denominations like Bangla, Oriya, Marathi, Tamil, Telegu, Nagari, etc. These scripts, though they were the direct descendants of Brahmi, showed more than adequate peculiarities to justify new nomenclatures.



Rigveda Samhita in Sharada script, Bhandarkar Oriental Research Institute, Pune

Kriti Rakshana



The Sharada script was one such denomination. It evolved as a direct descendant of Brahmi around the 9th century AD and covered a vast region extending from Afghanistan in the North West to Delhi in the south east. Though its characters showed remarkable resemblance with earlier Brahmi characters in use in the region they also exhibited several distinctive developments.

Sharada Script

The earliest known instance in which the Sharada characters appear for the first time are the coins of the Utpala dynasty of Kashmir (9th century) and a brief record incised on the fragment of a broken jar discovered from the precincts of the Avantiswami temple and containing the name of Avantivarma (855-883 AD), the founder of the temple. Belonging to the same period is the Sarahan Prashasti of queen Somaprabha, spouse of Satyaki, a ruling chieftain of Sarahan opposite Saho in ancient Chamba (Himachal Pradesh). Among the other records of slightly later date bearing Sharada characters, mention may be made of the Dewai (NWFP) inscription of the Shahi king Bhijmadeva (10th century), the Srinagar Museum (now Lahore Museum) and the SPS Museum inscriptions of the reign of queen Didda (AD 980/1-1003), the Brahmor and Sungal (district Chamba, HP) copper plate inscriptions of king Yugakaravarman and his son Vidagdhaadeva, Barikot and Hund (NWFP) inscriptions of the Shahi king Jayapala and a few other inscriptions from Hund including that of the queen Kameshvari Devi.

Sharada remained a script of Kashmir par excellence until the present century and owed its name to the valley which from ancient times bore the alternative name of Sharad-desha and Sharada-mandala owing to its tutelary deity Sharada, the goddess of learning. The other name of the script was Siddha-matrika by which name the script is referred to by Alberini (Al-Biruni). This name is derived from the fact that the script starts with the benediction Om Svasti Siddham.

The script continued to be used in Himachal Pradesh and Punjab up to the 13th century when it was replaced by its descendent, the Devashesha, which in turn gave rise to the modern scripts of Gurumukhi and Takari.

Considering the extent of the region over which the Sharada script remained in use for a long time the number of Sharada epigraphic records discovered so far is by no means very large. About one hundred and odd inscriptions have been discovered so far from the aforementioned places including north western Pakistan, Kashmir, Jammu, Ladakh, Himachal Pradesh and Delhi.

On the basis of Sharada characters used in these records three successive stages of development of the Sharada script can easily be discerned. The earliest phase is represented by the inscriptions and coins of 9th-10th centuries, the second by those of the 11th-13th centuries and the third and final phase by the epigraphic and literary records of the 14th and the subsequent centuries.

While the use of the Sharada script in the inscriptions dates from the 9th century AD, its use in manuscripts, however, is not known until the 12th century when we find it first used in a manuscript discovered from the village Bakhshali in the Peshwar district of Pakistan. This manuscript, the title of which is lost, contains an important work on mathematics. It bears no date but on palaeographic grounds can be assigned to the 12th century. Chronologically, the next instance is of an old birch bark manuscript of Munimata-mani-mala which is the earliest known Sharada manuscript discovered so far in Kashmir and assignable on palaeographic grounds to the fourteenth century. The other early known manuscripts are the birch bark manuscript of Shakuntala, birch bark manuscript of the Adi and Sabha Parva of the Mahabharata and the birch bark manuscript of Kathasaritsagara, all assignable to the 16th century.

B. K. Kaul Deambi is former Director, Centre for Central Asian Studies, Kashmir University, Srinagar (J&K)

Kriti Rakshana



Modern Scripts of North Western India

DEVANAGARI (National)	SHARADA (Kashmir)	GURMUKHI (Punjab)	TAKARI (Himanchal Pradesh)	DEVANAGARI (National)	SHARADA (Kashmir)	GURMUKHI (Punjab)	TAKARI (Himanchal Pradesh)	DEVANAGARI (National)	SHARADA (Kashmir)	GURMUKHI (Punjab)	TAKARI (Himanchal Pradesh)
अ	𑆑𑆒	ਅ	𑆚	ऎ	𑆑	ੲ	𑆚𑆚	ए	𑆒	𑆚	𑆚
आ	𑆑𑆒𑆑	ਆ	𑆚𑆚	ऎ	𑆑𑆒	ੲ	𑆚	व	𑆒	ਵ	𑆚
इ	𑆑𑆒𑆑𑆑	ਇ	𑆚𑆚	ऎ	𑆑	ੲ	𑆚	श	𑆑	ਸ	𑆚
ई	𑆑𑆒𑆑𑆑𑆑	ਈ	𑆚𑆚𑆚	उ	𑆑𑆒	ੲ	𑆚	ष	𑆑𑆒	ਖ	𑆚
उ	𑆑𑆒	ਉ	𑆚	ऊ	𑆑𑆒𑆑	ੲ	𑆚	स	𑆑	ਸ	𑆚
ऊ	𑆑𑆒𑆑	ਊ	𑆚𑆚	ऌ	𑆑𑆒𑆑𑆑	ੲ	𑆚	ह	𑆑	ਹ	𑆚
ए	𑆑𑆒𑆑𑆑	ਏ	𑆚	ऍ	𑆑𑆒𑆑𑆑𑆑	ੲ	𑆚	का	𑆑	ਕ	𑆚
ऐ	𑆑𑆒𑆑𑆑𑆑	ਐ	𑆚𑆚	ਥ	𑆑	ਥ	𑆚	कि	𑆑	ਕਿ	𑆚
ओ	𑆑𑆒	ਓ	𑆚	द	𑆑	ਦ	𑆚	की	𑆑	ਕੀ	𑆚
क	𑆑	ਕ	𑆚	ध	𑆑	ਧ	𑆚	झ	𑆑𑆑	ੜ	𑆚
ख	𑆑	ਖ	𑆚	ढ	𑆑	ਧ	𑆚	झ	𑆑𑆑	ੜ	𑆚
ग	𑆑	ਗ	𑆚	न	𑆑	ਨ	𑆚	के	𑆑	ਕੇ	𑆚
घ	𑆑	ਘ	𑆚	प	𑆑	ਪ	𑆚	कै	𑆑	ਕੈ	𑆚
ङ	𑆑	ਙ	𑆚	ब	𑆑	ਬ	𑆚	को	𑆑	ਕੋ	𑆚
च	𑆑	ਚ	𑆚	भ	𑆑	ਭ	𑆚	कौ	𑆑	ਕੌ	𑆚
झ	𑆑	ਝ	𑆚	म	𑆑	ਮ	𑆚				
ञ	𑆑	ਜ	𑆚	य	𑆑	ਯ	𑆚				
श	𑆑	ਸ਼	𑆚	र	𑆑	ਰ	𑆚				

Publications of the National Mission for Manuscripts

- **Tattvabodha**, Vol.-1
Contributors - M. K. Byrski, R. Champakalakshmi, Lokesh Chandra, D. P. Chattopadhyaya, G. N. Devy, Irfan Habib, Sheldon Pollock, Namwar Singh, M. S. Valiathan and Kapila Vatsyayan
Co-publisher: Munshiram Manoharlal Publishers Pvt. Ltd.
164 pp., Rs. 325/-
- **Kritibodha** - Critical edition of Vadhula Grihyagamavrittirahasyam of Narayana Mishra Prof. B.B. Chaubey
Co-publisher: D.K. Printworld Pvt. Ltd.
472 pp., Rs. 550/-
- **Samrakshika**, Vol.-1 - Indigenous Traditions and Manuscript Preservation
Published by D.K. Printworld Pvt. Ltd.
253 pp., Rs. 350/-
- **The Word is Sacred; Sacred is the Word - Indian Manuscript Tradition**
Published by Niyogi Offset Pvt. Ltd.
248 pp. , Rs. 1850/-

Kriti Rakshana



Excerpt from a Lecture

Preservation of Traditional Knowledge Systems in Himachal Pradesh

O.C. Handa

Prof. O. C. Handa delivered a lecture on the occasion of the inauguration of National Survey for Manuscripts in Himachal Pradesh. Speaking on the manuscript heritage of Himachal Pradesh, Prof. Handa elaborated on the relations between the 'writing' and 'folklore' traditions of the State. This article provides the gist of the lecture.

It has often been the rural and underprivileged communities in the country, which have preserved the key aspects of the traditional knowledge system related to the popular sciences, such as house-building, medicinal plants, farming, forestry, arts and crafts, etc. Much of that 'folk wisdom' is preserved in the oral traditions and the customary practices of the people, and some of it is also available in the handwritten records, the manuscripts.

By restoring legitimacy to that treasure of the traditional knowledge, we not only encourage and empower the local cultures, lifestyles, economy and encourage the hereditary artisans, but also at the same time enrich and strengthen the dossier of the so-called modern knowledge system. Therefore, it is imperative that all the available scriptural material, which may be neglected in private homes, is documented, researched and rendered into modern languages for greater access.

In this regard, it may be mentioned that at several places in the interiors of Himachal Pradesh, a vast number of manuscripts written in Sanskrit, Bhoti, Gurumukhi, Takari, Persian, Arabic, Urdu, etc. are still subject to indifference and neglect. Most of them are sacerdotal in nature; others deal with tantra, medicines, agriculture, eroticism, cookery, folk traditions, history, revenue and forest administration, etc.

Majority of the manuscripts found in Himachal Pradesh are on handmade thick paper, popularly known as Syalkoti kagaz, but in the interiors manuscripts on bhojpatra (birch bark) are also quite numerous. In fact, bhojpatra was a

popular medium of writing in the Himalayan interiors, where it was plentifully available. Schoolchildren in remote schools of Chamba used it for writing until the 1960s. Harish Chandra Sharma, a retired district education officer of Chamba, narrates that while on an inspection tour, he was given an application written on bhojpatra in one of the schools in the remote Pangi valley. Manuscripts written on the bamboo stripes and palm leafs are also found in the Buddhist trans-Himalayan interiors.

There are also technical texts written on loose folios related to weaving, embroidery and painting. These texts are usually written on sheepskin parchment, but some are also found on handmade paper. Such texts, written in a shorthand-like coded script, related to the shawl-weaving tradition in Kashmir, were known as taleem and any artisan who mastered the script was known as the taleem-guru. The cocktail of Persian and Sanskrit in the term taleem-guru offers an insight to the integrative Kashmiri socio-cultural milieu. Such parchment sheets perforated as stencils are known as the charbas, and these were used by Pahari painters who employed them to produce several copies of the same painting.

Then, there are several texts of great importance for the national and regional socio-political and cultural history still in the



Prof. O.C. Handa

Kriti Rakshana



possession of people in the Himalayan interiors. Most of these texts are not written on perishable paper, but on copper sheets. As such, these are known as the copper-plates and not as manuscripts. However, the texts inscribed on these metal sheets are of considerable importance. The copperplates of Chamba and Nirmand are very important, but many such documents are found elsewhere too in the interiors of Himachal Pradesh and Uttaranchal. Some of the copper-plates were inscribed with the coded esoteric texts and diagrams.

In this context, the esoteric sancha manuscripts, containing traditional sancha vidya, preserved by the hereditary Brahmin families in the interiors of Shimla and Sirmaur districts in Himachal Pradesh and the adjoining parts of Uttaranchal may also be important. There are now only a few Brahmins initiated into sancha vidya.

In the Buddhist trans-Himalayan interiors, wooden blocks, carved as negatives, had been in use for centuries to handprint or block-print various sacerdotal Buddhist scriptures and secular texts on the bhojpatra, paper or cloth. The block-printed volumes of Buddhist texts may be found preserved in many trans-Himalayan monasteries of Ladakh, Lahaul & Spiti and Kinnaur. Among these texts, the Kangyur and the Tengyur are of great importance not only for their ethical and sacerdotal nature, but also for many other reasons. For instance, in the Tengyur compendium, one may find texts on various secular subjects, such as grammar, poetry, painting, logic, rhetoric, law, medicine, chemistry, veterinary science, palmistry, astrology and biographies. In the medical texts, translations of the Sanskrit medical treatises of Charak and Agastya and, even the great Sanskrit classic Meghadootam of Kalidas may be found. One may find the complete volumes of Kangyur and Tengyur preserved in the Tengyur Temple at Kanum. These volumes were block-printed in AD 1820 at Narthang, once the Nalanda of Tibetan world. The Tabo chos-khor in the Spiti valley also possesses a large collection of Bhoti manuscripts, most of them related to tantra.

Besides, the Kangyur and Tengyur, one may find in the Bhoti manuscripts the Terma treatises, attributed to Padmasambhava, the founder of Vajrayan Buddhism in Tibet. One of

the Terma treatises, named Pad-ma-bKai-thang is important, for it contains valuable references to the existence of Zahor kingdom around Rewalsar as early as eighth century AD, which is also partly affirmed by the local archaeological and circumstantial evidences. However, the existence of that kingdom is not recorded in the formal feudalistic historical texts. Similarly, our knowledge about the splendid Buddhist monasteries of Ladakh, Lahul & Spiti and Kinnaur would have remained very scanty and deficient had the manuscript folios of the rnam-thar (biography) of Rinchen Sangpo (Ratnabhadra), the Great Lotsab and the builder of monasteries in the western Tibet, not been found.

We have so far spoken only of the benefits that manuscripts accrue for us. But the scriptural text has proved to be a mixed blessing for folklore. While manuscripts preserve the folklore of different communities and regions in the standardized scriptural format for posterity, they also rob it of the element of informal romance. The innate creative impulse, the subtle flexibility, and uniqueness, hallmarks of folk creativeness cannot be witnessed in manuscripts.

That paradoxical situation has afflicted the folktales and folksongs rather severely. Because the folktales and folksongs transmit best orally from person to person and generation to generation, leaving enough scope for an individual to modify, change and add contexts, imageries, and couplets under the individual aesthetic impulses, unmindful of its authorship. Thus, one may find several versions of one particular folktale or folksong. Thus, such folk expressions have always remained fresh and contemporary, irrespective of the spacio-temporal limitations.

Rendering the creative folklore to writing has made it fixed and inflexible. But, that may be a small price that we have to pay to bequeath to the next generation what we have inherited from our forefathers by way of oral tradition. More so, as under the pressure of globalization, and market forces, the nuances of the oral traditions that evoke nostalgia ought to be valued highly and preserved in any form possible.

O. C. Handa is Professor, Department of History, Himachal University, Shimla

Kriti Rakshana



Institution in Focus

Salar Jung Museum, Hyderabad

Ahmed Ali

Salar Jung Museum in Hyderabad is one of the national museums of India and it has an excellent library with a rare collection of 8000 manuscripts and 54000 printed books. These were collected by the Nawab Mir Yusuf Ali Khan Salar Jung III, and his ancestors. The family of Salar Jung is one of the most distinguished in the annals of the Deccan and five generations of them were called upon by the Nizam to administrate the State. These included Nawab Mir Alam, Nawab Ali Zaman Khan Muneer-ul-Mulk, Nawab Sirajul Mulk, Nawab Mukhtar-ul-Mulk Sir Salar Jung I, and Nawab Mir Laiq Ali Khan Bahadur Salar Jung II. Nawab Mir Yusuf Ali Khan Salar Jung III, the last of the line, inherited the vast collection of art objects and the excellent library built up by his ancestors, and being a keen collector himself, made considerable additions to the family collections. He was a great connoisseur and a bibliophile, a passion which persisted with him till the last. The present Salar Jung Museum and library are a living testimony of his life long interest and devotion.

The Salar Jung Museum Library opened to the public in 1962, by an Act of Parliament. The manuscripts collection in the library, which possesses unique specimens, is one of the richest in the world in terms of its quality. It contains many gems of calligraphic art and ornate embellishment; items with gorgeous decoration and an artistic blending of colours with a

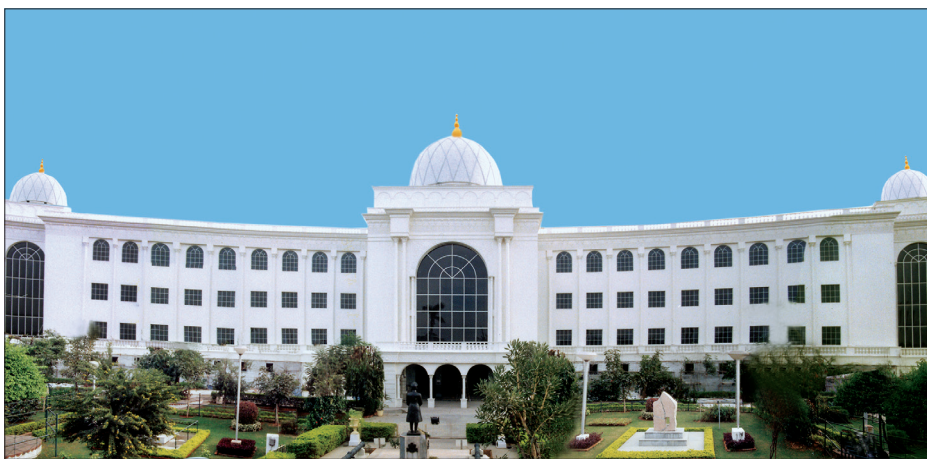
profuse use of gold, mineral colours that lavishly used lapis lazuli for blue, pearl for white, Shangraf for red and Zabarjad (emerald) for green. Calligraphers, gilders, artists and book binders all did their best in showing their respective arts and have thus paid their tributes to the written word.

It includes a copy of the Holy Qur'an by Ya'qut al-Mustasami (13th century), the great calligrapher of Abbaside period, which once adorned the library of Emperor Jahangir.

Range of the Collection

The collection of manuscripts includes various media like parchment, textile, palm leaf, paper, glass, wood and stone, different languages such as Arabic, Persian, Turkish Dakhni, Pushtu, Hindi and Oriya and addresses more than eighty four subjects. The collection also includes more than one thousand five hundred calligraphic panels.

The range of subjects is very wide and includes medicine, science and technology, veterinary science, logic, agriculture, calligraphy, lexicography, mathematics, physics, astronomy, games, art, culinary, syntax, music, history, poetry, biography, rhetoric, prosody, philosophy,



Salar Jung Museum and Library, Hyderabad

Kriti Rakshana

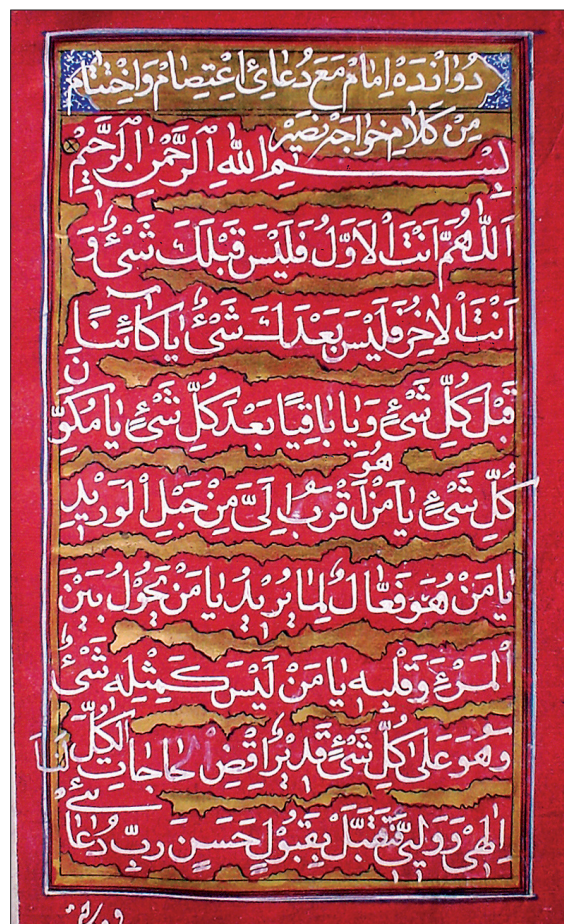


etymology, ethics, politics, dialectics, cosmography, geography, topography, travels, divination, tales, Quranic sciences, theology, Sufism, law, dictionary, amulets, taskirs, magic, archery, etc.

The manuscripts are related to an array of Indian religions including Islam, Hinduism, Christianity, Zoroastrianism, etc. These manuscripts are in various shapes, sizes and forms. It may be noted that there are only two miniature manuscript copies of the Holy Qur'an in the world, and while one of these is in Iran, the other is in the Salar Jung collection and its size is 2.4 cms. The museum also has a large Qur'an which measures 60*30 cms. Some calligraphic panels are incised on glass, and the Museum has manuscripts with excellent nail work calligraphy. The other calligraphic works are in many scripts, like Kufi, Thulth, Naskh, Ta'liq, Nasta'liq, Gubar, Raihan, Shikasta, Diwani, Rika', Bahar, Tu'ghra, Ma'akus and in styles differing from the bold and archaic to the minute.

Arabic Manuscripts

The library has a collection of more than 25000 manuscripts in Arabic, its highlight being that rare work on mathematics entitled *Sharhu Mukhtasar al-Mukhtasar* on Algebra (847 AD). In astronomy, the earliest work is on the preparation and use of the globe (16th century). There are also three unique manuscripts on astronomy by Al-Amili (1601 AD). In the field of medicine, the library boasts of a manuscript of *Kitabul Qanun* by Avicenna (Ibn Sina). The next important codex is *Risalatun Fi Bayanil Hararatil Gharizeh* by the court physician of Sultan Abdullah Qutb Shah of Golkonda. In natural history the noted works are *Hayatul Haiwan*. In the field of philosophy, an encyclopaedic work in the library is *Rasail Ikhwanus Safa* (16th century). *Al Tajridfil Mantiq* is a well known work on logic written by Nasiruddin Tusi (1628 AD) and the manuscript of *Ala Sharhil Matali* is a copy from the imperial library of Emperor Jahangir. Manuscripts on Islamic theology that deal with Adiyah (prayers) of Shiites and Sunnites, jurisprudence and Sufism also form a part of the collection. *Ta'arruf li Madhabit Tasawwuf* is a rare work on introduction to the principles of Sufism (Delhi 1675 AD). The



Folio from *Dua-e-Aetesam*, a pearl-scribed 18th century manuscript, preserved in Salar Jung Museum, Hyderabad

earliest codex of lexicon is *Sahab* by Abu Nasr (1218 AD). *Jaiul Qawaid* is a rare codex in the subject of syntax (1576 AD) and on the subject of etymology a commentary on *As Shafia* written during the period of Nizam II is one of the prized possessions of the library.

Persian Manuscripts

There are about 4700 Persian language manuscripts. The most outstanding of these is *Raudatul Muhibbin*, which contains twenty illustrations belonging to the Bukhara tradition and was transcribed by the famous calligrapher Mir Ali Harvi. The oldest manuscript on Sunnite commentary is *Al Basair fil Wujuh wan Nazir*, written in 1207 AD in Arabic Naskh.

Among the manuscripts on Tasawwuf the most valuable and useful treatise is attributed to Bayazid Bustami, who transcribed it in 1588 AD. The other notable works are *Kashful Mahjub* of Abul Hasan, celebrated as Dataganj



Nawab Mir Yousuf Ali Khan Bahadur Salar Jung III

Buksh and *Awariful Ma'arif* by Syed Muhammad Banda Nawaz Gisudaraz of Gulbarga.

There are 249 manuscripts on the subjects of art, science, divination, astrology, magic and archery. Archery is an age old art and some old and rare works on this art are part of this collection, for example, the earliest manuscript is *Hidayatur Rami* by Syed Muhammad for Sultan of Bengal, Hussain Shah in 15th century. There is one codex on agriculture and a number of codices on precious and semi precious stones, the earliest copy is entitled *Jawahir Nama*. Similarly, on the art of calligraphy the Museum has a number of manuscripts and the earliest of them is the *Risala-e-Khattati* (15th century) which is rare and valuable. In cookery there are two manuscripts entitled *Dastur-e-Pukhtan-e-Ataamah* written for Shahjahan. There is a codex on the preparation of perfumes too.

In medicine the oldest Arabic translation in Persian is *Tarjuma-e-Minhajul Bayan* by Muhammad ar-Radi. The treatise is a glossary of simple medicines relating to food and drink. (1280). The Museum also has the oldest medical encyclopaedia transcribed in India; The Persian

translation of *Koka Shastra* which contains erotic paintings of Kashmir school dated to 18th century; Another work *Tajribatul Mujarrabat-e-Ghiyath Shahi* of Gujarat is based on an Indian work, *Madanush Shifa* and is datable to the Lodhi period. Similarly, in veterinary sciences the codex *Mualaja-e-Janwaran* is the earliest available manuscripts on the treatment of animals and is dedicated to Firuz Shah (1281AD). *Faras Nama* is a treatise on horses and their diseases and treatments compiled at Gulbarga in 1407 AD, and based on the Sanskrit work *Salihotra*.

There are a good number of manuscripts on logic and law. In dictionaries, the oldest and the rarest one is *Miftahul Fudala* compiled by Muhammad bin Dawood in Malwa during the 15th century.

On astronomy and mathematics, Salar Jung Museum Library houses some of the very old and rare manuscripts, for instance, the *Zijul Mutamadiyatul Rasadiyyah*. Among the Indian manuscripts on astronomy, the oldest is *Zigul Qutbi* by Abdul Latif Kashmiri.

For the lovers of music and scholars of cultural history, there are ten treatises on music and first among them is a gist of old masterpieces such as *Sangita Ratnakara*, *Rupa*, *Markand* and *Bharat Sangita*. Another treatise on music is *Miftahu Surud* transcribed by Yusuf Husain Qadiri, in 1835 AD, at Chinnapatnam (Madras).

On the game of chess, there is a rare manuscript, *Sardar Nama*, compiled by Sher Muhammad Khan, during the reign of Asaf Jah II.

Urdu, Turkish, Pushtu, Hindi and Oriya Manuscripts

SJM library has more than 1200 Urdu manuscripts on different subjects in which, *Diwan-e-Quli Qutb Shah* by King Muhammad Quli and *Nurus* by Ibrahim Adil Shah and a rare manuscript entitled *Lilawati* on mathematics and more than 25 manuscripts in Turkish and some Hindi manuscripts are in Persian script and some folios of Jaina *Kalpa Sutra* and a few palm leaf manuscripts in Oriya on the subject of history, medicine, tantra and poetry.

There are a number of manuscripts bearing seals and autographs on the rich collection of



Kriti Rakshana



Muraqqas (Albums) of exquisite miniature paintings belonging to different schools and comprising calligraphic panels.

Research and Publication

SJM has published 19 descriptive catalogues, each having 9 indices of title, author, chronology, illustrations, seals and autographs. The Museum has also published a rare copy of the Holy Qur'an which consists of only 30 folios with each line beginning with the first alphabet of Arabic, The *alif*. Particular research on parchment is also being conducted by the Museum's manuscripts division.

Conservation of Manuscripts and Printed Books

SJM has a full-fledged laboratory where 5 skilled book binders familiar with processes of solvent lamination, minor repair and integration of paper manuscripts attend to the conservation work of Salar Jung Museum Library. They are also supervised by a chemist and an assistant chemist. The Museum has also engaged the services of 5 skilled workers to attend to the conservation needs of the printed collection like solvent and aqueous de-acidification, minor repairs, etc.

Manuscript Conservation Centre (MCC)

Being an MCC of the National Mission for Manuscripts, the Museum has a separate laboratory under the National Mission for Manuscripts (NMM) project, where manuscripts of other libraries and private collection are treated free of cost. This laboratory is sufficiently equipped to accommodate more than 20 conservators at a time, working only on manuscripts. SJM has also set up conservation units in five other libraries: Osmania University Library, Nizam Urdu Trust Library, Dairatul Ma'arif Osmania, Jamia Nizamia and Moulana Abul Kalam Azad Research Institute.

Contact Details

Salar Jung Museum may be contacted at the following:

Dr. A. N. Reddy
Director, Salar Jung Museum
Salar Jung Marg, Hyderabad – 500002
Tel: 24523211/301, Fax: 24572558
E-mail: salarjung@hotmail.com

Ahmed Ali is Conservator, Salar Jung Museum, Hyderabad

Quiz

1. Name the author of the authentic treatise on music, *Sangitaratnakara*.
2. Name the Sanskrit work on which the *Faras Nama*, a Persian treatise on horses and their diseases and treatment is based.
3. Who is the author of *Gandhi-Sukti-Muktavali*, comprising one hundred verses on the sayings of Mahatma Gandhi?
4. What term is used to refer to the book rest used for the ritual reading of religious scriptures in Jain tradition?
5. In which region of India is the manuscript support material *sanchipat* used?
6. To which field of study does the text *Gandharvaveda* belong?
7. What are the two main varieties of palm leaf that were used for writing manuscripts in southern India and Orissa?
8. How many standard metres are present in the Rigveda?
9. Name the Jain religious text that lays down the rules of conduct and propriety to be followed by monks and nuns.
10. What is the collective name of the ancillary texts or limbs of the Vedas?



Folios from *Rigveda Padapatha*, preserved in GOML, Chennai

Answers on page 28

Kriti Rakshana



Focus on Text

Natyachudamani of Somanarya

V. Premalatha

The *Natyachudamani* of Somanarya is an unpublished musicological work originally written in Sanskrit and accompanied by a Telugu commentary. The author of this work is Ashtavadana Somanarya (Ashtavadana means one who can concentrate on or give attention to eight things at a time), said to be a student of Sitarama. The author is also referred to as Somanatha in the work. In the commentary, the names Somappa and Somasuri also occur. The exact dates of the work and of the commentary are not known. However, scholars like M. Ramakrishna Kavi and R. Satyanarayana place Somanarya in the mid-sixteenth century (1540 AD) and he is believed to have lived during the reign of King Achyutaraya of the Vijayanagara empire.

Manuscripts of the Work

23 manuscripts containing this text have been identified in libraries across the world, out of which 5 are transcripts of the paper manuscript preserved in the Government Oriental Manuscripts Library and Research Centre, Chennai. Some manuscripts of this work also exist under other titles, namely *Sangitaratnakara* and *Svararagasudharasa*. However, a critical and careful study of the manuscripts suggests that *Svararagasudharasa* is probably the name given to the chapter on *gita* (singing) alone or to the commentary on the *gita* chapter. The title *Sangitaratnakara* only seems to be an additional title assigned to the work, perhaps to elevate it to the status of the *Sangitaratnakara* of Sarangadeva, a monumental and greatly acclaimed work.

A paper manuscript titled *Taladasapranaprakaranam* is also ascribed to Somanarya. This title seems to denote the heading (subject) given by the scribe. There is no colophon or any other indication regarding the name of the main work and the author anywhere in the manuscript, except for the

heading found in the beginning, before the commencement of the actual work.

Contents of *Natyachudamani*

Natyachudamani is an incomplete work comprising three chapters – *natya* (performance), *gita* and *vadya* (instrumental music). The chapters on *natya* and *vadya* are incomplete, while the chapter on *gita* is complete. Most of the verses are composed in *anustup* metre (eight syllables in a quarter) while very few are in other metres like *indravajra* (eleven syllables), *vasantatilaka* (fourteen syllables) and *sardulavikridita* (nineteen syllables).

The work begins with an invocation to Sitarama, the preceptor of Somanarya and lists many authorities on music. It also states that the work named *Natyachudamani* has been written in a condensed form by gathering concepts from many treatises. Gandharva is three fold, *gita*, *vadya* and *nartana* and again *nartana* is said to be of three kinds, namely, *natya*, *nrtta* and *nrtya*. The origin of *natyaveda* and its greatness are then mentioned in the same way as seen in the beginning of the seventh chapter of the *Sangitaratnakara* of Sarangadeva. With this, the text proceeds to the *gitadhyaya*.

Gitadhyaya speaks of the following topics – *nada*, *svara*, *sruti*, *grama*, *murcchana*, *eighteen sruti-s*, *ten bheda-s of svara*, *vadi*, *samvadi*, *vivadi* and *anuvadi*, *sruti-jati-s*, *alapti* and *kutatana*. The work then speaks of the thirty two *raga-s* (eight masculine and twenty four feminine), their classification and characteristics. Various types of singers and their defects are given. This chapter ends with the definition of some musical forms such as *gita*, *prabandha*, *suladi*, *namavali*, *curnika* and *natakam*.

In *vadyadhyaya*, instruments are classified into five types, namely those born of nails, wind, skin, metal and the human body (voice). Structural details and playing methods

Kriti Rakshana



instruments like, vina, kinnari, dandi, tumbura, rajabu, kamaksi, ravanahasta, murali, mukhavina, nagasara, devasara, sankha, kahala, upanga, cangu and mridanga, dhakka, dholu, bheri, damami, gadibidi, tamukku and kamsyatala are discussed in this chapter.

The text in a Musicological Context

At the commencement Somanarya states that the work is being compiled by gathering the concepts from the books of earlier authorities (Bharatakartarah). Citations from texts like *Dattilam*, *Naradiyasiksa* and *Sangitaratnakara*, without acknowledgement, are seen. Some concepts like 22 sruti-s, sruti jati-s, types of singers and defects of singers are identical to those found in the earlier traditional texts. At the same time the work interprets some well-known concepts found in the *Sangitashastra-s* differently, thus deviating from them. For example, in most of the works, *gita*, *vadya* and *nrta* are collectively termed *sangita*. But this work refers to the combination of these three as *nada*.

Another example is the description of the 4 kinds of *svara-s* namely, *vadi*, *samvadi*, *anuvadi* and *vivadi*. The characteristics of these types of *svara-s* are presented differently as follows:

Vadi is defined as the *svara-s* in ascent;

Samvadi as the *svara-s* in descent;

Anuvadi as the succeeding *svara-s* (in a sequence)

Vivadi as the *svara-s* striking each other.

This form of interpreting *vadi*, *samvadi*, etc. seems to be novel and untraditional, but surprisingly, this has been faithfully adopted in many subsequent texts written in Sanskrit, Telugu and Tamil in the south, even until the twentieth century.

Innovations in *Natyachudamani*

Natyachudamani also introduces some new concepts, which are not present in the popular textual tradition.

1. *Ahatanada* is related to ascent (*aroha*) and *anahatanada* to descent (*avaroha*).

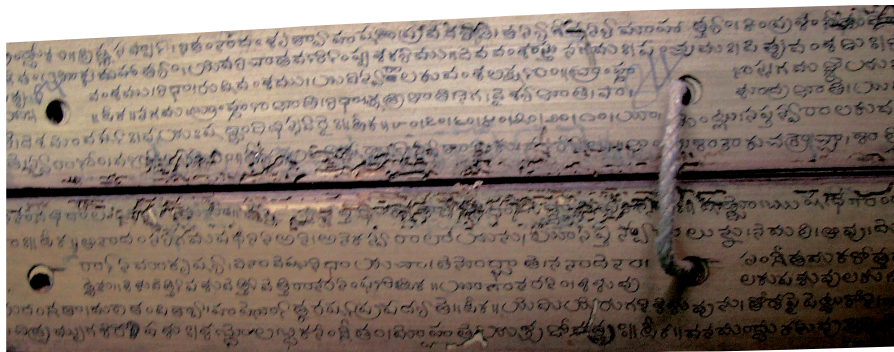
2. *Svara-s* and *raga-s* are associated with many extra musical attributes. In earlier works *svara-s* are found to be associated with attributes like lineage, caste, colour, continent, sage, deity, metre and *rasa* (*Sangitaratnakara* 1, 3, 52-59). But in *Natyachudamani*, we find as many as 28 attributes for the *svara-s* and 24 for the *raga-s*. Apart from the ones mentioned above (lineage, caste, etc.) these texts specify the number of faces, eyes, ears, nostrils, limbs for the *svara-s*; further they are endowed with food, garment, tree, flower, ornament, star, zodiac, day, etc.

3. The repeated occurrence of the *svara-s* (*murccana-s*) in a particular or specific order is called *svaralankara*. This suggests that the earlier concept of *alankara* reflected in works like *Sangitaratnakara* has changed by the time of *Natyachudamani*. The commentary gives the following illustration: *srgmgr-srg-srgm*, which is specified for the *dhruvatala alankara* in *Caturdandiprakasika*.

4. The work speaks of 10 varieties of *svara-s* namely, *sthayi svara*, *sanchari*, *ayatam*, *pratyayatam*, *kampitam*, *yedupu*, *dal*, *ugram* and *muktam*. Some of these terms occur in treatises in other contexts, but in this work the interpretation is quite new. The definitions of the *svara* varieties are not very clear and seem to suggest the characteristics of a *svara*, in terms of-

- The region where a *svara* commences (*sthayi*, *svara*, *ugram*)
- The region (s) where a *svara* manifests or shines (*sanchari*, *mukta*, *yedupu*, *dal*)
- Movement of a *svara* (*kampitam*)
- Duration of a *svara* (*ayatam*, *pratyayatam*, *yedupu*, *dal*)

5. Another concept exclusively found in *Natyachudamani* and followed in the latter works influenced by Somanarya is that of 18 sruti-s.



Folios from *Natyachudamani*



The mula and the commentary first speak of 22 *sruti-s*, their distribution among 7 *svara-s* and their expansion into 66 varieties in 3 registers. Later 18 *sruti-s* are prescribed for the 7 *svara-s*. The names of the 18 *sruti-s* are: *nabhika*, *atharvani*, *dasta*, *aurvi*, *aticadha*, *kambali*, *srivika*, *sarali*, *nail*, *rasani*, *ranjani*, *ghranini*, *pavani*, *manda*, *maurddhva*, *vidambini*, *bhisani* and *sphuranti*. So, it is not clear whether these 18 *sruti-s* also denoted tonal measures or something else.

6. This work seems to be the first one to provide definitions for some musical forms like *gita*, *suladi*, *namavali*, *curnika* and *natakam*.

Impact of the Work on Later Texts

Many musicological works written in Sanskrit and Tamil are seen to have been influenced by Somanarya's work as some are paraphrases of Somanarya's ideas and a few contain extracts of the work. Texts belonging to the 19th and the 20th centuries, written in Telugu and Tamil, also incorporate certain peculiar concepts that are exclusively seen in this tradition. The following are the works, mostly belonging to the 18th, 19th and 20th centuries that have been greatly influenced by *Natyachudamani*:

Mahabharatachudamani,
Bharatakalpalatamanjari, *Rasikajanamanollasini*
sarasangrahabharatashastra, *Sarasangrahabharata*,
Ganavidyarahasyaprakasini, *Sangitamakaranda* of
Narada, *Abhinavabharatasarasangraha* of
Mummadi Cikkabhupala

Some of these works seem to be written with an intention to echo the ideas of Somanarya. Almost all the unique concepts of *Natyachudamani* have been faithfully reproduced in these works. It is also surprising to note that *Sangitamakaranda* too (which is considered to be a pre-*Sangitaratnakara* work) has verses which are parallel to those found in *Natyachudamani*. Thus we can see that this peculiar tradition, which probably originated in the Vijayanagara area was perpetuated in Mysore and Tamil Nadu (Tanjore) areas. And strangely, this tradition perhaps did not survive in the Andhra region itself.

Though many technical terms employed in *Natya* have come down from earlier sources, the delineation of the concepts deviate from the prevailing interpretations and reveal a tangential

approach. Finally, the style of musicological presentation in this text consists of listing and classification rather than description and elucidation. No attempt to present a homogeneous picture of a musical system is evident in the work.

References

1. *Bharatakalpalatamanjari*, Ed. B. Ankaji Sastri and P. Subba Rao, Bangalore, 1887
2. *Caturdandiprakasika* of Venkatamakhi, Ed. S. Subrahmanya Sastri, T. V. Subba Rao, T. L. Venkataramayyar, Madras Music Academy, Madras, 1934
3. *Mahabharatachudamani (Sangitadi Ragamelalaksanam)*, Ed. Mudikondan Venkataramayyar & Visvanatha Ayyar, U.V. Svaminathayyar Library, Madras, 1955
4. *Mahabharatachudamani Ennum Bhava Rragatala-cingaradi abhinayadarppana vilasam*, Ed. R. Visvanathan, Chapters 1-3, Madras Government Oriental Series, No. CXIV, U. V. Svaminathayyar Library, Chennai-20, 1955
5. *Sangitamakaranda* of Narada, Ed. M. R. Telang, Gaekwad Oriental Series-XVI, Baroda, 1920
6. *Sangitaratnakara* of Sarangadeva, With the Commentaries, *Kalanidhi* of Kallinatha and *Sangitasudhakara* of Simhabhupala (Vol. 1,2,3,4), published by the Adyar Library and Research Centre, Madras
7. Kavi Ramakrishna M, *Bharatakosa*, Sri Venkatesvara Oriental Series No.30, Tirumala Tirupati Devasthanam, Tirupati, 1951
8. Satyanarayana R, *Introduction to Nartananirnaya of Pundarika Vitthala*, Ed. With Translation by, Indira Gandhi National Centre for the Arts & Motilal Banarasidas, Delhi, Vol-1: 1994

V. Premalatha is the author of this article. It is an excerpt from her Ph.D thesis titled, "A Study of Manuscripts on Music and a Critical Edition and Translation of the Unpublished Work of Somanarya".

Kriti Rakshana



हरियाणा की पाण्डुलिपियों के मनीषी पं० स्थाणुदत्त शर्मा

दलीप सिंह शास्त्री

हरियाणा की भूमि ऋषि-मुनियों की तपोभूमि, कर्मवीरों की कर्मभूमि, क्षत्रियों की युद्धभूमि और मनीषियों की साधना स्थली रही है। हरियाणा का अपना ऐतिहासिक, धार्मिक व सामाजिक महत्व है। यह भूमि प्राचीन सभ्यता और संस्कृति का गढ़ थी। यहाँ श्रीकृष्ण ने गीता का उपदेश दिया था। यहीं महाभारत का युद्ध हुआ और पानीपत की तीन लड़ाइयाँ लड़ी गई।

हम देखते हैं कि प्रतिदिन हस्तलिखित ग्रन्थों की उपेक्षा होती जा रही है। हमें जैसे भी विश्वस्तसूत्रों द्वारा आभास होता है कि हस्तलिखित ग्रन्थ अमूल्य व्यक्ति के घर में है। हम उस सज्जन के घर जाते हैं। हमें देखकर कुछ लोग तो झिझकते हैं तथा संकोच करते हैं कि किसी प्रकार की धोखाधड़ी करके ये लोग हमारे ग्रन्थों को न ले जाएं। कई व्यक्ति इंकार भी कर देते हैं, उन अमूल्य रत्नों की दुर्दशा देखकर मन में दुःख होता है कि हमारे हरियाणा प्रान्त की संस्कृति और सभ्यता के चिह्न किस प्रकार कालकवलित होते जा रहे हैं। इनको लेने का आग्रह करते हैं तो नहीं देते, फिर किसी अवसर पर जाते हैं तो उत्तर मिलता है कि अंगीठी में फूंक दिये अथवा बहू ने सड़ाकर टोकरियाँ बना ली।

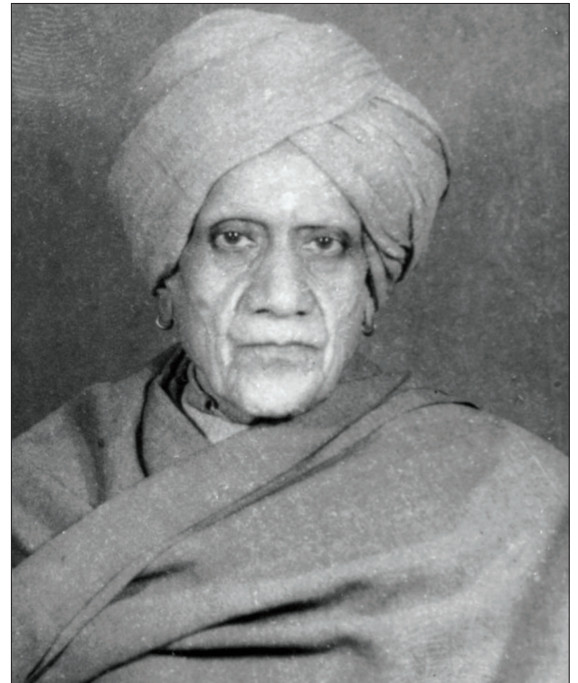
हरियाणा में कई स्थानों पर पाण्डुलिपियों को देखने का अवसर मुझे प्राप्त हुआ। कई सन्तों, महन्तों और नाथों के डेरों में तो नाथ सम्प्रदाय से सम्बन्धित साहित्य अधिक संख्या में पड़े हैं। किन्तु वे साधु न तो स्वयं ही उन पाण्डुलिपियों का उद्धार कर सकते हैं और न ही अन्य किसी व्यक्ति को छूने तक देते हैं। पूर्ण वार्तालाप करने के उपरान्त उत्तर मिलता है कि, हमारे गुरुजी कह कर गए हैं कि मेरी इस धरोहर को किसी को मत देना। उन सन्तों के कथन में किसी प्रकार का तर्क नहीं दिया जा सकता।

हरियाणा में हरियाणवी लोकनाट्यकारों का सांगों के रूप में साहित्य मिलता है। हरियाणा प्रान्त के प्रसिद्ध लोकनाट्यकार पं० दीपचन्द, हरदेवा स्वामी, पं० लखमीचन्द, पं० मांगेराम, धनपतदूम, रामकिशन व्यास आदि का रागनियों, भजनों, उपदेशों, चमोलों के रूप में साहित्य उपलब्ध हुआ है।

जिस प्रकार द्विबिन्दु वर्गीकरण-पद्धति (कोलन क्लासीफिकेशन) के रचयिता तथा पुस्तकालय विज्ञान के

प्रख्यात भारतीय आचार्य डॉ० शियाली रामामृत रंगानाथन् का पुस्तकालय विज्ञान के क्षेत्र में महान योगदान रहा है, उसी प्रकार राष्ट्रपति द्वारा सम्मानित हरियाणा प्रान्त के संस्कृत विद्वान पं० स्थाणुदत्त शर्मा ने पाण्डुलिपियों के क्षेत्र में महत्वपूर्ण भूमिका निभायी है।

आपका जन्म २५ अगस्त, १९०३ को राजपुरोहित परिवार पं० रामचन्द्र शर्मा के घर कुरुक्षेत्र की पवित्र भूमि में हुआ। हरियाणा को यह गौरव प्राप्त है कि पाणिनी व पतंजलि की इस धरती पर संस्कृत के विद्वान अभी भी देववाणी की सेवा में मूकभाव से संलग्न हैं। देववाणी के वरदपुत्रों में पं० स्थाणुदत्त शर्मा विशेष रूप से उल्लेखनीय प्रकांड विद्वान रहे हैं। आप परम्परागत संस्कृत के विद्वान ही नहीं अपितु आधुनिक भाषा शास्त्र के प्रकांड अध्येता व शिक्षक भी थे। आप बारना, कुरुक्षेत्र निवासी श्री भिक्षाराम शास्त्री के शिष्य रहे हैं। भारत सरकार ने आपको १९७४ ई० में सम्मानित कर न केवल हरियाणा का सम्मान किया है अपितु यह एक वास्तविक 'पण्डित' का अभिनन्दन है।



पं० स्थाणुदत्त शर्मा

Kriti Rakshana



आपने शास्त्री, एम०ए०, एम०ओ०एल०, वैद्य, वाचस्पति की उपाधियाँ प्राप्त की हैं। आज आप समूचे हरियाणा में संस्कृत भाषा के प्रकाण्ड पण्डित तथा स्थितप्रज्ञ आचार्य के रूप में जन-जन की श्रद्धा और सम्मानके पात्र हैं। आप निशिवासर अध्ययन और अध्यापन कार्य में व्यस्त रहे। आपके निर्देशनाधीन सहस्रों छात्रों ने शिक्षा पाई तथा पी०एच०डी० की उपाधि प्राप्त की। आप पंजाब व हरियाणा के अनेक विद्यालयों, महाविद्यालयों तथा विश्व विद्यालयों में शिक्षक भी रहे। आप १९५६ ई० में वरिष्ठ प्राध्यापक के रूप में सेवामुक्त हो गए। ११ जनवरी १९५७ को भारत के प्रथम राष्ट्रपति डॉ० राजेन्द्र प्रसाद जी ने कुरुक्षेत्र विश्वविद्यालय का शिलान्यास किया। उस समय आपने पंजाब शिक्षा-विभाग का प्रतिनिधित्व किया। आप १९५६-५७ में कुरुक्षेत्र विश्वविद्यालय के संस्कृत विभाग में प्रथम प्राध्यापक नियुक्त हुए।

आप शारदा, बंगला, उड़िया, फारसी, अरबी, तमिल, तेलुगू, मलयालम, अंग्रेजी, गुरुमुखी आदि १४ लिपियाँ जानते थे। आपके प्रौढ़ पाण्डित्य को देखकर संस्कृत साहित्य परिषद, प्रयाग ने आपको महामहिमोपाध्याय की उपाधि से विभूषित किया और भारत सरकार की साहित्य अकादमी ने आपको संस्कृत साहित्य की सलाहकार समिति का सदस्य निर्वाचित किया है। १९७० ई० से भारत सरकार द्वारा प्रमाणित शंकर अकादमी, दिल्ली ने आपको अपना सदस्य मनोनीत किया। १९७४ ई० में आपने गोवा प्रान्त की कोंकणी भाषा को मान्यता प्रदान कराई। आपके पास जीवनभर आधुनिक शोधार्थी पाण्डुलिपियों का अध्ययन करने आते थे।

आप ज्योतिष के आचार्य तथा वैद्यक शास्त्र के विशेषज्ञ थे। आपकी वेशभूषा भारतीय संस्कृति व सभ्यता की प्रतीक थी। आपको १९६७-६८ में भाषा विभाग, हरियाणा ने प्रथम संस्कृत विद्वान के रूप में सम्मानित किया था। आपको नागरी प्रचारिणी सभा, काशी ने आमंत्रित किया। आपको प्रसार भारती, आकाशवाणी, रोहतक ने भी प्राचीन हस्तलिखित ग्रन्थों की खोज, संग्रह तथा सुरक्षा नामक वार्ता हेतु आमंत्रित किया। इसके अतिरिक्त आप अनेक गोष्ठियों के सदस्य भी रहे। आपको विदेशों में भी संस्कृत भाषा सिखाने के लिए आमंत्रित किया गया, परन्तु स्वाभिमान के कारण आपने वहाँ जाने से इन्कार कर दिया।

आपकी रुचि आरम्भ से ही इतिहास और धर्मशास्त्र में रही। आपने प्राचीन खण्डहरों का उत्खनन करना आरम्भ किया। एक दिन विचार किया कि पाषाण मूर्तियाँ, सिक्के, ईंट, पत्थर बीस वर्ष पश्चात् भी खोदे जाएं तो ये इसी प्रकार सुरक्षित मिलेंगे। लोगों के घरों में जो पाण्डुलिपियाँ पड़ी हुई हैं और प्रतिदिन नष्ट होती जा

रही हैं इनका संग्रह किया जाए जिससे हमारी संस्कृति और सभ्यता के चिह्न सुरक्षित रह सके।

प्राचीन समय में छापेखाने का आविष्कार नहीं हुआ था। लोग हाथ से ग्रंथ लिखते थे। नगरों की गलियों में पाँच-पाँच व सात-सात लोगों की टोलियाँ घूमा करती थीं उनसे लोग ग्रंथ लिखवाते थे।

बाद में छपाखाना का आविष्कार हुआ। हस्तलिखित ग्रंथों की उपेक्षा होने लगी। इन परिस्थितियों को देखते हुए आपने सन् १९२१ में हस्तलिखित ग्रंथों का संग्रहालय गीता भवन, कुरुक्षेत्र में स्थापित किया और आपके ही प्रयत्नों से अब वह कुरुक्षेत्र विश्वविद्यालय में आ गया है। दूसरा हस्तलिखित ग्रंथ संग्रहालय वर्ष १९२७ से १९३१ तक आप ने पुनः हरियाणा और राजस्थान के ग्राम-ग्राम तथा नगर-नगर का भ्रमण कर प्राचीन ग्रंथ एकत्रित किये जो हरियाणा के शेखावटी ब्रह्मचारी आश्रम, भिवानी में सुरक्षित हैं। तीसरा हस्तलिखित संग्रहालय १९६१-६२ में कुरुक्षेत्र विश्वविद्यालय पुस्तकालय में बनाया। आपने हस्तलिखित ग्रंथों की तीन सूचियाँ सम्पादित की हैं जिनमें एक १३५२ ग्रंथों की, दूसरी १४४४ ग्रंथों की और तीसरी १६४५ ग्रंथों की। इन्हें कुरुक्षेत्र विश्वविद्यालय ने प्रकाशित की हैं। आपने एक-दो दिन में ही नहीं इस विशाल ग्रन्थागार का कार्य पूर्ण किया था अपितु अपना पूरा जीवन इसके लिए न्यौछावर कर निशिवासर पूर्ण परिश्रम तथा सच्ची लगन के साथ अगस्त, १९८१ तक आप यही कार्य करते रहे।

ऐसी परिस्थितियों को दृष्टि में रखते हुए मैं इस बात को लिखता हुआ संकोच नहीं करता कि संस्कृत विद्वान पं० स्थाणुदत्त शर्मा ने अथक परिश्रम करके और इन हस्तलिखित ग्रंथों की खोज करके इन्हें कुरुक्षेत्र विश्वविद्यालय पुस्तकालय में एकत्रित किया है। कुरुक्षेत्र विश्वविद्यालय का हस्तलिखित ग्रन्थागार भारत में ही नहीं अपितु संसार भर में प्रसिद्ध हो गया है। इसकी प्रसिद्धि के कारण ही सैकड़ों की संख्या में विदेशी पर्यटक हस्तलिखित संग्रहालय में भारतीय संस्कृति और सभ्यता की सामग्री देखने आते हैं।

यद्यपि भारतीयों को अपने निकट की संगृहीत अमूल्य धरोहर को देखने तक का समय नहीं मिलता है। लोग इन पोथियों का मूल्य न समझकर इधर-उधर फेंक देते हैं।

भारत में शोध और सम्पादन कार्य में व्यस्त हमारे पाण्डुलिपि ग्रन्थागारों में कुरुक्षेत्र विश्वविद्यालय पुस्तकालय स्थित 'हस्तलिखित-ग्रंथ संग्रहालय' महत्वपूर्ण स्थान रखता है। इस संग्रहालय में आज के दिन सात हजार पंजीकृत पाण्डुलिपियाँ विद्यमान हैं।

इस ग्रंथ संग्रहालय में संस्कृत, हरियाणवी, गुरुमुखी, बंगाली, उर्दू, फारसी और अरबी लिपियों के ग्रंथ

Kriti Rakshana



उपलब्ध हैं। अलंकार, इतिहास, उपनिषद्, कथा-कहानी कर्मकाण्ड, कामशास्त्र, काव्य, स्तोत्र, कोष, गणित, छन्दशास्त्र, जैन ग्रंथ, तर्क, दर्शन, धर्म-शास्त्र, नाटक, नीतिशास्त्र, रामायण, विविध वेद, वेदांग, वेदान्त, वैद्यक, व्याकरण आदि अनेक विषयों की पाण्डुलिपियाँ इस संग्रहालय में रखी हुई हैं। यहाँ कई प्रकार के लेखन कला के नमूने भी दृष्टिगोचर होते हैं।

आपने स्वयं कई ग्रंथाकारों में ऐसा देखा है कि अमूल्य ग्रंथों की लोग चोरी कर दूसरे स्थानों पर बेच देते हैं और रिकार्ड फूंक दिया जाता है। ऐसी परिस्थितियों को दृष्टि में रखते हुए कुरुक्षेत्र विश्वविद्यालय हस्तलिखित ग्रंथ संग्रहालय का प्रथम और द्वितीय भाग तथा विवरणात्मक सूची-पत्र प्रथम भाग प्रकाशित करवा दिया जिससे पाण्डुलिपियों की सुरक्षा हो सके। भविष्य में ऐसी आशा है कि इस विवरणात्मक सूची-पत्र के विवरण पाठकों को उपलब्ध होंगे।

इन्हीं हस्तलिखित ग्रंथों के आधार पर ग्रंथागार ने कई महत्वपूर्ण ग्रंथों के आलोचनात्मक संस्करण प्रकाशित किए हैं जो निम्नलिखित हैं :-

- कुरुक्षेत्र महाकाव्यम्
- सिंहासन बत्तीसी
- सांग राजा रतनसेन
- भृंगदूतम्
- मेघदूत टीका
- कुसमांजलि कारिका व्याख्या

शनैः शनैः अन्य अप्रकाशित ग्रंथों को भी प्रकाशन योजना के अन्तर्गत सम्मिलित किया जा रहा है।

हम हस्तलिखित ग्रंथों के विक्रेताओं को देखते हैं कि ये सज्जन अधिक धन कमाने के लोभ में एक ग्रंथ के पृथक-पृथक भाग करके भिन्न-भिन्न स्थानों पर बेच देते हैं। इन अमूल्य रत्नों को विदेश में बेचने से देश की हानि ही नहीं होती अपितु राष्ट्र पंगु हो जाता है। ऐसा करने से शोध करने वाले शोधार्थियों को और ग्रंथों के सम्पादन करने वाले विद्वानों को उनके अध्ययन करने में कठिनाई और समय नष्ट हो जाता है। अतः हमारा उनसे आग्रह है कि वे इस तरह का विश्वासघात विद्वान तथा शोधार्थियों के साथ न करें। इन संग्रहालयों के स्वरूप को कायम रखने तथा इनके विकास के लिए अवश्य प्रयत्नशील रहना चाहिए तभी ये हस्तलिखित संग्रहालय भारत की ऐतिहासिक, धार्मिक व सभ्यता से जुड़ी हुई हस्तलेखों को सुरक्षित रख सकेंगे।

पाण्डुलिपियों के क्षेत्र में ऐसा कोई भी विषय नहीं है जिस पर पं० स्थाणुदत्त जी शर्मा ने अपनी लेखनी न उठाई हो। अनेक विद्वानों ने प्राचीन लिपियों के अध्ययन तथा अनुसंधान कार्यों में आपसे दीक्षा प्राप्त की है।

आपने अपनी पुस्तक 'हरियाणा की भाषा' में हरियाणवी भाषा का वैज्ञानिक विवेचन एवं विश्लेषण किया है जिससे प्रेरणा पाकर अनेक विद्वानों ने हरियाणवी भाषा पर अनुसंधान कार्य किया है।

आपने व्याकरण शास्त्र में प्रकाश वर्ष की गणपाठ विवृत्ति और दशबल-कारिका, साहित्य शास्त्र में श्रीमद्यतीश सदगुरु का व्युत्पत्तिसार तथा हरयशाः उद्धार एवं ज्योतिष शास्त्र में प्रश्नमाणिक्य मालिका जैसे दुर्लभ ग्रंथों का सम्पादन कर साहित्य कोश को बहुमूल्य मणि-माणिक्य से मंडित किया है। इनके अतिरिक्त आपने सिंहासन बत्तीसी, सांग राजा रतनसेन तथा संस्कृत निश्रेणी आदि तीस पुस्तकों की रचना की है। आपके 'कौरवी-भाषा की रूपरेखा', 'दैनिक जीवन में योग', 'संगीताचार्य तानसेन और उनकी कविता', 'हरियाणा के दर्शनीय स्थान', 'भाषाएं तथा उपभाषाएं', आदि सैकड़ों लेख भी अनेक पत्र-पत्रिकाओं में प्रकाशित हुए हैं।

आपने अपनी विदाई के समय कहा था, "मैं इस पाण्डुलिपि धरोहर को आप लोगों को सौंप कर जा रहा हूँ। इन्हें सम्भाल कर रखना, यदा-कदा इनके दर्शन करने आया करूँगा। इससे अधिक कुछ नहीं कहना चाहता हूँ।"

संस्कृत के कवि सूर्य और हरियाणा की पाण्डुलिपियों के मनीषी पण्डित स्थाणुदत्त शर्मा का निधन २८ अप्रैल, १९८८ को हुआ। आपके स्वर्गवास के उपरान्त पाण्डुलिपियों का एक युग समाप्त हो गया।

मार्च, २००६ में डॉ० सुरेन्द्रमोहन मिश्र, उपाचार्य संस्कृत, पालि एवं प्राकृत विभाग, कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र के निर्देशन में कु० शैलजा मंजु, एम० फिल० छात्रा ने 'प्राचीन पाण्डुलिपियों के पुरोधा स्थाणुदत्त शर्मा : जीवन एवम् अवदान' लघु शोध निबन्ध प्रस्तुत किया है। यह कार्य पं० स्थाणुदत्त शर्मा के लिए सच्ची श्रद्धांजलि है।

'सूर सूर तुलसी शशि उडगण केशवदास' सूर सूर्य हैं, तुलसी चन्द्रमा तथा केशव तारागण। पण्डित जी पीयूषवर्षी मेघ थे जिसके आते ही सूर्य, चन्द्रमा व तारागण सब लुप्त हो जाते हैं।

"बड़े शौक से सुन रहा था जमाना
लेकिन तुम्हीं सो गए दास्तां कहते कहते।"

दलीप सिंह शास्त्री

ग्रंथ संरक्षक

पाण्डुलिपि संसाधन केन्द्र,
संस्कृत, पालि तथा प्राकृत विभाग,
कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र



Raghunatha Siromani

The Life and Times of a Logician

Sanjay Mitra

Raghunatha Siromani was one of India's most accomplished scholars, a worthy successor to Gangesa and a torch bearer of the Navya Nyaya School of Logic. The terms 'logic' and 'logician' have definite meanings in today's context. In medieval times, and particularly in the Indian setting, logic had a somewhat different connotation. It was closer to what is called 'philosophical logic', distinct from the formalized, mathematical science that has been in vogue in the Western world since the mid-1800s. Philosophical logic continues to deal with the connection between natural language and logic. One popular definition says that it applies formal techniques of logic to various philosophical problems like reference, negation, properties and existence. Indian logic also had elements of 'philosophy of logic' since it dealt extensively with problems like validity and proof. Logic was a branch of philosophy that enabled philosophers to pose sharply-defined problems and attempt to find logically sound answers. Conversely, logicians were primarily philosophers who sought to apply logical techniques to important philosophical issues. Logic covered a host of other subjects, like ontology, and epistemology (the theory of valid knowledge) and logicians, in the East and the West, spent a lot of time and effort trying to prove and in some cases disprove, the existence of God in ever more subtle ways.

Our focus at the moment, however, is on Navya Nyaya (New Logic), a field of study that originated from Gangesa's immortal book, *Tattva Chintamani*, in the 13th century, and may be considered the most recent accretion to the corpus of Indian philosophy. Its precursor, Prachina Nyaya, is much older and dates back to the *Nyayasutras* of Akshapada Gautama (200 BC?). The Nyaya School was built on the foundations laid by Vaisesika principles, by sharpening the process of acquisition of

knowledge. According to this school, *pratyaksha* (perception), *anumana* (inference), *upamana* (example) and *shabda* (verbal testimony) – all constitute valid means of acquiring *prama* (knowledge).

In a sense, Navya Nyaya broke new ground in India's intellectual terrain. It synthesized the inputs from Buddhism and Jainism and gave logic a new direction. Unlike Prachina Nyaya, which stresses the objects of knowledge (*prameyas*), Navya Nyaya emphasized *pramanas* or the instruments. The confusing array of Prachina Nyaya categories was rationalized. Appropriate Vaisesika principles of perception, inherence, particularity, generality and negation were incorporated and put to effective use. A number of new technical terms, designed to sharply define various concepts, were introduced. These included the concepts of pervasion (*vyapti*), limiter (*avachchhedaka*) and negation (*nanvada*). Navya Nyaya developed new concepts of universalization and limitation, laws similar to propositional logic and enunciated a full theory of relations.

Navya Nyaya also set out formal rules of debate. Whereas in Prachina Nyaya, the idea was merely to defeat the opponent through sophistry, cavil and other 'tricks', Navya Nyaya sought to use reasoned, structured, debate to clearly elucidate and exchange ideas. Navya Nyaya was very important in developing this technique, which gradually came to be the underlying technique used by almost all branches of Sanskrit learning including Vyakarana (Grammar) and Mimamsa (Exegesis).

Emergence of a Navya Nyaya Scholar

It is in the field of Navya Nyaya that a scholar named Raghunatha achieved distinction by refining its existing concepts and developing new ones. Raghunatha, the logician-to-be, arrived in Mithila (an important centre of learning in

Kriti Rakshana



Kriti Pakshadhara

Eastern India) around 1490-1500 AD. He would have been about 15 years old at the time. Dates and times in Indian history are hard to fix, unlike the West, where parish records go back a 1000 years. However, there is a general consensus that Raghunatha was born in 1475 in the Nadiya district of Bengal, close to what was to be the epicenter of Indian logic, Nabadwip (New Island, located on the banks of the Ganges). There are also some who feel that he was born in Sylhet in modern Bangladesh, like his better-known classmate, Sri Chaitanya. He lost his father early. His widowed mother had to go out to work, something unheard of for a Brahmin widow even in the 19th century. So, there is evidence of uncommon resolve and adventure in his genes.

Vasudeva Sarvabhauma (1450-1525), in whose house Raghunatha's mother provided domestic services, was also Raghunatha's first teacher. He had studied with Jayadeva Pakshadhara (1425-1500 AD), possibly the most accomplished logician of his time and a worthy successor to Gangesa, the founder of Navya Nyaya. So pleased was Pakshadhara with Vasudeva, that he gave him the title of *Sarvabhauma*. Vasudeva was an institution builder. Since he was not allowed to copy the books on logic in Mithila, he memorized entire books, chiefly the basic text, *Tattva Chintamani* by Gangesa. He then transcribed it entirely from memory. Eventually, he set up a renowned academy of logic in Nadiya, which attracted some very distinguished pupils including the small boy in our story, Raghunatha Siromani, Chaitanya (founder of Vaishnavism), Raghunandana (Smriti expert) and Krisnananda (Tantric scholar).

Raghunatha impressed Vasudeva by his quick-wittedness. Asked by his mother to borrow live coal from his teacher, Raghunatha put some sand on his palm and placed the burning piece thereon. He studied hard. The basic text would have been *Tattva Chintamani*, which his teacher had managed to smuggle out of Mithila secured in his memory. *Tattva Chintamani* is reckoned to be an amazing work. Scarcely 300 pages long, it has generated more than a million pages of commentaries and explanatory memoranda. Oral traditions of the Nadiya Pandits maintain that he would first copy out the text set for the next

day's studies, note down any logical deficiencies that came to his notice and be ready with his own views. He quickly absorbed all that Vasudeva had to teach including grammar, literature, lexicography and jurisprudence. Indeed, he then proceeded to constantly refute Vasudeva's points and it must have been with ill-disguised relief that Vasudeva advised him to go and complete his training with his own teacher, Jayadeva Pakshadhara.

At first sight, Pakshadhara was not impressed with the prospective pupil. Brahmins laid great stress on physical perfection. Here was a one-eyed, travel-stained, somewhat truculent child who demanded knowledge. Pakshadhara's opening salvo was formidable and elegant.

*Indra has a thousand eyes,
Men two and Shiva three
But here is a lad with only one
Who on earth is he?*

The pupil's reply must have impressed the master:

*He, who makes the blind to see
And scholars knowledge reach
Only he can teacher be
Though others say they teach.*

Having presumably overcome Pakshadhara's initial misgivings, he then proceeded to master all that the aged logician could throw at him. In Mithila, Raghunatha would have had an exposure to the works of great logicians like Udayanacharya (*Nyayakusumanjali*) and Sasadhara (*Nyayasiddhantadipa*). No doubt he would have had to study the commentary on *Tattva Chintamani* by Gangesa's son and pupil, Vardhamana, *Tattva Chintamani-prakasa* and the two masterpieces by Jayadeva Pakshadhara – the *Dravya-padartha*, a pioneering text on categories and the *Tattva Chintamani-aloka*. Perhaps it was this exposure that enabled Raghunatha to write his original work on categories, the *Padartha-tattva-nirupana*.

However, Raghunatha remained precocious and once again took to publicly contradicting the Master, even on matters hitherto exclusively the latter's domain. Hard though it is to imagine, legend has it that Pakshadhara and Raghunatha



fell out over the interpretation of ‘connection’, a specific term crucial to the understanding of the generic and the particular in logic. Peeved, the aged Master reprimanded the upstart calling him a ‘one-eyed infant’ and threw him out of the class. Undeterred by the snub, Raghunatha repeated his misdemeanour, this time in a bigger gathering of students and assorted spectators. Enraged, Pakshadhara abused him, and called him a stupid rogue. He was jeered on his way out. Raghunatha was deeply hurt and his thoughts turned to violence. Armed with a sword, he went to Pakshadhara’s house. However, once there, he heard his master say to his wife, “There is a young logician from Bengal whose light will shine even more brightly [than the moon]. He has indeed vanquished me by the force of his arguments.” Reconciled now, Pakshadhara anointed Raghunatha as the Crown Jewel of Logic – Siromani and authorized him to confer degrees in logic, hitherto the monopoly of the Mithila School.

Legacy of Raghunatha Siromani

Triumphant, Raghunatha returned to Nabadwip and founded his own academy of logic around 1500 A.D. To all accounts, he was sponsored by a number of persons – including a rich milkman, the local Turco-Afghan rulers, and Majlis Barbak, the local administrator of the district.

Securely ensconced, with rich sponsors to meet the expenses and able to draw upon the best students from all over India, Raghunatha embarked upon an audacious and immensely productive intellectual journey. He chose not to marry. He felt that “*Vyutpatti-vada* is my son and *Lilavati* my daughter. Without marriage I have received the fruits thereof!” Raghunatha’s best known work is the *Tattva-chintamani Didhiti* (comment on *Tattva Chintamani*). His original work, *Padartha Tattva Nirupana*, a work on categories, is equally well-known. He discussed theories of Negation in *Nan-Vyutpatti* is yet another strikingly original contribution.

In turn, Raghunatha had a number of eminent pupils. Sri Rama Tarkalankara was very famous. His son and pupil, Mathuranatha Tarkavagisa (c. 1570AD) is justly acknowledged, with Raghunatha, Jagadisa and Gadadhara, to be in the top bracket of logicians.

Gadadhara Bhattacharyya, called the Prince of Schoolmen, was Raghunatha’s intellectual successor. He was unusual in that he was not a native of Nadiya but came from Bogra in present-day Bangladesh. So deep was the insularity of the local Pandit community, that he faced serious problems in setting up his *tol*. He had to work twice as hard before people were convinced of his genius. He died thinking and talking of atoms!

Mathuranatha Tarkavagisa (C 1570 AD) followed Raghunatha as the pre-eminent logician of his times. He did not subscribe uncritically to Raghunatha’s views. It is said that although Mathuranatha’s father, Rama Taralankara had been Raghunatha’s pupil, Mathuranatha studied Navya Nyaya on his own. He went back to Gangesa, not Raghunatha, and produced the most accessible work in Navya Nyaya, *Tattva Chintamani-Rahasya*, widely regarded as a lucid aberration in the deep sea of Navya Nyaya complexity.

The last of the famous quartet was Jagadisha Tarkalankara (c. 1540-1600). He had a distinguished lineage, having descended from Sri Chaitanya’s wife’s family. He did pioneering work on causality and on the connection between grammar and logic and his book, *Sabda Sakti Prakasika* (elucidation of the power of words), is widely acknowledged to be a masterpiece.

As a pioneer of the Navya Nyaya School of knowledge, Raghunatha Siromani’s contribution to the intellectual heritage of India stands unparalleled, even today. According to Sheldon Pollock, Professor of Sanskrit at Chicago, “The period 1550-1750 provides ample evidence of an extraordinary flowing of intellectual life in India after a comparative quiescence of close to half a millennium. Raghunatha Siromani in Bengal and Appayya Dikshitar can together be called the torch bearers of this tremendous process of intellectual development in medieval India...”

Sanjay Mitra is Joint Secretary to the Prime Minister, in the Prime Minister’s Office, New Delhi

Kriti Pakshana



Uncovering the Past

Deciphering a Diagram in Jodhpur

R. Kannan

Jodhpur is called the Sun City or Suryanagari. This is because the sun shines for the longest hours and days in this city. Mehrangarh fort, possibly the most stunning Rajput fort in Rajasthan, dominates the skyline of Jodhpur.

Due to my association with archaeology, the current Managing Trustee of the Mehrangarh Museum Trust, and a descendant of its former occupants, His Highness The Maharaja Gaj Singh of Jodhpur invited me to the fort for a visit in July 2004. During my visit, I was shown an interesting drawing / diagram by Sri Mahendra Singh (Director, Mehrangarh Museum Library) and Sri Karni Singh (Curator of the Museum) drawn with black Indian ink. It's size was 3ft.7ins. * 3ft.6ins. and it was written in Devanagari script. It had been found in a non-descript old iron box stored in the Ankananji Temple in the fort and was initially believed to have been a map of the fort drawn in an earlier century, although no one appeared certain in this regard.

The Sanskrit Pandit of the Museum also admitted to a lack of knowledge in the matter. Since the script used was Devanagari and therefore easily read at least, I tried to decipher it during the visit itself, but I too remained unsuccessful. However, I returned from my visit with a drum scan photocopy of the drawing to continue my research on it.

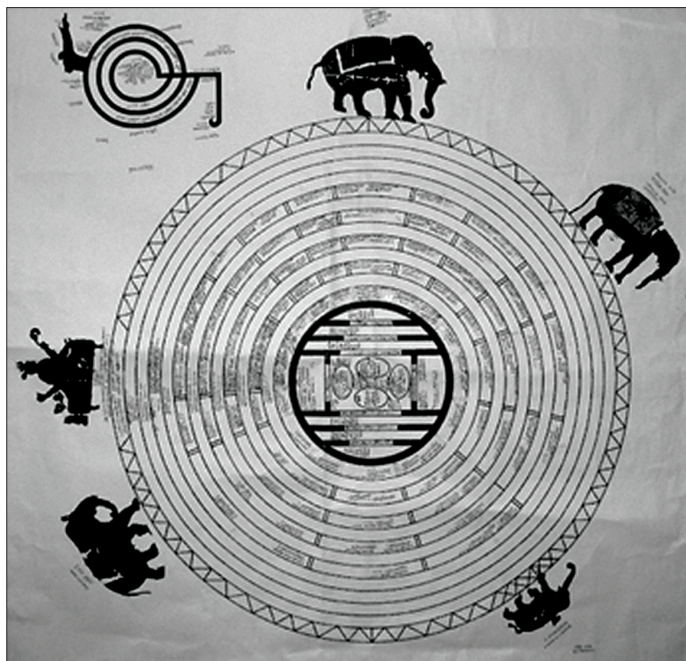
In this paper, an abridged version of the original monograph, we trace the process of research and our findings. At first, we believed it represented the physical fort; then we thought it was a map of the fort drawn as per Vastu Shastra, which might have been used in its construction. Finally, we realized that it represented the highest philosophy known to man. Like Lord Nataraja of

South India (the dancing form of Siva), it linked the fort from the physical to the ultimate in spirituality (Lord Krishna himself).

Deciphering the Chart

We referred to books on vastu shastra in an effort to decipher the diagram. Knowledge of four languages was needed to do thorough research – English, Hindi, Sanskrit and Tamil.

Being an amateur astrologer, I deciphered the names of the stars mentioned in the diagram. Initially, the words in the outer diagram were deciphered and it was identified as the *Sisumara Chakra*, with the help of Dowson (2000, p.293). Some letters were smudged and had to be deciphered in context of the entire diagram to avoid wrong conclusions. We then tried to identify the deity on top of the concentric circles in the figure, followed by the elephants (gajas). We proceeded from the outermost circle to the



Chakra diagram in manuscript, preserved in Mehrangarh Museum, Jodhpur

Kriti Rakshana



centre, as it proved simpler to do so. After the elephants and outer circles, some *lokas* (mythological worlds), *nadis* (rivers) and *parvatas* (mountains) were deciphered. Sri Balasubramaniam, the Curator continued the deciphering in Devanagari and transliteration into Roman of the other circles and the centre.

A Computer Aided Design (CAD), a reproduction of the original, was also prepared by our artist. It contains all the deciphered words, rewritten by Sri Balasubramanian, the curator. Roman script equivalents were also given next to the Sanskrit words (Devanagari script) in the diagram. In all cases, the words were correlated with the text of the Purana. Deviations from the text have also been mentioned then and there in the correlation tables. A limited version of the tables may be referred to here. In the case of the inner circles, due to paucity of space, the words are not written in the CAD drawing.

The diagram is a visual depiction of the structure of the universe as narrated in the Bhagavata Purana. It is drawn as 14 chakras (circles) around the inner most circle (*Jambu Dvipa*-interpreted variously as Asia or the landmass of the earth), a part of which is *Bharata Varsha* (Indian Sub-continent). These circles represent the structure of the universe. The *Shishumara Chakra*, which is a map of the heavens with Dhruva (pole star) as the fulcrum is depicted in the south east corner. This is considered as the Universal expanded form of Lord Vishnu (*Virat Swarupa*).

The 7 higher lokas and 7 oceans may refer to higher astral planes of existence. They may refer to phenomena in the universe like the milky way (*ksheera sagara*) and planetary systems of stars other than the sun. In the reference to *Lokaloka* mountains, the Purana may refer to the Arctic and Antarctic circles, where there are only six months of light.

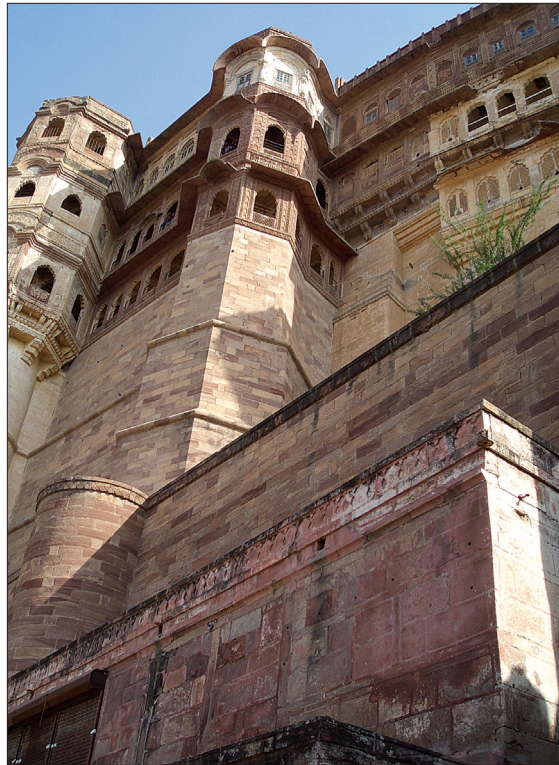
The name of the scribes who drew this diagram and wrote the words is given on the diagram near the elephant of the north, *aparajita gajah*. The name is Shivadutta and he states that he has drawn this diagram with the circles to serve geography and astronomy – let there be happiness (*Shivadattena likhitam idam bhugola khagola vritta parapokaraya-srirastu*).

Dating of the Diagram/Drawing

Prior to ink and paper, text and drawings were written and engraved on bhoja patra (birch bark) in north and north western India and on palm leaves with a stylus in South India. Trained persons copied it every hundred or two hundred years, when the leaves deteriorated. It was thought that this drawing might have been similarly copied from an earlier source.

From a distance, the diagram looks like ink on canvas as stated above. However, Sri Sunil Laghate, the Conservator, states that the original is cotton with traditional starch and the cloth is still shining. It was restored in 2000 at the Conservation Institute of the Mehrangarh Museum. The material used for patchwork is Carboxy Methyl Cellulose (CMC) and cotton cloth pieces. The ink used is traditional black Indian ink.

The style in which alphabets are employed was another clue since the letters would have been composed from an extant handwriting style. For instance, in the diagram, the style in which the Sanskrit letter ‘a’ (Devanagari script) has been used is characteristic of the earliest print typeset letters – of early days of printing by natives circa 1820 in vernacular.



Mehrangarh Fort, Jodhpur

Kriti Rakshana



Sri Karni Singh informed me that Maharaja Man Singh (1803-1843) used to collect manuscripts from all over the Indian sub continent and he founded a manuscript library in January 1805 AD. However, the manuscript is associated with the Vaishnava sect (followers of Lord Krishna and the Bhagavata Purana), and during Man Singh's time, the *nath parampara* (worship of Lord Shiva) was more prevalent. The other conjecture is that it may even be from the last years of Maharaja Vijay Singh's reign (1740-1800) since he was a follower of Lord Krishna.

Hence, based on all the above, this painting can be dated to the early 19th century or at the earliest to the last years of the 18th century.

Conclusion

This manuscript shows the advanced stage of Indian science and philosophy at a certain point of time. This appears to be unique and no other such representation like a map/diagram in the form of circles and figures is recorded to our knowledge.

Select Bibliography

1. Acharya, Prasanna Kumar (1979) *An Encyclopedia of Hindu Architecture*, Manasara Series: Vol. VII, Oriental Reprint 1979, Oriental Books Reprint Corporation, 54, Rani Jhansi Road, New Delhi-110055
2. Acharya, Prasanna Kumar (1981) **A Dictionary of Hindu Architecture**, Treating of Sanskrit Architectural terms with illustrative quotations from Silpashastras, General Literature and Archaeological Records, Manasara Series I: Vol. I, Second edition, Oriental Books Reprint Corporation, 54, Rani Jhansi Road, New Delhi-110055
3. Acharya, Prasanna Kumar (1981), *Indian Architecture*, According to Manasara Silpashastra, Manasara Series: Vol. II, Second edition 1981, Oriental Books Reprint Corporation, 54, Rani Jhansi Road, New Delhi-110055
4. Batton, Susan Sayre (2000) WAAC Newsletter (ISSN 1052-0066), Jan 2000, Volume 22 Number 2, 'Separation Anxiety: The Conservation of a 5th Century Buddhist Gandharan Manuscript', WAAC Newsletter (ISSN 1052-0066) is a publication of the non-profit Western

- Association for Art Conservation (WAAC)
5. Bhakti Vevanta Prabhupada Swami A. C. (1975) *Srimad Bhagavatam*, V Cnato, Part II, Published by: The Bhakti Vedanta Book Trust for the International Society for Krishna Consciousness, 3764, Watseka Avenue, Los Angeles, California-90034
6. Dowson, John (2000), *A Classical Dictionary of Hindu Mythology and Religion, Epigraphy, History and Literature*, reprint of 19th Century, published by Munsiram Manoharlal Publishers Pvt. Ltd., Post Box 5715,54, Rani Jhansi Road, New Delhi 110055
7. Gopinatha Rao (1993) *Elements of Hindu Iconography*, Reprint of book published under the patronage of the Maharaja of Travancore, The Law Printing House, Mount Road, Madras (1914), Republished by Motilal Banarsidass Publishers Pvt. Ltd., 41, UA, Bangalow Road, Jawahar Nagar, Delhi-110007
8. Kannan, Dr., R (2000) *A Holistic Approach to Dating in Ancient History especially Indian History*, published by: Commissioner of Museums, Government Museum, Egmore, Chennai-600008
9. Mani, Vettam (2006), *Puranic Encyclopaedia: A Comprehensive Work with special reference to the epic and Puranic Literature*, published by Motilal Banarsidass Publishers Private Ltd., 41, UA Bungalow Road, Jawahar Nagar, Delhi-110007

R. Kannan is Commissioner of Museums, Government of Tamil Nadu

Answers to the Quiz

1. Sarangadeva
2. *Shalihotra Shastra*
3. C. D. Deshmukh
4. *Thavani*
5. Assam
6. The art of music
7. *Palmyra and talipot (sritala and kharatala)*
8. Seven
9. *Sadhu Samachari*
10. *Vedangas*

Kriti Rakshana



An Exhibition of Indian Manuscripts in Frankfurt

The Word is Sacred; Sacred is the Word

Neha Paliwal

For centuries now, the written word has been revered in India, whether in the form of manuscript worship instead of idol worship on the island of Majuli, or in the way a child almost instinctively touches a book to her forehead if she has dropped it on the ground. For this reason alone, India's participation at the 2006 Frankfurt Book Fair as the Guest of Honour may be considered a significant event, where the country, through the National Book Trust, has tried to showcase its literary and other cultural heritage as well as contemporary contributions in many arenas including photography, dance, drama, film et al.

The National Mission for Manuscripts has organised one of the events that make up India's participation in Germany. This is the exhibition of Indian manuscripts, 'The Word is Sacred; Sacred is the Word', that opened on 1st October at the Museum für Angewandte Kunst (Museum of Applied Art) and will continue until 7th January 2007. The Museum für Angewandte Kunst, established in 1877, has from its early days on explored artistic traditions of Europe and Asia. With its new building, designed by Richard Meier and opened in 1985, it is today one of the most beautiful museums in Europe.

The knowledge heritage of India has been an integral part of the discourse in the West in the



Preparing the manuscripts for display

18th and the 19th centuries, Germany being one of the foremost countries to have engaged with the cultural heritage of India. This exhibition has been organized with the hope that it will take the spectators through the manuscript traditions of India developed over centuries, the sheer range of knowledge systems, scripts, languages and materials used in creating manuscripts and their exquisite calligraphies, illuminations and illustrations.

Concept of Exhibition

It is evident that, in matters of sophisticated technology, there is little that is not known, or practised, in respect of producing graphics, and printed texts in today's India. However, and this is the principle idea behind this exhibition, side by side with that, continues – there being a “co-existence of centuries” here – the tradition not only of writing ancient texts with the hand, but of treating the written word with reverence. Even today, when old manuscripts get damaged beyond repair, they are not thrown on a heap but consigned to the waters, or to fire, in what approximates to sacral cremation. Scribes in Orissa continue to produce volumes engraved with a stylus on palm-leaves; priests in Buddhist monasteries faithfully copy with their hands old texts; in Jaina retreats teachers and acolytes bow



Illustrated folio from *Sundara Shringara*, Govt. Museum and Art Gallery, Chandigarh

Kriti Rakshana



before old texts before handling them; devout Muslims keep recalling a former Emperor who vowed to subsist only on earnings from selling copies of the holy book that he wrote with his own hand.

Nature

The first display of its width and depth on Indian manuscripts to be organised in another country, the exhibitions curator is B.N. Goswamy, the eminent art historian, its designer is Parthiv Shah consisting of more than 90 objects from over 15 repositories and private collections, the display is truly representative of India's various manuscript traditions – from palm leaf to paper; from the veterinary science of elephants to legendary romances; from the Brahmi script of 2nd century BC and the 15th century Archaic Meitei script (Manipur) to the most recent Devanagari; from a garland shaped manuscript of Gita Govinda to an accordion shaped manuscript featuring Yantras; and from the plainest manuscripts to the most exquisitely illustrated palm leaves and finely painted paper texts, this exhibition explores the Indian writing traditions in all their dimensions. Further, the display also includes instruments and devices used in different regions to prepare manuscripts and in learning how to write. Employing rich colours such as brick red, copper, turmeric and Persian blue for the display cases and walls, the exhibition almost brings alive the original milieu in which these manuscripts would have been created and used.

The repositories that have loaned exhibits include the National Museum (New Delhi), Orissa State Museum (Bhubaneswar), Oriental Research Institute (Mysore), Oriental Research Institute (Tirupati), Government Oriental Research Institute and Research Centre (Chennai), Manipur State Archives (Imphal), Jagdish and Kamla Mittal Museum of Indian Art (Hyderabad), K.K. Handiqui Library



Her Excellency Mrs. Meera Shankar, signing the visitors' scroll

(Guwahati), L.D. Institute of Indology (Ahmedabad), Sanskriti Pratishthan (New Delhi), Jhajjar Gurukul (Haryana), Kurukshetra University (Haryana), Government Museum and Art Gallery (Chandigarh) and Rajasthan Oriental Research Institute (Jodhpur). A single folio of Jnaneswari has also been lent by Prof. Harsha Dehejia from his private collection in Canada.

The display is broadly divided into 6 parts so that various aspects of Indian manuscripts may be highlighted. The first part, From Clay to Copper, showcases the various materials on which the written word may be found, including terracotta, copper plates, bamboo leaves, palm leaves, brass et al. The second part, The Making of a Manuscript, consists of instruments used in preparing manuscripts, such as inkpots, styli, qalamdaans, manuscript stands and others. Fields of Learning, the third section, highlights the varied intellectual content of Indian manuscripts and includes such texts as *Rigveda Padapatha*, *Nrityaranganavikarnam*, *Gajayurveda* and



Folio from *Ushavilasa*, Orissa State Museum, Bhubaneswar



Detail from a Qalamdaan painted with lacquer, Sanskriti Pratishthan, New Delhi

Ganitaprabhika. The sacred texts, those that have been considered the word, or even the body of the lord, are displayed in the fourth section – Veneration, Submission, Worship. The fifth section, Word and Image, focuses on the illustrative and illuminative traditions of manuscript preparation and features beautifully illustrated texts such as *Kalpasutra*, *the Balakanda of the Ramayana* in Mysore style, Rasamanjari and the Diwan-i-Hafiz. Royal Commands and Plain Records, the last segment of the exhibition consists of documents written for administrative and historical purposes such as Mughal farmans, specimens of calligraphy and regional records.

Inaugurated on 1st October by Her Excellency Mrs. Meera Shankar, the Indian Ambassador to Germany, the event was attended by a number of dignitaries. These included Prof. Bipan Chandra (Chairman of NBT), Mr. Sudeep Banerjee (Secretary, Ministry of Human Resource and Development), Mr. Amit Dasgupta (first Secretary, Indian Embassy, Germany), Mr. K. Jayakumar (Joint Secretary, Ministry of Tourism



Some visitors looking at the manuscript display

and Culture), Mrs. Nuzhat Hassan (Director, NBT). Personnel involved with the organisation of the event were also present, namely Dr. Ulrich Schneider (Director, Museum für Angewandte Kunst) and Dr. Sudha Gopalakrishnan (Director, National Mission for Manuscripts), as were Mrs. Elisabeth Haindl (Head of the Cultural Board of the City of Frankfurt), Dr. Raffael D. Gadebusch (Deputy Director, Museum fuer Indische Kunst, Berlin) and Dr. Helmut Gold (Director, Museum of Communication, Frankfurt).

Mrs. Ambika Soni, Minister for Tourism and Culture, also visited the exhibition on 3rd October, during her trip to Germany, and appreciated the range of manuscripts on display. Other eminent individuals that visited the exhibition included Gulzar, Mahasweta Devi and Prof. Mushirul Hassan. The exhibition will be on display at the river-side Museum of Applied Art for another three months, until 7th January 2006.

Neha Paliwal is Co-ordinator, Research & Publication, NMM and Editor, Kriti Rakshana



Sanchipat folio from *Chitra Bhagavat*, K.K. Hardiqui Library, Guwahati



Kriti Rakshana



Patram: Theatre-cum-Workshop Programme for School Children in Andhra Pradesh

Rashmi Singh

The National Mission for Manuscripts seeks to bring the several facets of knowledge contained in Indian manuscripts to the public through lectures, seminars, publications and specially designed programmes for schoolchildren and university students.

In 2005, NMM organized a series of programmes for school children in Delhi. An experimental programme titled '*Living Words*', it was a 45 minutes' performance in Hindi called *Laghu Mahabharata*. Performed in 10 schools across the capital, it witnessed enthusiastic responses from participants because it connected the stories they regularly hear at home with the various Indian traditions of writing.

This year, a similar programme, on a larger scale, was organized in Andhra Pradesh. In as many as 11 districts of the State, theatre-cum-workshops for school children were organised by the National Mission for Manuscripts and The Children's Educational Academy between 5th and 20th October. 126 schools and 1600 children participated in this programme, which brought together folk and textual traditions on the same platform.

In Andhra Pradesh, where puppetry is extremely popular, puppets known as "Tholu Bommalata", leather puppets in bright colours, are used extensively. They were also used for this programme, together with wooden puppets and vibrant music. Folk tales featuring King Krishna Devaraya and Tenali Raman, from the Vijayanagara kingdom, were performed in schools. Two contemporary episodes involving school children were also part of the programme. Integrated into the story were some sections on the tradition of hand-written texts, their importance, their neglect in the present century and the need to preserve them as repositories of knowledge. Couched in simple, lucid language and integrated with lively performances, the



Theatre-cum-Workshop organised by the NMM in Warrangal District, Andhra Pradesh

story evoked interest and enthusiasm among the children. The puppetry shows also displayed the manner in which oral traditions transform and get transformed into textual forms.

The puppetry performances were conducted by M. Jaganatham and his troupe from Warrangal District. The programme was conducted in the following districts: Hyderabad, Ranga Reddy, Warrangal, Karimnagar, Nizamabad, Medak, Kurnool, Mahboobnagar, Nalgonda, Khammam and Machilipatnam. The programme also included interactive sessions with resource persons, and a display of manuscripts.

The children were visibly excited by the display and the puppetry show. They posed many questions concerning scripts, inks, types of styli and pens as well as the story of Telugu's evolution from Brahmi.

Rashmi Singh is Assistant Co-ordinator, Public Outreach, National Mission for Manuscripts

Kriti Rakshana