

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

Pandit Jawaharlal Nehru, *The Discovery of India*

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From the Editor

The National Mission for Manuscripts marks its fourth anniversary this month with a number of events. This issue of *Kriti Rakshana*, therefore, features a number of articles on a range of activities that the Mission has been involved with in the past few years including manuscript documentation, information about a million of which is now available on our website, the declaration of forty five significant manuscripts as Manuscript Treasures of India, a seminar on the Mahabharata, and the University Debate organised by the Mission to bring heritage issues to the forefront of students' consciousness.

Other articles featured here include a focus on Kufic, an Arabic script that was once prolific and is now extremely vulnerable for lack of practitioners, a look at the treasure of Ayurvedic manuscripts of Kerala, on the documentation practices followed in the manuscript-rich State of Rajasthan and the relevance of the Gitagovinda to the traditions of Hindustani Classical Music. The Institute in Focus is the Uttaranchal Sanskrit Academy, a repository with a rich wealth of manuscripts and a continuing tradition of manuscript studies.

We hope that all our readers will not only enjoy this issue of *Kriti Rakshana* but will also take advantage of the information we have made available online and will give us valuable feedback on their experiences with it.

If you have any queries or comments on any article or would like to tell us what you think about *Kriti Rakshana*, do let us know at director.namami@nic.in, or at Publications Division, NMM, No. 5, Rajendra Prasad Road, New Delhi – 110001. *Kriti Rakshana* is also available online and may be downloaded from www.namami.org.



Neha Paliwal

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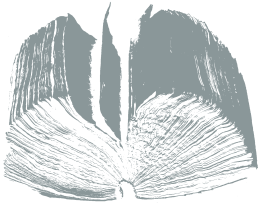
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Quiz

NMM: Summary of Events

Forthcoming Events

Kriti Rakshana



Kriti Rakshana

Fourth Anniversary of the National Mission for Manuscripts

The National Mission for Manuscripts marks its fourth anniversary in February 2007. On this occasion, the Mission conducted a number of events that realized its mandate in different ways and that also highlighted its achievements so far.

The first of these was the three days long Seminar, *Text and Variations of the Mahabharata: Contextual, Regional and Performative Traditions*, which took place at the India International Centre from 5-7 February 2007. With the participation of scholars, experts, students and enthusiasts, the seminar highlighted the diverse traditions related to the Mahabharata. The participants invited to present papers in this seminar explored a range of issues that were thematically distinguished into four sections. The four themes were—(i) Textual Complex of the Mahabharata: Diverse Traditions (further divided into two sections – one focusing upon the Indian textual sources and the other upon the Mahabharata beyond the Indian sub-continent) (ii) Regional, Folk and Popular Narratives contributing to the Text of the Mahabharata, (iii) Mahabharata in Visual and Performing Arts:

Texts, Contexts and Images, and (iv) The Principles of *Purushartha* in the Mahabharata.

On 7 February 2007, in collaboration with the National Archives of India, the Mission organized a month long exhibition on Indian manuscripts – *The Word is Sacred; Sacred is the Word*. Inaugurated by Shri N. Gopalswamy, Chief Election Commissioner of India, the exhibition showcases the finest traditions of manuscript creation and composition from across India. Initially displayed in Germany as part of the Frankfurt Book Fair 2006 where India was the Guest of Honour, the exhibition is an attempt at providing access to the manuscript wealth of India to the public. On 8 February, a program for school-children was conducted at the National Archives, wherein they were given a guided tour of the exhibition, a lecture-demonstration of calligraphy and they participated in a theatre workshop based on the Mahabharata.

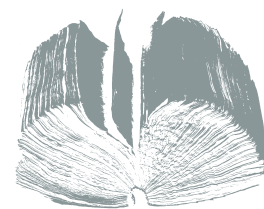
The *Kriti Rakshana* program culminated in a function on 14 February 2007, on which occasion, Mrs. Ambika Soni, the Honourable Minister for Tourism and Culture, Government of India, launched *Kritisampada*, the National Electronic Database containing information about more than one million Indian manuscripts and declared forty-five extremely significant manuscripts from across the country as *Vijnananidhi*, the Manuscript Treasures of India. The occasion was graced by Prof. Lokesh Chandra, Prof. V. Kutumba Shastri, Mr. S.K. Arora and Mr. K. Jayakumar. The Mission seeks to continue efforts in both these programs in the coming year as well.



Prof. B.N. Goswamy, Prof. Lokesh Chandra and Shri N. Gopalswamy inaugurating the exhibition: *The Word is Sacred; Sacred is the Word*.

Editor

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Online Catalogue of One Million Manuscripts - *Kritisampada*

Anurag Arora

On 14 February 2007, the National Mission for Manuscripts launched *Kritisampada*, the National Database of Manuscripts that contains information about over a million Indian manuscripts. Inaugurated by Mrs. Ambika Soni, Minister for Tourism and Culture, the database represents a considerable step forward in the location and documentation of hand-written texts in our country. Kept in repositories ranging from university libraries, research institutes, temples, *bhandara-s*, mutts, *madrassa-s* and private homes, Indian manuscripts are estimated to number over five million – possibly the largest collection of manuscripts in any one country. Therefore, it is not an exaggeration to say that the preparation of this database, currently

containing data from a million manuscripts with that of a million more being checked for inclusion in *Kritisampada*, was and remains a task of Herculean proportions.

Introduction

The National Mission for Manuscripts took up the task of preparing *Kritisampada*, in order to document the wealth of Indian manuscripts lying scattered in different organizational and private collections in India and abroad. While other activities related to manuscripts such as conservation, digitisation, manuscriptology courses, research, publication and awareness campaigns are also undertaken by the National Mission for Manuscripts, the documentation of



Smt. Ambika Soni, Honourable Minister for Tourism & Culture, Govt. of India, launching the Online Catalogue of One Million Manuscripts - *Kritisampada*

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these texts is the organization's most important task. The decision to prioritize the documentation of manuscripts was taken due to the fragile nature of this most prolific source of our past and the perceived threats, natural and unnatural, to manuscripts across the country. Therefore, the urgency of the task at hand is the primary driving force behind the compilation of a National Database of Manuscripts.

Methodology

A long and effort-intensive process, the documentation of manuscripts is carried out through various means by the National Mission for Manuscripts. The four most important ones are as follows:

1. **Survey and Post-Survey:** The Mission locates manuscripts in a house-to-house exercise through the National Survey of Manuscripts, carried out separately in each State. These manuscripts, once located, are documented in the follow-up Post-Survey exercise wherein scholars are engaged to visit the repositories mapped in the Survey. The Post-Survey data accounts for the greatest percentage of data in the *Kritisampada*.
2. **Manuscript Resource Centres (MRCs):** Established repositories of manuscripts such as Oriental Research Institutes and university libraries partner with the Mission to collect data about manuscripts in the large public and private collections in each of their vicinities. Spread across the country, these centres engage scholars specifically for documentation of manuscripts in the Mission's format.
3. **Manuscript Partner Centres (MPCs):** The Mission partners with institutes or private collections that have a very large number of manuscripts or a very significant set of manuscripts to document each text in their ownership in the Mission's format.
4. **National Informatics Centre and Indira Gandhi National Centre for the Arts:** IGNCA has contributed information about 1,07,359 manuscripts that were documented by the organization earlier and the Mission has received 2,66,447 data on Jain Manuscripts from the National Informatics Centre.

Information Format

The data collection formats employed by the Mission and its partner institutes have been standardized so that the information made available on the internet is uniform, as complete as possible and there is no scope for confusion.

1. Questionnaire
2. CAT-CAT
3. Manus (data form)

The **Questionnaire** addresses the task of preparing a national directory of manuscript repositories. Information on various aspects of a repository such as name of the institute or individual, total number of manuscripts including the rare ones, number of manuscripts in different materials, number of catalogues available category-wise, state of the preservation, etc. is collected through the questionnaire.

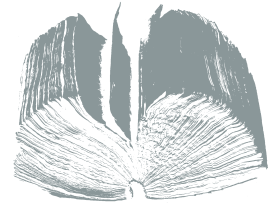
Cat-Cat is an ongoing effort at listing the catalogues of Indian manuscripts already published. So far the Mission has compiled a list of more than one thousand catalogues. The Mission provides financial assistance to similar activities being carried out at Madras University as well.

The **Manus data** form is the format used for collecting information about each manuscript and is therefore, the main contributor to the Database. Addressing twenty-three data points about each manuscript, it contains information ranging from the title of the manuscript to its conservation status.

The **software** used by the Mission, developed by National Informatics Centre (NIC), is Manus Granthavali. It is updated frequently and has undergone several modifications with the addition of new fields and the possibility of multiple subject entries for a single manuscript. Manus Granthavali is based on the Dublin Core Metadata Standards that are globally accepted and used in libraries everywhere. A state-of-the-art software, it has been installed in almost all of the MRC-s and the MPC-s of the Mission.

Output

Data is collected from different sources either in manually filled-in printed forms or in Compact Discs (CDs) containing electronic data collected and entered in the computer by MRC-s and MPC-s. The data is then subjected to screening, processing and editing at the Mission's office in New Delhi, before being entered into the



Kritisampada. A systematic approach, knowledge of various scripts, languages and regional intellectual traditions are necessary to give shape to the final data. Therefore, the National Mission for Manuscripts' personnel members in the documentation department are handpicked for the task and, between them, display a wide range of scholastic talent.

The Database is intended to provide information regarding the following aspects of each manuscript among others:

- Title • Language • Script • Author
- Scribe • Number of folios • Commentary
- Date of writing • Illustrated or not
- Repository details

The database is searchable by the following six classifications:

- Title • Subject • Author • Language
- Script • Material (support material written on – paper / palm leaf et al)

The software is bilingual and accommodates both Hindi and English. This makes it a simple matter to search for the desired manuscript or through a category and to view the details of the manuscript.

The total manuscript data collected by the Mission till date is around two million and the total number of repositories covered is nearly 30,000. Out of this, one million data was made

available online on 14th February 2007 for purposes ranging from the facilitation of scholarly research to those of amateur interest.

The creation of a National Database for Manuscripts is the first major attempt to bring together basic information about the manuscript wealth of India. It is hoped that the availability of a consolidated database will provide a significant impetus to new fields of research across the country that have hitherto not been attempted or are still in their infancy because of the difficulties in accessing sources of information. The access to accumulated wisdom on subjects like astronomy, traditional medicine, philosophy, politics, civil society and governance that may be gained through this database will supplement contemporary research and add to the dimensions of the debates.

It is said in the Shrimadbhagvadgita, “*smriti bhramshad buddhi nasho buddhi nashat pranashyati*”. The Database is an attempt to perpetuate the collective memory of the Nation. By preparing this Database the Mission hopes to bring to notice once again fields of knowledge, or schools of thought that have been marginalized in the past due to limited access, and give an impetus to the tradition of intellectual enquiry across the country.

Anurag Arora is Co-ordinator, Digitization at the National Mission for Manuscripts

Quiz

1. Upon whom was conferred the title of ‘*Sarvavidyanidhana*’ by the Mughal emperor, Shah Jahan?
2. With relevance to Andhra Pradesh, by what name do we refer to documents that permit groups of folk performers to carry on their activities in pre-defined regions in perpetuity?
3. How many *sargas* (chapters) are there in Jayadeva’s *Gitagovinda*?
4. Name the most ancient Indian script.
5. As per the *Bhagavatapurana*, how many *avatars* (incarnations) of Lord Vishnu were there?
6. In *Bhamini Shatpadi* style of poetry, how many lines does each stanza contain?
7. Name the Pitaka that is concerned with the practice of moral discipline and the rules of discipline laid down for regulating the conduct of the Buddha’s disciples, the monks and nuns?
8. What does the Sanskrit term, ‘*Agama*’ mean?
9. By what name is the Shaivagama tradition referred to in the State of Tamil Nadu?
10. Name the field of knowledge with which the text of *Subika*, one of the most popular Meitei texts from Manipur, is related?



Shaivagama Codex

Answers on page 12

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Vijnananidhi: Manuscript Treasures of India

Neha Paliwal

India is the producer and keeper of an astounding wealth of manuscripts. The country's large collections of manuscripts are characterized by great variety and richness in terms of content, theme, language, illustrations, scripts and materials. The National Mission for Manuscripts, with its mandate to preserve and disseminate India's rich cultural heritage contained in manuscripts, seeks to pay homage to the landmarks in Indian intellectual history by identifying manuscripts with unique heritage value and designating them as "*Vijnananidhi*: Manuscript Treasures of India". It aims to recognize as treasures such pioneering manuscripts that contain insights and discoveries and that have, at different points of time, broken new ground in India's knowledge systems. Through the recognition of texts that record attainments in disciplines such as the sciences, philosophy, scripture, history and the arts, the Mission hopes to highlight their value and unique contribution to India's life and history.

Purpose of the Declaration

Through initiating the *Vijnananidhi* programme, the National Mission for Manuscripts seeks to bring into sharp focus the contribution of these resources of knowledge in preserving and promoting greater understanding and appreciation of India's culture, history and environment. The recognition hopes to sensitize archivists and collectors on the value of these resources and the need to preserve them.

Selection of Manuscripts as *Vijnananidhi*: Treasures of India

The selection of manuscripts as treasures is by no means an exhaustive, but only an indicative exercise. While it does not aim to create a hierarchical status between those selected as treasures and others, the selection committee adopted the following criteria:

- Excellence as heritage

- Contribution to India's intellectual history
- Vulnerability
- Belonging to ancient or medieval past

Measures for Safeguarding

The most important consequence of such a declaration would be that these manuscripts would be given special protective measures including

- Providing adequate space and infrastructure for their storage
- Taking up preventive and curative conservation
- Protecting the knowledge content through digitization
- Transcribing for more copies in the case of rare manuscripts
- Taking up critical editions, research and publication based on these manuscripts

Manuscript Treasures of India

A total of forty-five manuscripts from across twenty-one repositories in the country were selected as '*Vijnananidhi* – Manuscript Treasures of India'. They are as follows:

1. Kubjikamata (The Asiatic Society, Kolkata)
2. Maiteryavyakaranam (The Asiatic Society, Kolkata)
3. Samputatika (The Asiatic Society, Kolkata)
4. Kalachakravatara (The Asiatic Society, Kolkata)
5. Rigvedasamhita (Bhandarkar Oriental Research Institute, Pune)
6. Chikitsasarasangraha (Bhandarkar Oriental Research Institute, Pune)
7. Upmitibhavaprapanchakatha (Bhandarkar Oriental Research Institute, Pune)
8. Bhagavatpurana (Bhandarkar Oriental Research Institute, Pune)
9. Mahabhashya (Bhandarkar Oriental Research Institute, Pune)
10. Shaivagamatantra (University of Calcutta, Kolkata)

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11. Astasahasrikaprajnaparamita (University of Calcutta, Kolkata)
12. Krittivasaramayana (University of Calcutta, Kolkata)
13. Shaivagama (Institut Francais de Pondichéry, Pondicherry)
14. Shunya Sampadane (Kannada University, Hampi)
15. Kurbararattamala (Kannada University, Hampi)
16. Basavapurana (Kannada University, Hampi)
17. Dhul wa (Kargon Gompa, Igoo, Ladakh)
18. Gyad Stongpa (Kargon Gompa, Igoo, Ladakh)
19. Diwan-i-Hafiz (Khuda Bakhsh Oriental Public Library, Patna)
20. Tarikh-i-Khandan-i-Timuria (Khuda Bakhsh Oriental Public Library, Patna)
21. Kitab al-Hashaish (Khuda Bakhsh Oriental Public Library, Patna)
22. Kitab al-Tasrif (Khuda Bakhsh Oriental Public Library, Patna)
23. Chitra Bhagavat (Krishna Kanta Handiqui Library, Guwahati)
24. Ratnamalavyakarana (Krishna Kanta Handiqui Library, Guwahati)
25. Uttaradhyanasutra (Lalbbhai Dalpatbhai Institute of Indology, Ahmedabad)
26. Shantinatha Charita (Lalbbhai Dalpatbhai Institute of Indology, Ahmedabad)
27. Aryabhadra-kalapika-nama-mahayana-sutra (Library of Tibetan Works, Dharamsala)
28. Yumbanlol (Manipur State Archives)
29. Subika (Manipur State Archives)
30. Gilgit Manuscripts (The National Archives of India, New Delhi and Sri Pratap Singh Museum, Department of Archives, Archaeology & Museums, J & K Govt., Srinagar)
31. Baburnama (National Museum, New Delhi)
32. Tuzuk-i-Jahangiri (National Museum, New Delhi)
33. Arthashastra (Oriental Research Institute, Mysore)
34. Natyashastra (Oriental Research Institute, Mysore)
35. Sharadatilaka (Oriental Research Institute, Mysore)



Jitendra B. Shah, Director, Lalbbhai Dalpatbhai Institute of Indology, Ahmedabad is receiving the citation from the honourable minister for Tourism & Culture, Smt. Ambika Soni.

36. Saubhagyaratnakara (Oriental Research Institute, Sri Venkateswara University, Tirupati)
37. Aryamanjushreemulakalpam (Oriental Research Institute and Manuscripts Library, Thiruvananthapuram)
38. Gitagovinda (Orissa State Museum, Bhubaneswar)
39. Chikitsa Manjiri, (Orissa State Museum, Bhubaneswar)
40. Arsharamayana (Rajasthan Oriental Research Institute, Jodhpur)
41. Dhvanyalokalochana (Rajasthan Oriental Research Institute, Jodhpur)
42. Al-Quran-al-Majid (Rampur Raza Library, Rampur)
43. Ramayana (Rampur Raza Library, Rampur)
44. Kalila-wa-Dimna (Rampur Raza Library, Rampur)
45. Sarvarogaharanagunagambhirata or Ashvaphala Prakash (Visweshvarananda Biswabandhu Institute of Sanskrit and Indological Studies, Hoshiarpur)

The National Mission for Manuscripts has also brought out a publication marking the event, with information and photographs of all of the Manuscript Treasures. This publication, while not for sale, may be accessed online at www.namami.org.

Neha Paliwal is the Co-ordinator, Publication, National Mission for Manuscripts and the Editor of Kirti Rakshana.

Kirti Rakshana



Sameekshika

A Seminar on the Mahabharata

Sanjukta Sunderason

The National Mission for Manuscripts marked its fourth anniversary with, among other events, a Seminar on the Mahabharata. The three days long Seminar, *Text and Variations of the Mahabharata: Contextual, Regional and Performative Traditions*, took place at the India International Centre from 5-7 February 2007.

As a master epic of the Indian civilization, the Mahabharata has stimulated research and scholarship at various disciplinary levels, starting from textual analysis and critical editions to social historical enquiries into the nuances of the text. The making of the text, or the journey of the text has been variously studied, through the numerous regional, oral and performative traditions, through the Little Traditions that have gone into the making the Mahabharata a grand epic.

The Seminar was an attempt on the part of the Mission to bring together these diverse literary traditions on the Mahabharata in a common platform, for discussion, debates and critical reflections. It was conceptualized in four segments, focusing on various aspects of the epic text. The first theme, 'Textual Complex of the Mahabharata: Diverse Traditions', was divided in two sections, *Mahabharata: Textual Sources from*

India and Traditions of the Mahabharata beyond the Indian Subcontinent, chaired by such eminent scholars as Dr. Kapila Vatsyayan and Dr. Lokesh Chandra. The Session began with the celebrated Dr. M. A. Mehendale speaking on the creation of the critical edition of the Mahabharata by the Bhandarkar Oriental Research Institute, Pune, its successes, challenges and inadequacies. While scholars like Prof. M. G. Dhadphale, Prof. Radhabhallabh Tripathi, Dr. Pradip Bhattacharya and Prof. Vasantbhai Bhat reflected on various methodological issues, controversies, challenges, and consensus regarding the making of the critical edition and aspects of the textual analysis the epic, Dr. Ramanujan spoke on a contemporary project for the creation of the computational database of the Mahabharata, for assisting research and analysis, through a recently devised software programme for the critical edition of Sanskrit texts.

In the second section of the first theme on textual traditions of the Mahabharata, papers were presented on the textual traditions and resemblances of the Mahabharata beyond the Indian sub-continent, with particular reference to South-East Asia. With a panoramic overview from the Chair, Dr. Lokesh Chandra, on various



Participants at the Seminar on the Mahabharata

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continuities and micro-traditions of the Mahabharata beyond India, this section contained interesting perspectives from Dr. Anita Khanna and Smt. Manjushree Gupta on the ways in which the Mahabharata was received in Japan and Indonesia.

The second day of the seminar saw two themes, the first, 'Regional, Folk and Popular Narratives contributing to the Text of the Mahabharata', and the second, 'Mahabharata in Visual and Performing Arts: Texts, Contexts and Images'. The first theme brought forth regional narratives from across India, from Rajasthan, Tamil Nadu and Kerala, with scholars like Dr. Shail Mayaram, Mr. Purushottam Avaroth and Prof. Vijaya Ramaswamy presenting the folk and popular narratives and modalities of the epic text, as it travelled and evolved in various Little Traditions. Dr. Bhagwandas Patel and Shri Satya Chaitanya spoke on the narrative structures and nuances of *Bhil Bharat*. In this session, the study of the textual tradition of the Mahabharata spread out to include oral traditions, myths and mythologies, popular culture and folk literature.

The third theme of the Seminar explored the various visual and performative traditions around the Mahabharata. It was chaired by Dr. Pradip Bhattacharya. Prof. K. G. Paulose, speaking on the representations of the Mahabharata in the Classical and Contemporary Theatre of Kerala, explained the development and practice of the anti-hero cult in the classical Sanskrit theatre of Kerala, with the special focus on the characters of Duryodhana and Dusshasana. While Dr. Bharat Gupt and Dr. Leela Omcherry dwelt on the theoretical and narrative aspects of performing the Mahabharata in drama and classical music, Dr. Hanne M. de Bruin illuminated on the contemporary Kattaikuttu performances in Tamil Nadu. With an audio-visual presentation on children performing the text, Dr. Bruin brought out the roles of textual traditions and oral transmission to safeguard the powerful attraction of the Mahabharata. In an illuminating lecture on the varied visual depictions of the text in popular media, Dr. Pradip Bhattacharya presented a panoramic perspective of the form and politics of narrating the Mahabharata in television serials and films, with special reference to B. R. Chopra's epic serial, *Mahabharata* and Peter Brook's film on the epic. This session was significant in presenting diverse cultures of understanding and

narrating the text, reflecting on what makes the text 'living'.

The fourth theme of the Seminar, 'The Principles of Purushartha in the Mahabharata' was discussed on the third day of the seminar, with papers presented on the various *purusharthas*—*dharma*, *kama*, *artha*—as well as on the ethical principles of the Mahabharata. The session was chaired by Dr. Prahladachar, who spoke on the philosophy of the *purusharthas*. While Dr. Shalini Sah highlighted different conceptions of the *kama-purushartha* in the Mahabharata through varying cultural contexts, regions and perspectives of gender, the papers presented by Dr. Satkari Mukhopadhyay and Prof. Kapil Kapoor explored the socio-political and ethical contexts of *dharma-purushartha*, the various etymologies and definitions of *dharma*, and the position of *dharma* vis-à-vis *moksha*. In his paper on the *artha-purushartha*, Dr. Nrisingha Prasad Bhaduri dwelt on how the idea of *artha* operated in the epic, particularly, how the *Mahabharata* with all its concluding bias for renunciation, did not fight shy from laying a special stress on 'artha' to achieve material gains in the world.

The seminar dwelt on a number of issues related to the understanding, relevance and research on the Mahabharata. The need for the documentation of the Mahabharata across regional variations was stressed, along with building up a new resource base for the promotion of the research and critical study of the text. Attended by a large number of scholars, experts, students and enthusiasts, the seminar highlighted the many traditions around the Mahabharata. With speakers from various disciplines, presenting their understanding and experiences with the epic text, the seminar was truly representative of the multiplicities within the Mahabharata, whether they be in the critical editions, in folk traditions or visual and performative cultures.

The Mission is in the process of collecting the papers presented during the seminar. These will be published under the *Sameekshika Series* of the Mission, which contains papers from the Mission's national seminars.

Sanjukta Sunderason is the Coordinator of the National Survey of Manuscripts at the National Mission for Manuscripts

Kriti Rakshana



उत्तरांचल संस्कृत अकादमी : एक परिचय

सविता मोहन

उत्तरांचल राज्य का वर्णन प्राचीन संस्कृत ग्रन्थों में केदारखण्ड, कैलास मानसरोवर एवं कुमाऊ क्षेत्र के रूप में शास्त्रों एवं काव्यों में वर्णित होता आया है। यह राज्य देवभूमि के नाम से भी जाना जाता है। प्राकृतिक सौन्दर्य, सरल चित्त निवासी, नदियों का कलकल निनाद एवं नगाधिराज हिमालय की शोभा से विराजमान यह प्रदेश निःसन्देह देवभूमि ही है।

यह राज्य महर्षि वेदव्यास द्वारा रचित पुराणों की रचनास्थली, अनेक वीरों की जन्मस्थली, बदरी, केदार, गंगोत्री, यमुनोत्री से प्रवाहित होने वाली नदियों की उद्गम स्थली के रूप में विश्व विख्यात है।

उत्तरांचल भारतीय समाज के लिये अलौकिक प्रेरणा, धार्मिक, आध्यात्मिक तथा सांस्कृतिक आकर्षण का केन्द्र बिन्दु बना हुआ है। भारतीय साहित्य का मूल स्रोत वेद है और केदारखण्ड उत्तरांचल में संस्कृत का मूल स्वरूप वैदिक काल से है।

वैदिक ऋषियों की तपस्थली उनके विद्या केन्द्र, साधना भूमि, हिमालय की उपत्यकाओं में गंगा, यमुना के उद्गम स्थल में थी। यह क्षेत्र प्राचीन केदारखण्ड था जहाँ ऋषियों को वेदों का आत्मबोध हुआ जिन्हें अपौरुषेय कहा जाता है।

महाभारत आदि परवर्ती साहित्य में, केदारखण्ड में अत्रि एवं भारद्वाज के आश्रम, नर-नारायण आश्रम, उपमन्यु आश्रम, व्यास आश्रम, कण्व आश्रम, अगस्त्यमुनि आश्रम, गोविन्दघाट आश्रम

आदि मठों की स्थापना की गयी थी।

पुरातन काल से ही कुमाऊ व गढ़वाल में संस्कृत के प्रति लगाव रहा है। उपलब्ध ऐतिहासिक सामग्री से स्पष्ट है कि प्राचीन समय में संस्कृत भाषा राजकीय कार्य में प्रयोग की जाती थी। अनेक अभिलेखों, सन्धिपत्रों, ताम्रपत्रों और सिक्कों आदि की भाषा शुद्ध संस्कृत होने से प्रथम तो यह निश्चित है कि वह यहाँ राजभाषा के रूप में प्रतिष्ठित थी, और द्वितीय उस समय संस्कृत का खूब प्रचार तथा प्रसार इस क्षेत्र में था।

गुप्तकाशी के निकट कालीमठ को कालिदास की जन्मस्थली माना जाता है जो कि यह ज्ञापित करने के लिये पर्याप्त है कि उत्तरांचल में संस्कृत बोलचाल व साहित्य का माध्यम थी।

उत्तरांचल के प्राचीन तीर्थ स्थलों, प्रमुख नगरों तथा देव मन्दिरों में पुरातन शासकों के शिलालेख, ताम्रपत्र तथा दानपत्र हैं जो संस्कृत की समृद्ध परम्परा को बताते हैं। मुगल बादशाहों के राज्यों में गढ़वाल के विद्वानों का सम्मान होता रहा, अबुलफज़ल के 'अकबरनामा' ज्योतिष्कराय ज्योतिष एवं तंत्रशास्त्र के लिये विश्रुत थे जिनकी जन्मभूमि उत्तरांचल थी। प्राचीन नगरों की समाप्ति तथा नये ग्रामों के निर्माण में पुरातन लेखन सामग्री बिखर गयी। गोरखाओं का राज्य १८०३-१८१५ ई० तक की स्थापना के कारण भी बहुमूल्य साहित्य नेपाल चला गया। १८१५ ई० में पंवार वंशीय एवं कत्यूरी वंशीय राजाओं के पुनः सिंहासनारूढ़ होने पर साहित्य को बचाने



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के प्रयास तो किये गये परन्तु ब्रिटिश शासन व्यवस्था के कारण ग्रन्थ विलुप्त हो गये या ब्रिटिश अपने यहां ले गये। स्वतंत्रता के पश्चात् विशाल उत्तर प्रदेश का एक भाग होने के कारण संस्कृत भाषा का विकास तो किया गया परन्तु आकार की विशालता में परिणाम प्रत्यक्ष नहीं हो पाये। सम्भवतः इसी दृष्टि को ध्यान में रख कर संस्कृत अकादमी की स्थापना सरकार द्वारा की गयी ताकि उत्तरांचल में संस्कृत का व्यापक प्रचार-प्रसार हो।

अकादमी को प्राप्त विवरणानुसार उत्तरांचल राज्य में ८२ परम्परागत संस्कृत विद्यालय/महाविद्यालय, ७० शासकीय/अशासकीय महाविद्यालय एवं ०७ विश्वविद्यालय/परिसर हैं। लगभग नौ हजार से भी अधिक छात्रों को लगभग पाँच सौ से भी अधिक अध्यापक/प्राध्यापक संस्कृत विषय का शिक्षण कार्य करा रहे हैं। इसके अतिरिक्त समस्त शासकीय/अशासकीय इण्टरमीडिएट विद्यालयों में भी संस्कृत विषय में शिक्षण सुविधा उपलब्ध है।

स्थापना- उत्तरांचल शासन द्वारा शासनादेश संख्या-१२४९/उ०शि०/२००२, उच्च शिक्षा, देहरादून, दिनांक २० दिसम्बर, २००२ द्वारा निम्न उद्देश्य एवं कार्यों के निमित्त उत्तरांचल संस्कृत अकादमी का विधिवत् गठन किया गया।

उद्देश्य एवं कार्य-

१. विश्वभर में उपलब्ध संस्कृत अभिलेखों को एकत्रित कर पुस्तकालय/अभिलेखागार बनाया जायेगा, जिससे संस्कृत साहित्य के परिवर्द्धन एवं शोध को प्रोत्साहन प्राप्त होगा।
२. संस्कृत के ग्रन्थों एवं अभिलेखों का प्रकाशन।
३. संस्कृत साहित्य के विशिष्ट पुस्तकालय की स्थापना।
४. संस्कृत का सरलीकरण।
५. संस्कृत के वैज्ञानिक तथा अन्य विषयों से प्रासंगिकता एवं इसका दूसरी भाषाओं में अनुवाद/उनका आधुनिक विकसित माध्यमों से प्रकाशन।
६. संस्कृत शिक्षण, प्रशिक्षण, शैक्षणिक शोध, संगोष्ठी, परिचर्चा, कार्यशाला आदि का आयोजन करना।
७. संस्कृत भाषा एवं साहित्य के उच्च अध्ययन हेतु विशिष्ट कोटि के संस्कृत भाषा के विद्वानों एवं साहित्यकारों को संस्कृत के विकास, शोध, संवर्द्धन एवं परिवर्द्धन हेतु आर्थिक सहायता एवं सुविधायें प्रदान करना। इनमें फ़ैलोशिप, छात्रवृत्ति एवं अन्य गतिविधियाँ सम्मिलित हैं।
८. संस्कृत भाषा के पाठ्यक्रम का निर्धारण, अध्ययन एवं अध्यापन को रुचिकर बनाना, पाठ्यक्रम सचित्र, सरल एवं बोधगम्य तैयार किया जाना।
९. संस्कृत की विश्वविख्यात संस्थाओं से साहित्य एवं आधुनिकतम तकनीकी का आदान-प्रदान तथा सम्पर्क करना।

पदाधिकारी-

श्री पं० नाराणदत्त तिवारी, माननीय मुख्यमंत्री, उत्तरांचल प्रदेश।	अध्यक्ष
श्री ब्रह्मस्वरूप ब्रह्मचारी, कुलपति, उत्तरांचल संस्कृत विश्वविद्यालय।	उपाध्यक्ष
डॉ० सविता मोहन	सचिव
श्री वी०के० सिंह	कोषाध्यक्ष

प्रशासनिक विभाग-

अकादमी का यह मुख्य कार्यालय है। प्रशासनिक विभाग का कार्य अकादमी द्वारा निर्धारित कार्य योजनाओं को क्रियान्वित करना है। अकादमी द्वारा प्रतिवर्ष कार्य योजनायें तैयार की जाती हैं जिनमें वर्ष भर के क्रिया-कलापों एवं योजनाओं का विस्तृत समावेश किया जाता है।

संस्कृत साहित्य के बृहद् इतिहास नाट्य कला के सूक्ष्म बीज वैदिक युगीन साहित्य में प्राप्त हैं। यही परम्परा वेदोत्तरवर्ती साहित्य में निरन्तर बढ़ती गयी और संस्कृत साहित्य में नाटकों की परम्परा भेद-उपभेदों के साथ विकसित होती गयी। देश के विभिन्न भागों के लेखकों की तरह उत्तरांचल के नाटककारों ने भी इस शृंखला को आगे बढ़ाने में योगदान किया। उत्तरांचल के सुविस्तृत इतिहास में सम्भावना व्यक्त की जा सकती है कि यहां अनेक नाटककार हुए होंगे।

संस्कृत नाट्य परंपरा सम्पूर्ण विश्व की ललित कलाओं की परम्परा में सबसे प्राचीन एवं समृद्ध परम्परा है। इस परम्परा को संस्कृत नाट्य-यात्रा के माध्यम से जन-जन तक पहुंचाने के लिये अकादमी प्रयासरत है। विगत वर्षों २००४-२००५ तथा २००५-२००६ में इनका सफल आयोजन किया गया है।

विद्यार्थियों के मध्य संस्कृत भाषा को रुचिकर बनाने एवं उन्हें आकर्षित करने के उद्देश्य से समस्त प्रदेश के विद्यालयों में विद्यालय स्तर और राज्य स्तर की रलोकोच्चारण प्रतियोगिता एवं निबन्ध प्रतियोगिता का आयोजन अकादमी द्वारा प्रतिवर्ष किया जाता है।

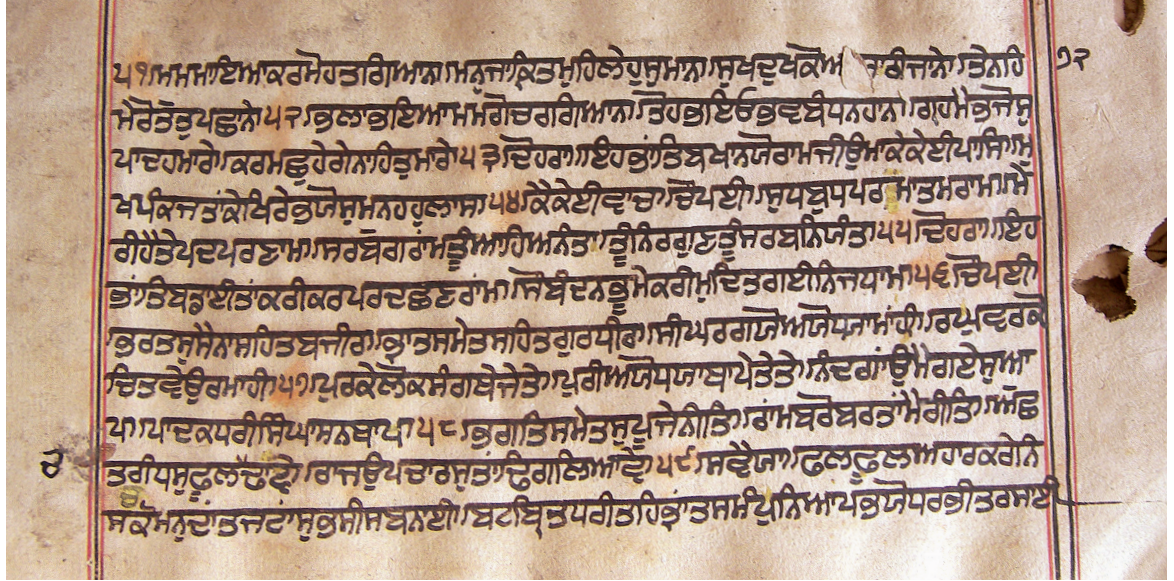
अकादमी का एक महत्वपूर्ण कार्य संस्कृत विद्वत्सम्मान है इस योजना में संस्कृत जगत के ख्याति प्राप्त उत्कृष्ट विद्वानों को सम्मानित किया जाता है। महामहिम राष्ट्रपति ने गत वर्ष अपने कर कमलों द्वारा संस्कृत के विद्वानों को सम्मानित करके अकादमी की इस योजना को संस्तुति प्रदान की है।

उत्तरांचल की भूमि देवभूमि है प्रत्येक स्थान का वर्णन प्राचीन ग्रन्थों में अवश्य हुआ है। परन्तु प्रदेश में आने वाले पर्यटक, यात्री, विद्यार्थी इस तथ्य से अनभिज्ञ हैं। अकादमी ऐसे स्थानों पर प्राचीन पुस्तकों में उल्लिखित वर्णनों को आधार बनाकर तीन भाषाओं संस्कृत, हिन्दी तथा अंग्रेजी के माध्यम से शिलापट्ट निर्मित करेगी। महत्वपूर्ण समारोहों का आयोजन अकादमी द्वारा समय-समय पर किया जाता है। जिनमें संस्कृत दिवस एक महत्वपूर्ण आयोजन है, जिसे अन्य संस्थानों के साथ मिलकर प्रतिवर्ष मनाया जाता है।

वर्तमान शिक्षा विद्यार्थियों के संचार माध्यमों से “वसुधैव कुटुम्बकम्” की भावना से एकाकार करने में समर्थ तो है, परन्तु नैतिक शिक्षा का अभाव चिन्ता एवं चिन्तनीय विषय है। अकादमी द्वारा इस ओर प्रयास करते हुए विद्यालयों की भित्तियों पर हितोपदेश, विदुरनीति, गीता के श्लोक को अंकित किया जा रहा है। क्योंकि श्रेष्ठ सुभाषियों को बार-बार पढ़ने मात्रा से चरित्र में परिवर्तन अवश्य होता है।

संस्कृत वाङ्मय को उसी प्राचीनता और विषय की महानता के कारण वर्तमान में भी वृहत्तर शोध योजनाओं द्वारा पुनः-पुनः समीक्षित एवं परीक्षित किया जाना अत्यधिक आवश्यक है। अकादमी इस दिशा में निरन्तर प्रयत्नशील है। इसके लिए शोध संगोष्ठियों का आयोजन निरन्तर किया जाता रहा है। अकादमी द्वारा पूर्व में ही वाङ्मय में व्यक्त न्याय, दण्ड एवं प्रशासन व्यवस्था की वर्तमान परिप्रेक्ष्य में प्रासंगिता व तुलनात्मक अध्ययन विषयक राष्ट्रीय शोध संगोष्ठी आयोजित की गई।

Kriti Rakshana



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प्रकाशन विभाग-

अकादमी द्वारा संस्कृत वाङ्मय में निहित अनन्त ज्ञान सम्पदा को उद्घाटित करने के लिए आन्वीक्षिकी त्रैमासिक अनुसन्धान पत्रिका प्रकाशित की जाती है।

संस्कृत भाषा का अधिकांश साहित्य आज भी पाण्डुलिपियों के रूप में ग्रामीणों द्वारा घरों में सुरक्षित है। जिसे प्रकाश में लाना अकादमी का उद्देश्य है इस उद्देश्य की पूर्ति हेतु प्राचीन पाण्डुलिपियों का प्रकाशन किया जा रहा है। इस कार्य के लिये परिश्रम ज्ञान का अद्भुत आलोक अवश्य प्रस्फुटित होगा।

इसी प्रकार की एक योजना शोध प्रबन्ध एवं मौलिक ग्रन्थ प्रकाशन है जो अकादमी की महत्वाकांक्षी योजना है। जिसके माध्यम से महत्वपूर्ण शोध प्रबन्ध एवं उत्कृष्ट साहित्य प्रकाशित होगा।

शोध विभाग

पाण्डुलिपि संग्रहालय-

अकादमी के पास ६५० पाण्डुलिपियाँ, हिन्दी, संस्कृत, नेपाली, उर्दू, पंजाबी गुरुमुखी भाषाओं में उपलब्ध हैं। जो कि आयुर्वेद तंत्र/मंत्र, ज्योतिष फलित, गणित, दर्शन, संगीत संस्कृत कवितायें, नीतिशास्त्र, छन्दशास्त्र, धर्मशास्त्र, संस्कृत साहित्य, संस्कृत व्याकरण, इतिहास, गीता, कर्मकाण्ड, नाना प्रकार के स्तोत्र, माहात्म्य एवं शाबर प्रयोगों से सम्बन्धित है। अकादमी द्वारा प्राप्त पाण्डुलिपियों को सुरक्षित रखा गया है। अकादमी को हलद्वानी तथा रुड़की से एक-एक ताम्रपत्र प्राप्त हुआ।

प्राप्त पाण्डुलिपियाँ विभिन्न आकार में उपलब्ध हैं।

पाण्डुलिपि स्रोत केन्द्र -

राष्ट्रीय पाण्डुलिपित मिशन संस्कृति मंत्रालय, भारत सरकार द्वारा अकादमी को पाण्डुलिपियों के सूचीकरण हेतु एक अनोखी योजना प्रदान की गई है जिसके अन्तर्गत अकादमी द्वारा उत्तरांचल में स्थित पाण्डुलिपियों की प्रदर्शनी भी लगाई जाती रही है। अनेक शुभ अवसरों पर महामहिम राज्यपाल, उत्तरांचल, मा० मुख्यमंत्री, उत्तरांचल एवं कई अतिविशिष्ट महानुभावों द्वारा पाण्डुलिपि प्रदर्शनी का अवलोकन किया गया है।

पुस्तकालय-

अकादमी द्वारा विश्व भर में उपलब्ध संस्कृत अभिलेखों को एकत्रित कर पुस्तकालय/अभिलेखागार बनाया जा रहा है जिससे संस्कृत के परिर्वर्द्धन एवं शोध को प्रोत्साहन प्राप्त होगा। अतः समृद्धशाली पुस्तकालय की स्थापना करना अकादमी का प्रमुख उद्देश्य है।

इसके लिये हरिद्वार-दिल्ली राष्ट्रीय राजमार्ग में संस्कृत भवन का निर्माण किया गया है जिसके प्रथम तल में पुस्तकालय स्थापना का कार्य चल रहा है। पुस्तकालय का भवन उत्तरांचल की स्थापत्य कला को ध्यान में रखते हुए बनाया गया है। जिसमें विख्यात चित्रकारों के चित्र, ताम्रपत्र, उत्तरांचल की प्राकृतिक सुषमा को दर्शाने वाले चित्र प्रदर्शित किये गये हैं। पाण्डुलिपियों के संरक्षण हेतु पृथक् व्यवस्था की जा रही है तथा इनको इस प्रकार सजाया जायेगा कि ये देखी भी जा सकें। सम्पूर्ण पुस्तकालय को कम्प्यूटरीकृत किया जायेगा तथा धीरे-धीरे पुस्तकालय को डिजिटल पुस्तकालय के रूप में बदल दिया जायेगा।

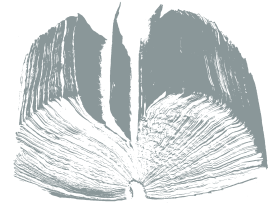
सम्पर्क सूत्र -

डॉ० सविता मोहन,
सचिव, उत्तरांचल संस्कृत अकादमी
संस्कृत भवन, हरिद्वार दिल्ली राष्ट्रीय राजमार्ग
हरिद्वार-२४९ ४०७ उत्तरांचल
फोन ०१३४-२५०८८५, २७५५७४, टेलीफैक्स ०१३३४-२५०८८५
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web: ua-sanskritacademy.com

Answers to the Quiz

1. Kavindracharya of Varanasi
2. Hakku Patras
3. Twelve
4. Indus Valley Script
5. Twenty four
6. Six
7. Vinaya Pitaka
8. Agama means tradition
9. Virashaiva (Shaivasiddhanta) school
10. Astrology

Kriti Rakshana



राजस्थानी-हिन्दी पाण्डुलिपियों का सूचीकरण :

समस्याएं एवं समाधान

कृष्णलाल बिरनोई

पाण्डुलिपि उस हस्तलेख को कहते हैं जिसे पहले लकड़ी के पट्टे अथवा जमीन पर खड़िया पाण्डु से लिखा जाता था। फिर उसे ठीक करके अन्य जगह उतार लिया जाता था। इसका अर्थ यह हुआ कि जिस लिपि को पाण्डु चाक से लिया जाता और इससे जो ग्रंथ तैयार होते उन्हें पाण्डुलिपियां कहते हैं। अंग्रेजी में सब तरह के हस्तलेखों को 'मैन्यूस्क्रिप्ट' कहते हैं।

'मैन्यूस्क्रिप्ट' शब्द लैटिन भाषा के मनु+स्क्रिप्ट के मेल से बना है, जिसका अर्थ है-'हाथ की लिखावट'। इसका अर्थ यह भी है कि जो लेख छपा हुआ नहीं है, उसे पाण्डुलिपि कहते हैं। पाण्डुलिपि और अभिलेख में फर्क है। प्रकाशित होने से पूर्व जो सामग्री पेपीरस, पार्च मॅट अथवा कागज पर लिखी हुई है, उसे मैन्यूस्क्रिप्ट कहते हैं। ऐनसाइक्लोपिडिया अमेरिका के मुताबिक वह सब सामग्री मैन्यूस्क्रिप्ट है जो किसी न किसी रूप में लिखी हुई है चाहे वह कागज पर लिखी हुई हो अथवा धातु, पत्थर, लकड़ी, मिट्टी, कपड़े, पेड़ की छाल, पेड़ का पत्ता, चमड़ा आदि।

पाण्डुलिपि की परिभाषा पर विचार करने से हमारे सामने उसके दो भाग नजर आते हैं- १ ग्रंथ २ अन्य

पाण्डुलिपियों के प्रकार पर दृष्टिपात करने पर हमारे सामने दो प्रकार की पाण्डुलिपियां सामने आती हैं। प्रथम वे जिनका आसन कोमल है, दूसरी वे जिनका आसन सख्त है। हम यहाँ कोमल आसन वाली पाण्डुलिपियों के सूचीकरण के विषय में चर्चा करेंगे। सख्त आसन वाली पाण्डुलिपियों का रख रखाव भी अलग ढंग से किया जाता है। उनका सूचीकरण भी किया जाता है परन्तु उनके सूचीकरण की विधि अलग है।

कोमल आसन की पाण्डुलिपियों के सूचीकरण की विधि आसान लगती है परन्तु इनके रख रखाव का कार्य काफी कठिन है। इन्हें नन्हें-नन्हें कीड़े खा जाते हैं। इन्हें गर्मी भी नष्ट करती है और नमी भी। इन्हें समय और परिस्थिति के अनुसार समझना पड़ता है और इनका सूचीकरण किया जा सकता है। सूचीकरण के लिए एक विद्वान् में जितनी भी योग्यताएं हो कम हैं। जब भी कोई व्यक्ति सूचीकरण का कार्य शुरू करेगा तो उसे रास्ता अपने आप मिलता जायेगा। ग्रंथ भण्डारों के अन्दर जाये बिना, पाण्डुलिपियों के बस्ते खोले बिना, पाण्डुलिपियों को हाथ में लिये बिना सूचीकरण किया जाना सम्भव नहीं है।

हम सूचीकरण पाण्डुलिपियों का ही कर सकते हैं परन्तु यह जानना भी जरूरी है कि ये पाण्डुलिपियां हमें कहाँ से मिलेंगी इनके दो मुख्य स्थान हैं- १. निजी संग्रह २. संस्थागत संग्रह। इनके लिए हमें सर्वे के लिए जाना होगा, जहाँ पाण्डुलिपियां मिलने के संस्थागत संग्रह इस प्रकार हैं- १. नामी ग्रंथ संग्रह २. पुरातत्व विभाग ३. रक्षालय ४. संग्रहालय ५. सरकारी पुस्तकालय ६. निजी पुस्तकालय ७. विश्वविद्यालय-महाविद्यालय के पुस्तकालय ८. अभिलेखागार ९. नगरपालिका-नगर परिषद भण्डार १०. धार्मिक स्थान-मठ, मंदिर, गुरुद्वारा आदि ११. शोध संग्रहालय, शोधकर्ता आदि १२.

पाण्डुलिपि व्यवसाई। ऐसे संस्थानों की पाण्डुलिपियों के सूचीकरण का कार्य कुछ आसान है।

पाण्डुलिपियों का सूचीकरण करते समय एक पाण्डुलिपि के परिचात्मक बिन्दु इस प्रकार हैं-१. क्रमांक और विषय २. ग्रंथांक ३. ग्रंथ का नाम ४. कर्ता ५. टीकाकार ६. लिपि एवं भाषा ७. आधार ८. ग्रंथ का माप (क) लम्बाई x चौड़ाई सेंटीमीटर (ख) पंक्ति प्रति पत्र x अक्षर प्रति पंक्ति ९. पत्र संख्या १०. पूर्ण/अपूर्ण ११. ग्रंथ दशा; लिपि काल १२. विशेष विवरण (क) रचना काल (ख) रचना स्थान (ग) लिपि कर्ता (घ) लिपि स्थान जीर्ण, त्रुटित, फफूंद लगा, तेल सिक्त (च) आदि-अंत रहित (छ) चित्रित (ज) स्वर्णाक्षर (झ) रजताक्षर।

राजस्थानी-हिन्दी पाण्डुलिपियों के सूचीकरण करते समय सबसे प्रथम उस ग्रंथ का क्रमांक देना होगा। यदि किसी एक सूचीकरण में कई अन्य संग्रह हों तो उनके संग्रहांक देने होंगे। अब ग्रंथ का नाम देना होगा। यह नाम ग्रंथ के दाहिनी और होगा। कई ग्रंथों के बाईं और भी होता है। यदि यह नाम यहाँ नहीं हो तो उस ग्रंथ के प्रथम पत्र की प्रथम पंक्तियों में मिलता है। यहाँ नहीं हो तो ग्रंथ के अंतिम पत्र में पुष्पिका कलश में मिलता है। यहाँ भी न हो तो यह ग्रंथ के मध्य में हो सकता है। यदि इन स्थानों पर भी नाम न हो तो उस सारे ग्रंथ को आप पढ़ें। यदि फिर भी नाम न मिले तो उस ग्रंथ की विषय-वस्तु के अनुसार उस ग्रंथ का नाम दे सकते हैं।

पाण्डुलिपियों के कर्ता अथवा टीकाकार का नाम ग्रंथ की पुष्पिका या ग्रंथ के प्रथम पत्र में मिलता है। यदि यहाँ भी नहीं मिले तो सारे ग्रंथ का अध्ययन करें। सम्भवतः तब ग्रंथ के कर्ता-टीकाकर्ता का नाम मिल जायेगा। यदि फिर भी न मिले तो आप अपने मन से उसका नाम नहीं दे सकते। हाँ, यदि विषय-वस्तु के अनुसार आप जान जायें कि यह अमुक प्रसिद्ध हैं और उसके कर्ता का नाम आप जानते हैं तो आप उसका नाम दे सकते हैं।

पाण्डुलिपि को देखने से अथवा अध्ययन करने से आपको उसकी लिपि का पता चल जायेगा। यह लिपि देवनागरी होगी। अन्य लिपि जैसे गुरुमुखी-लिपि, शारदा-लिपि आदि के ग्रंथों को आप अलग कर सकते हैं। इस समय संसार में तीन प्रकार की लिपियां मिलती हैं- १ चिह्नात्मक लिपि २ अक्षरात्मक लिपि ३ वर्णात्मक लिपि। बौद्ध ग्रंथ ललितसागर में चौंसठ लिपियां बताई गई हैं।

सूचीकरण करते समय पाण्डुलिपियों के आधार का ध्यान रखना होगा। लिप्यासन के आधार का वर्णन हम पहले कर चुके हैं। यहाँ आधार कागज, पट, चर्म, काष्ठ आदि हो सकते हैं। ग्रंथ के माप के लिये एक पैमाना रखना जरूरी है। माप-लम्बाई x चौड़ाई में सेंटीमीटर में लिखा जायेगा। पहले यह इंच, फुट, गज में लिखा जाता था। इससे भी पहले पुर्स, हाथ, उंगलियों में लिखा जाता था। यदि कोई ग्रंथ गोलाकार हो तो उसको वर्गाकार मापकर उसकी गोलाई बताई जायेगी। एक पत्र में कितनी पंक्तियां हैं उन्हें गिना

Kriti Rakshana



जायेगा। अलग-अलग पत्रों में पंक्तियाँ कम-ज्यादा होती है। अतः तीन पत्रों की पंक्तियाँ गिन कर औसत लिखी जायेगी। एक पंक्ति में कितने अक्षर हैं ये भी लिखे जायेंगे। अलग-अलग पंक्तियों में अक्षर कम ज्यादा होते हैं। अतः तीन पंक्तियों के अक्षर गिन कर औसत लिखें जायेंगे।

पाण्डुलिपि के अन्दर कितने पत्र हैं यह गिनती करने से मालूम होगा। लगभग सभी ग्रंथों के पत्रों की संख्या उस ग्रंथ के दाहिने ओर लिखी होती है। कुछ ग्रंथों के दाएँ-बाएँ दोनों ओर संख्या लिखी होती है। पत्रों की संख्या कम-ज्यादा हो सकती है। यदि पत्रों की संख्या नहीं लिखी हुई हो तो यह गिनती करके मालूम की जाती है और पैसिल से ग्रंथ के एक ओर लिखी जाती है। यदि ग्रंथ के पत्र अस्त-व्यस्त हो तो उन्हें पत्र क्रमांक को देख कर ठीक किया जा सकता है। यदि पत्रों पर नम्बर न लगे हों तो उस ग्रंथ को पढ़कर एवं उसके छंदों के क्रमांक को समझकर ठीक से पत्रांक लिखे जा सकते हैं।

ग्रंथ पूर्ण है अथवा अपूर्ण स्थिति के अनुसार ग्रंथ पूर्ण, अपूर्ण, मध्य अपूर्ण अथवा आदि-अंत अपूर्ण लिखा जायेगा। ग्रंथ के लिपि काल का पता ग्रंथ की पुष्पिका से चलता है। कहीं-कहीं लिपिकाल आदि एवं मध्य में भी होता है। पाण्डुलिपि के काल निर्धारण की बहुत बड़ी समस्या है। कई ग्रंथों में काल संकेत होते हैं, कईयों में नहीं भी होते। कई ग्रंथों में सीधे ही अंक लिखे होते हैं कईयों में शक-संवत् लिखे होते हैं। इस बात का ध्यान रखना होगा कि कौनसा समय है। विभिन्न संवत् प्रचलित है जैसे शक-संवत्, विक्रमी संवत्, गुप्त संवत्, कृपाण संवत्, कलियुग संवत्, बुद्ध निर्वाण संवत्, महावीर संवत्, हिजरी संवत् आदि।

पाण्डुलिपियों का रचनाकर्ता उसका काल काव्य में भी बताता है जैसे- गुणनयनरसेन्दु मिते वर्षे भाव प्रकरणविचूर इसका मतलब है-गुण-३, नयन २, रस-६, इन्दु- १ अर्थात् ३२६१ परन्तु “अंकाणां वामतो गतिः” के अनुसार इस ग्रन्थ का रचनाकाल १६२३ विक्रम संवत् है। इस तरह ग्रन्थकर्ता अपने ग्रंथ में अनेक संकेत ग्रंथ की रचना के सम्बन्ध में करता है। ऐसे संकेतों को समझना जरूरी है, जैसे शून्य के लिए गगन, एक के लिए-सूर्य, चन्द्र, दो के लिए लोचन, बाहु, तीन के लिए-त्रिगुण, त्रिकाल, चार के लिए वेद, युग, दिशा आदि। जिन ग्रंथों में कुछ भी संकेत नहीं होता है उसके लिपिकाल के विषय में मालूम करना बहुत मुश्किल है। फिर भी उस ग्रंथ के रचनाकाल के सम्बन्ध में कुछ न कुछ पता उसके नाम, उसके कर्ता के नाम से, उसको पढ़ने से, उसके अक्षरों के लिखने के ढंग से, लिप्यासन को देख कर अनुमान से हम काल निर्धारण का सकते हैं। ये सब बातें सूचीकरण कर्ता के पठन-पाठन, अनुभव एवं योग्यता पर निर्भर करती हैं।

पाण्डुलिपि के विशेष विवरण में कई अन्य बातों के बारे में बताया जाता है। खासकर-रचनाकाल, रचना स्थान, लिपिकर्ता, लिपि स्थान, ग्रंथ की रचना का उद्देश्य आदि बातें बताई जाती हैं। इन बातों का पता अधिकतर ग्रंथ की पुष्पिका से चलता है। ग्रंथ को देखने से उसके भौतिक रूप का भी पता चलता है जैसे-ग्रंथ कीट भक्षित है, ग्रंथ में सुराख है, ग्रंथ जीर्ण है, ग्रंथ पर स्याही बिखरी हुई है, ग्रंथ तेल सिक्त है, ग्रंथ पर फफूंद है, ग्रंथ जला हुआ है, ग्रंथ चिपका हुआ है, ग्रंथ के अक्षर धूमिल हैं, ग्रंथ के पत्र बिखरे हुए हैं, ग्रंथ धूँवें से काला हुआ है, लिपिकर्ता ने लिखते छोड़ा है, कुछ पत्र रिक्त हैं, ग्रंथ के अमितः (अन्दर) दीमक लगी हुई है आदि। इसके अतिरिक्त अन्य विशेषताओं का भी पता चलता है,

जैसे- ग्रंथ चित्रित है, ग्रंथ के पत्रों के चारों ओर बेल-बूटे हैं, ग्रंथ रजत स्वर्ण अक्षरों में लिखा है, ग्रंथ की लिपि सुन्दर हैं, ग्रंथ शोभनीय हैं। इन नई-नई बातों का पता हमें ग्रंथों का सूचीकरण करते समय प्रत्यक्ष देखने पर ही चलता है।

राजस्थानी-हिन्दी पाण्डुलिपियों के सूचीकरण निर्माण प्रथम के आठ- दस पष्ठों में अन्य अपेक्षित बिन्दु इस प्रकार हैं- १. ग्रंथांक २. सूचीपत्र का नाम ३. भाग संख्या ४. संग्रह का नाम ५. सम्पादक का नाम ६. प्रकाशक का नाम ७. प्रकाशन का वर्ष ८. संस्करण ९. मूल्य १०. संस्थान के अध्यक्ष का कथन ११. भूमिका १२. विषय सूची १३. संकेताक्षर १४. परिशिष्ट- क) गुटकों की कृतियों के नाम ख) लेखक अनुक्रमणिका x विशेष ग्रंथों के आदि, अंत और मध्य के उद्धरण घ संदर्भ ग्रंथ सूची।

पाण्डुलिपियों के सूचीकरण निर्माण करते समय विद्वानों ने उनका विषय विभाजन संग्रह की पाण्डुलिपियों के आधार पर समय एवं स्थिति के अनुसार अपनी समझ से किया है। पं० मोतीलाल मेनारिया ने ऐसे ग्रंथों के बीस विषय बताये हैं। डॉ० हीरालाल माहेश्वरी ने भी बीस विषय बताये हैं जो पं० मेनारिया के विषयों से मिलते-जुलते हैं। डॉ० नारायण सिंह भाटी एवं डॉ० एल०पी० टेसीटोरी ने भी राजस्थानी ग्रंथ सर्वेक्षण करते हुए सूचीकरण सम्बन्धित अपनी कठिनाइयों का उल्लेख किया है। काशी नागरी प्रचारिणी सभा ने भी पाण्डुलिपियों के सूचीकरण बाबत आपका अपना प्रारूप छपाया था, जिसमें उपरोक्त वर्णित सभी बातों एवं बिन्दुओं का उल्लेख है। राष्ट्रीय पाण्डुलिपि मिशन नई दिल्ली ने भी पाण्डुलिपियों के सर्वेक्षण एवं सूचीकरण हेतु एक प्ररूप प्रकाशित किया, जिसमें सूचीकरण सम्बन्धित सभी बिन्दु हैं। इसी तरह ही उसने सभी भाषाओं के आधार पर पाण्डुलिपियों के विषयों का सूचीपत्र भी जारी किया है। परन्तु सबसे महत्वपूर्ण प्रारूप राजस्थान प्राच्य विद्या प्रतिष्ठान जोधपुर का है जो अन्तर्राष्ट्रीय स्तर का है। इस संस्थान में एक लाख चालीस हजार के लगभग प्राकृत, संस्कृत, हिन्दी, राजस्थानी, अपभ्रंश आदि भाषाओं की पाण्डुलिपियाँ संग्रहीत हैं। यहाँ से अब तक प्राकृत-संस्कृत एवं हिन्दी- राजस्थानी ग्रंथों के सत्तर से अधिक सूचीपत्र कैटलॉग निकल चुके हैं।

पाण्डुलिपियों के सूचीकरण के कार्य की तुलना हम एक बुझे हुए धूँ से कर सकते हैं जिसके उपर ठण्डी राख है लेकिन उसके नीचे अग्नि की लपटें छिपी हुई हैं। जब आप सूचीकरण करने लगोगे तो अनेक कठिनाइयाँ आयेंगी लेकिन धीरे-धीरे आप स्वयं ही उनका समाधान अपने कार्यानुभव से कर लोगे। यह एक ऐसा कार्य है, जो बहुत ही नीरस है। कार्य दिखता भी नहीं है और प्रतिफल भी देरी से मिलता है। परन्तु यह कार्य बहुत महत्वपूर्ण है। इसमें तभी आनन्द आयेगा जब आप इसमें मन लगावोगे। मुझे तो इस सम्बन्ध में यह कविता याद आ रही है-

सूचीकरण एक गीत है आओ गायें।
सूचीकरण एक संगीत है आओ मन बहलायें।
सूचीकरण एक ज्ञान है आओ मानें।
सूचीकरण एक विज्ञान है आओ जानें।
सूचीकरण एक इतिहास है आओ दोहरायें
सूचीकरण एक परिहास है आओ खिलखिलायें ॥

कृष्णलाल बिश्नोई, वरिष्ठ शोध अधिकारी,
राज० प्राच्य विद्या प्रतिष्ठान, बीकानेर

Kriti Rakshana



Knowing the Heritage: Kufic Script

Imtiaz Ahmad

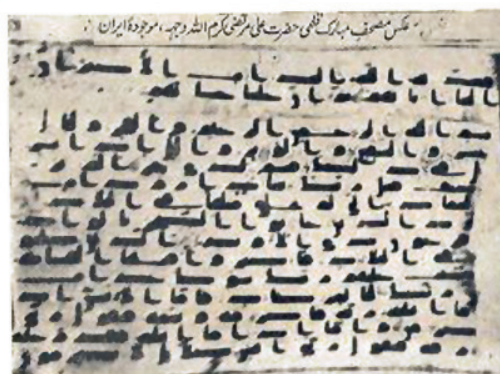
The history of the evolution of scripts offers not only a fascinating story but also constitutes the dividing line between a 'written language' and a 'spoken dialect' as well as between a 'civilization' with written records and a 'culture' with oral traditions. In many civilizations, the script was refined and made ornamental, giving shape to the art of calligraphy. That, in turn, facilitated the writing of manuscripts which constitute the repositories of the wisdom of the past. However, it is a regrettable fact that some of these scripts are now practically extinct in the sense that, generally speaking, scholars and researchers are unable to decipher them. Since they are unable to read or write these scripts, they are unable to get an insight into some of the wisdom of the past generations. In some other instances, while the knowledge of the script survives its practice has been abandoned, giving rise to the apprehension that after a few generations, even the knowledge to decipher it would become extinct. Kufic, the earliest script used for the Arabic language, offers one such example.

The Arabic language belongs to the Semitic group, just as Hebrew does. Its origin predates Islam by several centuries, and there existed a very rich corpus of Arabic poetry in the pre-Islamic period. Such compositions, mainly in the form of odes, were orally recited in competitions by poets; those adjudged among the best were written in an ornamental hand and publicly displayed. Calligraphy thus developed side by side with poetry among the pre-Islamic Arabs, though it was less popular and our sources mention only seventeen persons in Makkah, at the time of the rise of Islam, who knew the art of writing and the Kufi script.

This script, more aptly called Khat-e-Kufi, owes its nomenclature to the city of Kufa (now in Iraq), where it originated. It is commonly believed that this script was brought from Kufa to Makkah by Harb bin Umayyah. On the eve of the rise of Islam, Kufi was in use in the greater

part of the Arabian Peninsula. This is borne out by the epistles sent by the Holy Prophet for missionary purposes. The earliest verses of the Quran were also written in the Kufic script on bones, skin and parchments. Finally, when the entire corpus of the revelations comprising the Holy Quran, consisting of 6,666 verses and 114 chapters, was officially compiled under the third Caliph Usman the script used for the scripture was again Kufic. Caliph Usman had these copies of the Quran circulated in different provinces of the Arab Empire as the authentic version of the scripture. This led to a further spread of the Kufic script into all parts of West Asia.

The close companions of the Holy Prophet, notably the fourth Caliph, Ali and his sons,



Kufic script in use: Folios from a Manuscript preserved in Khuda Bakhsh Oriental Public Library, Patna

Kriti Rakshana



Hasan and Husain, made a significant contribution to the evolution of the Kufic script. Significantly, the most well-known specimens of the Kufic script are preserved in the form of copies of the Holy Quran, the writing of which is attributed to them. These specimens are preserved in various Museums in different cities of the Islamic world, notably Istanbul, Cairo, Damascus, Qom, Mashhad, etc. The Khuda Bakhsh Library also possesses a very rare specimen of the Kufic script. It is in the form of a page from the Holy Quran on deer-skin believed to have been written by the fourth Caliph, Ali.

The Kufic script has well-defined features. The letters are bold and more or less angular; the vertical strokes are relatively short and of a uniform size, the horizontal or parallel strokes are slightly elongated and the converging points of the vertical and horizontal strokes are angular. Initially, the letters were written without dots or diacritical marks. This was understandable because the text of the Quran was memorized and the person reading the Quran was aware of the exact words and their pronunciation, making such identification marks redundant. Subsequently, as the Arab empire spread over parts of three continents, Asia, Africa and Europe, there emerged a very large number of Muslims whose mother-tongue was not Arabic, and who were not familiar with the correct pronunciation of many Arabic words. It was for their convenience that the dots and diacritical marks were introduced. This was done by the Umayyad Caliph Abd al-Malik bin Marwan (685-705 A.D.). Consequently, the Kufic script is divided, in terms of its evolution, into 2 periods: early and modern. The former marked by the stage when dots and diacritical marks were not used, the latter when these features became widely prevalent. Incidentally, their addition further contributed to the beauty of the script.

In succeeding centuries, the Kufic script was made more elaborate and ornamental. The process coincided with the evolution of new offshoots and sub-styles of the main script. Two of these deserve special mention: Eastern Kufic and Western Kufic. The former is further subdivided into 3 minor styles: Iranian, in which the vertical strokes are more pronounced; Seljuqian, in which the letters are more angular, and Gulzar, which is foliated. The other sub-style is called

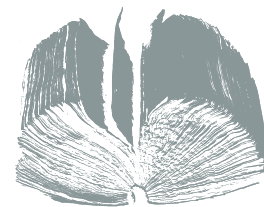
Andalusian (Spanish). It is more developed and closer to the Naskh script because its letters are more circular in shape. There also developed a few sub-styles with specific functional purposes. These include Tumar for inscriptions on mosques and monuments, Sajalat for administrative records and documents and Uhda for official decrees and commands.

Under the Umayyad rulers (660-750 A.D.), Kufic became the standard script for the Arabic language for religious, literary, administrative and other writings as well as for calligraphic decorations on pottery, buildings and monuments. It was gradually replaced by Naskh, towards the 11th century A.D., first for writing the Holy Quran, and then for other purposes. Naskh script is most commonly used for writing Arabic even today while Kufic has fallen into disuse.

In the Indian subcontinent, the earliest specimens of the Kufic script are found in some inscriptions on tombs, dated around 8th century A.D. located at Bambhore near Karachi in Sindh (modern Pakistan). The inscriptions on the Quwat al-Islam mosque (late 12th early 13th centuries A.D.) near the Qutub Minar at Delhi are both Suls (Thulth) and Kufic. As for books, in the 11th century, with the Ghaznavid occupation of Lahore, educational centres had come up in the city. A number of Sufi saints were also active in western India. Their writings, however, are generally not in Kufic script; by the 14th century, Naskh and Suls finally replaced the Kufic script for writing books. This has continued down to the present. Even in the madrasahs, where calligraphy is taught as a skill to students, the training is imparted only for scripts other than Kufic. These include Naskh, Nastaleeq and Suls. However, Kufic script is an integral and invaluable part of the Islamic heritage. It also possesses a special religious significance as it was the script used by the Holy Prophet and his companions. Its academic value lies in the fact that the intellectual achievements of the Arab classical civilization have been initially recorded in Kufic and only later transcribed to other scripts. Its revival therefore, shall not only be an artistically enriching experience, but is also necessary from a scholastic point of view.

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Kriti Rakshana



The Ayurveda Tradition in Kerala

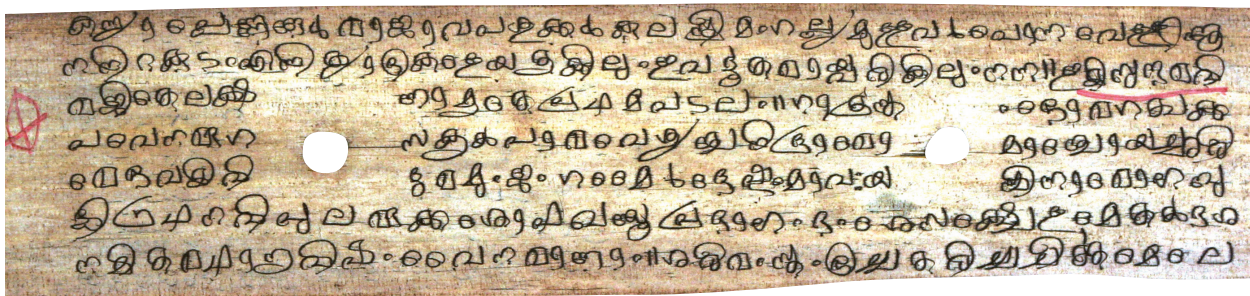
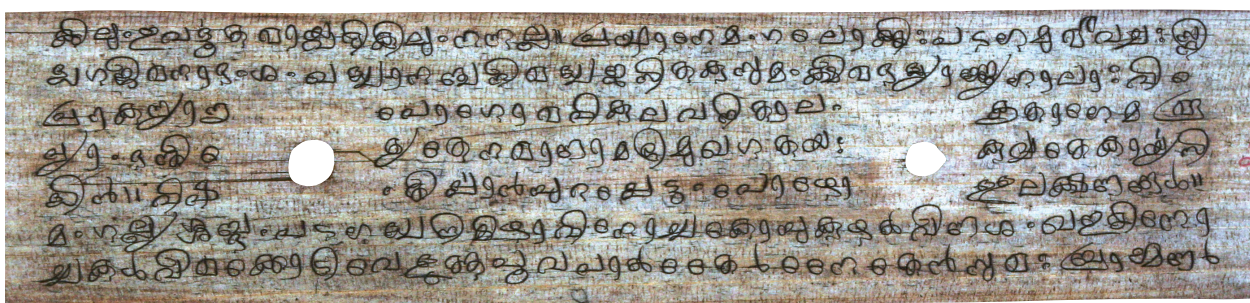
P. Visalakshy

The etymology of the word 'Ayurveda', derived as it is from *ayuso vedah*, proclaims it as the science of health. This discipline is not confined to the health problems and their treatments concerning just human beings but also includes all other living beings such as birds, animals, plants and trees. In short, all issues concerned with health related to veterinary and agricultural sciences are also part of this medical science. Ayurveda has a hoary past and its roots can be traced back to pre-historic times. The remnants obtained from Harappa and Mohenjodaro include Ayurvedic medicines like *Krishnagola* (*Shilajatu*) and *Harinashringa* which reveal that even at the time of Indus Valley civilization (4-3 millennium B.C.) Ayurvedic medicines were in use. References to Ayurveda may also be observed in the Vedas and the Puranas. Among the Vedas it is the Atharvaveda, which gives an exhaustive treatment of Ayurveda. Early inscriptions like those of Ashoka (3rd century

B.C.) too indicate the popularity of this medicinal system. The earliest Ayurveda manuscripts, which are available now, are the Bower manuscripts (3rd century A.D.). Bower manuscripts were traced in 1890 by the British Lieutenant Bower from Kuchiar in Chinese Turkistan. These manuscripts may be classified in five distinct groups and the first among them is Ayurveda.

The Tradition in Kerala

Ayurveda, the Indian system of medicine, has been extremely popular in the southern Indian State of Kerala for a very long time. Practitioners of Ayurveda in Kerala continue to be familiar with all its eight main branches—*Shalya* (surgery), *Shalakya* (cure of diseases of the eyes, ears, etc. by using *shalakas* or sharp instruments), *Kayachikitsa* (cure of diseases affecting the whole body), *Bhutavidya* (psychotherapy), *Kaumarabhritya* (pediatrics), *Agadatantra*



Folios from *Laksanamritam*, a manuscript on Ayurveda preserved at Oriental Research Institute, Tirupati

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(science of antidotes to poisons), *Rasayanatantra* (preparation and application of elixirs) and *Vajikaranatantra* (the science of aphrodisiacs). In contemporary Kerala too, all these branches of Ayurveda continue to be popularly employed and the advent of allopathic medicines has not really diminished the popularity of Ayurvedic treatment.

Traditionally, Ayurvedic knowledge was passed on within families, and therefore, succeeding generations of practitioners may be found in various parts of Kerala. It is worth noting that, historically, the practice of Ayurveda in Kerala did not have any caste or religious restrictions, i.e. practitioners are found among all communities.

Ayurveda Manuscripts in Kerala

Due to the popularity of Ayurveda in the region, many manuscripts related with this discipline are preserved in Kerala. Such manuscripts may be found in almost each village in Kerala, the majority of them belonging to private custodians. Though not exhaustive, a survey of the 'Science Texts in Manuscript Repositories of Kerala and Tamil Nadu' was carried out by the late Dr. K.V. Sarma and he identified 1,286 Ayurveda manuscripts in Kerala. Among these, 586 are independent works and the rest are commentaries. Following are some of the major repositories of Kerala in which Ayurveda manuscripts are kept:

- Government Ayurveda College, Thiruvananthapuram
- Sanskrit College, Trippunithura
- Shree Sankaracharya University of Sanskrit, Kelady
- Malayalam Department, Calicut University
- Shree Neelakantha Government Sanskrit College, Pattambi
- Oriental Research Institute and Manuscripts Library, Thiruvananthapuram
- Sukrteendra Oriental Research Institute, Thammanam
- Chinmaya International Foundation, Veliyanad

However, it is worth noting that the total number of Ayurvedic manuscripts may be larger still in private repositories, especially in the custody of the practising families. Since their work depends on the knowledge contained in these manuscripts, the private owners of Ayurvedic manuscripts are reluctant to part with

them and hence these are seldom donated to manuscript libraries. While many such private repositories are known, information is yet to be obtained about many more. Though no firm statistics are available about the collections in private libraries, it appears that manuscripts dealing with *Vishacikitsa* are quite popular. A few manuscripts on *Mrigacikitsa* may also be available. The languages employed in most manuscripts in Kerala are Sanskrit and Malayalam, although a few in the southern region of the State are also written in Tamil. The same holds true of Ayurveda manuscripts. Of these, the Malayalam and Tamil manuscripts are in their respective language scripts. A few Ayurveda manuscripts in Malayalam are found in Vattezhuttu, an ancient script used for Tamil and Malayalam. Sanskrit manuscripts in Kerala are usually in the following scripts—Grantha, Devanagari, Nandinagari, Malayalam, Kannada, Telugu, etc. Some of the Ayurveda manuscripts comprise *Jyotisha* portions also. Among the Tamil manuscripts a considerable number of manuscripts deal with the Siddha system of medicine.

The numbers of Ayurveda manuscripts in the major repositories are as follows:

- Oriental Research Institute and Manuscripts Library, Thiruvananthapuram – 2,118 manuscripts
- Government Ayurveda College, Thiruvananthapuram: 53 manuscripts
- Government Sanskrit College, Trippunithura: 135 manuscripts
- Shree Neelakantha Government Sanskrit College, Pattambi: 21 manuscripts
- Malayalam Department, Calicut University: 225 manuscripts (survey is in progress)
- Chinmaya International Foundation, Veliyanad: 7 manuscripts
- Shree Sankaracharya University of Sanskrit, Kelady: 8 manuscripts
- Sukrteendra Oriental Research Institute, Thammanam: 133 manuscripts

Among the known Ayurvedic manuscripts found in Kerala, a few deserve special mention. We may begin by noting the significance of the *Pathya* commentary by an anonymous author, the *Vakyapradipika* by Alattur Paramesvaran Nambi, Kairali commentary for the *Uttarasthan* by Planthol Moosad, *Ashtangahridayavyakhyana* by Govinda Pisharoti and the Malayalam



commentary *Prakashika* by Raghavan Thirumulpad. The *Sararthadarpana* commentary by Kaikkulangara Ramavariyar, the *Sutikamritam* and *Arunodayam* commentaries by Kayikkara Govindan Vaidyar, the *Vasudeviya* commentary by C.K. Vasudeva Sarma, Malayalam translation of the *Sutrasthana* by Kesavan Embranthiri, the *Sarabodhini* commentary by Kochusankaran Vaidyan, and the *Ashtangabridayakosa* by K.M. Vaidyar which provides technical terms of *Ashtangabridaya*, are also extremely valuable works. In addition to these texts, many commentaries of the *Ashtangabridaya*, in different languages, are popular in Kerala, such as *Kairali*, *Nidanachintamani*, *Balabodhini*, *Vyakhyasara*, *Hridaya*, *Uddhyota*, *Pathya*, *Sanketamanjari*, *Vagbhatakhandaanamandanam*, *Vaiduryakabhasyam*, *Vijneyarthaprakasika*, *Lalita* and *Panchika*. The *Lilaplava* commentary by Vasudevan Moosad, *Bhaskara* commentary by Uppottu Kannan and *Alpabuddhiprabodhana*, a Malayalam commentary by Shreekantha are some other valuable commentaries of the *Ashtangabridaya*. The Malayalam commentary of *Ashtangabridaya*, called *Ashtangabridayam Bhasa* is a work that deserves special mention.

There were many other independent works and commentaries that were composed in Kerala and that are worth noting. The *Vishanarayaniya* by Narayana, a 16th century work on Toxicology is one such authoritative text. The *Hridayapriya* by Vaikkattu Paccumootattu is a major work that was composed in 1865 and published under the Trivandrum Sanskrit Series, No. 111. The *Sukhasadhaka*, written by the same author in 1881, consists of twelve *khandas* and is an abridged version of the *Hridayapriya*. Vadakkeppattu Narayanan Nair's *Anugrahamimamsa* deals with Bacteriology. P.S. Variyar's *Ashtangasharirika*, which is based on *Ashtangabridaya*, was published in 1925 along with a *Tippani* called *Gudarthabodhini*. Another work by the same author, the *Brihaccharirika*, deals with human anatomy and physiology and represents an amalgam of Indian and Western systems of medicine. The *Sadacharanivrittivarttana*, written by Aryasarman, discusses both Ayurveda and Vedanta in seventeen chapters. The *Sarvagalarapramochana*, written by Kuttamattu Ramakurup, deals with the treatment of poison. Vasudeva's *Yogasarasangraha* explains different kinds of medicinal preparations. The

Arogyashastra, written by Kodungalloor Kochunni Thampuran with his own commentary, is also a noteworthy publication. The *Rasatantra* and the *Rasamanjari*, by A.R. Rajaraja Varma and Thaikkat Narayanan Moosad respectively, deal with the *Rasayanatantra* branch of Ayurveda.

Apart from surveying and documenting these manuscripts, some of the institutions mentioned earlier, for instance the Government Ayurveda College, Thiruvananthapuram, and Oriental Research Institute & Manuscripts Library, Thiruvananthapuram have shown a keen interest in the publication of Ayurveda manuscripts. Kottakkal Aryavaidyasala has also brought out some Ayurveda works.

The Ayurveda manuscripts published by the Oriental Research Institute and Manuscripts Library, Thiruvananthapuram are listed below:

Sanskrit

1. *Hridayapriya*
2. *Matangalila*
3. *Ashtangabridaya*
4. *Jvaranirnaya*
5. *Bhojanakutubhala*
6. *Madanadinighantu*

Malayalam

1. *Vaidyamanjari*
2. *Tantrayuktivichara*
3. *Ashtangasarabhasa*
4. *Matangalila*
5. *Ashvachikitsa*
6. *Rasavaisheshikam*

In addition, a few other works were published through the Pracheenakairali and the Journal of Manuscript Studies, the Department Journals. The surveying and cataloguing of the manuscripts, an ongoing process, will be able to furnish still more details about the total number of Ayurveda manuscripts in the Kerala region.

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Literary Aspects of the Gitagovinda with Reference to Hindustani Classical Music

Subhadra Desai

Gitagovinda is a work of lyrical poetry written in Sanskrit. It has twelve chapters (*sarga*), which are further subdivided into twenty four Prabandhas. Each Prabandha contains two further divisions, usually comprising eight couplets, called Ashtapadis – poems with eight stanzas. The Ashtapadis are preceded by verses composed in a different meter, which describe the backdrop of the subsequent Ashtapadi. There are about three thousand manuscripts of Gitagovinda written in twenty two different scripts and fifty seven commentaries.

Written by the twelfth century poet Jayadeva, the Gitagovinda is one of the finest specimens of love poetry written in any language. It describes the divine love and pangs of separation of Radha and Krishna. Jayadeva has masterfully interwoven a religious theme with the science of erotica. In Gitagovinda, we have on the one hand, the love of Radha and Krishna as a means of worship and devotion, (the theme of Upasya and Upasaka – of god and devotee), and on the other, the theme of Nayaka and Nayika – of the hero and heroine in love. Some scholars suggest that Jayadeva has used a diction filled with poetic syntax as well as luxuriant growth of rhymes and interrhymes by which the erotic descriptions have been very cleverly sublimated, making it more acceptable and popular, and hauntingly beautiful at the same time.

Form of the Text

The style of Gitagovinda is marked by soft and fluid syllabic schemes that charm lovers of poetry and music all over the world. According to Dr. Sukumar Sen, the renowned language-historian, Jayadeva's Gitagovinda was the last and most important contribution to Indian neo-classical literature.

According to many scholars the diction and meter of Gitagovinda has a close relationship with Prakrit literary traditions. Professor A.B. Keith and S.K. Dey both suggest that Jayadeva's

work goes back to an Apabhramsa origin. This observation may be debated but there is no doubt that the Gitagovinda belongs to the post-classical literary canon and in all probability the poetic genius of Jayadeva must have appropriated several features of the Apabhramsa literary traditions. Most of the verses in Gitagovinda are composed according to the rules of Sanskrit metrics. But there are also certain verses which very strongly resemble the metrical features of the Prakrit language. There are 283 *shlokas*/verses in its twelve *sargas*, out of which only about 86 are written in the Sanskrit meter. The



Gitagovinda Mala, preserved at Orissa State Museum, Bhubaneswar

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Folios from Gitagovinda

most important of these are *Shardulavikridita*, *Vasantatilaka*, *Shikharini*, and *Malini*. The rest are constructed according to the rules of Prakrit meter. Mostly the system of four moraic meters is found in the verses. For instance-

“Lalitala/ vangala/ tapari/ silana/ komala/ malayasa/ mire...”

One of the most distinctive features of Jayadeva’s diction is the abundant use of alliteration, the repetition of the same sound, rhymes and interrhymes (*Antyanuprasa* and *Madhyanuprasa*). Rhyming started around seventh or eighth century, largely under the influence of folk poems or the local vernacular and culminated with all its splendour in Jayadeva’s *Gitagovinda*. An example of *Antyanuprasa* is as follows-*“Chandanacharchitanilakalevarapitavasanavanamali Kelicalanmanikundalamandita-gandayugasmitasali.”*

It seems Jayadeva had adapted the musical moraic meters of vernacular poetry in order to create a medium of song within conventional Sanskrit poetry. No doubt the *Gitagovinda* is the most significant poem in the history of Sanskrit literature so far the metrical innovations and rhymes are concerned.

In many of the poems it is the sound rather than the sense that overpowers the whole poetic structure, thus creating an atmosphere of intoxication through its cadence and rhythm. For instance-

“Patati patatre vicalati patre sankitabhavadupayanam.

Racayati sayanam sacakitanayanam pasyati tava panthanam.”

In this verse both the language as well as the message conveyed by it is simple, but it is the sound (of the verse) that creates a lasting impression.

At times Jayadeva has also achieved profundity with his simplicity of expression. For example-

“Tvamasi mama Bhusanam, tvamasi mama jivanam,

Tvamasi mama bhavajaladhiratnam

Smaragaralakhandanam

mamashirasimandanam

Dehi padapallavamudaram.”

In this verse Jayadeva expresses his love for the beloved and at the same time wishes to be released from this attachment/ love.

The use of alliteration (as discussed earlier), the simplicity of the language used and specially the vowel endings employed (a, i, u etc) make the verses musical. Moreover, the absence of the use of heavy syllables (such as gha, jha, dha, etc.) and complex *sandhi*-s (as in earlier classical literature) also provide a lilt to the verses, adding to their musicality. Use of the four moraic meter also makes it simpler to sing, as the ‘four beat subdivision’ is one of the most common and popular rhythmic pattern in Hindustani classical music system.

The poems (ashtapadis) of *Gitagovinda* have been set to music throughout India. They are perhaps the earliest examples of regular musical compositions, each set to a specific *raga* and *tala*. (The *Tēvaram* and *Tīruvacagam* in Tamil are earlier than the Ashtapadis, but only the *raga*-s are mentioned in these texts and not the *tala*-s.)

The twelve *raga*-s prescribed in the *Gitagovinda* are *Malavagaud*, *Gurjari*, *Vasant*, *Ramakiri*, *Gunakiri*, *Malava*, *Deshakhya*, *Karnata* (Kanada), *Deshi Varadi*, *Vibhas* and *Bhairavi*. The *tala*-s are *Yati Tala*, *Rupaka Tala*, *Mathapratimatha Tala*, *Ek Tala* and *Ashta Tala*. Although the names of Raga and Tala are designated to each Ashtapadi in most manuscripts, it must be noted that in two of the oldest manuscripts, the Tala names are missing. The names of the Tala also vary in some manuscripts.

Gitagovinda was composed at a time when

Kṛitī Raksana



Indian classical music was not divided into two regional streams, namely Hindustani and Karnatic, and thus was one single tradition. The oldest manuscripts of Gitagovinda prescribe the eleven *raga*-s (mentioned earlier) to the twenty four songs. But none of them offer any kind of notation by which the exact music may be rediscovered. There is also no record of any traditional system of transmission, i.e. from *guru* to *shishya*. Thus, there is perhaps no means of tracing the original musical structure of the Ashtapadis. Some of the *raga*-s have faded with time (*lupta raga*), and others have lost their original nature.

Sharngadeva, the author of *Sangitaratnakara* refers to the *raga*-s of Gitagovinda as “prak-prasiddha ragas”, i.e. *raga*-s that were in vogue in ancient times which later became extinct.

Tradition of Singing Ashtapadis

Today the rendition of Ashtapadis varies from one part of the country to the other. Musicians compose (set to music) and sing Ashtapadis in their own style, setting them to the *raga* and *tala* of their own choice. Sometimes the prescribed *raga* is adhered to, but the nature of the *raga* clearly varies from its ancient version.

Some scholars claim that the correct rendering of Gitagovinda may still be found at the temple of Lord Jagannatha in Puri, Orissa, but in most cases it is not true as at this temple more stress is placed on the rhythm rather than the *raga*.

Although the original nature of the *raga*-s is ambiguous, the Vaishnavites (followers of Vishnu, one of the trinity of the Hindu religion) still follow the tradition of singing these prabandhas in temples. Jayadeva is also held in high esteem among the poets and musicians of “haveli sangeet”.

There are various Vaishnava Sampradaya-s (sects), which sing specific Ashtapadis during particular seasons, days and even at a predetermined time of the day. For instance, the “Pushti Sampradaya” follows the tradition of singing “*Lalitalavangalata...*” in *raga Basant* on the day of Vasant Panchami, on the advent of spring. This tradition is followed religiously in almost all the *Pitha*-s of this Sampradaya. *Raga Basant* is prescribed for this particular Ashtapadi in the manuscripts also.

“*Pralayapayodhijale dhrutavanasi vedam...*” is rendered in its original *Malava raga* on the occasions of Ramanavami, Nrisimha-jayanti and

Vamanajayanti at the time of the evening *bhog arati* (prayers).

“*Candanacarcitanilakalevarapitavasanavanamal i...*” is regularly sung during the period between Akshaya tritiya and Ratha yatra, during the ceremony of smearing of *chandana*, or sandal wood, powder to the deity.

The question of the original nature of the *raga* sung by the Pushti sampradaya however remains unanswered.

Among the “gharanedar” musicians of Hindustani classical music, the practicing vocalists of Gwalior *gharana* seem to have kept alive the tradition of singing Ashtapadis. According to Shri L.K. Pandit, a senior torchbearer of this *gharana*, his great-grandfather Vishnu Pandit Chinsolkar, a Sanskrit scholar and *kirtankar*, was a close friend of Natthan Pir Baksh – the court musician of Gwalior. They regularly exchanged/ shared their ideas and knowledge of language and culture. At the suggestion of Vishnu Pandit, Natthan Pir Baksh composed and sung verses from Jayadeva’s Ashtapadis, thus including them to the court musician’s repertoire. Though written in Sanskrit, these verses were close to vernacular language and also had an interesting inherent musicality in them. Some Ashtapadis were composed by Pir Baksh’s disciples such as Nisar Hussain Khan; his disciple hanker Pandit Krishnaraoji; Pir Baksh’s grandsons Haddu and Hassu Khan; their disciples Bade Balkrishna Buva and Vasudev Joshi. Most compositions were made under the direction of Haddu and Hassu Khan. Nisar Hussain Khan was so fond of singing Ashtapadis that he made it a point to sing “*Madhave ma sakhi manini manamaye.....*” at the end of most of his concerts.

It has been a tradition of the Gwalior *gharana* ever since, to sing each Ashtapadi-composition along with *dhrupad*, *khayal*, *tappa*, etc. The Ashtapadis were composed in the *raga* and *tala* of their own choice and sung in the true *khayal* style. The style of *tappa* with its difficult *taan*-like phrases are also found in these compositions. The *tala*-s used are *Jhumra*, *Ada Chautal*, *Tilvada* in slow tempo and *Trital* in fast tempo.

The tradition of singing Ashtapadis on classical music platforms as well as in temples is still prevalent in Gwalior.

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Point, Counter Point: National Debate Competition for Youth

Kanika Singh

The National Mission for Manuscripts has recently launched a National Debate Competition for Youth, an effort aimed at increasing the sensitivity amongst university students towards heritage in general and manuscripts in particular. The aim is to provide a platform to debate and discuss issues related to cultural heritage, not only India's but of different people across the world.

The competition is organised at two levels. The preliminary round takes place in ten cities across the country. To cover the country as far as possible, the area is divided into five zones with two cities within each zone hosting the debate. Once the finalists are selected from each zone, they will be invited to compete with each other in the second round of debate, to be held at New Delhi.

In the North Zone, the first round of debate shall be conducted at Hoshiarpur (covering Jammu and Kashmir, Himachal Pradesh, Punjab and Haryana) and Varanasi (covering Delhi, Uttaranchal and Uttar Pradesh). In the South

Zone, the preliminary round of debate shall be carried out at Tirupati (Andhra Pradesh, Karnataka) and Kalady (Tamil Nadu, Kerala, Pondicherry). In the West Zone, Ahmedabad (Gujarat, Rajasthan) and Ujjain (Maharashtra, Goa, Madhya Pradesh) will host the competition. In the East Zone, the two cities selected for the purpose are Kolkata (Sikkim, West Bengal, Bihar) and Bhubaneswar (Jharkhand, Orissa, Chattisgarh). Finally, in the North-east Zone, Guwahati (Arunachal Pradesh, Assam) and Shillong (Meghalaya, Tripura, Mizoram, Manipur, Nagaland) shall be conducting the preliminary round of the debate.

Thus, each city will host participants from the states assigned to it. The entries are invited, through newspapers, in the form of a qualifying essay of 800 words on the topic 'To understand India's present we must understand its past/ भारत के वर्तमान को समझने के लिए हमें इसका अतीत जानना जरूरी होगा।' A team of two persons are required to send a single entry in Hindi or English. The writers of the top 10 essays are

invited to participate in the debate. The prizes awarded at this preliminary level are for the Best Team (Rs. 4000), Best Speaker (Rs. 3000), Runners up Speaker (Rs. 2000) and 2 Best Interjections (Rs. 300 each).

So far, the preliminary rounds of the Debate have taken place in Varanasi, Ujjain



Debating youth at the Scindia Oriental Research Institute, Ujjain

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The results of the preliminary rounds were as follows:

	Best Team	Best Speaker	Runners up Speaker	Best Interjections (2)
Varanasi	Rahul Jaipuriyar and Sankalp Chhabra, Delhi College of Engineering, Delhi	Vijay Kishor Tiwari, BHU, Varanasi	Vineet Mani, Delhi	Vijay Kishor Tiwari, BHU and Ritesh Mishra (member of audience)
Ujjain	Shaizeen Aga and Sachit Mohan, College of Engineering, Pune	Nidhi Nema, Dr. Hari Singh Gaur University, Sagar	Sachit Mohan, College of Engg, Pune	Sachit Mohan, College of Engg., Pune and Suvarna Joshi, Pune University, Pune
Ahmedabad	Riddhy Mehta, Nirma Institute of Technology, Ahmedabad and Siddharth Sahoo, SVNIT, Surat	Siddharth Sahoo, SVNIT, Surat	Deepika Dev Rishi, S.D. Agricultural University, Palanpur	Ankit Shukla, University Rajasthan College, Jaipur and Ananya Mitra, Gujarat National Law University, Gandhinagar

and Ahmedabad. In Varanasi, the event was organised in collaboration with the Dean of Students, Banaras Hindu University (B.H.U.) and a total of eighty entries were received (forty-one in Hindi and thirty-nine in English). Dr. S.D. Singh, member, Executive Council, BHU and Prof. Kumra, Dean of Students, BHU presided over the function. Ujjain received thirty-four entries (twenty in Hindi and eight in English). The event was organised in partnership with Scindia Oriental Research Institute, Vikram University. Dr. Ram Rajesh Mishra, Vice Chancellor, Vikram University and Shri Shrinivas Rath graced the occasion with their presence. The Mission worked with Mudra Institute of Communication, Ahmedabad (MICA) to organise the event in Ahmedabad. A total of thirty-nine entries were received out of which twenty-six were in Hindi and thirteen in English. Prof. Atul Tandan, Director, MICA was the Chief Guest.

The topic of the debate was 'India is a cultural superpower because of the wealth of its ancient knowledge systems/ प्राचीन ज्ञान समृद्धि के कारण भारत सांस्कृतिक महाशक्ति है।' It was encouraging to note that the Competition received entries not only from cities and big towns but from remote areas as well and that the participation was not

confined to students of history only. Students of Mass Communications, Chemical Engineering, Homeopathy, Agriculture, Veterinary Science, Commerce and languages were among the participants. Clearly, the Mission was successful in establishing contact with students from various disciplines and the essay and debate motivated them to think about and debate matters related to 'heritage.'

The Mission also benefited from this exercise. The points and counter-points put forward by the participants provided a more nuanced understanding of the popular notion of 'heritage' and 'culture' in India. This is extremely useful for an organization like the National Mission for Manuscripts since it works with the mandate of searching for and preserving the knowledge heritage of India in the form of manuscripts. But the work ought not to stop at preservation. The final objective ought to be the use of this knowledge to shape a better future. Since today's youth will be the ones employing the knowledge, an understanding of their viewpoints about heritage, culture and the significance of attending to these matters actively is crucial.

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