

“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

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National Mission for Manuscripts
No. 5, Dr. Rajendra Prasad Road
New Delhi 110 001
Tel: +91 11 23383894
Fax: +91 11 23073340
Email: director.namami@nic.in
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From the Editor

In India, as elsewhere in the world, the written word has played an extremely important role in human communication and it continues to do so today. In fact, if anything, our means of written media have only become more varied and more popular in the last few centuries due to increasing literacy. To explore the development of languages, therefore is, in a sense, equivalent to tracing an aspect of human history. In her article, Dr. Basu traces the history of writing in India and the gaps that still exist in our understanding of the matter. On the other hand, Dr. J.B. Shah discusses the evolution and use of a single script – *Kuchchi lipi* – that originated and was used in one Indian state – Gujarat. The scholar's attempts at reconstructing and reproducing lost texts and literatures, an intensive process of research, are also explicated in the current issue.

Manuscripts belonging to the Islamic tradition of India, featuring beautiful illustrations, various styles of calligraphy and signifying attempts to synthesize alien and indigenous manuscript traditions are the focus of two essays in this issue. The first one, with Rampur Raza Library as the Institute in Focus, deals with the manuscript collection accumulated over the past two hundred years and more by the Nawabs of Rampur. The second takes the readers through two manuscripts of the Khuda Bakhsh Oriental Public Library, Patna that have been declared as Manuscript Treasures of India.

Other essays include Prof. Lokesh Chandra's erudite argument against the popular notion that the Hindu pantheon consists of thirty three crore deities; Dr. Rana's focus on an important text – *Subarnatantraka Samay Nirupan*; and a brief overview of the preventive and curative conservation measures to be taken when dealing with illustrated paper and palm leaf manuscripts

As always, we welcome your feedback and suggestions. You may send letters to us at the following address – NMM, No. 5, Rajendra Prasad Road, New Delhi – 110001 or leave your comments on our website www.namami.org. You may also e-mail us at neha.paliwal@namami.org.



Neha Paliwal

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History of Writing in India

Sanghamitra Basu

Origin of the Alphabet in India

It is assumed that writing started with non-alphabetic symbols from which developed the system of alphabets that we now employ. In India, while we have evidence of written communication in the Indus Valley prior to the time of King Asoka, these symbols have not yet been deciphered, and therefore, it is difficult to posit that they are alphabets. Two recessions of the fourteen rock edicts, inscribed on rocks at places near the North-Western Frontier of India are written in the Kharoshti script, all the other inscriptions extant are written in the earliest available form of Brahmi which is also known as Asokan Brahmi or Mauryan Brahmi. Some scholars opine that the Piprawah Inscription is older than those of Asoka. If this view is accepted, then the earliest known Brahmi records antedate Asokan records by at least one century.

The language of Asokan inscriptions found in the main regions of India is Prakrit, though it is of different varieties. A later discovery of Asokan inscriptions, dated third century B.C., in Afghanistan employs Greek and Aramaic languages in Greek capitals and old Aramaic characters, respectively.

The discovery of the Indus Valley writing leads us to guess that Brahmi was locally developed out of the Indus Valley system. But no one, till now, has been able to effectively explain the long gap between the time when the Indus Valley writing was in use and when Brahmi is first witnessed. Given the precedence of the Indus Valley writing, however, the earliest script of the Indian subcontinent is referred to as the Harappan script, after the seals discovered at key sites of the valley, one of these being the town of Harappa. It is not certain yet whether this system of writing is phonetic or syllabic but in all probability it is not pictographic or ideographic, because it has not yet been convincingly deciphered despite numerous attempts by eminent scholars.

However, this Harappan script is very

distinctive. Between ca. 2400 and 1900 B.C., the Harappans traded in the Gulf and Mesopotamia, as evidenced by the discovery of forty seals featuring the Indus script in the Near East (Parpola, 1994). It is possible that the first seafaring Indus merchants came across written symbols that were a part of the Mesopotamian culture and devised their own letters. The main hindrance to the decipherment of Harappan script is the absence of long inscriptions. The only evidence so far of the Harappan script has been found in the form of short legends on seals and metal tablets, whereas Asokan inscriptions as engraved on stone pillars and stone slabs were not destroyed even after a long gap of several centuries and are available for reference to us till date.

Thus we may conclude that the study of writing in India is mainly concerned with two periods separated from each other by about 2000 years. The first period involves the early Indus valley civilization of the third millennium BC. And the second period involves what is generally considered the beginning of Indic writing proper in the fifth century BC, although the earliest long documents—the Asokan inscriptions—belong to the third century BC.

Development of the Brahmi Script

Though there is no similarity between the Harappan and Brahmi scripts, the latter may have developed from the Harappan script through various stages. It may be assumed that the development of Brahmi was not an isolated phenomenon and must have been rooted in an older written culture.

As the earliest Indian writing system to be deciphered so far is Asokan Brahmi, some scholars, starting from George Buhler to A. H. Dani have proffered the opinion that writing was unknown to Indians before the Mauryan period. These scholars attempt to trace the origin of Brahmi to northern Semitic, i.e. Aramaic through Kharoshti. They gave the credit of

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MAURYAN BRAHMI

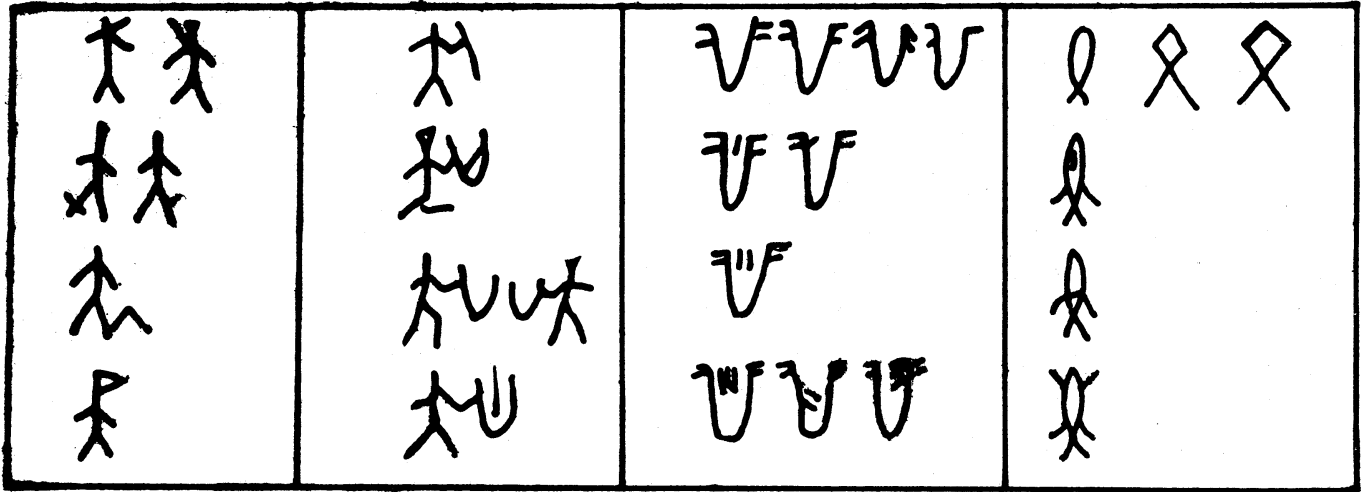
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devising Brahmi letters to the Asokan period (during the 3rd century B.C.). Although Kharoshti has some semblance with Aramaic in the graphic forms of a few letters as well as in the direction of writing, it appears far-fetched to link Brahmi with Semitic since the two vary in phonetics, gradation, classification of vowels and consonants, use of medial vowels and conjuncts, etc. Further, it is obvious that the Brahmi letters were devised earlier since Asoka's subjects were presumably already conversant with the script by the time the inscriptions were ordered since they were meant for popular understanding.

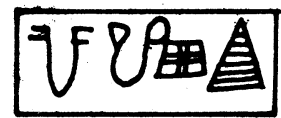
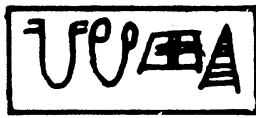
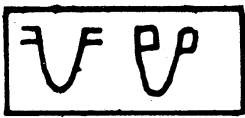
There is a similarity between Indian Kharoshti and North Semitic letters, though the former is not a total adoption of North Semitic signs. The system of Asokan Brahmi is syllabic and this syllabic writing is corroborated by Panini's grammar. The formulation of syllabic alphabet with an appropriate graphic depends on a system of adding medial vowels to consonants and joining different consonants into a conjunct. This system is well-developed in Paninian grammar.

One point that is clear, in spite of the debates, is that the form of Semitic writing that was introduced to north-west India in the eighth or seventh century B.C. was fully assimilated and recreated along segmental phonemic lines by the ancient Indians. As is well known, grammatical scholarship was a highly evolved field of intellectual activity among Indian scholars of the time. We may now turn to the literary evidence. Panini, the great grammarian who preceded Asoka by at least two centuries, wrote the *Ashtadhyayi* which consists of eight chapters (*Adhyayas*), each of which contains four quarters (*Padas*). In constructing the *Sutras* of the *Ashtadhyayi*, Panini followed the complex system of *anuvritti* (where a part of a sutra automatically comes down to the next sutra) to avoid the sutras from becoming unnecessarily long. Furthermore, he makes mention of ten predecessors in the context of grammatical studies. We notice the gradation of vowels and consonants in *Pratishakhyas*, which were written before the *Ashtadhyayi*. In the works of etymologists like Yaska and grammarians like Panini (around 6th and 5th century B.C., respectively) we find detailed descriptions of the letters, the rules for their combination and the changes that they undergo. In the *Taittiriya Brahmana*, 'Om' is stated to be formed by the combination of the letters- *a kara*, *u kara* and

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Indus Valley Script: pictures of men and fish



Harappan Seals

ma kara – which demonstrates that the concept of vowels and consonants was prevalent when the text was composed. The *Srauta sutra-s* of Asvalayana and Baudhayana, which predates Asoka because they are pre-Buddhist, and this type of scientific analysis of the ritualistic application of the mantras is very unlikely without a written literature already in hand. Together these observations make a strong case for the prevalence of a writing system before the Mauryan period, since it is nearly impossible to imagine that such complex grammatical explorations emerged out of oral communication alone.

The Vedas are popularly referred to as '*sruti*', literally 'hearing'. This epithet of the Vedas has led some modern scholars to believe that the Vedas were transmitted orally without being written. However, it is possible that it was referred to as *sruti* because the variation of accents and pronunciation in various recensions, and its chanting can only be mastered by a student orally from the preceptor, through a

continued *guru-shishya-parampara*. This is the reason the tradition persists even today, although numerous manuscripts and hundreds of printed editions are available.

The locations of inscriptions suggest that knowledge of writing traveled along the imperial routes and that the imperial scribes were the carriers of Asokan Brahmi to the distant parts of the empire. Otherwise it is difficult to explain how the same type of script is to be found in the far-flung areas of north, south, east and west. Since Asoka used Kharoshti, Aramaic and Greek scripts in the North-West, it is quite natural that he would have used regional scripts in other parts of his empire, if such major regional scripts had existed. It may therefore be presumed that Brahmi was used in those regions as a common script and Asokan Brahmi does not tend to show any major regional variations.

Development of the Devanagari Script

The Devanagari script evolved from the Nagari character. At present, Devanagari script is used

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for many Indian languages, such as Hindi, Marathi, Nepali, Newari, Sanskrit and some tribal languages. Though Sanskrit is still written and printed in other regional scripts as well, but it is popularly identified with the Devanagari script. It is worth remembering that many original works, including the famous writings of Kalidasa and others as well as Panini's *Ashtadhyayi* were not originally written in Devanagari script though they were composed in Sanskrit. Sanskrit started being identified with the Devanagari script a little over two centuries back. Prior to that, Sanskrit works were written in numerous regional scripts. At the end of the 18th century, the first printed Sanskrit book, *Ritusambhara*, was published by Sir William Jones in Bengali script. By the 19th century, however, Devanagari became the most popular script for Sanskrit, as evidenced by Albert Weber and Max Mueller who published the *Sukla Yajurveda* and the *Rgveda* respectively, in Devanagari script.

While the alphabet used in India is largely uniform, it is graphically written differently in different Indian and even South East Asian scripts with regional supplements and adaptations. Devanagari is one of the important modern Indian scripts not just due to its use for writing Hindi but also because it retains all the scientific qualities and syllabic aspects of the Indian alphabet. Devanagari script has a number of advantages over other styles of writing as well, in particular the South Indian scripts, viz. clear, distinct and unambiguous formation of the syllabic graphics, uniformity in adding medial vowels and transparency of the components in consonant clusters.

Though the Devanagari script was developed through Siddhamatrika, Kutila and other Northern and Western Indian characters, its present form is not clearly identified with any script used before 11th/12th centuries A.D. Devanagari developed simultaneously with a few other scripts, such as Nandi-nagari, Jaina-nagari and Nagari with *prishthamatra*. The earliest instance of a use of characters nearest to the present Devanagari is found in the inscriptions of the Paramaras of Malwa. The Siddhamatrika and Kutila ornamental writings in the inscriptions since the 7th century–Newari and Proto-Bengali on the one hand and Sarada and Nandi-nagari on the other–play an important role in any attempt to trace the development of Devanagari, especially in the context of other

emerging scripts of its time.

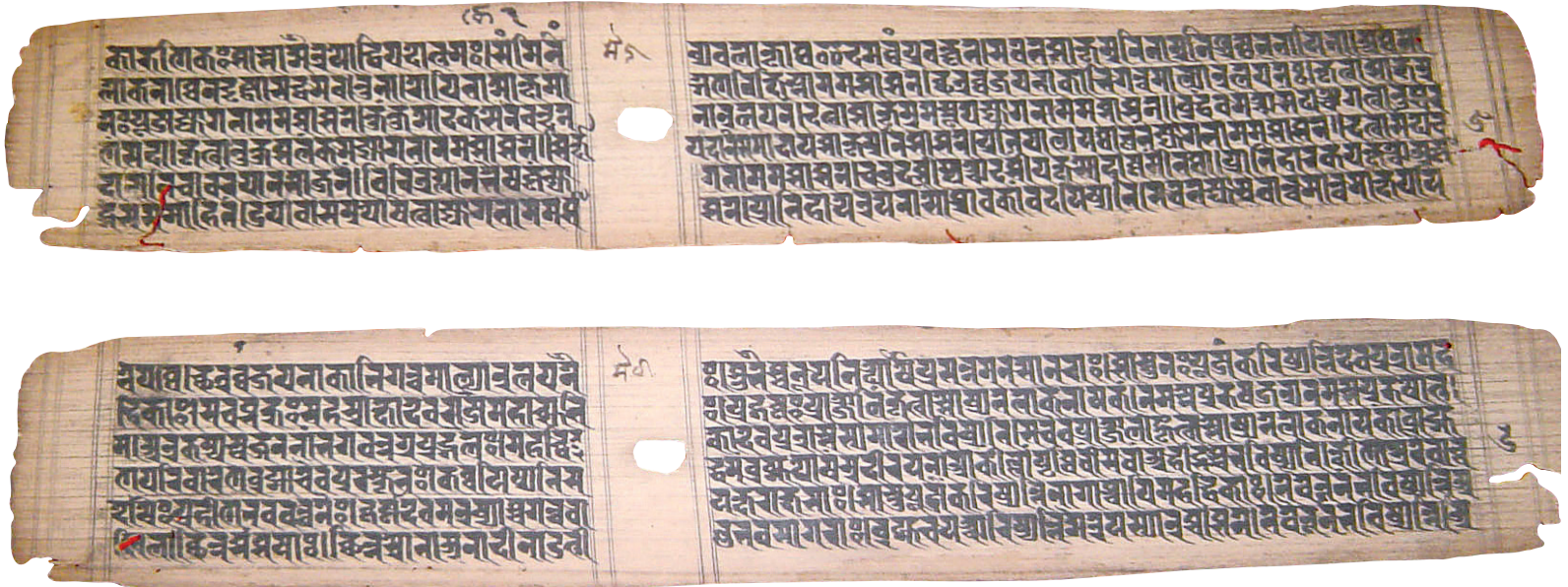
Until the 10th century A.D., the various regional scripts, evolved as they were from different stages of the Brahmi script, were used for writing all languages–Sanskrit, Prakrit, Apabhramsha and any other regional language. But the advent of Muslim rule, initiated by Mahmud Ghaznavi's invasions (11th century) and culminating in the conquest of Delhi by Muhammad Ghori and the establishment of the first Muslim Sultanate in India under Kutb-ud-Din Aibak, the able General and Governor of Muhammad Ghori, changed this pattern. This phenomenon compelled many Indians to face an unprecedented alien culture of administration, social organization and religion, and also brought about hitherto unforeseen changes in the linguistics scenario of India.

The Emergence of Urdu and Transformations in Regional Writing Practices

To a great extent the Muslim rulers and soldiers in India, most of whom were of Turki and Afghan origin, were responsible for the creation of the Urdu language (literally 'camp' language). Therefore, Urdu's structure is based on the Meeruthi ('of Meerut') Boli and it borrowed vocables lavishly from Arabic and Persian. Urdu is written in Perso-Arabic script and is supplemented with the Indian sounds. Early Muslim writers who wrote in Braj Bhasha and Awadhi, such as Muhammad Jaisi, Nur Muhammad, Amir Khushrau and many other Sufi poets wrote in Perso-Arabic scripts of the Nastaliq and Shikasta style.

Before the development of the Gurumukhi script for compiling the Adigranth of the Sikhs, Punjabi was written, for all secular purposes, in the Urdu script. This practice continued in India until recently and is still followed in Pakistan. In Kashmir the Sharada script, used for many centuries for writing both Sanskrit and Kashmiri, was supplanted by the use of Perso-Arabic script of the Nastaliq style. In this case, however, quite a few adjustments were in order since the Kashmiri language has a number of unique phonetic peculiarities including a few oblique/vowels not found in any Indian language. Since the Perso-Arabic alphabet was found inadequate for these, new letters and special diacritics were invented to represent those vowels. The modified alphabet, which has been

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Folios from *Maitreyavyakarana*, preserved at the Asiatic Society, Kolkata

officially recognised by the Government of Jammu and Kashmir, avoids many ambiguities that may be found in the Urdu language as used elsewhere.

The Sindhis based their new alphabet on the Perso-Arabic script as well, but showed considerable originality in accommodating all the Indian sounds prevalent in the Sindhi language. The complicated system of writing the aspirates in Urdu could be dispensed with by using additional dots (*nukta*) in some cases. The most striking innovation of the Sindhi alphabet is the restoration of all the three Indic nasals, which are missing in the original Perso-Arabic script used to write Urdu.

The most remarkable results in this direction, however, were achieved by the Mopla Muslims of Malabar (Kerala). The Mopla Muslims use the Malayalam language and use the Malayalam script for all profane writings. The remarkable thing is that for any religious discourse, or writings on Islam, they use a script based on and adapted from the eastern style of Arabic writing. They have invented letters by using special dots (*nukta*) to suit the entire Malayalam alphabet including all special South Indian phonemes and the resultant alphabet is so unambiguous that it can accommodate entire Sanskrit texts. There is no influence of Urdu on their use of language and scripts at all.

Conclusion

In India, variations of Brahmi led to the development of almost all modern regional scripts. For instance, Bengali and Oriya in the East, Devanagari in North India and in Maharashtra, Gujarati in the West, Telugu, Tamil, Kannada, Grantha and Malayalam in the South are all based on Brahmi script. Even the writing systems of South East Asia were influenced by those prevalent in India. The basic alphabets of the South East Asian countries are based on the South Indian script called Pallavi which in turn is derived from South Indian Brahmi. Clearly, the Brahmi script was very important for the development of scripts and writing systems in India. The inherent adaptability of its regional languages, which continue to evolve to maintain their relevance, has been a second significant factor in the development of the written word in India.

Sanghamitra Basu is Assistant Co-ordinator, Publication at the National Mission for Manuscripts, Former Associate Professor, Columbia University

Institution in Focus

Rampur Raza Library

W. H. Siddiqi

Rampur Raza Library, a treasure house of Indo-Islamic learning and art, is an autonomous institution under the Department of Culture, Ministry of Tourism and Culture, Government of India. The erstwhile Rampur State was founded by Nawab Faizullah Khan in 1774, who ruled the State for the next twenty years. It was during his reign and that of his successors that scholars, artists and musicians from various fields received patronage from the Rampur court.

Foundations of the Collection and Royal Patronage

Each of the Nawabs of Rampur made marked contributions to the collection that was eventually transformed into a library. To begin

with, Nawab Faizullah Khan's personal interest in collecting artifacts led to the formation of its nucleus. His acquisitions included valuable manuscripts, historical documents, books and paintings kept in the State's *toshakhana*. During the long reign of his successor, Nawab Ahmad Ali Khan (1794-1840), notable additions were made to the collection. Nawab Muhammad Saeed Khan (1840-1855), the third and extremely enlightened ruler of Rampur, created a separate department for the Library and shifted the collection to new rooms constructed for the purpose. He also appointed Allama Yousuf Ali Mehvi, an Afghan scholar, for the purpose of organizing the collection into a *Kutab Khana*. The Nawab thereafter invited several well-known



Rampur Raza Library, Rampur, Uttar Pradesh

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calligraphers, illuminators and binders from Kashmir and other parts of India to contribute to the work being carried on at the Rampur Library.

Nawab Yusuf Ali Khan, his successor, ascended the throne on 1st April 1855 and during the next ten years, especially after the historic struggle of 1857, he encouraged a large number of eminent scholars, poets and writers to settle in Rampur. Nawab Kalbe Ali Khan (1865-87) followed in his predecessors' steps and to this end, he commissioned recognized connoisseurs and scholars to obtain rare manuscripts, paintings and other art objects for the collection in the Royal Library.

Since the next Nawab, Mushtaq Ali Khan (1887-1889), was disabled, General Azimuddin Khan became the Regent of the State in 1887. He appointed a managing committee for the Library and allocated a separate budget for its maintenance and development. A new building was built to accommodate the growing collection and it was shifted from the *toshakhana* to the new building in 1892. General Azimuddin Khan also opened the Library to the public and extended its facilities to local academicians and research scholars from across the country.

Nawab Hamid Ali Khan (1889-1930), a widely traveled and highly educated man who made several remarkable contributions to Rampur's architecture, was responsible for the construction of Hamid Manzal, a magnificent Indo-European style palace inside the fort which has housed the Rampur Raza Library since 1957. A connoisseur of the collection's treasures, he also brought about changes in the administration of the Library and Hakim Ajmal Khan, Allama Najmul Ghani Khan and Hafiz Ahmad Ali Shuok were successively responsible for the management of the Library.

Nawab Raza Ali Khan (1930-1966), who ascended the throne on 30th June 1930, received his education in India and abroad. With his unprecedented interest in furthering education in the city and his efforts in building schools and colleges, he naturally took an interest in the Library. However, his special contribution to the Library lay in his collection of manuscripts relating to the various styles of Indian music.

After India attained independence in 1947 and the Rampur State merged with the Union of India, the Library was brought under the management of a trust which was created on 6th

August 1951. The trust continued to administer the Library until June 1975.

Subsequently, the Government of India took over the Library on 1st July 1975 under an Act of Parliament. The Union Government assumed full responsibility for the management of the Library and also declared it as an institution of national importance. Its affairs have since been managed by the Rampur Raza Library Board whose Chairman is H.E. the Governor of U.P. Prof. S. Nurul Hasan, the then Minister of State for Education and Scientific Research, Government of India, visited the Library repeatedly and took a serious view of the neglected condition of the invaluable academic heritage. At his instance suitable measures were undertaken for providing better management and sufficient financial grants.

Collection

The Library has a remarkable collection of 17,000 manuscripts including 175 illustrated ones, 205 palm-leaf manuscripts, 5000 miniature paintings, 3000 specimen of Islamic calligraphy and 75,000 old rare printed books. The holding of the Library represents a range of languages and scripts such as Arabic, Persian, Sanskrit, Hindi, Urdu, Turkish and Pushto, etc. These cover a variety of subjects such as history, philosophy, astrology, astronomy, mathematics, medicine, physical sciences, religion, Sufism, literature, art and architecture. The miniature paintings represent Turko-Mongol, Mughal, Persian, Rajput, Pahari, Awadh, Deccani and Indo-European schools whose specimens from the collection have not been published so far.

Some of the highlights of the collection are:

- *al-Quranul Majid* – a manuscript dating from the 7th century A.D. and ascribed to Hazrat Ali. It consists of 350 folios and is written on parchment in Arabic featuring the Kufic script.
- *al-Quranul Majid* – a 9-folio manuscript ascribed to Imam Abul Hasan Musa, the 8th Imam. Written on parchment in the 9th century in Arabic language and Kufic script, this is a very valuable manuscript.
- *Ajaibul Makhlugat-wa-Garaibul Maujudad* – written in 1571 A.D. in Arabic using the Naskh script, this is a rare and illustrated copy of the a work that describes the wonders of the world.
- *Kalila-wa-Dimna* – believed to be written in



Manuscripts and Books in Rampura Raza Library Collection

the 16th century A.D., this copy of the manuscript is finely illustrated by Abul Maali Nasrullah bin Muhammad bin Abdul Hamid al-Ghaznawi. The paintings depict landscapes, flora, fauna, court scenes, among others and are accompanied by text in Persian language and Nastaliq script.

- *Ramayana* – This Persian translation of the classic epic was carried out by Sumir Chand in 1715 A.D. It consists of 675 folios and 258 illustrations.

Research and Publication

In order to promote research work, the Library provides monetary assistance to scholars. Senior and junior fellowships have been instituted along the format prescribed by the University Grants Commission (UGC). The main purpose is to build associations with scholars towards editing texts of important manuscripts of the Raza Library collection in the fields of history, art, culture and literature. Research scholars who wish to further pursue academics but have not been extended financial support from the UGC and other sources benefit from this scheme as does the Rampur Raza Library. The Library has a separate publication unit that deals with the publication of texts of Arabic, Persian, Hindi and Sanskrit manuscripts.

The Library has published more than seventy books so far.

Conservation

The conservation laboratory of the Rampur Raza Library has made great strides since its inception and today it is one of the best laboratories in India in the field of conservation and restoration of manuscripts and other art objects. Its main task is to preserve the substantial collection of Rampur Raza Library against natural and other reasons of deterioration. Today the laboratory is not only well equipped with various sophisticated devices, but is also manned by experts who carry out a variety of programmes for ensuring the safekeeping of the Library collections.

The library may be contacted at:
Rampur Raza Library
Hamid Manzil
Qila Rampur
Uttar Pradesh
PIN-244901
E-mail: whsiddiqi@rediffmail.com
Website: www.razalibrary.gov.in

W. H. Siddiqi is Director, Rampur Raza Library, Uttar Pradesh

Kriti Rakshana



कच्छी : एक लुप्तप्रायः लिपि

जे. बी. शाह

भाषा अभिव्यक्ति का माध्यम है। आदिकाल से मानव अपने भावों को अभिव्यक्त करने के लिए एवं व्यवहार चलाने हेतु भाषा का उपयोग करता आया है। जैसे सामाजिक एवं व्यावहारिक विकास होता गया वैसे मानव ने भाषा के साथ-साथ लिपि का आश्रय भी लिया। समय-समय पर लिपि का विकास होता रहा है। आज विश्व में अनेक लिपियाँ मौजूद हैं किन्तु कुदरती आपदाओं के कारण, राजकीय आक्रमण के कारण एवं स्थलान्तर के कारण लिपि के विकास की तरह लिपि का विनाश भी हुआ है। ऐसे ही कुछ कारणों से गुजरात के कच्छ प्रान्त की लिपि का विनाश हुआ है।

वर्तमान में तो यह प्रबल रूप से माना जाता है कि कच्छी भाषा की कोई स्वतन्त्र लिपि ही नहीं थी। कच्छी मात्र बोलचाल की भाषा रही है अतः उसकी कोई स्वतन्त्र लिपि का अस्तित्व ही नहीं रहा है। समर्थ भाषाविद् ज्योर्ज ग्रियर्सन ने (ईस्वी. १९१९) लिंग्वीस्टीक सर्वे ऑफ इण्डिया में (वोल्युम-८ भाग-१) उल्लेख किया है कि कच्छी भाषा की अपनी स्वतन्त्र लिपि नहीं है। कच्छी साहित्य के लिए गुजराती लिपि का ही उपयोग होता है, कभी-कभी नागरी लिपि और क्वचित् फारसी लिपि का उपयोग हुआ है। ईस्वी १८८६ में प्रभुदास रणछोड़जी ने कच्छी शब्दावली की रचना की है जो गुजराती लिपि में छपी थी। वे अपनी प्रस्तावना में लिखते हैं कि कच्छी भाषा की कोई लिपि नहीं है। आगे भी लिखते हैं कि कुछ लोग यह मानते हैं कि कच्छी भाषा की स्वतन्त्र लिपि न होने से उसका कोई महत्व नहीं है। किन्तु ऐसा नहीं है, कच्छी भाषा सरल है और महत्वपूर्ण भी है। इतना ही नहीं विगत दो शताब्दियों से यही मान्यता सर्वत्र व्याप्त है कि कच्छी भाषा की कोई स्वतन्त्र लिपि नहीं है। महान साधु कृष्णदास, शान्तिभाई आचार्य, समर्थ भाषाशास्त्री के०का० शास्त्री आदि विद्वानों ने भी उक्त मत का समर्थन किया है। इस प्रकार का मत प्रचलित होने का एक प्रमुख कारण यह रहा है कि विगत एक शतक से जो भी कच्छी साहित्य का प्रकाशन हुआ है वह सभी पूर्व में नागरी लिपि में और बाद में गुजराती लिपि

में ही हुआ है। आज तो समग्र कच्छी साहित्य केवल गुजराती लिपि में ही प्रकाशित होता है। अतः सुप्रसिद्ध प्रचार है कि कच्छी भाषा बोलचाल की ही भाषा रही है।

कच्छी भाषा का व्यापक एवं विपुल साहित्य के निर्माण के कारण कुछ स्थानिक विद्वानों को कच्छी लिपि का अभाव खटकता था। अतः उन्होंने नई कच्छी लिपि के निर्माण का प्रयास भी किया किन्तु वह व्यर्थ रहा। किन्तु यह खोज का विषय है कि क्या ऐसी समर्थ भाषा लिपिरहित रही होगी? सन १९६० में डॉ० एफ० ए० खान ने कच्छ के भंभेर गांव में खुदाई करवाई थी। उसमें मिट्टी के तोल-माप के अवशेष प्राप्त हुए थे। जिनके ऊपर कुछ अलग ही लिपि के अक्षर अंकित किए गए थे। जो नागरी के पूर्वकाल या पूर्वावस्था के थे। इसी से यह अनुमान लगाया जा सकता है कि कच्छी भाषा की अपनी स्वतन्त्र लिपि रही होगी। जो समयान्तर से नष्ट हो गई। आजादी के समय कुछ विद्वानों ने इस विषय में संशोधन किया तब पता चला कि उस समय कच्छ के कुछ गांवों में आगाखान की खोजा कोम की शालाएँ चलती थी। उन शालाओं में खोज की लिपि शिखाई जाती थी जो धर्म की लिपि के रूप में मानी जाती रही। वास्तव में तो मूल कच्छी लिपि में से ही खोज की लिपि विकसित हुई होगी यह अनुमान लगाया जा सकता है। तदुपरान्त उसी समय कच्छी, लुहाण एवं भाटिया कोम के व्यापारी बही-खाता लिखने के लिए कच्छी लिपि का प्रयोग करते थे। वे लोग इन अक्षरों को गूढ़ सांकेतिक अक्षरों के रूप में मानते थे और यह लिपि वणिक् अखर (वणिकों के अक्षर) एवं हटाई भाषा (दुकानों की भाषा) के रूप में प्रसिद्ध थी। उसी समय की भामैनीवाणी (भविष्यवाणी) के कुछ पेरेग्राफ्स भी कच्छी लिपि में लिखे हुए प्राप्त होते हैं। कच्छ के नारायणसरोवर के गोर लोग वहां आने वाले यात्रियों की नोंध रखते थे उसमें किए हुए दस्तखत में कच्छी लिपि का उपयोग हुआ है। इन सभी साक्ष्यों के आधार पर हम कह सकते हैं कि पूर्व में कच्छी लिपि मौजूद थी जो वर्तमान में नष्ट मानी जाती है।

Kriti Rakshana



| १ | २ | ३ | १ | २ | ३ | १ | २ | ३ |
|---|----|----|----|----|----|---|----|----|
| अ | म | न | ८ | ८ | ८ | ५ | ५ | ५ |
| आ | मा | ना | ६ | | ८ | २१ | | ८ |
| इ | २ | ३ | ५ | म | म | ५ | | |
| ई | | | ८ | ८ | ८ | २५ | ५ | ५ |
| उ | ६ | ७ | ११ | म | म | ६ | ५ | ५ |
| ऊ | | | त | न | न | ७ | म | ७ |
| अ | ५ | ५ | ५ | ५ | ५ | ५ | | ५ |
| अ | ६ | ६ | ६ | ६ | ६ | २१ | | २१ |
| ओ | | | ६ | २५ | २५ | २५ | २५ | २५ |
| औ | | | न | न | न | कच्छी लिपि १. गुजराती मूलाक्षर २. कच्छी मूलाक्षर सन् १७७३ एक पांडुलिपि के आधार के अनुसार ३. खोजकी कच्छी मूलाक्षर आगाखान की कच्छ शालाओं में पढ़ाई जाती लिपि सन् १९३२ | | |
| ५ | म | न | ५ | ५ | ५ | | | |
| म | म | म | ५ | | ५ | | | |
| ग | ग | ग | ग | म | म | | | |
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| च | च | च | म | म | म | | | |
| छ | च | च | च | | ७ | | | |
| ज | म | म | २ | २ | २ | | | |
| झ | न | | ७ | ५ | ५ | | | |

वर्तमान कच्छ में बोली जानेवाली कच्छी भाषा सत्वशाली एवं गौरवशाली भाषा के रूप में प्रचलित है। मूल कच्छी लोग आज भी व्यवहार में कच्छी भाषा का ही प्रयोग करते हैं। कच्छी भाषा में प्राकृत के कई रूप यथावत रहे हैं अतः यह सिद्ध होता है कि प्रस्तुत भाषा प्राचीन भाषा रही है। वैन्धव विस्तर (सिन्धु प्रदेश) की इस भाषा के ऊपर सिन्धुप्रान्त का भी प्रबल प्रभाव है। इस प्रकार प्रस्तुत कच्छी प्रदेश की भाषा का अपना अलग ही अस्तित्व है। कच्छी की भगिनी भाषा सिन्धी मानी जाती है। सिन्धी भाषा को लिखने के लिए प्रदेशभेद से भिन्न-भिन्न १४ प्रकार के मूलाक्षरों का प्रयोग होता था। सामाजिक व्यवहार एवं व्यापार हेतु खुदावादी, शिकारपुरी, साखरू, कट्टाड़, लाड़ाड़, वंगाई, राजाड़, ख्वाजवी, मेमणको आदि विभिन्न प्राचीन रूप प्रचलित थे। जो कच्छ की

प्राचीन लिपि के समकक्षक थे। लिपिओं के भेद के कारण व्यवहार में भी समस्याओं का सामना करना पड़ता था। अतः उक्त समस्या के सरल उपाय के रूप में सिन्धी भाषा को लिखने के लिए नागरी लिपि का उपयोग प्रारम्भ हुआ। अतः कच्छी भाषा को लिखने के लिए नागरी एवं गुजरातीओं के प्रभाव के कारण गुजराती लिपि में लिखने का प्रारम्भ हुआ। यही कारण रहा कि शनैः शनैः कच्छी लिपि का प्रचलन लुप्त हो गया और अन्ततः यही माना जाने लगा कि कच्छी भाषा केवल बोलचाल की ही भाषा रही है। उसकी कोई स्वतन्त्र लिपि नहीं है।

जे. बी. शाह, निदेशक, लालभाई दलपतभाई प्राच्य विद्या संस्थान, अहमदाबाद

Kriti Rakshana



Thirty-three *Koṭi* Divinities

Lokesh Chandra

A popular but unfounded belief has been spread that Hindus have thirty-three crore gods. It is a misunderstanding of the Vedic concept of the State, and hence a misinterpretation of the word *koṭi*. Thirty-three divinities are mentioned in the Yajur-veda, Atharva-veda, Śatapatha-brāhmaṇa, and in several other Vedic and later texts.

The number thirty-three occurs with reference to divinities in the Parsi scriptures of Avesta as well.

The expression *trayastrimśa* deva is found in the list of classes of gods in Sanskrit Buddhist texts like the Divyāvadāna and Suvarṇa-prabhāsa-sūtra. The *tāvatiṃsa-loka* is found in the Jātakas and other Pali works. Lord Buddha went to the Trayastrimśa heaven to preach to his mother who was born there.

The word *koṭi* in *trayastrimśati koṭi* does not mean the number 'thirty-three crore'. Here *koṭi* means 'supreme', pre-eminent, excellent, that is, the 33 'supreme' divinities. The word *koṭi* has the same meaning as *ucca koṭi*. It was a problem even in AD 725 when Śubhākarasiṃha and his Chinese colleague I-hsing translated the Mahāvairocana-sutra into Chinese. They rendered the compound *sapta-koṭi-buddha* as *shichi (sapta) kotei (koṭi) butsu (buddha)* in which they did not translate the word *koṭi* that transliterated its pronunciation as *kotei*. The Buddhas were not 'seven crore', but only 'Seven

Supreme Buddhas': six predecessors and the historic Buddha. Tibetan masters who translated Sanskrit texts into Tibetan, rendered *koṭi* by *rnam* which means 'class, kind, category'.

The thirty-three supreme deities are specified in the Śatapatha-brāhmaṇa 4.5.7.2 as: 8 Vasus + 11 Rudras + 12 Ādityas + 2 Heaven and Earth (8+11+12+2=33); Divinities are symbols of civilization, the quintessence of human existence on the physical and the metaphysical planes:

| | |
|----------------------------|---|
| 8 Vasus symbolise | property |
| 11 Rudras symbolise | invulnerable security |
| 12 Ādityas symbolise | an enlightened intellectual order and illuminating spiritual flamonium (<i>brahmanya</i>) |
| 2 Heaven & Earth symbolise | the spatial dimension of life |

33 (Total)

The Trayastrimśa Divinities are Supreme or *koṭi* because they anoint Indra, the mightiest, the most powerful.....for paramount rule, for self-rule etc. All the chakravarti kings are crowned with Indra's *mahābhīṣeka* to inculcate values in the king-to-be. This is detailed in the Aitareya-brāhmaṇa in its chapter on rājasūya. The eight classes of divinities anoint Indra for eight manifestations of power:

| | | | |
|-------------|--------|--------------------|-------------------|
| Vasus | East | <i>sāmrajya</i> | Overlordship |
| Rudras | South | <i>bhaujya</i> | Paramount rule |
| Ādityas | West | <i>svārājya</i> | Self-rule |
| Viśve Devāḥ | North | <i>vairājya</i> | Sovereignty |
| Maruts | Heaven | <i>pārameṣṭhya</i> | Supreme authority |
| Angiras | Heaven | <i>rājya</i> | Kingship |
| Sādhyas | Earth | <i>mahārājya</i> | Great kingship |
| Āptyas | Earth | <i>ādhipatya</i> | Suzerainty |

Kṛiti Rakṣana



The modern political term *svaraj* derives from this passage. It was given a contemporary meaning by Swami Dayanandji after the uprising of 1857. It was made a clarion call of national awakening by Lokamanya Tilak in “Svaraj is my birth right”. It was objected to by the communal mindscape, and hence it was sidelined and replaced by the Persian *āzādi* or “rule of the high-born” (*āzād* from Sanskrit *ājāta*). It was the elite ideal of Iran, attested to from the most ancient period of Zoroaster’s Avesta, down to Pahlavi and New Persian.

The ruler, and his modern avatar the Leader, has to be the cadence of the timeless in everyday life. He has to be the protective wing to benefit life. He has to be the master of positive forces for the well-being of all. The divinities endow him with both the “way of life” and the “way of being”. They are both the profundity and

simplicity of: “Help others”. They are a pledge of attainment that springs in the heart and reaches the hand in action. The Trayastriṃśa Deva’s are the Divine Becoming, the paradigm of values, the timeless protective in the gestures of everyday governance. Hence they are the Culminating Point, the *koṭi*, the Supreme.

Lokesh Chandra is the Director General of the International Academy of Indian Culture, New Delhi

Quiz

1. Who was the first person to discover and edit the complete manuscript of the classical Indian treatise *Arthashastra*?
2. Name the Sanskrit text upon which the Persian text *Kalila-wa-Dimna* is based.
3. Who is the author of *Ashvaphalaprakasha*, the text that deals with the medicinal system of Ayurveda with regard to veterinary science?
4. Which is the oldest text on Grammar written in any Indian language?
5. Name the Buddhist manuscript that describes the life stories of one thousand and one Buddhas.
6. Name the text upon which Abhinavagupta based his commentary named *Lochana*.
7. Name the Mughal ruler who commissioned the first Persian translation of the Ramayana.
8. Which was the first Sanskrit book to be printed in India?
9. Name the author of the Sanskrit epic, *Kristhu Bhagavatam* (Bhagavata of Christ) which describes the life and work of Jesus Christ.
10. How many *avadanas* or noble acts of the past as well as of the present life of the Buddha are enumerated in the *Avadanakalpalata*?



A folio from *Ashvaphalaprakasha*, preserved at VVISIS, Hoshiarpur

Answers on page 28

Kriti Rakshana



From this issue, we begin a series on articles relating to the manuscripts selected by NMM as *Vijnananidhi*: Manuscript Treasures of India

Manuscript Treasures of India at the Khuda Bakhsh Library

Imtiaz Ahmad

The Khuda Bakhsh Oriental Public Library, established as early as 1891, is widely known for its collection of rare Arabic, Persian, Urdu, Turkish and other manuscripts, four of which have recently been selected as *Vijnananidhi* or “Manuscript Treasures of India” by the National Mission for Manuscripts. Of these, two manuscripts are in Arabic and two in Persian. They are among a total of 45 rare manuscripts (9 being in Arabic and Persian) selected from 21 repositories across the country. The following lines provide a brief introduction to two Arabic manuscripts from the Khuda Bakhsh Library identified as Manuscript Treasures. It may be added that the Library has over 7000 manuscripts in Arabic obtained from distant corners of the Islamic world, including parts of Europe.

Kitab al-Hashaish

The first of the Manuscript Treasures in Arabic is the *Kitab al-Hashaish*. It relates to medicinal plants and herbs. It is the Arabic translation of the *Materia Medica* of Pedasius Dioscorides, the botanist of Cilicia during the days of the Roman Emperor Nero. A soldier by profession in his younger days, Dioscorides traveled over a wide area extending from Greece through Asia Minor into Gaul. He collected hundreds of plants and herbs in the course of his travels and also obtained detailed information on their medicinal properties. The book is based

on his personal observation and experiences. The original work, in Greek, was written in 77 A.D. It was published repeatedly during the 15th and 16th centuries.

Its earliest translation in Arabic was done by Stephan, son of Basil. Corrections in the text were subsequently made by the famous physician, Hunain bin Ishaq. A later translation, written in the Abbaside period by the physician



A folio from *Kitab al-Hashaish*, preserved at Khuda Bakhsh Oriental Public Library, Patna



of Caliph Hesham has been referred to by some scholars; but, unfortunately, its copy is not available. The manuscript preserved at the Khuda Bakhsh Library is a copy of Hunain's text vetted by another eminent scholar, Husain bin Ibrahim. It retains many of the Greek names, albeit transcribed in Arabic script, of many of the

plants discussed in the original text. Only a few names have been translated into Arabic. Some names have been given in Greek characters as well. Its date of transcription is believed to be the 5th century A.H./ 11th century A.D. This inference is based on the fact that this particular copy was available at the hospital or *Dar al-Shifa*



A folio from *Kitab al-Tasreef*, preserved at Khuda Bakhsh Oriental Public Library, Patna

Kriti Rakshana



set up at Shiraz (Iran) in the 5th century A.H. The calligraphy, in *naskh*, is neat and beautiful.

The most striking feature of the book is that it contains about 600 coloured sketches, severely simple in their design. These include the different plants as well as animals and reptiles, which have been discussed in the main text. The text also refers to the medicinal properties of some metals. The work has been highly appreciated by practitioners in the Islamic world, including India in the medieval period.

The original text consisted of 5 chapters. Two later chapters, also attributed to the original author, dealing with animals and forms of poison, respectively, were added to the text. This enlarged version is contained in the manuscript at the Khuda Bakhsh Library. Some pages of the first and last chapters are missing. To that extent, the copy is incomplete. However, it is the only copy of the text available in India. Two other copies are preserved at the British Museum and one at Leiden. Copies at the British Museum and Leiden predate the Khuda Bakhsh copy. However, the latter is comparatively more complete and the folios are properly arranged in the correct sequence. Unfortunately, this extremely valuable and rare text has not yet been published in an edited or translated form. But the National Mission for Manuscripts has made available funds for its digital conservation and publication. The work is likely to be taken up soon.

Kitab al-Tasreef

The second text identified as a Manuscript Treasure, or *Vijnananidhi*, is the *Kitab al-Tasreef*, a text dealing with surgery in particular. It enjoys the distinction of being one of the earliest illustrated texts on the science of surgery, containing a fairly large number of coloured sketches of surgical instruments. Many of these, in spite of their rather crude shapes, bear a striking resemblance to some of the surgical instruments used in modern times. The author, Abul Qasim bin Abbas al-Zahrawi, was a renowned surgeon of the 11th century A.D., who flourished at the court of the Spanish Umayyad Caliph, Abdur Rahman III (d.1002). Abul Qasim, called Albucasis by Western scholars, is also credited with inventing some of the instruments described by him in this text. Not many details of his life are known, save the fact that he lived at al-Zahra, a small town

situated near the famous city of Cordova, the centre of literary, scientific and cultural progress under the Umayyad Caliphs of Spain.

The *Kitab al-Tasreef* consists of thirty chapters and is divided into two volumes. The first deals with general principles of medicine; the second – and the more important – deals with tools and techniques of surgery. The Khuda Bakhsh manuscript was transcribed in 584 A.H./ 1190 A.D. It has 240 folios, written in ornamental *naskh*. It is among those rare manuscripts that came to this Library from Cordova.

Significantly, this work has been translated and published on several earlier occasions. Its first translation, in Latin, was published at Venice in 1497. A French translation followed in 1861. More recently, an English translation has been published in 1973. Seven well-known copies of the manuscript, preserved in different libraries, were consulted for this translation. However, the Khuda Bakhsh copy, being the oldest, was of crucial importance in this translation. The digital conservation and publication of this rare and extremely valuable text, with the help of the funds provided by the National Mission for Manuscripts is also proposed.

Conclusion

The identification of these two texts among the Manuscript Treasures of India is a befitting tribute to the extremely valuable information preserved in them. It is also to be noted that these works have enriched the understanding of the science of medicine for several centuries in different parts of the Islamic world, including medieval India. Their publication and translation, as the case may be, would further add to their value and our understanding of the history of medicine and surgery over the last millennium.

Imtiaz Ahmad is the Director of the Khuda Bakhsh Oriental Public Library in Patna.

(Series to be continued in the forthcoming issues)



सुवर्णतन्त्र का समय निरूपण

दिलीप कुमार राणा

आयुर्वेद विज्ञान में रसशास्त्र अपना महत्व रखता है। 'सुवर्णतन्त्र' रसविद्या यानि रसशास्त्र और तन्त्रविद्या के मिश्रित विधान का एक अद्भुत ग्रन्थ है। जो ताम्बे, पारद, लौह तथा अन्य धातु का सुवर्ण में परिवर्तन करने की विधि का वर्णन करता है।

यह ग्रन्थ शिव परशुराम के संवाद के रूप में तीन खण्डों (सोपान) में तथा छत्तीस कल्पों (अध्याय) में एवं ८७५ श्लोकों में परिपूर्ण है। पहले खण्ड के सोलह कल्पों (Monographs) में १३९ श्लोक, दूसरे खण्ड के सोलह कल्पों में २६२ श्लोक तथा तीसरे खण्ड के चार कल्पों में मन्त्रों के साथ ४७४ श्लोक एवं मन्त्र उपवर्णित हैं। इस ग्रन्थ में सोना बनाने का जो विधान बताया गया है उस सोने के बारे में कुछ कहना, उचित होगा। रसेन्द्र चूडामणि के अनुसार सोने के पाँच भेद बताए गए हैं।

- १ 'प्राकृत', जिसके द्वारा संपूर्ण ब्रह्माण्ड ढका हुआ है जो रजो गुण से उत्पन्न है, और वह प्राकृत सुवर्ण देवताओं को भी दुर्लभ है।
- २ 'सहज', जिस सुवर्ण की जरायु से आवृत्त होकर भगवान् ब्रह्मा उत्पन्न हुए थे वह पर्वत जैसा देदीप्यमान है वह भी दुर्लभ है।
- ३ 'अग्नि संभव', भगवान् शिवजी के द्वारा स्खलितवीर्य को अग्नि देव ने पान किया था एवं दुःसह के कारण उसे वमन कर दिया। वह वमन किया हुआ वीर्य सुवर्ण हो गया था। उसे 'अग्नि संभव' सुवर्ण कहते हैं।
- ४ 'खनिज सुवर्ण', पर्वतों एवं खानों से प्राप्त सुवर्ण खनिज सुवर्ण है। जो कि चौदह वर्णयुक्त है।
- ५ 'रसेन्द्र वेधज सुवर्ण', पारद द्वारा वेधित, पारद के सोलह संस्कारोपरान्त रजत, ताम्र, नाग, वंग आदि धातुओं को वेधित करके जो सुवर्ण बनाया जाता है उसे रसेन्द्र वेधजसुवर्ण कहते हैं। वह सुवर्ण श्रेष्ठ, पवित्र एवं रसायन गुण युक्त होता है। यह पंचम प्रकार का जो सुवर्ण है, उसके सम्बन्ध में इस ग्रन्थ में चर्चा की गयी है।

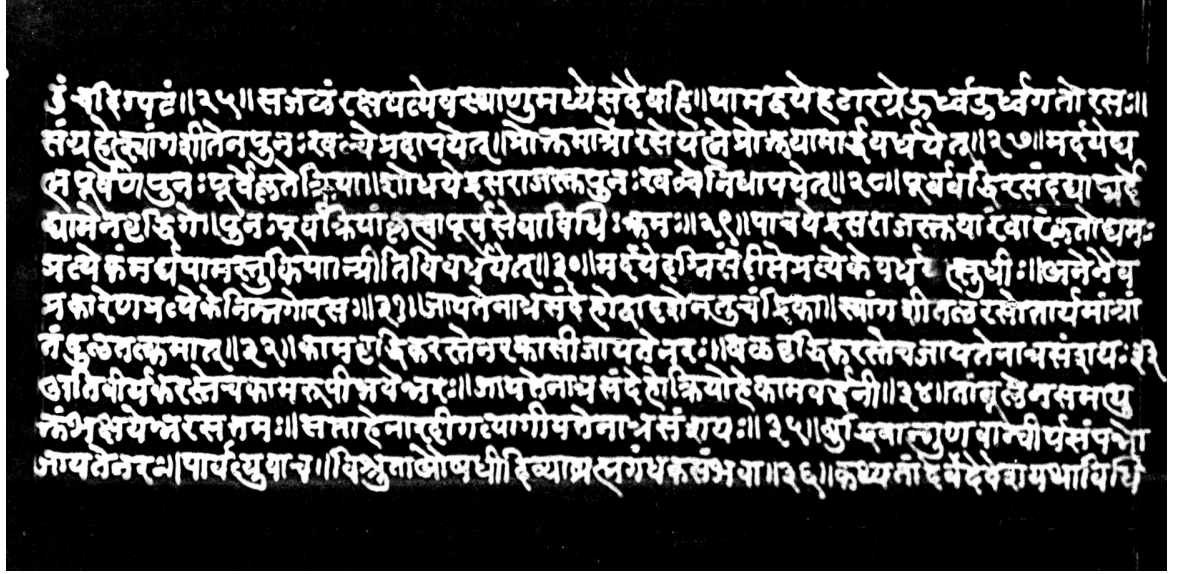
ग्रन्थ का पहला कल्प 'तैलकन्दकल्प' है। तैलकन्द का अपर नाम सिद्धिकन्द, विषकन्द एवं महाकन्द है। ग्रन्थकार ने 'तैलकन्द' का परिचय देते हुए लिखा है कि यह कन्द कमल की तरह सर्वदा जल में होता है, एवं पत्र गोलाकार है। पत्र जल में रहने के कारण आर्द्र रहता है, तथा पत्रों से सदैव तैल स्राव होने के कारण उसके चारों ओर पानी,

तैल से द्रवित रहता है। तैलकन्द वृक्ष के नीचे अवश्य महाविषधर यानि सर्प का वास होता है। यह वृक्ष आठ प्रकार के विष का हरण करने वाला है। (१-११/१-१५) उस प्रकार वृक्ष को पहचान करके, उसके पत्र लेकर सूई द्वारा भेदन करना, बाँस की लकड़ी से दीप जलाकर लक्षभेदी बनाना, जिसका भक्षण करने से क्षुधा तथा निद्रा का हरण होता है। फिर शुद्धताल (हरिताल) को उस तेल के साथ इक्कीस दिन तक मिलाना तथा निर्धूम होने पर अग्नि में संयोग करना, पुनः अष्ट धातु के पात्र में रखकर सर्व वेधी स्वच्छ बनाना आदि प्रक्रिया के बाद उसी क्षण में ताम्र में डालने से ताम्र का सुवर्ण में परिवर्तन हो जाता है। उसी प्रकार पारद, रौप्य, कांस्य और टीन आदि सुवर्ण में परिवर्तन होने की विधि वर्णित है। यह पूर्णतः रसायन विधि है।

द्वितीय कल्प 'कटुकूष्माण्डकल्प' है। कटुकूष्माण्ड को बंग पात्र में डालने से रौप्यत्व प्राप्त होता है। उस प्रकार तांबे और लोहे के पात्रों में टंकण और कूष्माण्ड का रस डालने से तत्क्षण सोना बन जाता है।

तृतीय कल्प 'ऋद्धिवली कल्प' है। जिसमें तांबे को शुद्ध करने के बाद कटु रक्त बीज के रस को शुद्ध करके सोना बनाया जा सकता है। चतुर्थ कल्प 'कटुतुम्बी कल्प' है। जिसमें वन से कटुतुम्बी या कटु बीज सार फल प्रार्थना पूर्वक (पूजा करके) लेकर पीतल की सूईयाँ बनाकर कार्तिक महीना प्रारम्भ होने पर उसी फल में चार से नौ तक सूई भेद करना। इस प्रकार सूई भेद हो जिससे बीज में भेद न हो। यदि बीज में भेद हुआ हो, तो अमावस्या तक फल नष्ट हो जायेगा। यदि ठीक हो, तो तीन महीने के बाद माघ के उत्तर काल में सूईयाँ निकालकर अग्नि संयोग करना और उन फलों के अग्नि में अंगार बनाकर मिट्टी के पात्र में रखकर उसमें सूईयाँ डालने से वह सोना बन जाता है। पंचम कल्प 'सिद्धिवल्ली कल्प' है, जिसमें वंग को शुद्ध करने के बाद श्वेत गिरिकर्ण या योनिवल्ली के रस के साथ संयोग करके सोना बनाने की विधि है। षष्ठ अध्याय 'श्वेत गोक्षुर कल्प' में वंग की शुद्ध करके श्वेत गोक्षुर के रस का सुवर्ण में परिवर्तन की विधि है। सप्तम अध्याय 'श्वेतैरण्डकल्प' है। जिसमें पुष्य-भास्कर (पुष्य नक्षत्र रविवार) में श्वेत ऐरण्ड का मूल लेकर, उसके तेल के साथ कपूर मिलाकर नेत्र युगल में अंजन का प्रयोग करना, जिसको सिद्धयोग में सिद्धान्जन कहा गया। खादिर तथा शाल्मली वृक्ष के अंगार से उत्पन्न बंग के साथ ऐरण्ड

Kriti Rakshana



A folio from Suvarnatantira, preserved at BORI, Pune

मूल की प्रक्रिया वर्णित है। अष्टम अध्याय 'काकरि कल्प' में पारद के साथ काकरिका की प्रक्रिया से सोना बनाने की विधि वर्णित है। काकरिका का पर्यायवाची शब्द कटुतुम्बी है।

पुष्पार्क नक्षत्र में काकरि यानि कटुतुम्बी (सुन्दर एवं सुपक्व) फल लेकर पारद को अच्छी तरह मिलाना होता है। एक दिन तक पारद मिलाने से पारद शुद्ध हो जाता है। इस प्रकार बीस दिन तक मिलाना पड़ता है। तथा उस पारद को हरिताल के साथ मिलाकर विधिपूर्वक सोना बनाने की प्रक्रिया वर्णित है। यद्यपि चतुर्थ कल्प में यह विधि वर्णित है। अर्थात् यहाँ दूसरी विधि के कारण अन्य एक और अध्याय वर्णन किया।

नवम अध्याय 'वोगरी कल्प' यानि सिद्धस्वर्ण कल्प में वोगरी रस के साथ पारद की मिश्रण विधि से सोना बनाने की प्रक्रिया वर्णित है। जिस वृक्ष को कर्णाट प्रदेश में 'वोगरी' उत्तर में 'सिद्धस्वर्ण' पूर्व में 'तालका' पश्चिम में 'धातु वेधी' स्वर्ग में 'कल्पवृक्ष' तथा इसका अन्य नाम 'स्वर्ण विमला तरु' है। उसकी पहचान ग्रन्थकार ने की है – जिसका पुष्प शकरकन्द तथा कपास की तरह, उसका फल और पुष्प लम्बा व अलौकिक है। जिसकी शाखा तोड़कर दूसरा वृक्ष लगाया जा सकता है (ST-1,9.1/5) उसके रस को पारद के साथ तीन याम (प्रहर) मिलाकर, अग्नि संयोग करके खाने से नर 'कामरूपी' अर्थात् कन्दर्प बन जाता है। इस अध्याय का नाम 'वोगरी कल्प' से ज्ञात होता है कि ग्रन्थकार दाक्षिणात्य (कर्णाट) निवासी हो सकता है।

दशम अध्याय 'दग्धरूह कल्प' में उसी वृक्ष के काष्ठ के अंगार को पचांग रस और उस ताल के रस के साथ सोना निर्माण की प्रक्रिया है। एकादश अध्याय 'श्वेतबृहती

कल्प' है। श्वेतबृहती यानि त्रिवीरा के साथ पारद का सोने में परिवर्तन की विधि वर्णित है। द्वादश अध्याय 'शिरीष कल्प में' शिरीष वृक्ष के काष्ठ के साथ पचांगरस प्रयोग द्वारा सुवर्ण निर्माण का विधान वर्णन है।

त्रयोदश अध्याय 'ब्रह्मकण्टक कल्प में' ब्रह्मकण्टक वृक्ष के पुष्प के साथ पारद को मिलाकर शुद्ध ताम्र को सुवर्ण बनाने की विधि वर्णित है। चतुर्दश अध्याय 'वल्ली पलाश कल्प' में पचांग रस में वल्ली पलाश को निक्षेप करना तथा वंग द्राव में मिलाकर सोना बनाने का विधान वर्णन है पंचदश अध्याय 'वल्लीत्रिवीरा कल्प' में वंग द्राव के साथ त्रिवीरावल्ली के मिश्रण तथा पारद के समिश्रण द्वारा सोना बनाने की विधि वर्णित है। षोडश अध्याय 'श्वेतनिशा कल्प' में श्वेतनिशा रस को शुद्ध वंग में मिश्रण करके सोना बनाने की विधि वर्णित है। ग्रन्थकार के अनुसार जो इस विधि को जानता है, वह रसायनविद् हो जाता है।

द्वितीय खण्ड के प्रथम अध्याय 'ब्रह्माण्ड भेदिनी कल्प' यानि दिक्कणिका कल्प है। जिसमें नकः छिकणिका फल (गृजन की तरह) लेकर वंग द्राव में मिलाकर फिर शुद्ध पारद के साथ बीस दिन तक मिलाकर अग्नि संयोग करना चाहिए। उस पारद को रत्ती भर खाने से भी नर सर्व रोग मुक्त होता है। उस पारद को हरिताल के साथ मिलाकर सुवर्ण बनाने की प्रक्रिया बतायी गयी है। यहाँ नक छिकणिका फल दर्शन मात्र से ब्रह्माण्ड का विस्फोट हो जायेगा, इस प्रकार नकः छिकणिका के लिए ब्रह्माण्ड भेदिनी नाम रखा गया। द्वितीय अध्याय 'शंखद्राव कल्प' यानि लौह द्रावादि पंच फल कल्प में लौह द्राव, ताम्र द्राव, शंख द्राव, दन्त द्राव, सूची द्रावों के द्वारा पारद और वंग का सुवर्ण निर्माण की विधि वर्णित है। इस अध्याय में



‘रक्त त्रिधाररक्त वज्रेश यन्त्र’ की निर्माण विधि तथा सिद्ध पारद बनाने की विधि भी वर्णित है।

तृतीय अध्याय ‘त्रिधारा वज्रवल्ली कल्प’ में पारद और वज्रवल्ली रस के संयोग से पारद लाजा की तरह हो जाता है। जो नर उसको अन्न के साथ भक्षण करता है, वह सिद्ध योगी होता है। वृद्ध के केश भी काले हो जाते हैं। उसका शरीर सुवर्णकान्ति की तरह जगमगाता है। इस प्रकार त्रिधारा वज्रवल्ली को टंकण के साथ अग्नि संयोग करके सुवर्ण निर्माण करने की विधि वर्णित है।

चतुर्थ अध्याय ‘रक्त त्रिधारा वज्रवल्ली कल्प’ में उस रस को पारद के साथ तीन दिन मिलाकर अग्नि संयोग करने से पारद का मृत्तित्व प्राप्त होता है। उस रस का सोलह भाग का एक भाग यदि ताम्बूल के साथ भक्षण करे, तो वह सहस्र दारा गमन करने वाला होता है और साक्षात् कंदर्प बन जाता है, और इस अध्याय में कला संख्या तथा सिद्ध कामधेनु का वर्णन है। पंचम अध्याय ‘त्रिधारा वज्रभानुकल्प’ में शुद्ध पारद को उस रस के साथ अग्नि में संयोग कर पंचशत पुटाग्नि पूर्वक (वज्रवल्ली पुट, रक्त दुग्ध पुट, आरण्यसूरण पुट, त्रिवीरापुट, आदि) हरिताल के साथ विधिपूर्वक सोना बनाने का विधान दिया गया है। षष्ठ अध्याय ‘शिवकामधेनु कल्प’ या ‘श्रीरक्त वज्रभानु कल्प’ में पारद और हरिताल को संपूर्ण पुट के साथ सुवर्ण निर्माण की विधि बताई गयी है। क्योंकि ‘रक्त दुग्ध कल्प’ तीनों लोकों में दुर्लभ है। उसमें भी ‘त्रिधारा कल्प’ अति दुर्लभ है। (ST.2.6.1/2) ‘एकवीराकल्प’ या ‘सिद्धवल्ली कल्प’ नामक सप्तम अध्याय में एकवीरा वृक्ष के परिचय सन्दर्भ में ग्रन्थकार ने उल्लेख किया है कि यह पत्र करवीर की तरह, तिक्त, परिणाम कटुता, मूल में फल पुष्प विवर्जित तथा रसायनविद् जिसको ‘चित्रावल्ली’ कहते हैं। (ST.2.7.1/5) सिद्धेश्वर (गणेश) का पूजन करने के बाद उस रस को तांबे के पात्र में खादिर या टंकण के साथ विधिवत् ताम्बूल रस मिलाने पर सुवर्ण बन जाता है। अष्टम अध्याय ‘स्वर्णफलनी कल्प’ या ‘संसिद्धि कल्प’ तीसरा नाम ‘देवीलोहस कल्प’ सिद्धौषधी नाम से भी विख्यात है। दाक्षिणात्य स्वर्णग्राम में सौवर्णी देवी के सन्निधि में श्री स्वर्णफलनी महादिव्यौषधी बनाई जाती है (ST-2.8.1/3) जिसमें खजूर के समान पत्ते और फल होने वाले वृक्ष के मूल से रस लेकर पारद को विधि के अनुसार वंग में मिश्रण करके सोना बनाया जाता है। नवम अध्याय ‘हरिद्रावत्सनाभ कल्प’ में हरिद्रावत्सनाभ के पत्र के चूर्ण के साथ पारद का विधान पूर्वक सुवर्ण बनाने की विधि बताई गयी, और यहाँ बाजीकरण का उपाय भी बताया गया है। दशम अध्याय ‘काक जंघा कल्प’ में काकजंघा के रस के साथ ताम्बे का सुवर्ण रूप में परिवर्तन करने का विधान है। एकादश अध्याय ‘करवीर कल्प’ (करवीर का दूसरा नाम कनीरक) में रक्त केसर के साथ करवीर के पुष्प को शुद्ध ताम्र की विधि के अनुसार चाँदी बनाया जा सकता है।

द्वादश अध्याय ‘कामधेनु दिव्य कल्प’ है। इसमें निबू रस के द्वारा ‘सर्व रस जीर्ण दिव्य कामधेनु’ बनाने की विधि और पारद के साथ मिलाकर रौप्य बनाने की विधि बताई गयी है। त्रयोदश अध्याय ‘औषध कल्प’ में कृष्ण करवीर को कृष्ण केसर के साथ पचांग रस के साथ मिलाकर चाँदी बनाने की विधि बताई गयी है। चतुर्दश अध्याय ‘वनसूरण कल्प’ में ‘दिव्य कामधेनु’ औषध बनाने की विधि है। जो कि दूसरी विधि वनसूरण से अरुणवर्ण छुरिका से वंग का मिश्रण करने से चाँदी बनायी जाती है। पंचदश अध्याय ‘कुमारी कल्प’ में तीन प्रकार के सोना भूमिज, धातुज तथा वल्लीज का वर्णन है। जांबूनद औषध से जात सुवर्ण उत्तम, धातुज मध्यम और भूमिज अधम सुवर्ण होता है। इस प्रकार रौप्य का भेद और प्रकार दिया गया है तथा ताम्बे को रौप्य बनाने की विधि बताई गयी है। षोडश अध्याय ‘रुदन्ती कल्प’ है। इस अध्याय में पारद के गुण के साथ उसका फल भी बताया गया है। पारद को शिव रूप तथा तालका को हरि रूप में माना है।

तृतीय खण्ड के प्रथम अध्याय ‘सर्वार्थ सिद्धि योग कल्प’ में तार, वंग, कांस्य, टंकण के द्राव को शुद्ध ताम्बे के साथ मिलाकर सुवर्ण बनाने की विधि बताया गया है। द्वितीय अध्याय ‘दुःस्पर्श कल्प’ में पारद की सिद्धि बतायी गयी है। दुःस्पर्श अर्थात् जो स्पर्श न किया जाय। स्पर्श मात्र से विस्फोट होता है। उस दुःस्पर्शी के रवेत अथवा रक्त पत्र के रस और पारद को अग्नि संयोग पूर्वक उसमें त्रिधारा वज्रवल्ली रस डालना, फिर अग्नि संयोग करना, तीन याम तक अग्नि संयोग से पारद मृत्तित्व को प्राप्त होता है। यदि उस पारद के सोलह भाग में से एक भाग का भी भक्षण करेगा, वह सोलह साल का जवान हो जाता है। उस पारद का विधि पूर्वक सोना बनाने का विधान है। तृतीय अध्याय ‘कपाल कल्प’ या ब्रह्माण्डकल्प’ शुद्ध तन्त्र क्रिया है। जिसमें रौप्य बनाने की विधि का वर्णन है। खरमूत्र को वस्त्र गालित चूर्ण के साथ मिलाना, छः महीने तक रखना, शनिवार या रविवार को नरमुण्ड लेना, फिर कालिका जय करना, तथा ताम्र में उस द्राव को डालने से रौप्य में परिवर्तन होना आदि इस अध्याय में वर्णित है।

चतुर्थ अध्याय में रस राज (पारद) को मन्त्र के साथ मण्डलादि, दिक्पालादि, अघोर मन्त्र के साथ रसरज पारद की पूजा, एवं उसकी शुद्धि क्रिया तथा शुद्ध पारद का लक्षण, रस सिद्धि, रसरज क्रिया (अभ्रक द्रुति क्रिया), क्रौंचयोग तथा दिव्यौषधी कल्प का वर्णन है। शिव और परशुराम का सम्वादात्मक सुवर्ण तन्त्र का कर्ता ऋषि कश्यप का नाम ग्रन्थ के आद्य या अन्त अथवा पुष्पिका में स्पष्ट रूप में प्रतिपादन किया हुआ मिलता नहीं है। ग्रन्थ के आरम्भ के छठे और सातवें श्लोक में –

Kriti Rakshana



‘कश्यपेन मयि प्रोक्तं भूमितोस्मि महेश्वरः। भूमिदानं मया दत्तं ऋषये कश्यपाय वै। कश्यपेन मयि प्रोक्तं भूमि भाग त्यज प्रभो। (६१७) यह कथा महाभारत के शान्ति पर्व में (४९/५६-५९) त्रिःसप्त कृत्वः पृथ्वी कृत्वा निःक्षत्रियां प्रभुः सोपरान्तं महीतलम् इत्यादि मिलती है। जिसमें कश्यप के द्वारा क्षत्रियों की रक्षा करने का प्रसंग आया है। न्यू कैटलोगस कैटलोगोरम (NCC-Vol-4, P. 148) में सुवर्णतन्त्र का कर्त्ता कश्यप ऋषि के नाम से उद्धृत है। परशुराम और शिव तथा कहीं कहीं शिव पार्वती के सम्वादात्मक यह स्वर्णतन्त्र, कश्यप द्वारा कथानक के रूप के वर्णन करने से तथा तत्समसामयिक कथानक के कारण कश्यप मुनि इसका कर्त्ता अनुमान किया जा सकता है। प्रथम खण्ड के प्रथम पटल के अलावा कश्यप मुनि का और किसी भी पटल में वर्णन नहीं मिलता, एवं किसी भी पुष्पिका में भी उद्धृत नहीं है।

सुवर्णतन्त्र के कर्त्ता कश्यप और किसी ग्रन्थ में भी उपलब्ध नहीं है। इस ग्रन्थ के प्रथम अध्याय में परशुराम को शिव ने उपदेश दिया तथा ‘अष्टधातु कल्प’ श्री धातुकरण तन्त्र, रत्नतन्त्र, ‘रत्नकरणतन्त्र’ ‘धातुयोग कल्प’ स्वर्णार्कषण भैरव तन्त्र एवं द्वितीय खण्ड के सप्तम अध्याय में ‘सिद्ध डामरतन्त्र’ का वर्णन है। परन्तु यह सब ग्रन्थ दुर्लभ सुवर्ण तन्त्र के उपलब्ध पाण्डुलिपियों के आधार पर ही यह प्रस्तुत किया जा रहा है। पुणे के भण्डारकर ग्रन्थागार में दो पाण्डुलिपि (१९९/१९०२-१९०७, १२२/१९१९-१९२४), जो एक कैटलोग किया नहीं है। सरस्वती भवन में छः पाण्डुलिपि एक एक ‘अध्याय के रूप में उपलब्ध है। जिसको मातृका (सं ८८७०५, ८९८२५, ८९८२६, ८९६७२, २५०९७, २५७२८) वि.म.म. विश्वनाथ कविराज ने अपने तान्त्रिक साहित्य में दो पाण्डुलिपियों का उल्लेख किया है। अन्य सब पाण्डुलिपि कैटलोग (सूची) न होने के कारण उल्लेख नहीं किया। इसके अलावा एसियाटिक सोसाइटी में (६१०१) एक पाण्डुलिपि उपलब्ध है। अफ्रेट्च महोदय ने (cat.cat में) औध में एक पाण्डुलिपि का उल्लेख किया है (१८७७, ६०)। मद्रास से प्रकाशित New Catalogus, Catalogorum में भण्डारकर में (१९९/१९०२-१९०७) एक मातृका का उल्लेख किया तथा कश्यप उसका कर्त्ता के रूप में लिखा है। पुणे स्थित पाण्डुलिपि (१९९/१९०२-०७) संपूर्ण है अन्यथा और कहीं भी संपूर्ण मातृका उपलब्ध नहीं है। जो संवत् १९०५ में लिखा गया है सरस्वती भवन के मातृका सं: ८९६७२ में संवत् १८९६, उसी ग्रन्थालय के ८८७०५ संख्या में सं. १८५७ में लिखित मिलता है। पुष्पिका के बाद ‘रक्त चामुण्डा मन्त्र’ यन्त्र सहित लिखा गया है। पुनश्च उसी ग्रन्थालय के सं २५७२८ में सुवर्णतन्त्र के द्वितीय खण्ड के प्रारम्भ में तथा अन्त में दो रेखांकित चित्र उपलब्ध हैं।

कश्यप ऋषि को सुवर्णतन्त्र का वास्तविक रचयिता कहना कठिन है। कश्यप मुनि विविध शास्त्र के मर्मज्ञ थे, इसके अनेक तथ्य मिलते हैं, किन्तु कश्यप एक या अनेक, इसके बारे में सटीक कहना कठिन नहीं बल्कि दुःसाध्य है। जैसे-‘प्राचीन चरित्र कोश’ में अनेक कश्यपों के सम्बन्ध में उल्लेख है- बंश ब्राह्मण (२) में अग्नि का शिष्य के रूप में, एक गोत्रकार के रूप में बृहदारण्यक उपनिषद् में (२.२.४), यह ब्रह्मा का मानस पुत्र के रूप में वर्णित है। कश्यप प्रजापतियों में से एक के रूप में तथा तार्क्ष्य और अरिष्टनेमि के नामान्तर के रूप में वर्णित है (म.अनु. के) इक्कीस बार पृथ्वी निःक्षत्रिय करने के बाद परशुराम ने सरस्वती किनारे अश्वमेध यज्ञ किया था। उस समय कश्यप अध्वर्यु थे। दक्षिणा के रूप में पृथ्वी कश्यप को दान रूप में प्राप्त हुई। अवशिष्ट क्षत्रियों का नाश न हो, इस कारण से कश्यप ने परशुराम को अपनी सीमा से बाहर जाकर रहने के लिए कहने पर परशुराम दक्षिण प्रान्त के शूर्पारक प्रदेश (कोंकण) में रहने लगे थे। इस प्रकार कश्यप के परिवार, पुत्र, वंश आदि की विस्तृत जानकारी मिलती है। कश्यप रचित ‘काश्यप संहिता’ नाम से आयुर्वेदीय ग्रन्थ उपलब्ध है, जिसका दूसरा नाम बृहज्जीवकीय तन्त्र है। इस ग्रन्थ में बालचिकित्सा आदि का वर्णन है। काश्यप संहिता के नाम से अनेक ग्रन्थ उपलब्ध है। धर्मशास्त्र के प्रवक्ता कश्यप ने ‘कश्यप संहिता’ रचना की थी, जो स्मृति चन्द्रिका और सरस्वती विलास के अनुसार अठारह उपस्मृति में से एक है। बराहमिहिर ने अपने बृहत्संहिता (XXI.2, XXIV.2) में कश्यप को एक पुरातन ज्योतिर्विद के रूप में उल्लेख किया है। भट्टोत्पल ने भी अपनी टीका में (२५५ श्लोक में) कश्यप को एक महान् ज्योतिषज्ञ के रूप में प्रस्तुत किया है। इसकी मातृकाएँ मद्रास स्थित, GOML, Adyar, मैसूर, Allahabad, तंजावूर आदि जगहों पर उपलब्ध है तथा मुद्रित है। अन्य एक ‘कश्यप संहिता’ कश्यप ऋषि की रचना ज्योतिष का ग्रन्थ है। जिसकी मातृकाएँ आनन्दाश्रम संस्था, Goml, मद्रास, पंजाब विश्वद्यालय तथा जम्मू में उपलब्ध है। स्मृति चन्द्रिका में (I,1) सुमन्तु कश्यप वभ्रुः पैठीनो, व्याघ्र एवं च, इति धर्म प्रणेताः षड्विंश। आदि से ज्ञात है कि कश्यप एक धर्मशास्त्र प्रवक्तक थे।

एक कश्यप संहिता आयुर्वेद का ग्रन्थ है, जो शंकर पार्वती के संवाद रूप में है। उसकी मातृकाएँ मैसूर, तंजोर में उपलब्ध हैं। अन्य एक कश्यप संहिता या कश्यपीय नाम से औषधि विषय परक ग्रन्थ है। जिसमें मन्त्र के द्वारा विषादि का निवारण किया जाना वर्णन है। उसका दूसरा नाम ‘गरुड पंचाक्षरी कल्प’ है। उसकी मातृकाएँ मैसूर, Goml, मद्रास में उपलब्ध है तथा मुद्रित भी है। एक अन्य ‘कश्यप संहिता’ वैखानसागम का ग्रन्थ है। जिसका तीन काण्ड है- सत्य काण्ड, तर्क काण्ड और ज्ञान काण्ड तीनों



में से केवल ज्ञानकाण्ड मात्र उपलब्ध है। इसकी मातृका अड्यार एवं तांजोर में उपलब्ध है और मुद्रित भी है। एक काश्यप संहिता या काश्यप पांचरात्र ग्रन्थ पांचरात्रागम जो भारद्वाज संहिता में क्रमबद्ध है। उसकी पाण्डुलिपियों तांजोर, अड्यार, मैसूर में उपलब्ध है। एक काश्यपीय संहिता का नाम जो वैष्णव संहिता है, शिवतत्त्वस्ताकर में उल्लिखित है। अन्य एक 'काश्यप संहिता' जो अट्टाईस शैवागम में से एक है, उसका अन्य नाम काश्यपमत, काश्यपीय, अंशुमत्काश्यपीय, या अंशुमदभेद नाम का शिल्प ग्रन्थ है। जिसकी मातृकाएँ मद्रास, तिरुवनन्तपुरम्, तांजोर, आनन्दाश्रम आदि में उपलब्ध है। यह एक शिल्प का अद्भुत ग्रन्थ है और मुद्रित है। कश्यप ऋषि के नाम से महाभारत के वनपर्व में युधिष्ठिर का द्रौपदी के प्रति क्षमा का उपदेश 'काश्यपगीता' के नाम से भी मिलती है। यह मुद्रित ग्रन्थ है 'गीता क्षमावतां कृष्णो काश्यपेन महात्मना, क्षमा धर्म क्षमा यज्ञः क्षमा वेदा क्षमा श्रुतम् । (वनपर्व २९-३५-४६) वैशेषिक सूत्र के अनुसार कणाद का अपर नाम भी कश्यप था। मद्रास विश्वविद्यालय का New Cat Cat (Vol. 3) के अनुसार कश्यप ऋषि कृषिशास्त्र के भी प्रवक्ता थे उसकी मातृका अड्यार लाईब्रेरी में उपलब्ध है। काश्यप संगीत के भी ज्ञाता थे। उन्होंने नाट्य के उपर पुस्तक लिखी होगी किन्तु अप्राप्य हैं (अभिनव भारती एवं नारदीय शिक्षा में उद्धृत है)। नान्यदेव ने भी भरत भाष्य में बृहद्काश्यप ग्रन्थ के नाम से उद्धृत किया है। अन्य एक संगीत ग्रन्थ 'काश्यप संहिता' के नाम से मथुरा के गोवर्धन पाण्डे नामक व्यक्ति के व्यक्तिगत संग्रह में है। यह R.A. Shastri ने अपनी Diary No. III P. २३९ में लिखा है (Ncc. III. P. १४५) परन्तु यह ग्रन्थ वर्तमान कहाँ है जानना कठिन है।

इसके अतिरिक्त सरस्वती भवन पुस्तकालय, वाराणसी में उपलब्ध 'काश्यप स्मृति', सरकारी प्राच्य शोध संस्थान एवं पाण्डुलिपि/पुस्तकालय, चैन्नै में उपलब्ध 'काश्यप संहिता' एवं 'काश्यप धर्म शास्त्र', एशियाटिक सोसाईटी कोलकाता में उपलब्ध 'प्रायश्चित्तप्रदीपिका' तथा राष्ट्रीय संस्कृत विद्यापीठ तिरुपति के पुस्तकालय में उपलब्ध 'चाण्डालादिस्पर्श प्रायश्चित्त प्रदीपिका' का ग्रन्थकर्त्ता मल्लेश काश्यप का नाम उल्लिखित है। काश्यप अलंकारशास्त्र, तथा छन्दस् शास्त्र के भी मर्मज्ञ थे। काव्यादर्श के हृदयाङ्गम टीका तथा मातृका 'काश्यप छन्दसूत्र' से ज्ञात होता है। (NCC. III, 291) काश्यप एक महान वैयाकरण भी थे। यह पाणिनि ने अपने सूत्र में (१.२.२५, ८.४.६७) तथा वाजसनेय प्रातिशाख्य ४.५ में उल्लेख है। वराहमिहिर ने अपनी बृहत् संहिता में (अन्नं जगतः प्राणः प्रावृत्कालस्य चान्मयायन्तं - गर्गपराशर काश्यप वात्स्यादि रचितानि- (XXI.2) काश्यप को वर्षा का तथा कृषि का एक अधिपति के रूप में स्वीकार किया

गया है। काश्यप को एक गोत्रकार के रूप में भी स्वीकार किया गया है। हेमाद्रि ने 'चतुर्वर्ग चिन्तामणि' में काश्यप के अनेक ग्रन्थों का नाम उल्लेख किया है, काश्यप पांचरात्र, काश्यप संहिता, काश्यप स्मृति, काश्यप सूत्र आदि। नारद संहिता में काश्यप सिद्धान्त का नाम उल्लेख है, भट्टनारायण ने 'वास्तु प्रकरण' के टीका 'मुहूर्त मार्तण्ड' में काश्यप पटल का उल्लेख किया है। डा. सुरेन्द्र नाथ दास गुप्त ने अपने History of Indian Philosophy Vol. III में एक द्वादशाध्यायात्मक काश्यप संहिता के सम्बन्ध में विष और उसका निवारण के बारे में आयुर्वेदीय शास्त्र के रूप में उल्लेख किया है।

इस प्रकार के अनेक काश्यप के ग्रन्थ उपलब्ध होते हैं। परन्तु किसी भी पुरातन ग्रन्थ में सुवर्णतन्त्र का न तो उल्लेख है, न ही सुवर्णतन्त्र कश्यप की रचना उपलब्ध है। अनेक प्रकार के औषधि बनाने का नियम तथा विधान सुवर्ण तन्त्र में भी वर्णित है। इस प्रकार सोना बनाने का विधान भी या किसी प्रकार का उल्लेख कश्यप के आयुर्वेदीय ग्रन्थों में उल्लेख नहीं है। सुवर्णतन्त्र में विभिन्न प्रकार के औषधि बनाना तथा उसका व्यवहार आदि वर्णन इस प्रकार है-

- (१) विषकन्द/तैलकन्दका अष्ट विष विनाशक (१.१.१३)
- (२) उस तैलकन्द का अग्नि संस्कार द्वारा क्षुधा तथा निद्राहर के रूप में वर्णन (१.१.१९)
- (३) उसी तैलकन्द का क्षुधा बढ़ाना तथा कामकर का वर्णन (१.१.३४) (१.९.१०)
- (४) संस्कारित पारद के भक्षण से दीर्घ जीवी होना वर्णन (१.८.७)
- (५) वाजीकरण १.१०.९; १.१७.७; २.२.६०; २.४.४; २.५.६; २.६.१९; २.९.१०; २.१६.३१,
- (६) पारद का मूत्र धातु वेधकर १.१.५, २.६.१२,
- (७) पारद का सर्वक्षुत्कर (क्षुधा बढ़ाने वाला) १.१.६१, १.१७.७, १, १६, ६, २.१.३३
- (८) दीर्घजीवी होना वर्णन- २.२.१०
- (९) अणिमाद्यष्ट सिद्धि वर्णन- २.२.२८
- (१०) संस्कारित पारद का भक्षण से कृष्ण केश करना- २.२.३६
- (११) दन्त की दृढता - २.२.३६
- (१२) ताम्बूल के साथ पारद के भक्षण से सर्वरोग हर वर्णन- २.२.४२
- (१३) वलीपलित नाशन - २.२.६०, १.८.८, २.५.४, २.६.५ २.१०.७, २.१६.३०, ३.२.१४
- (१४) पारद के भक्षण से सिद्ध योगी बनना- २.२.५ तथा यौवनत्व प्राप्ति - ३.१.१२
- (१५) कामधेनु सिद्धि वर्णन - २.४.८
- (१६) सूर्यसम वीर्यवान् होना वर्णन- २.५.१२

Kriti Rakshana



संस्कृत साहित्य में कश्यप के सम्बन्ध में इतना कुछ मिलता है कि कश्यप एक या अनेक या एक सर्वशास्त्र विशारद यह आकलन करना दुःसाध्य है। अब कुछ विषय ग्रन्थ से आलोचना करना उचित है। आयुर्वेद के रसायन शास्त्रों में चरक और सुश्रुत के (4th & 5th cent. A.D) समय में धातुका ऑक्साइड, सल्फाइड और क्लोराइडीकरण आदि मिलता है। परन्तु धातु का मारण विधि नित्यनाथ विरचित 'रसरत्नाकर' ग्रन्थ में (15th Cent.) मिलता है (According to P.C Roy History of Chemistry in Ancient & Medieval India (History of Hindu Chemistry Calcutta, 1956, pp-205) परन्तु रसाणव (12th cent.) (ch x 1.24) के अनुसार पारद की मारण विधि एवं अन्य धातु के मिश्रण आदि का वर्णन है। 'रसेन्द्र चिन्तामणि' में (13-14th cent. A.D) इसका विस्तृत वर्णन मिलता है, स्वर्णतन्त्र के तृतीय खण्ड में पारद की शुद्धि, रस शुद्धि का वर्णन है। पी.सी राय साहब ने अपने History of Hindu Chemistry में (P.307) एक चार्ट बनाकर प्रकाशित किया है। जिसमें पारद का द्रवीकरण, अर्क, तथा व्यापक रूप में औषधि के रूप में वर्णन आदि नागार्जुन के बाद यानि 800 cent. A.D. के बाद भारत में हुआ है। परन्तु चीन में उसका व्यवहार 4th cent. A.D. में हुआ है।

सुवर्णतन्त्र में तृतीय खण्ड के अन्त में 'दिव्यौषधि कल्प' नामक एक प्रकरण आता है तथा पारद पूजा एवं उसकी शुद्धि आदि का वर्णन है। वही सब आचार्य सोमदेव विरचित रसेन्द्र चूडामणि में वर्णित है, तथा षष्ठ अध्याय में दिव्यौषधि कल्प वर्णित है।

इतिहासकारों के मत में यद्यपि आयुर्वेद ब्रह्मा द्वारा उपदिष्ट है, उसी प्रकार रस शास्त्र शिव के द्वारा उपदिष्ट है। भारतीय रस शास्त्र का मुख्य स्तम्भ पारद है। पारद को इसलिय शम्भुबीज, हरज, त्रिलोचन, मुकुन्द, रुद्रतेज, रसेश्वर आदि नाम से पुकारा जाता है। पारद को शिव का प्रतिनिधि मानकर मन्दिरों में शिवलिंग स्थापना करते समय पारद को शिव तथा गन्धक को पार्वती का प्रतिनिधि मानकर खरल में कज्जली जैसा मर्दन कर अर्घा के बीच गर्भ में स्थापित करने के बाद शिवलिंग की स्थापना की जाती है। रसेन्द्र चूडामणि के भूमिका में (प्राक्कथनीय) रस शास्त्रियों का नामोल्लेख किया है जिसमें नागार्जुन, नन्दी, व्याडी गोविन्द भगवत्पादाचार्य, गोरक्षनाथ, भास्कर, दिनेश्वर, भैरवानन्द, मन्थान भैरव, श्रीकण्ठ, भालुकी, तथा सोमदेव आदि आचार्यों का नाम प्रमुख है परन्तु उसमें कहीं पर भी कश्यप का नाम नहीं आता है। आचार्य यशोधर (14th cent.) ने अपने 'रस प्रकाश सुधाकर' में फिर दिव्यौषधि प्रकरण में सोमदेव का नामोल्लेख किया है "तास्तु लक्षण संयुक्ताः सोमदेवेन भाषितः" (९.१२) वाग्भट्ट ने भी 'रस रत्न समुच्चय' के आठवें तथा नौवें

अध्याय में सोमदेव को उद्धृत किया है (८-१) (९-१)। रस शास्त्र के उत्तम ज्ञाता शिवजी के अनन्तर सोमदेव ही हैं, नान्य। उसी में लिखते हैं- समर्थो न रसस्यास्य गुणान् वक्तुं महीतले।

कोऽपि श्री सोमदेवो वा प्रभावं वेत्ति शंकरः॥ (१६-१०) अतः इस प्रकार वर्णन से लगता नहीं है कि कश्यप मुनि एक रस शास्त्री थे या उन्होंने सुवर्णतन्त्र की रचना की थी।

पुनश्च कश्यप मुनि के विरचित आयुर्वेदीय 'कश्यप संहिता' या शिल्पशास्त्रीय कश्यप संहिता की भाषा और शैली सुवर्णतन्त्र से भिन्न है। जैसे 'पित्तल' धातु का तथा गुटिका शब्द का प्रयोग सुवर्णतन्त्र में आया।

पुरातन ग्रन्थों में पीतल धातु का प्रयोग नहीं है। कांस्य तथा अन्य धातु का प्रयोग जरूर मिलता है, तथा गुटिकाः कथिताः पूर्व के प्रयोग से लगता है, हिन्दी भाषा में 'गुटिका' शब्द प्रयोग आधुनिक है। अतः इस ग्रन्थ की रचना पुरातन प्रतीत नहीं होती है।

इस ग्रन्थ में वर्णित लौहद्रावादि 'पंचफल कल्प' के सम्बन्ध में थोड़ी सी ऐतिहासिक चर्चा सप्रासंगिक है। प्राचीन आयुर्वेद शास्त्रों में भी लौहभस्म की बात कही गयी है सुवर्णतन्त्र के अनुसार लौह सूची, तथा लौह पट्टिका की बात कही गयी है। यदि विचार किया जाय कि इतिहास के अनुसार सिन्धु सभ्यता के लोग लौहे का व्यवहार जानते ही नहीं थे। तो शिव का उपदिष्ट किया गया परशुराम से श्रवण किया गया यह शास्त्र कितना प्राचीन है। सिन्धु सभ्यता अधिक पुरातन या हिन्दु शास्त्र पुराण में कहे गये शिव और परशुराम अधिक पुरातन। यदि सृष्टि के आरम्भ से शिव की स्थिति है तो अवश्य शिव परशुराम संवाद पुरातन है तथा सिन्धु सभ्यता के लोग शिव पूजा करते थे, और हो सकता है कश्यप को लौह के व्यवहार की जानकारी हो किन्तु इतिहास विदों को प्रमाण के अभाव से, लौह व्यवहार जानते नहीं थे, कहना युक्ति संगत नहीं है। फिर भी यह तो कह सकते हैं कि इस ग्रन्थ की रचना पुरातन नहीं है।

यदि हम मानते हैं कि कश्यप द्वारा नहीं बल्कि शिव द्वारा उपदेश किया गया यह शास्त्र न ही अपौरुषेय है किन्तु इस का कर्ता कौन कहना कठिन है। फिर भी भाषा तथा रस शास्त्रियों के आधार पर द्वादश शताब्दी के बाद ग्रन्थ अनुमान लगाया जा सकता है।

दिलीप कुमार राणा, उपनिदेशक, राष्ट्रीय पाण्डुलिपि मिशन, नई दिल्ली



Introducing Textual Criticism of Manuscripts

Amarendra Biswal

Manuscript in India

In general usage, any kind of hand-written document, before it is published, is called a 'manuscript'. In India, for the word manuscript, we write *pandulipi* both in Hindi and Sanskrit. This term is made of two words – *pandu* (yellow) and *lipi* (written alphabet). According to the Vachaspathyam, a widely used Sanskrit-to-Sanskrit dictionary, '*Sitapita samayuktah panduvarnah prakirtitah*', the script which is written by the mixture of white and yellow coloured pigments is called *pandulipi*.

Text in the Context of Manuscript

By 'text' we understand a document composed and/or written in a language known, more or less, to the inquirer and assumed to have a meaning which has been or may be ascertained. In so far as a manuscript is concerned, by 'text' we may refer to all the written portions of it, a single chapter of it, a single line or even just a single word. The colophon written by the author himself is also included in this concept of the 'text'. But sometimes, in the copies of manuscripts, along with the original colophon of the original author, there may be one more colophon that is written by the scribe which is called the post-colophon. In such cases, the post-colophon is not included in the formal definition of that 'text'. The colophon written by the author himself is very valuable, because at times the author provides clues to his self-identity or the date of writing the manuscript etc., which are extremely valuable data for an editor. So its absence affects understanding or interpretation of the text, but the absence of a post-colophon does not affect these efforts. In case of unavailability of the author's original manuscript or original text, the transmitted written document, the copy of that manuscript is referred to as the text. This type of text is called 'transmitted text'.

There are two kinds of transmission for the

extant texts. First, there is the licensed transmission, where the copyist works under supervision to ensure the integrity of the text. The second type of transmission is haphazard or unlicensed, wherein manuscripts are copied by people who were not altogether aware of the meaning or the significance of what they replicated.

Factors Responsible for the Error in the Text

Before explaining the aims and objectives of textual criticism, we must know the factors that cause the text to be corrupted, because textual criticism is chiefly directed at the resulting corruptions. Every manuscript deviates from its exemplar because of corruptions, whether executed voluntarily or involuntarily. Following are some factors which cause errors in the transmitted text:

1. Confusion between similar letters and syllables
2. Mistaken transcription of words due to general resemblance
3. Misinterpretation of contractions
4. Wrong combination of sentence separators
5. Assimilation of terminations and free and easy accommodation of neighbouring constructions
6. Transposition of letters and of words and sentences, dislocation of clauses and pages
7. Mistaken transcription of Sanskrit into Prakrit or vernacular or vice-versa
8. Mistakes due to changes in regional styles of pronunciation
9. Confusion of numerals
10. Substitution of synonymous or familiar words for unfamiliar words
11. New spellings substituted for old
12. Interpolation or the attempt to repair the results of unconscious errors
13. Hapology or the omission of words or syllables with the same beginning or ending

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14. Lipography or simple omissions of any kind
15. Repetition from the immediate or neighbouring context
16. Insertion of interlinear or marginal glosses or notes
17. Conflated readings
18. Additions due to the influence of kindred writings

Method of Textual Criticism

Textual criticism has naturally to deal with texts and their copies. It may be defined as 'the skilled and methodical exercise of the human intellect on the settlement of texts'. Textual criticism is the technique of restoring texts as nearly as possible to their original form. It involves editing the texts and examining the authenticity and interpretation of the text. It is necessary to edit a manuscript or a text in its original form as intended by the author himself.

Textual criticism has four processes which play a significant role in bringing the original text of the author closer to the subsequent copies. These are – (1) Heuristics, (2) Recensio (recension),

(3) Emendation, (4) Higher criticism. Of these four, the first three are collectively termed as lower criticism, since they deal directly with editing. The process of editing involves reconstructing the exemplar with the help of the existing manuscripts. This is mainly based on the number and nature of deviations or errors arising in the course of many transcriptions and they are of decisive significance in studying the interrelation of manuscripts. The first step in this process is the collection of extant manuscripts of the particular text. Some practical hints for collating are given in V.S. Sukthankar's *Prolegomena* to the Critical Edition of the *Adiparvan* of the *Mahabharata* and Franklin Edgerton's *The Panchatantra Reconstructed*.

Franklin Edgerton, for instance, first selected the versions of the *Panchatantra* which, on the basis of previous studies, could be assumed to contain all, or at least practically all, the evidence which could be used in reconstructing the original *Panchatantra*. Then he undertook a minute comparison of all the materials found in each version in so far as they corresponded to



Folios from *Mahabhashya*, preserved at Bhandarkar Oriental Research Institute, Pune



A Folio from *Sritattvanidhi*, preserved at the Oriental Research Institute, Mysore

materials found in any of the others. For this purpose the text was divided into the smallest possible units, each unit consisting, as a rule, of a single prose sentence or sometimes of a part of a sentence. The collation then produced along lines similar to those referred to above. In this manner both prose and verse texts were collated.

The second step in this process is that of interpretation. In this stage, the editor interprets the written evidence of manuscripts and bases the version of the text on the oldest available manuscript.

Finally, it is in the third stage that the original text is deciphered and discovered by the editor. This involves going beyond the written evidence by overruling it where necessary from certain intrinsic considerations. This is possible because most of our classical authors and their works

were copied and translated over and over again. Translations from one language into another may be of help in restoring the original text or vice-versa. Especially where the translation was made at a period anterior to the oldest surviving manuscripts of the relevant text in its original language, its value is tremendous and its evidence forms an indispensable part of a proper apparatus for the critics.

Ancient commentaries are a secondary source in this process of reconstructing an original text; if the text commented upon, is quoted either completely or partially, such citations help us in reconstructing the corresponding part of the text.

Conclusion

There are numerous texts, in India and abroad, which contain valuable information and may prove to be of vital interest if only their publication were undertaken. To this end, especially in the case where the original manuscript is not available and copies or fragments of it are accessible, textual criticism plays a vital role. It does so not only in reconstructing the text as closely to the author's own conception, but in making the intellectual content of these texts more widely available and accessible. The main

objective of textual criticism is to restore the original text of the author through various processes like heuristics, recension, emendation and higher criticism. The importance of this process may be understood from the fact that we may have been unable to appreciate the subtleties or even the content of such texts as the *Mahabharata*, *Arthashastra* and the *Panchatantra* were it not for the practice of textual criticism.

*Amarendra Biswal is a Research Scholar,
Department of Sanskrit, Kurukshetra University,
Haryana*

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Conservation of Illustrated Manuscripts

S. Subbaraman

All natural materials such as palm leaves, as well as manufactured materials like paper, are invariably given to deterioration, regardless of the conditions of maintenance and their surrounding environments. However, it is equally widely acknowledged that some conditions are likely to be more effective in maintaining these materials than other, more careless ones.

Causes and Modes of Deterioration of Palm Leaf Manuscripts

In the case of palm leaf manuscripts, conditions of high humidity act as a literal invitation to attacks by moulds and fungi. Being essentially organic in nature, they are also liable to insect attacks. On the other hand, it may be noted that extremely dry conditions are also not suitable for this material since they contribute to the palm leaves' loss of pliability and a marked increase in brittleness. Handling them in this condition may result in cracking, splitting and other types of damages. When an illustrated palm leaf manuscript is exposed to prolonged dryness, the binding medium of the pigments used in illustrations may lose their strength and the illustrated layer may become friable and powdery.

Causes and Modes of Deterioration of Paper Manuscripts

While illustrated paper manuscripts are subject to all the factors, inherent and environmental, that can cause the deterioration of paper documents in general; they also partake of the limitations of paintings on paper. This makes their conservation problems still more complicated. The role played by light, heat and moisture in causing the deterioration of celluloid material is well known. While photochemical processes, in which the ultraviolet range of the spectrum (below 350 mμ) plays an important part, are a potent factor in several phenomena of decay such

as the weakening of celluloid fibers, fading of pigments and dyes, etc. it is probably the combined action of light and heat that is the main cause of the breakdown of cellulose. The results are discolouration and brittleness in the paper. In tropical countries like India, where there is plenty of both light and heat practically throughout the year, this problem is constantly encountered. Excessive moisture in the paper leads to rapid disintegration of the cellulose and relative humidity of 70% or above at a temperature in the range of 25 to 30 degrees Celsius provides ideal conditions for the growth of moulds and fungi.

There are also regions of excessively dry climate in India. High desiccation, the result of dryness, is not good for cellulose-based materials like paper. Such conditions can also cause the binding medium of the pigments to become brittle, resulting in the pigments becoming powdery and flaky, as in the case of palm leaf manuscripts.

Apart from climatic reasons, there are a variety of insect species such as silver fish (Thyasanura), book-lice (Psocoptera), beetles (Coleoptera), termites (Isoptera), cockroaches (Dictyoptera), etc. which feed on paper and constant vigilance is needed to ward off their attacks. Further, as is well known, acidity is one of the main causes of the decay of paper material. This may be caused either by inherent defects introduced at the time of manufacture of the paper itself or by external factors such as sulphur gases in the atmosphere. Sulphur dioxide is rapidly oxidized to sulphur trioxide, which in the presence of moisture forms sulphuric acid, which is absorbed by the paper. Increased acidity makes the paper extremely brittle, occasionally leading to breaks in it at a mere touch. However, the paper used for the illustrated manuscripts is usually of a high grade and any increase in acidity is likely to be not on account of its composition but because of environmental factors. The ink, based as it

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usually is on carbon, is not a significant source of acidity.

In some cases where pigments like verdigris (copper acetate, used to obtain a green colour) have been used, the pigment itself becomes a source of trouble. Due to the release of free acetic acid from the pigment, the paper is sometimes found to be charred.

Conservation of Illustrated Manuscripts

(a) Palm Leaf Manuscripts

(i) In case of fungal growth occurring in illustrated manuscripts (palm leaf or paper), the standard practice of fumigation with thymol for the elimination of fungus cannot be adopted because the thymol fumes can attack the colours. In such a case, physical removal of the fluffy fungal patches by careful brushing, followed by the use of ethanol to remove any remnants, is the only possible method. For killing the spores and to prevent further fungal attack, a 2% to 3% solution of orthophenyl phenol may be applied to the back of the folio (if the writing and illustrations are only on one side). In case they are on both sides, strips of filter paper impregnated with a 5% solution of thymol in ethanol and dried, can be placed alongside the manuscripts, without actually touching them, to afford protection.

(ii) In case of insect attack, however, illustrated manuscripts (both palm leaf and paper) can be fumigated with paradichloro benzene (PDCB) in a fumigation chamber. (The recommended period is three weeks in order to eliminate even larvae and eggs apart from the full-grown insects). PDCB fumes have no effect on the pigments.

(iii) Cleaning, whenever necessary, for removal



Conservation Laboratory at Manuscript Conservation Centre, Sambalpur University, Orissa

of dust, dirt, oily stains, etc., has to be effected by a combination of mechanical means like careful brushing and the use of organic solvents like petroleum ether, ethanol, isopropyl alcohol, carbon tetrachloride, etc. Aqueous solutions cannot be used because the binding medium of the illustrations is usually water-soluble. The use of organic solvents also has to be very limited because they tend to leach out the essential oils in the palm leaf.

(iv) Repairs to illustrated palm leaf manuscripts such as filling of cracks or filling of holes and gaps with seasoned palm leaf etc, may be effected with polyvinyl acetate (PVA) as an adhesive, using a solution of the required consistency (usually 10-20% solution). Experience has shown that PVA is a good adhesive and is completely reversible.

(v) Lamination with tissue paper or chiffon silk is sometimes used for strengthening fragile palm leaf folios. Obviously this method cannot be used in the case of an illustrated palm leaf because the clarity of the illustration will suffer. Encapsulation with polyester film is a satisfactory method in such cases.

(vi) When a palm leaf manuscript has become brittle due to ageing, the popular practice is to apply citronella or any other recommended oil for restoring the flexibility of the leaf. This method is not applicable to illustrated palm leaf manuscripts. Pliability of the leaf in this case may be restored as much as possible by exposing the manuscript to humid conditions inside a humid chamber for a minimum period of time.

(b) Illustrated Paper Manuscripts

(i) The treatments recommended above for illustrated palm leaf manuscripts against fungal and insect attacks are applicable in the case of illustrated paper manuscripts as well.

(ii) A problem sometimes confronted in the treatment of paper manuscripts (including illustrated ones) is the removal of fox marks and other spots. As already explained above in the case of illustrated palm leaf manuscripts, aqueous methods are ruled out. An alcoholic solution of chloramines-T has been used in the past with some success. This, however, is a slow process and immersion in the solution for long periods may be necessary. This is not desirable because recent research has shown that chloramines-T, contrary to the belief when its use was first introduced, continued to react with the paper

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even after it is taken out of the solution and thorough washing may be necessary to remove chloramines-T completely. Spot treatment with either chloramines-T or hydrogen peroxide (in an alcoholic medium) may be used.

General cleaning may sometimes be carried out, when necessary, by first fixing the illustration and writing with a 2% solution of Paraloid B 72, laying the manuscript face-down on melinex on a glass sheet, and flooding the back of the manuscript with a jet of water.

(iii) Repairs and lining of illustrated paper manuscripts (when the writing is only on one side) are very much like the procedures adopted for water colour paintings. Japanese paper and pure starch paste as adhesive (with a small quantity of insecticide like phenyl mercuric acetate added) may be used.

(iv) Illustrated paper manuscripts may also be mounted on acid free mount boards for display purposes as well as for safe storage. When the writing and illustrations are on both the sides, a window-mount for both sides has to be employed.

(v) The paper used in old paper manuscripts is usually rag paper, which remains in sound condition even after the passage of a few hundred years. However, there may occur instances of lesser quality paper having been used and the same developing problems such as acidity. Increasing acidity makes the paper more and more brittle. In such cases the acidity has to be removed from the paper and the paper has to be maintained at neutral PH o 7 or slightly higher. The process of removing acidity is called de-acidification. For the de-acidification of illustrated paper manuscripts, non-aqueous methods only have to be employed. Immersion of the manuscript in a 5% solution of crystalline barium hydroxide in methanol for 20 to 30 minutes, has been found to be effective as well as safe.

Display and Maintenance

Paper being a hygroscopic material, high humidity has to be strictly avoided. Secondly, it is also well-known that a relative humidity of 75% or above in the atmosphere is conducive to fungal growth. At the same time, very low humidity causes desiccation and brittleness in the paper.

It would be ideal to maintain display galleries and storage spaces where paper materials are

kept, at a temperature of 20 to 22 degree C and a relative humidity of 50 to 55%. This can be achieved through air-conditioning, which is expensive and may not always be practicable. Besides, if air conditioning is provided, it has to be constant through the day, everyday, else it may cause more harm than good. Without air-conditioning, one may achieve temperature and relative humidity conditions as near the optimum level as possible by ensuring proper ventilation and using air-coolers in dry summers and de-humidifiers in the rainy season.

For illustrated manuscripts, light is another important factor. The colours used for the illustrations are susceptible to fading through the effect of light, particularly through the ultraviolet part of the spectrum. The intensity of illumination on the surface of the manuscripts should not exceed 50 lux. Fluorescent light, which is rich in ultraviolet light, should be avoided. Provision of lights inside the show-case should also be avoided. There should be only general lighting of the galleries, with the light sources well away from the manuscripts.

S. Subharaman is Honourary Advisor, ICKPAC Manuscript Conservation Centre, Bangalore

Answers to the Quiz

1. R. Shama Shastry
2. *Pancha Tantra*
3. Nakula
4. *Ashtadhyayi* by Panini
5. *Aryabhadra-kalpika-nama-mahayana*
6. *Dhavanyaloka* by Anandavardhan
7. Akbar the Great
8. *Ritusanhara* (Published by Sir William Jones)
9. Prof. P.C. Devassia
10. One hundred and eight