

“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

In earlier issues of *Kriti Rakshana* we have dealt with, among other things, various manuscript related activities such as digitization, survey and post-survey to locate manuscripts, documentation work being carried out at NMM. What has not been addressed so far, however, is the process of cataloguing manuscripts – an exercise that in our experience is not only necessary, but also prone to misunderstandings.

In this *Kriti Rakshana*, therefore, we address many issues related with cataloguing manuscripts – its what, how and whys. In the interview with Prof. Cardona we explore the Paninian tradition as well as the significance of not only traditional learning, but also traditional Indian methods of learning. We also explore the fascinating origins and context of the Takari script, the foundation of one of the foremost Jain centers of research and scholarship in the country as well as Apabhramsa, an early Indian language.

Please share with us your thoughts on this publication. Furthermore, if you know of any institution that should be on our mailing list, please do let us know.

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.nic.in.



Neha Paliwal

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Cataloguing of Manuscripts

Dilip Kumar Rana

The systematic arrangement of texts of a library or a manuscript repository is known as cataloguing. It is also the first stage of research in manuscript studies. It is interesting to note that while for books the colon classification and Dewey decimal classification system are used in libraries by subject and author, custodians adopt their own systems for manuscripts. In printed / electronic form, manuscripts can be arranged in alphabetical order according to subject, title, author, place, language and script. On the shelf, it can be organized by object and place.

The *Anukramanikas* and *Nighantus* give some idea of indexing and classifications. The *Kosas* (Metrical Dictionaries) have a system of classification of words in alphabetical order. The Anthologies in Sanskrit literature provide different methods of subject wise classification. The catalogues can be provided to the scholars in printed form and / or in electronic format through the intranet and / or the internet.

Type of catalogues:

Card index

Generally, custodians use cards indices and the minimum fields required for standard card indexing are:

- 1) Title 2) Author 3) Collection of manuscripts
- 4) Commentary 5) Commentator 6) Condition of manuscript 7) Substance 8) Status
- 9) Language 10) Script 11) No. of folios
- 12) Subject

Accession Register

The master record of every bibliographic item in the library is called an accession register. We can use it as Alphabetical Register and list the items by title, author or subject. It is also known as a Tabular Catalogue due to the table-catalogued form in a printed catalogue. The standard fields including Call No.; Class No. and initial letters of author's name are:

- 1) Title, 2) Author, 3) Commentary,
- 4) Commentator 5) Language, 6) Script,
- 7) Date of manuscript, 8) Scribe, 9) Bundle No. and Manuscript No., 10) No. of Folio, 11) Size of manuscript, 12) Substance, 13) Status (Com/Incom.), 14) Illustrations, 15) Missing Portion, 16) Condition of manuscript,
- 17) Subject, 18) Name of repository with address, 19) Remarks

Triennial Catalogue

A report collected once every three years is a triennial catalogue i.e. the one at Government Oriental Manuscript Library, Chennai.

Descriptive Catalogue

A Descriptive Catalogue furnishes such a detailed description of the manuscript that a scholar referring to it may visualize it. It has three parts – a) Physical Description b) Catalogue Description c) Publication. A scholar requires these three parts when he/she takes any manuscript for research or critical editing, but when a cataloguer prepares the catalogue upon direct consultation with the manuscript, the catalogue description is not necessary. The cataloguer may also give detailed information and history of author and the description of the available copies in other repositories of same manuscripts.

Physical Description

- 1) The name of repository or institution
- 2) Serial No. or Record No. 3) Title 4) Other Title 5) Author 6) Joint Author 7) Commentary
- 8) Commentator 9) Scribe & Place
- 10) Script 11) Language 12) Status Complete/Incomplete 13) Condition of manuscript 14) Subject 15) Material 16) No. of Folios 17) Missing Folios 18) No. of Syllables(aksaras) 19) No. of lines in a page
- 20) No. of letters in a line 21) No. of Granthas
- 22) Length/Width 23) Illustrations 24) Reviser/

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Translator/Reviser of commentary 25) Beginning Line 26) Ending Line 27) Colophon 28) Post Colophon 29) Contents 30) Remarks

Catalogue Description

1) Title of the catalogue 2) Cataloguer/Editor 3) Special Collection 4) Year 5) Serial No. 6) Volume 7) Part No. 8) Bundle No. 9) Manuscript No. 10) Library. Acc. No.

Publication Details

1) Title 2) Editor 3) Translator 4) Translation 5) Language 6) Publisher 7) Place 8) Year

Dublin Core

The Dublin Core is a metadata element set intended to facilitate discovery and use of electronic resources. Originally conceived for author-generated description of Web resources, the Dublin Core has since attracted the attention of formal resource description communities such as museums, libraries, government agencies and commercial organizations. The fifteen Dublin core data fields are 1) Title 2) Creator 3) Subject and Key words 4) Description 5) Publisher 6) Contributor 7) Date 8) Resource Type 9) Format 10) Resource Identifier 11) Source 12) Language 13) Relation 14) Coverage 15) Rights Management

A Standard Catalogue

The cataloguer must write the information in Roman script with diacritical marks or in the original script like Devanagari, including regional languages. It should be written in Pratipadika (mula) or without vibhaktiyanta in the standardized catalogue format for greater comprehension i.e. '*Gitagovinda*' not '*Gitagovindah*' or '*Gitagovindam*' or '*Gitagovindamu*' or '*Gitagovind*'. If any variation comes in regional or national languages, the remarks field should be used. The regional variations of pronunciation and writing of letters such as ba/va, sha/sa, ta/tha should be avoided in the cataloguing. The National Mission for Manuscripts has standardized the cataloguing format of fields and subjects, diacritical marks of all languages including Sanskrit, Arabic and Persian and developed the Unicode compliant electronic cataloguing database for internet researchers (See website www.namami.nic.in)

Fields of Cataloguing

Record No.: The serial number of manuscripts of the repository that starts from 1 to total number of manuscripts.

Date of data collection: The date, when the data was collected or recorded in this prescribed format.

Institution/Personal Collection:

- Refers to the entity responsible for making the resource available i.e. University department, corporate entity
- Institute refers to a University, library, Trust, NGOs, Govt. institute, temple, mosque or any other organization managed by more than one person.
- Personal collection refers to an individual or private collection.

Address: The complete postal address of the institution or individual that owns the manuscript as required in the format.

Title: A name given to the resource or text or object

- This refers to 'Shirshaka' or 'Pustak ka naam' such as '*Ramcaritamanasa*', '*Raghuvamsa*'.
- It is found either at the beginning of the text or at the colophon's end or inter colophon or in the post colophon.
- If not available at the beginning or end of the colophon, the name may be given on the basis of comparing with other texts in square bracket or in the remarks column.
- If there is no means available to find out the name of the text then fill in 'unknown'.
- The title should be as per written in the manuscript. The standard name without vibhaktiyanta or avoiding regional writing should be mentioned in bracket.
- If the text comes with a commentary, the title of the commentary shall be included. e.g. '*Bhagavadgita-Tikasahita*'. If the text contains only a commentary, the title should be '*Bhagavadgitatika*' or the name of commentary.
- Alternative titles or parallel titles, if any, must also be noted.
- One manuscript data shall be filled in for one manuscript title, although the manuscript may be in more than one folio. If a manuscript is available in more than one volume then separate forms may be filled up for each volume.
- If there is one volume with more than one

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title in it, then separate forms may be used for each title.

- If the title is not available, a few lines from the beginning and end of the text each should be included in 'Remarks' within parenthesis.

Parallel Title: An alternative or parallel name given to the resource or text or object

- The other title may be given in the bracket if the name is mentioned in the text, otherwise it should be mentioned in the Remarks such as, the other title of the *Gitagovinda* is *Astapadi*.

Author: The person primarily responsible for creating the intellectual content of the text

- The name of the author may be found at the beginning or in the colophon of the text.
- If the name is not found then 'unknown' may be written. No name must be written even if the cataloguer can identify the author on his/her own.
- Cataloguer can write the history or any information about the author in 'Remarks'.
- Identification of the author can be made with the help of some words like *kriti*, *rachita*, *virachita*, etc.

Joint Author: This refers to the person/s primarily responsible for creating the intellectual content of the resource or object

or '*granthakartas*'.

- When the first author does not complete the text because of some reason and the second author (son or successor) completes the text either simultaneously or at a later time.

Commentary: Refers to the notes explaining or interpreting a written text/document.

- The different names for a commentary are 'tika', 'tippana' 'tippanika', 'avachuri', 'bhashya', 'vritti', 'bhasha tika', etc.
- A text may contain more than one commentary and, if so, these must be mentioned.
- The commentary can be identified and separated by the symbol (pratika) '*iti*' from the mula (primary) text

Commentator: The person primarily responsible for interpreting the intellectual content of a text/document

- Author of the commentary
- Different names for a commentator include '*tikakara*', '*tikakarta*', '*bhashyakarta*' '*vrttikara*'



Colophon and post-colophon from *Kalyanmandir Stotra*

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Language:

- Language (system of meaning) in which the text is written.
- There may be several different languages used in a single manuscript, such as Hindi or Gujarati with a Bengali commentary and the script for all these languages may be the same.

Script:

- Refers to the recognized signs and characters used to represent the units of language in a systematic fashion such as Newari, Grantha and Brahmi.
- Many Indian languages have the same name as their script like Oriya, Telugu, Tamil et al. Date of manuscript/Codex - Date associated with the creation of resource (manuscript) by the scribe/writer
- May be the date available in the post colophon (*uttara pushpika*), although it may also appear in the beginning of the manuscript.
- The date may appear in several ways – sometimes in Arabic numerals and sometimes through symbols of deities or nature such as, Indu -1, Yama - 2, Bhuvana - 3, Veda - 4, Bana - 5, etc. and counted from right to left side for decoding the date.
- Sometimes you may have to confirm the date of a text on the basis of comparisons with other versions of the text or studies of the script or dating of the material in which it is written etc.
- If the date is not found, 'Not available' must be written.
- The Amarakosa, and other kosas are helpful to decode the date of manuscripts. In many south Indian manuscripts, date is decoded by Katapayadi systems like kadinava, Tadinava, Padipancha and Yadyashta.
- Bharatiya Prachina Lipimala (G.S.Ojha), Pandulivijnana (Satyendra), Indian Epigraphy (D. C. Sircar) may be consulted for decoding the dates. (Some examples are given in the box).

Scribe: This refers to the person who has written the copy of the codex/exemplar

- The scribe may not be a scholar but merely the person who copied the text.
- Name of the scribe is usually given in the post colophon

Kaliyuga Samvat – 3101-3100 = A.D
 Veeranirvana Samvat – 487 = A.D
 Maurya Samvat – 320 = A.D
 Caitradi Vikram Samvat – 57 = A.D
 Shaka Samvat + 78 = A.D.
 Kalichuri samvat + 248 = A.D.
 Gupta Samvat + 320 = A.D.
 Gangeya Samvat + 570 = A.D.
 Harsha Samvat + 606 = A.D.
 Kollam Samvat + 824 = A.D.
 Newar Samvat + 878 = A.D.
 Chalukya Vikram Samvat + 1075 = A.D.
 Lakshmana Sena Samvat + 1118 = A.D.
 Shahur san + 599 = A.D.
 Uttari Phasali San + 592 = A.D.
 Dakshini Phasali san + 590 = A.D.
 Bangali San + 593 = A.D.
 Magi San + 638 = A.D.
 Ilahi San + 1555 = A.D.
 Rajyabhisheka Samvat + 1674 = A.D.
 Hizari San + 634 = A.D.

- The name of scribe/writer, his place, father's name, his genealogy and profession should be mentioned in the format.
- The scribe just copies the text as he reads or understands from the copy codex or exemplar.
- The words like *Lekhaka*, *pustakavachaka*, etc. are used for scribes (types of scribes are *Pustakalekhaka*, *Kayasthalekhaka* and *Shasanalekhaka*)
- The scribes advice to readers on how to use and handle the codex or manuscript and to protect it from oil, water, mouse, natural disaster, fire, humidity and insects, etc must be recorded.

Reviser/ Translator

- The person who prepares newly edited version of a text
- Sometimes the reviser reconstructs the text from one language or script to another language or script such as Buddhist and Islamic texts
- The person who translates the language from one to another such as from Tibetan to Sanskrit.

Subject - Refers to the topic/theme of the manuscript

- Can be expressed in keywords or phrases that describe the content of the manuscript.

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- It might also include classification data, for example, Library of Congress Classification and Dewey Decimal numbers or controlled vocabularies.
- For subject headings and sub-headings, Indian terminology of the concerned languages should be used, for instance, Veda, Kavya, Ayurveda, Natya, Vyakarana, Fiqh, Ganita, Nujum, etc.
- English terminology can be used along with Indian Terminology such as

Vedas > *Rigvedasambhita* > Vedic literature

Sarf > Persian language > Etymology

Jainagama > Jaina Agamic literature

- The string of subjects can be used for retrieval purposes.
- NMM subject list and classifications should be followed in subject classification\

Beginning Line - The starting lines or some stanzas of the text

- It should be written in Roman script with diacritical marks or in Devanagari.
- The small texts of a *Stotra* may be noted.
- The opening words such as *Aum namo ganesaya, namo arihantanam, siddham* or any auspicious symbols or any *mangala sloka*.
- If the starting portion of first folio is missing, the starting text of the available portion may be noted.

Ending Line - The ending lines or stanzas of the text before colophon

- It should be written in Roman script with diacritical marks or in *Devanagari/Arabic/Persian*

Contents - A textual description of the content of the resource, including abstracts in the case of document-like objects

- It refers to *anukramanika*, subject of the topics, the theme of text, the chapter-wise description of content, the subject as key words or phrases that describe the subject or content of the resource.
- The list of chapters and sections of the treatise

Colophon (*upasamhara/puspika*) - This refers to the declaration of ending the text.

- Usually contains names of author and scribe, often with a detailed history of both
- Three types of colophon: inter-text colophon, text colophon and post colophon. Inter-text

colophon comes in the end of a chapter (*iti prathamodhyaya samaptah*), text colophon comes at the end of a text (*iti samaptoyam granthah*). Generally, the author composes these two colophons and the scribe writes the post colophon (*uttara puspika*).

- The names of a text and author and date of composition are available in first two colophons and sometimes in the third.
- The third post colophon is very important for the study of history of a text and manuscript - it describes the composer, scribe, for what purpose he writes, date of writing or copying the manuscript, any praise of patron, dedications to patron, writing by the order of king or royal person, handling of manuscript, sometimes conservation and preservation of manuscript, etc.

Bundle No./Manuscript No.

- A string or number used to uniquely identify two or more manuscripts/resources bound as one.
- In one bundle having two or more manuscripts, the bundle name will be the same for each manuscript in the bundle but the manuscript numbers will vary.
- The number of bundle and manuscript should be followed like 1.1, 1.2, 1.3, 1.4, and not 1.a, 1.b, 1.c. The first 1 refers to bundle number and .1, .2, .3 refer to manuscript numbers.
- A string or number used to uniquely identify the resource is the manuscript number.
- The Bundle No. and Manuscript No. should be identified and separated by dot (.) only, not by any slash (/) or any divider.

No. of Folios - Refers to the number of the folios within a manuscript

- Blank folios should be included in the tally and noted in Remarks.
- One folio is counted for both 1a and 1b sides, given in one side.
- Number of existing folios should be counted. For example, if a text has 1-100 folios, but 1-40 folios are missing, then the number of folios of the text is 60.

Size of manuscript

- Height * Width, in this order
- Size should be measured in centimeters

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No. of Granthas - It refers to total number of syllables in the text.

- Though many metres are used in the text, *Anustup* is the standardized metre with 32 syllables for granthamana.
- Granthamana = Number of syllables in a line X Number of approximate lines in a page X total Number of folios divided by 32.
- Material - Refers to the substance or *adharapatala* that the manuscript is made of including ivory, palm leaf, birch-bark, wooden, gold, silver, paper, tortoise shell, agaru-bark, sanchi-pat, tula-pat, etc.

Illustrations - Refers to pictures or diagrams that may accompany the text. Mention must be made of:

- Number and size of each illustration
- Detailed descriptions of illustrations
- If something is drawn in one side of a folio
- If any folio or a part of folio is blank
- If space is left for an illustration on a folio, but it is not filled in
- If the cover or boarder is coloured or painted
- A person or organization not specified in the author element but who has made significant intellectual contributions to the resource - editor, transcriber and illustrators

Status: (Complete / Incomplete)

- If the text is complete 'Com' or 'Complete' shall be written.
- If incomplete fill in 'Inc' or 'Incomplete'
- If one chapter of a text in a bundle is complete, it is complete, but write the name of text with chapter in bracket.
- If some folios are missing in the middle but beginning and ending exist, it is incomplete.

Missing Portion - Refers to missing text, if at all.

- Indicate missing folios, if possible, like this - 1-3, 9-11,19-23.

Condition - Refers to the condition of the manuscript.

- Use the categories of 'good', 'bad', 'worm infected' 'fungus', and 'stuck folio' in very poor condition or actual condition of the manuscript.

Source of Catalogue - This refers to the source on which the manuscript is based.

- Not applicable to the manuscript if it is a primary text.

Remarks

- The details of the manuscript, if it is available elsewhere.
- If it is published or unpublished.
- Material of the cover of the manuscript – ivory, skin etc.
- Whether there is anything written accompanying the text like notes.
- The cataloguer can use this column for giving relevant information, no provision for including which may exist in the catalogue format.
- If maximum numbers of grammatical mistakes/errors occur in the text, or the text is error-free, it should be mentioned here.
- The calligraphy, type of ink used in the text, special size or shape of manuscript, if any i.e.. gandi, kacchapi, musti, samputaphalaka, chedapati, scroll; the style of writing i.e. tripatha, caturpatha, suksmaksari, sunda and ornamentation of the text should be mentioned.
- Details of illustrated manuscripts should be documented – colour, illustrations and style.

Publication - If the text is printed or litho-typed.

- A cataloguer should furnish publication information of the text.
- If the text is printed with critical edition or popular edition or vulgate edition or student edition, then refer to the title, editor, translator, language, publisher, place of publication and year of publication, etc. in detail.
- The bibliography of the text may be given.

Dilip Kumar Rana is Assistant Director at the National Mission for Manuscripts.

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Unfolding the Paninian Tradition

In Conversation with Prof. George Cardona

George Cardona is the Professor of Linguistics at the University of Pennsylvania (USA) and a renowned scholar of Indian linguistics and Sanskrit language. He is the world's leading authority on the great Sanskrit grammarian Panini and the rich Sanskrit grammatical tradition. Prof. Cardona's lifelong study of Sanskrit grammar at the hands of the traditional pandits underlines the value of indigenous traditions in India. In his interview with Prof. Saroja Bhate, he talks amongst other things, of his experience as a devotee of Sanskrit grammar and the value of Paninian tradition.

Professor Cardona, you are a linguist. What attracted you to Sanskrit in general and Paninian linguistics in particular?

Way back in 1962-63, I met Jagannath Pade Shastri in Baroda while studying Gujarati. Pade Shastri was then the Curator of the manuscript collection in the Oriental Institute, M. S. University of Baroda. I started reading Sanskrit grammar with him and I just got enchanted. Then in 1965-66, I came to Varanasi and studied *Vyakarana Mahabhasya* with Pandit

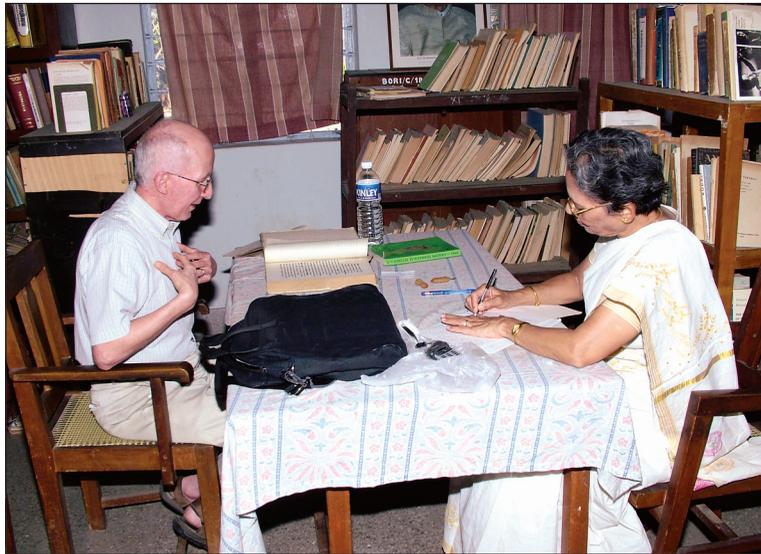
Ambikaprasad Upadhyaya. I studied very hard and finished almost ninety five per cent of *Mahabhasya* with him. After that I would come to India periodically, but the real big turn came when I started studying *Vakyapadiya* with the learned Pandit Raghunath Sharma. I had a long association with him, about eight years. When I was living with him he wanted me to start working at two a.m. And I did. I owe to these teachers my knowledge of Panini and the Paninian system as well as a strong liking for Sanskrit grammar and I must mention here that none of these teachers insisted that I should accept their point of view. I'm really lucky that I received training in the traditional method of learning under these three erudite scholars, as well as with K. S. Krishnamurti Shastri of Madras (Chennai), with whom I read parts of the *Vaiyakaranasiddhantalaghumanjusa*.

Being thoroughly trained by these traditional pandits it is no wonder that you have, yourself, grown into a traditional pandit. You are always described as more traditional than

any of the traditional pandits.

How would you react to this?

I do not mind being called traditional. Look carefully at the tradition. Take any system, such as *nyaya* or *mimamsa*. Such systems are all cohesive and happen to be noncontradictory. Each one of them has been subjected to scrutiny over many generations. They have said something in a cogent manner and for a modern scholar to dismiss any of them without any reason is improper. Though I have been thoroughly trained in a traditional manner; I also have



Prof. George Cardona and Prof. Saroja Bhate

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a good Western background. I am of the opinion that Indian thinkers were certainly more precise than the Western thinkers with respect to certain areas. Take for instance the concept of voicing and voiced segments. The *Pratishakhyas* clearly show a distinction between phonetics and phonology, which was recognized by the West only in the last century. Similarly, look at the subtlety with which Panini's grammar describes language—the West was not aware of some of his procedures and principles until late twentieth century.

You have been conducting research in linguistics for nearly forty five years. It appears that in your studies you have always focused on Panini, while many other Western scholars of your generation have shifted their interests from one discipline to another.

It is true that I have concentrated on Panini. But that does not mean that I have not studied other disciplines. I have been involved over the years in various other areas such as, within Sanskrit, metrics, the status of Middle Indic in the Epics, and historical work on Indo-Aryan. Moreover, you cannot understand later Paninian texts without understanding other systems like *nyaya*, *mimamsa*, etc. Major Sanskrit works have a basic unity in method and terminology. Therefore there has to be unity in one's research. Besides, Panini represents a technical pinnacle of Indian culture. Studying Panini means studying the whole of Indian culture. You can say I look at Indian culture through Panini's window.

You are a great admirer of Panini. Can you enumerate in a nutshell the outstanding features of Panini's grammar?

Exhaustive treatment of the language is the first noteworthy feature of Panini's system. Then look at the definition of *sutra*, which fits well with Panini's grammar, one characteristic of which is that it should be *visvatomukham*: it should cover (covers) everything. Secondly it is cohesive. If you drop a single *sutra* of Panini's *Ashtadhyayi* or a comparable work, you are lost. And finally, it operates on the basis of stable principles. It is not a random, ad hoc treatment of language. As a formal grammar it is unique, far superior to any ancient grammar such as the one by Dionysius Thrax.

While doing research on Panini, you have extensively read everything published on Sanskrit grammar both inside and outside India. What is your opinion about the present state and status of Paninian studies in India and internationally?

I am less than optimistic about the West, because in many universities, professorships of linguistics and Sanskrit are not being filled. The future of Sanskrit studies is not assured in many countries in the West. In fact, work on interesting and serious disciplines such as *nyaya*, *vyakarana* and *mimamsa* is diminishing in the West. Even the children of Indian immigrants for the most part are not interested in technical Sanskrit disciplines though they take interest in Indian culture in its various aspects. Nevertheless, those younger scholars who are working in these areas in the West are doing well. Also in India the situation is not hopeless. I have seen at least some promising young scholars trained in traditional disciplines like Panini's grammar. What is needed is proper encouragement and training.

Why did you select the *Paramalaghmanjusa*, for preparing a critical edition? It is not a cohesive text. A traditional pandit describes it as a set of classroom notes. Why not the *Laghmanjusa* (*Laghmanjusha*) or the *Brihanmanjusa* (*Brihatmanjusha*)?

I selected the *Paramalaghmanjusa* because it is the last major compendium in the Paninian tradition of treatment of semantics and because it summarizes previous discussions concerning important semantic questions. It covers all the major points of agreement and disagreement. It allows a great perspective of everything that is there in Paninian semantics. I think one can successfully defend the position that this is not merely a collection of notes. It would be worthwhile undertaking a critical edition of the *Laghmanjusa* but this would amount to a life time of work.

Critical editions of most of the major Sanskrit grammatical works are still a desideratum. For instance the material available for *Ashtadhyayi* is formidable and nobody has collated these manuscripts. Regarding *Mahabhasya*, it is argued that the critical edition by Kielhorn does not account

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for Southern manuscripts. Do you think the new generation of Paninian students should undertake critical editions of these works?

As far as the *Ashtadhyayi* is concerned, I think that it is not worthwhile to follow the traditional method of collecting all the available manuscripts because the manuscripts are relatively late and the manuscript tradition is relatively uniform. Therefore, one should depend on a step by step reconstruction. Take all the *sutras*, Katyayana and Patanjali quoted and put them together to constitute a basic text known to them. Then consider the text of the *Sutrapatha* in the *Kasika*, *Rupavatara*, *Prakriyakaumadi*, *Siddhantakaumudi* and so on and conduct a comparative study. Then select samples of earliest manuscripts from different places like Varanasi, Kolkata, Patna, Ujjain, and down South, Tanjore, and again compare these materials with the text earlier arrived at. I am sure there will be very little disagreement. This method establishes a fairly good edition of the *Ashtadhyayi*. I am not sure

about the *Mahabhasya* critical edition because the claim of certain scholars concerning the Southern manuscript tradition of the *Mahabhasya* is somewhat doubtful. Unless we thoroughly check all the available manuscript material we cannot say anything about the *Mahabhasya*. But I would like to insist on the use of testimony in fixing the text. Even in case of the *Kasika* (*Kashika*), a mere collation of manuscripts is not enough; we have also to consider the evidence of commentaries, principally the *Nayasa* and the *Padamanjari*.

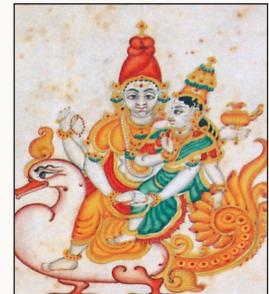
You have recently come in contact with the National Mission for Manuscripts. What is your general opinion about the work of NMM

They are doing excellent work; it is a massive undertaking and I hope they succeed. I give them my best wishes.

Thank you Prof. Cardona for sharing your thoughts with us.

Quiz

1. Who deciphered the Brahmi script for the first time in 1837?
2. Why is the *Uttaradhyana Sutra* of great value to Jain canonical literature?
3. Who is the author of the play *Jambavatiparinaya*?
4. Name the writing material that was generally used in the southern and the eastern parts of India before paper gained popularity.
5. Who is the author of *Sritattvanidhi*, the manuscript preserved at the Oriental Research Institute, Mysore?
6. Name the script, also known as '*Mahajani*' due to its use in maintaining commercial records, which was used as one of the official scripts for revenue records in India until 1947.
7. Who was the author of *Ratnavali*, the Assamese manuscript?
8. What is the name of the famous manuscript on agricultural sciences that belongs to the Kuruba community in Karnataka?
9. How many verses are there in the *Srimadbhagavadagita*?
10. With which religion is the holy text *Prajnaparamita* associated?



Prajapati Brahma, Sritattvanidhi, preserved at ORI, Mysore

Answers on page 24

Kriti Rakshana



Institution in Focus

Lalbhai Dalpatbhai Institute of Indology

Jitendra Shah

Origin of the Institute

The beginnings of the L.D. Institute of Indology may be traced to the efforts of two dedicated individuals – one a scholar and collector of manuscripts and the other his associate and a man of varied interests.

Agamaprabhakar Muni Sri Punyavijayji Maharaj (1895-1971), a revered Jain saint, was an erudite scholar and a dedicated researcher. In the course of his frequent travel through Gujarat and Rajasthan, he discovered numerous and invaluable manuscripts lying in various Jaina *bhandaras*. He also realized that these manuscripts were facing the prospect of getting irreparably damaged and needed careful preservation and cataloguing. He, therefore, made it his life's mission to ensure that the priceless heritage of manuscripts was properly preserved, studied and made available to the scholars. With this objective in view, he scientifically reorganised several *bhandaras* and catalogued their collections. Moreover, he acquired numerous manuscripts from various sources where proper facilities for their preservation did not exist. As the collection grew, he became increasingly aware of the need for a

suitable place where these rare and old manuscripts could not only be housed and properly taken care of, but also studied in-depth and made available to the scholars for reference and research.

Shri Kasturbhai Lalbhai (1894-1980), himself a devout Jain, had great respect and regard for Muni Sri Punyavijayji and was closely associated with him. It was in him that Muni Shri confided his concerns for the urgent need to set up an institution for the preservation of manuscripts and their use for research.

Shri Kasturbhai, a man of rare foresight, with wide ranging interests and one who had been instrumental in promoting and the setting up of numerous educational institutions in Gujarat, took this idea to heart. This meeting of minds resulted in the founding of the Lalbhai Dalpatbhai Institute of Indology in 1957.

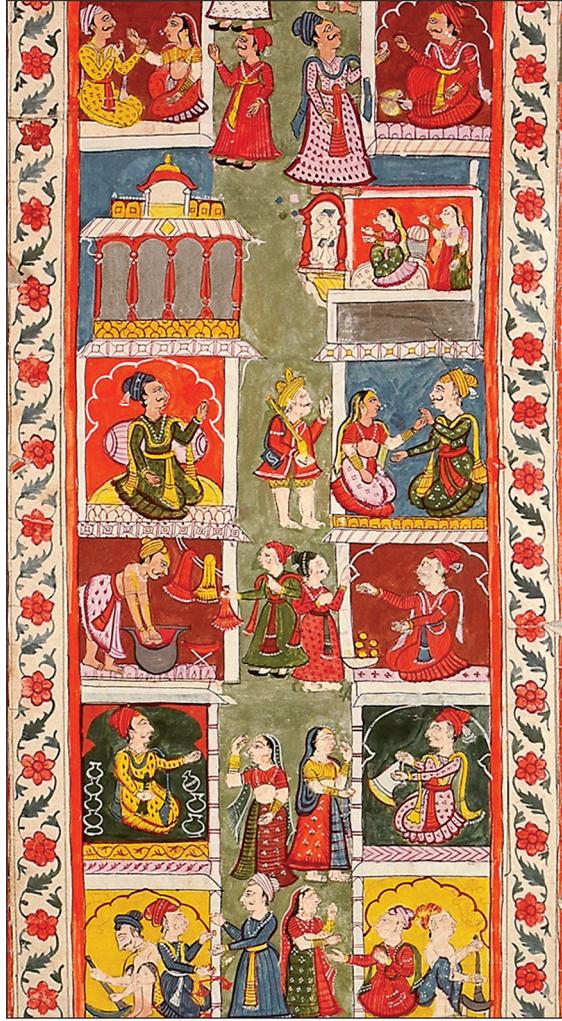
Shri Kasturbhai, with support from his family members, came forward with a handsome donation for this purpose. Muni Sri Punyavijayji most graciously entrusted to his care over ten thousand rare manuscripts, many of them illustrated, and over seven thousand rare books which formed the nucleus of the L.D. Institute of Indology's collection.

The responsibility for constructing a suitably designed building for the preservation of manuscripts and other objects of art, the setting up of a library and the overall management, was accepted by Shri Kasturbhai. Towards that end, thirty three thousand square yards of land was purchased in the proximity of the Gujarat University. A fittingly beautiful building designed by the internationally reputed architect, Shri B.V.



Lalbhai Dalpatbhai Institute of Indology, Ahmedabad

Kriti Rakshana



Vignaptipatra, preserved at L D Institute of Indology, Ahmedabad

Doshi, was put up at this site and now stands amidst sylvan surroundings. The Institute was inaugurated by the then prime minister, Pandit Jawaharlal Nehru, in 1963.

The main objectives of the Institute are:

- (i) To collect and preserve ancient manuscripts so that this invaluable treasure of the past is not lost to posterity
- (ii) To provide facilities to the scholars for study and research in Indology
- (iii) To undertake publication of critical editions of unpublished manuscripts and the outcome of research and study undertaken by scholars

The Institute is also recognised by the Gujarat University as a research centre for promoting

doctoral and post-doctoral studies amongst scholars of Sanskrit, Prakrit and other areas of ancient Indian culture.

The Institute has a rich collection of nearly seventy five thousand rare manuscripts including a substantial number that have been gifted for the purposes of preservation and custody. The collection covers a wide range of subjects such as the *vedas*, the *agamas*, *tantra*, Jaina philosophy, systems of Indian philosophy, grammar, prosody, poetics, lexicography, medicine, etc. These are in Sanskrit, Prakrit, Apabhramsa, old Gujarati, Hindi and Rajasthani. A large number of these manuscripts also feature colour illustrations.

Rare Manuscripts

Some of the important and rare manuscripts in the Institute's collection are: *Yajurveda*, *Tripuri Upanishad* by Sankaracharya, Bhaguri's *Smriti Samuccaya*, Rangavijaya's *Gurjardesa Rajavamsavali*, *Bauddhadipancadarsana*, Ramachandra's *Mahavidyalankara*, Rucidatta's Commentary on *Tattvacintamani-Cintamani-Subodhika*, Rajasekhara's *Nyayakandalipanika*, Gopikanta's *Nyayadipa*, Commentaries on *Kumarasambhava*, *Kirata*, *Raghuvamsa*, Himasagar's *Paschimadisa Chanda* in Persian, *Vilasavatintika*, *Rajimatiprabandhanataka*, *Vivekamanjari*, *Sita Charita*, *Yoganibandha*, *Rama Sataka*, *Hamsanidan*, *Suragachandrodaya*, *Pharasiprakasa* (dictionary), *Yadusundara*, etc. Some of the rare and illustrated manuscripts in the Institute are: *Salibotradi* (one hundred twenty eight illustrations of horses), *Vyayamacintamani* (illustrating different poses of physical exercises), *Meghaduta*, *Uttaradhyayana*, *Upadesamala*, *Kalpasutra*, *Kumarasambhava*, *Gajastambha* (forty two illustrations of elephants), *Badasahicitravali* (illustrating the Muslim kings), *Gajacakra-Ashvacakra* (fifty illustrations), *Madhumalati*, *Dhola-Maru* (sixty five illustrations), *Gita-govinda*, *Tulsi Ramayana*, etc

Publication of Descriptive Catalogues

The manuscripts department of the Institute has already published catalogues that together list over ten thousand Sanskrit and Prakrit manuscripts. A catalogue listing over six thousand seven hundred entries comprising Muni Sri Punyavijayi's collection of manuscripts in old Gujarati has also been published.

Kriti Rakshana



Association with National Mission for Manuscripts

The Institute has been chosen as one of the regional centres by National Mission for Manuscripts. Under this mission, the Institution is both a Manuscript Resource Centre and a Manuscript Conservation Centre.

Under the guidance of NMM, L. D. Institute has already published two volumes of catalogues covering nearly seven thousand nine hundred manuscripts and the work for four more volumes covering sixteen thousand manuscripts is in progress. The Institute aims to publish the catalogues of all the existing manuscripts by the year 2010. The work for developing an electronic register for manuscripts and setting up a well equipped Manuscripts Preservation and Restoration Laboratory is in hand.

The Institute has also hosted a Manuscriptology and Paleography workshop to train scholars and personnel from other resource and conservation centres in the art of reading and editing manuscripts written in different ancient scripts such as Brahmi, Sarada, Grantha, Modi and Persian.

Microfilms and Transparencies

Another activity of the Institute involves manuscripts belonging to other collections. While custodians or owners of rare manuscripts are seldom willing to part with their invaluable treasures, they are usually gracious enough to allow the Institute to microfilm the manuscripts and make colour transparencies of the illustrations. Presently, the institute has in its possession microfilms of two thousand manuscripts and four thousand eight hundred transparencies.

Antiquities

Apart from manuscripts, the Institute is also home to other historically significant artifacts. Antiquities in the Institute's possession number three thousand one hundred eighty seven and include sculptures in metal and stone, wood-work, copper plates, *vijnaptipatras*, *patas* and paintings. A Yaksha, sandstone, central India, c.2nd century B. C.; an unidentified *Jataka*, red sandstone, Bharhut, Madhya Pradesh, 2nd century A.D.; a *Siva-Parvati*, mottled sandstone, Mathura, Uttar Pradesh, c.5th century A.D. and

an Adinatha, Bronze, Sirpur, Maharashtra, c.7th century A.D. are some of the rare objects of art in the Institute's collection.

Books

The Institute has a rich collection of over thirty nine thousand books on Indology and other related subjects including some very rare books that are not easily available elsewhere, if at all.

Publications

The Institute has about a hundred and forty three publications to its credit, including commentaries and critical editions, dictionaries and catalogues. Another fifteen publications are in the process of being edited. The Institute also publishes its own research journal *Sambodhi*, designed to promote research on ancient and medieval Indian culture.

Seminars and Lectures

Periodically, the Institute arranges seminars and lectures on Indological subjects. Those who have delivered lectures in the Lalbhai Dalpatbhai Lecture Series and Agam Prabhakar Munisri Punyavijayji Lecture series include such eminent Indologists as S.R. Benerjee, Muni Shri Shilchandravijayji, Dr. T. S. Nandi, Dr. Vasant Bhatt, Dr. Gautam Patel, Dr. Kalidas Bhattacharya, Dr. Mainkar, Dr. B.K.Matilal, Dr. G. C. Pande, Shri C. Sivaramamurti and Dr. T.G. Kalghatgi.

Contact Details

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Jitendra Shah is the Director of the Lalbhai Dalpatbhai Institute of Indology and the Project Coordinator for NMM's Manuscript Resource Centre.

Kriti Rakshana



Profile: Agamaprabhakara Muni Punyavijayji

Muni Punyavijayji Maharaj was born on *Panchami* in the bright half of the month of *Kartika* in the V. S. 1952 (27th October 1895) at Kapadavanj in north Gujarat. At the age of fourteen he lost his father, Dahayabhai Doshi. Subsequently, his mother Manekben wished to renounce the worldly life and sought a spiritual alternative. Young Manilal, as he was named upon birth, also joined his mother. He became a disciple of Muni Chaturvijajaji who initiated him into the monastic order at Chenni near Vadodara. It was after his initiation that he came to be called Muni Punyavijaya.

Muni Punyavijayji continued with the old tradition of scholarly monasticism of his guru Muni Chaturvijajaji and his dadaguru Muni Kantivijajaji, both of whom had dedicated themselves to the preservation and critical studies of old

manuscripts. He examined, organized and catalogued the manuscripts of the *bhandaras* at Limdi, Patan, Khambat, Channi, Bhavnagar, Palitana, Ahmedabad and Jaisalmer. During this period, many associates, assured of the care they would receive in his hands, offered their collections of manuscripts to him.

In 1917, his first book, the *Kaumudimitranand Natkam*, was published when he was only twenty-two years old and he continued to edit many manuscripts through the rest of his life. For his scholastic knowledge the Shri Samgha at Baroda conferred upon him

title of *Agamaprabhakara* in 1954. The *Shrutshilavaridhi* was yet another honour conferred up on him in 1961 by Acharya Shri Vijayasamudrasuriji. That he was invited to preside over the Prakrit and Pali session of the twenty first All India Oriental Conference held at Srinagar in 1961 further bears witness to his considerable scholastic achievements.



Agamaprabhakara Muni Punyavijayji

In 1950, Sheth Kasturbhai Lalbhai, the famous industrialist of Ahmedabad, met Muni in Jaisalmer where he saw him working for the preservation of the *bhandaras*. He was deeply impressed by Muni's personality and dedication. In 1956, as a result of the close association between these two patrons of Indian culture, the Lalbhai Dalpatbhai Institute of Indology was established. Indeed, Muni even donated

his personal collection of thousands of manuscripts and other artifacts to the institute. It included several important illustrated bronzes, cloth paintings, et al.

Since its inception, the L. D. Institute is aspiring to fulfill the vision of Muni Punyavijayji. Muni passed away in Mumbai on 14th June 1971 leaving behind a live tradition of great care for manuscripts and an affinity towards learning. Due to his persistent and dedicated efforts, we have inherited a rich collection of manuscripts and a richer culture of learning.



पाण्डुलिपि वाचन की कठिनाइयाँ

दलीप सिंह शास्त्री

हस्तलिखित ग्रंथ की खोज, संग्रह तथा सुरक्षा की समस्या जिस प्रकार जटिल है, उसी प्रकार पाण्डुलिपियों के पठन-पाठन सम्बन्धी कठिनाइयाँ भी कोई कम नहीं। पाण्डुलिपियाँ ताड़पत्र, भोजपत्र, काष्ठ की पट्टियों पर, वस्त्र, चमड़ा, कागज़, धातुओं आदि पर उपलब्ध हुई हैं। किन्तु मुख्यतः पाण्डुलिपियाँ तीन प्रकार की प्राप्त हुई हैं: १. ताड़पत्र, २. भोजपत्र, ३. कागज़।

१. ताड़पत्र :- दक्षिण भारत, उड़ीसा आदि प्रान्तों में ताड़ के वृक्ष की बहुतायत है। वहाँ से ताड़ के पत्तों पर अंकित कलाकृतियाँ भी उपलब्ध हुई हैं। इन ताड़पत्रों के मध्य में थोड़ा-सा रिक्त स्थान छोड़ दिया जाता था और उस में छिद्र करके, डोरी डालकर ग्रन्थ के दोनों ओर काठ की पट्टियाँ बाँध दी जाती थी।
२. भोजपत्र :- भोजपत्र पर लिखे हुए ग्रंथ पूरे उत्तर भारत में उपलब्ध हुए हैं। क्योंकि 'भुर्ज' के वृक्ष हिमालय के पहाड़ी प्रदेशों में लगभग दस हजार फुट की ऊँचाई पर मिलते हैं। इस क्षेत्र से भोजपत्र पर लिखे हुए अनेक पाण्डुलिपियाँ और पत्र प्राप्त हुए हैं।
३. कागज़ :- ताड़पत्र, भोजपत्र आदि के उपरान्त कागज़ का आविष्कार चीन में हुआ। हाथ का बना हुआ लोण्डा कागज़, हाथ की बनी हुई स्याही और हस्तलिखित लाखों पाण्डुलिपियाँ आज भी देश, विदेशों के ग्रंथ संग्रहालयों में एकत्रित हैं। जैसा कि ऊपर वर्णन किया जा चुका है,

पाण्डुलिपियों को खोजना, उन्हें सुरक्षित स्थान पर एकत्रित करना, भलिभाँति उनका रख-रखाव करना जितना कठिन है उतना ही उनका वाचन। इन हस्तलिखित ग्रंथों के अध्ययन-अध्यापन में जिस प्रकार की कठिनाइयाँ हमारे समक्ष आती हैं उनका संक्षिप्त वर्णन निम्नलिखित हैं।

अधिकतर पाण्डुलिपियाँ जीर्ण-शीर्ण अवस्था में प्राप्त होती हैं। कीड़े लगे हुए, चुहों से कटे हुए तथा दीमक लगे हुए कागज़ ऐसी छलनी की भाँति होते हैं जिन को पढ़ना एक दुःसाध्य कार्य है।

कुछ हस्तलिखित ग्रंथ पानी से भीगे हुए होते हैं जिन की स्याही कच्ची होने के कारण फैल जाती है। इसलिए उनको पढ़ने में कठिनाई उत्पन्न होती है।

प्राचीन समय में स्याही बनाने की विधि में गोंद का प्रयोग होता था। गोंद के मिश्रण से स्याही में चमक तो अवश्य आ-जाती थी किन्तु पत्र चिपक जाते थे। उन पत्रों को पृथक् करते समय लिखावट इस प्रकार फैल जाती थी कि वह संपूर्ण ग्रंथ को ही नष्ट कर देती थी।

कुछ पाण्डुलिपियों में शब्दों के ऊपर शिरोरेखाएँ नहीं होती थीं और कई ग्रंथों में पूरी पंक्ति पर एक ही शिरोरेखा लगा दी जाती थी। इस प्रकार की पोथियों को भी पढ़ना कोई आसान काम नहीं।

मुझे कई ऐसे हस्तलिखित ग्रंथ देखने को मिले हैं, जिनमें संपूर्ण ग्रंथ में कहीं पर किसी प्रकार का विराम चिह्न दृष्टिगोचर नहीं होता। इस प्रकार की पाण्डुलिपि के वाचन में अनेक प्रकार की भ्रान्तियाँ उत्पन्न हो जाती हैं।

मुझे कुरुक्षेत्र हस्तलिखित ग्रंथागार में एक हस्तलिखित ग्रंथ 'कार्तवीर्यविधि और तन्त्र प्रयोग' देखने को मिला



एल. डी. भारतविद्या संस्थान, अहमदाबाद में संरक्षित भागवत पुराण के कुछ पृष्ठ

Kriti Rakshana



जिसमें बांग्ला और उड़िया, दो लिपियों का मिश्रण था। जो व्यक्ति दोनों लिपियों को जानता है वही इस प्रकार के ग्रंथों को बहुत प्रयास करने पर पढ़ सकता है।

जिस प्रकार अध्यापक विद्यालयों में छात्रों से श्रुतलेख लिखवाते हैं, उसी प्रकार प्राचीन विद्वान् लिपिबद्ध करने वालों से पोथियाँ लिखवाते थे और सम्भव है कि वे लिखारी ग्रंथ लिखने में त्रुटियाँ करते हों क्योंकि उन लिपिबद्ध करने वालों को उन विद्वान् महानुभावों का उच्चारण समझ में नहीं आता था और वह एक-आध गलती कर ही देते थे। प्राचीनकाल में लिखित ग्रंथों के लिपिबद्ध करने वालों की टोलियाँ नगरों में घूमा करती थी तथा विद्वत्गण समय के अभाव में उनसे ग्रंथ लिखवाया करते थे। वह वे एक-आध बार ऐसी भी गलती कर देते थे कि एक पृष्ठ पर पत्र संख्या दो बार लिख दिया करते थे। इसप्रकार के ग्रंथों का विवरणात्मक सूचीपत्र बनाते समय कठिनाई का अनुभव होता है।

ऐसी भी पोथियाँ देखने में आयी हैं जिनके लेखक ने संपूर्ण ग्रंथ तो लिख दिए किन्तु किसी भी त्रुटि का उन्होंने ग्रंथ के हारिण में काकपाद लगाकर संशोधन नहीं किया है। ऐसी बात नहीं है कि अमुक ग्रंथ में कहीं पर त्रुटि न रही हो, किन्तु लेखक कलम की त्रुटि समझकर इस को उपेक्षित कर देता था। जिस समय ऐसे ग्रंथों का संपादन किया जाता है उस समय इसप्रकार की त्रुटियाँ अखरती हैं।

प्रायः हस्तलिखित ग्रंथ पत्रात्मक होते हैं, लोगों के घरों में इनकी जो दयनीय दशा होती है, देखकर मन में दुःख होता है कि ये अमूल्य रत्न दिन-प्रतिदिन कालकवलित होते जा रहे हैं। ये ग्रंथ रद्दी के रूप में हमें उपलब्ध होते हैं।

कई पाण्डुलिपियों के पन्नों पर पृष्ठ संख्या नहीं होती अथवा नष्ट हो जाती हैं। कुछेक पोथियों के पन्नों का मिश्रित ढेर हो जाता है। इस प्रकार के मिश्रित पन्नों की छटनी करना एक जटिल समस्या है।

कुछ हस्तलिखित पुस्तकों की स्याही इतनी कच्ची होती है कि पृष्ठों को पलटते समय वह स्वयं झड़ने लग जाती है। इससे कई अक्षरों को पढ़ते समय भ्रंति उत्पन्न होती है। जैसे, हम 'स' को 'रा' तथा 'ख' को 'व' पढ़ लेते हैं।

कुछ पोथियों को लिखते समय कई अक्षरों पर स्याही के छोटे-छोटे बिन्दु पड़ जाते हैं। हम ऐसे शब्दों को गलत पढ़ते हैं और उनका गलत अर्थ निकालते हैं।

भाषा में स्थानीय स्तर पर परिवर्तन होता है। यह एक सतत चलने वाली प्रक्रिया है। लिपि में भी इस प्रकार का परिवर्तन होते रहता है। 'क' का स्वरूप बार-बार बनते बिगड़ते परिवर्तन होते-होते आज इस प्रकार देवनागरी 'क' की आकृति में आया है जो आप मुद्रित पुस्तकों में पढ़ते हैं। आज के 'अ' में तथा 'ऋजान' और 'ज्ञान', 'ओम'

तथा 'ओउम्' और 'ॐ', इसी प्रकार 'गङ्गा' तथा 'गंगा' में भी परिवर्तन आ गया है। कई पाण्डुलिपियों में मिश्रित लिपि का प्रयोग किया गया है। ऐसा इसलिए हुआ कि लेखक को कई प्रांतों में जीवन व्यतीत करना पड़ा। ऐसे ग्रंथों को पढ़ना एक कठिन कार्य है।

प्राचीन ग्रंथों में, गुरुमुखी लिपि में देवनागरी की भाँति आधे अक्षरों का प्रयोग होता था किन्तु कालांतर में आधे अक्षरों को पूरा लिखा जाने लगा। जैसे :- अत्यन्त- अति अनंत, अध्यातम- अधिआतम लिखा जाने लग गया। स्थान-काल का प्रभाव सभी लिपियों पर पड़ा।

वैसे पाण्डुलिपि पढ़ने में कई समस्याएँ हैं किन्तु प्रमुखरूप से दो समस्याएँ हैं- भाषा और लिपि की समस्याएँ। हस्तलिखित पाण्डुलिपियों पर देश-काल प्रभाव के अतिरिक्त लेखक की व्यक्तिगत लेखन शैली का भी प्रभाव पड़ता है। इसलिए हस्तलिखित पाण्डुलिपियों को पढ़ना एक दुःसाध्य कार्य है। हिन्दी की अनेक रचनाएँ भी अनेक लिपियों में लिखी हुई पायी जाती हैं। जैसे- कई रचनाएँ कैथी लिपि में, कई उर्दू-फारसी लिपि में, कई गुरुमुखी लिपि में हैं। इसी तरह बंगाल, कर्नाटक आदि अलग-अलग प्रांतों की लिपियों में बहुत से हिन्दी ग्रंथ देखने में आए हैं। मुख्यतया, नागरी लिपि में सर्वाधिक रचनाएँ लिखी गई हैं, परंतु उनमें भी लिखावट की भिन्नता रहती हैं। इसलिए विभिन्न लिपियों में लिखी हुई हिन्दी रचनाओं को पढ़ना एक समस्या बन गई है।

दूसरी प्रमुख समस्या भाषा की है। भाषा समय-समय पर बदलती रहती है, इसलिए हिन्दी की प्राचीन रचनाओं की भाषा को समझना अधिक कठिन हो जाता है। पुरानी रचनाओं में कई भाषाओं का मिश्रण पाया जाता है। क्योंकि अपभ्रंश से जब प्रान्तीय भाषाओं का विकास हुआ, अलग-अलग प्रांतों की भाषाओं में इतना अन्तर नहीं था, जितना आगे चलकर हो गया। इसलिए बहुत बार तो यह निर्णय करना कठिन हो जाता है कि कौन-सी रचना किस भाषा की मानी जाए, जैसे- राजस्थानी और गुजराती भाषा में पहले बहुत कम अन्तर था। इसलिए कौन-सी रचना राजस्थानी की है और कौन-सी हिन्दी की, इसका विद्वत्गण शीघ्र और उचित निर्णय नहीं कर पाते। शब्दों के अनेक रूप प्राचीन रचनाओं में पाये जाते हैं। अतः व्याकरण के आधार पर ही भाषा का निर्णय करना पड़ता है। बहुत-से शब्द अब उस रूप में व्यवहृत नहीं होते- अर्थात् उन शब्दरूपों में अधिक परिवर्तन हो गया है। बहुत-से शब्दों की परम्परा प्राकृत और अपभ्रंश से सम्बन्धित हैं, और पीछे अधिक परिवर्तन हो गया है, इसलिए शब्दों के मूलरूप और बदले हुए रूप की सही जानकारी न होने पर अर्थ और भाव के बोध में कठिनाई हो जाती है।

प्राचीन हिन्दी ग्रंथों को पढ़ने में समस्या है, क्योंकि



प्रतिलिपि करने वाले अपनी-अपनी रुचि और योग्यता के अनुसार मूल पाठ में परिवर्तन कर देते हैं। इसलिए मूल अर्थात् ग्रंथकार-सम्मत पाठ क्या था और उसमें कब किस तरह का परिवर्तन हुआ, इसका निर्णय करने के लिए एक ही रचना की कई पाण्डुलिपियाँ देखना आवश्यक हो जाता है। पाठ निर्णय का कार्य बहुत जटिल है। आजकल अलग-अलग विद्वान् पाठ सम्पादन सम्बन्धी कई प्रकार की नीतियाँ निर्धारित करते हैं। उनमें किनको कहाँ तक सफलता मिलती है यह कहना कठिन है। जब तक वैज्ञानिक पद्धति से किसी ग्रंथ के मूल पाठ का निर्णय नहीं हो जाता है तब तक उस रचना की लिपि का ठीक से अध्ययन नहीं हो पाता। सुर-सागर के पदों की संख्या और पाठ के संबंध में विभिन्न प्रतियों में पर्याप्त अन्तर पाया जाता है। हरियाणा के लोकनाटककार, पं. दीपचन्द, पं. लखमीचन्द, पं. मांगेराम आदि की रचनाएँ दीर्घकाल तक मौखिक रूप में प्रचलित रहीं, इसलिए एक कविता के कई पाठ पाये जाते हैं। पं. लखमीचन्द और पं. बस्तीराम की रचनाएँ तो इतनी सारगर्भित हैं कि आज तक उनके मूलपाठ का रहस्य उपलब्ध नहीं हो सका है। अब कोई शोधार्थी तीर-तुक्का लगाकर पीएच.डी. उपाधि प्राप्त करने हेतु शोध-प्रबंध संपूर्ण कर दे तो वह दूसरी बात है।

उपर्युक्त लोककवियों की आज भी सैकड़ों रचनाएँ अप्रकाशित पड़ी हैं जिन पर शोधकार्य करना अति आवश्यक है। क्योंकि पं. मांगेराम के रागों और रागिनियों का संग्रह मैंने स्वयं देखा है। इस प्रकार की बहुत-सी दुर्लभ रचनाएँ प्रतिदिन जीर्ण-शीर्ण होती जा रही हैं। इन सभी समस्याओं के समाधान हेतु कुछ उपाय इस प्रकार हो सकते हैं-

सबसे आवश्यक सुझाव यह है कि इन हस्तलिखित ग्रंथों को, चाहे वह राजकीय संग्रहालय, धार्मिक पुस्तकालय, अथवा किसी व्यक्ति विशेष का निजी संग्रहालय हो सुरक्षित स्थान पर रखना चाहिए। कुछ पोथियों के विक्रेता अधिक धन कमाने के प्रलोभन से इन पाण्डुलिपियों के अलग-अलग टुकड़े कर विदेशों में उन्हें कौड़ियों के मूल्य में बेचते हैं। ऐसे सौदागरों पर भारत सरकार की ओर से विदेश जाने के लिए प्रतिबन्ध लगाना चाहिए। पाण्डुलिपि वाचन की कठिनाई को दूर करने के लिए अलग-अलग प्रान्तों की लिपियों की वर्णमालाओं को कायदे से तैयार करवाकर प्रकाशित करवाना चाहिए। गतवर्षों में कुरुक्षेत्र विश्वविद्यालय ने संस्कृत, उर्दू, जर्मन, फ्रेंच, रूसी आदि भाषाओं के प्रमाण-पत्र और डिप्लोमा पाठ्यक्रम आरम्भ किया है। इस प्रकार के पाठ्यक्रमों से कई लिपियों का ज्ञान प्राप्त होता है। भारत के सभी विश्वविद्यालयों में इस प्रकार के पाठ्यक्रम प्रारम्भ करने चाहिए। प्रत्येक विश्वविद्यालय में लिपियों के कुछ मर्मज्ञ विद्वान् हों और विद्यार्थियों को लिपियों के ज्ञान की शिक्षा

दी जाय। जहाँ-जहाँ उन्हें कठिनाई हो, वहाँ विशेषज्ञों द्वारा उन्हें सहायता दी जाए। इस प्रकार इस समस्या का समाधान हो सकता है। देश के प्रत्येक विश्वविद्यालय में हस्तलिखित ग्रंथ संग्रहालय स्थापित हो और उन संग्रहालयों में फोटोस्टेट मशीनों की आधुनिक सुविधा विद्यमान हो। इसका विशेष लाभ यह होगा कि जो ग्रंथ हमारे पास सुलभ नहीं हैं, उनकी प्रतिलिपि करवा के संग्रहालय में रखी जाए इसका विशेष लाभ पाण्डुलिपियों पर शोध करने वाले शोधार्थियों को होगा और स्वतन्त्र रूप से कार्य करने वाले विद्वान् लाभान्वित होंगे।

हमारी इस अति महत्त्वपूर्ण, किन्तु लुप्तप्राय हो रही सांस्कृतिक धरोहर को बचाने के लिए संस्कृति विभाग, संस्कृति मन्त्रालय, भारत सरकार ने इन्दिरा गाँधी राष्ट्रीय कला केन्द्र (आई.जी.एन.सी.ए.) की राष्ट्रीय केन्द्रीय एजेन्सी के अन्तर्गत फरवरी २००३ में राष्ट्रीय पाण्डुलिपि मिशन आरम्भ किया। इस महत्वाकांक्षी पंचवर्षीय परियोजना के अंतर्गत न केवल भारत में पाण्डुलिपियों का पता लगाया जाएगा, उनकी सूची तैयार की जाएगी और उनका संरक्षण किया जाएगा, अपितु उन तक पहुँच कर रास्ता सुलभ बनाया जायेगा और जागृति पैदा की जाएगी। शिक्षा और अनुसन्धान के लिए उनके उपयोग को प्रोत्साहित किया जाएगा।

राष्ट्रीय पाण्डुलिपि मिशन ने सम्पूर्ण भारत के मुख्य-मुख्य संस्थानों में २३ पाण्डुलिपि संसाधन केन्द्र (एम.आर.सी.) स्थापित किए हैं। उन केन्द्रों में कार्यशालाओं का आयोजन किया जाता है। इन पाण्डुलिपि कार्यशालाओं में विद्वानों के माध्यम से अनेक लिपियों का ज्ञान कराया जाता है। इससे पाण्डुलिपि वाचन की समस्या का समाधान होता है। इसके साथ, समूचे राष्ट्र में १९ पाण्डुलिपि संरक्षण केन्द्र (एम.सी.सी.) हैं। भिन्न-भिन्न स्थानों पर स्थापित किए हैं। इन संस्थानों में हस्तलिखित ग्रंथों के रख-रखाव के विषय में ज्ञान कराया जाता है। क्योंकि हस्तलिखित ग्रंथों की खोज, संग्रह तथा उनकी सुरक्षा एक कठिन किन्तु अनिवार्य एवं उपयोगी कार्य है।

कई हस्तलिखित ग्रंथागार सिर्फ एक विषय, लिपि एवं भाषा की पोथियों का संग्रह करते हैं। इस प्रकार इस समस्या का समाधान नहीं होता। अपितु इन संग्रहालयों में सभी विषयों, लिपियों, भाषाओं, ताड़पत्र, भोजपत्र, कागज़, चमड़ा, काष्ठ, धातु, पत्थर, ईट, मिट्टी आदि, किसी पर भी अंकित पाण्डुलिपियों को सुरक्षित रखनी चाहिए, जिससे पाण्डुलिपि वाचन समस्या का समाधान हो सके।

दलीप सिंह शास्त्री, ग्रंथ संरक्षक, पाण्डुलिपि संसाधन केन्द्र, संस्कृत, पालि तथा प्राकृत विभाग, कुरुक्षेत्र विश्वविद्यालय, कुरुक्षेत्र

Kriti Rakshana



Focus on Text

Sritattvanidhi

H. P. Devaki

The rare manuscript of *Sritattvanidhi* (S.A.852) has been preserved at the Oriental Research Institute (ORI), Mysore since 1954. This Sanskrit manuscript is of an encyclopedic nature and is written in beautiful Kannada script. There are five hundred and seventy eight folios: the folios, one to thirty five contain a detailed list of contents and there are five hundred thirty eight folios in all containing the textual portions of the nine volumes, namely, Shaktinidhi, Vishnunidhi, *Sivanidhi*, *Brahmanidhi*, *Grahanidhi*, *Vaisnavanidhi*, *Saivanidhi*, *Agamanidhi* and *Kautukanidhi*.

Sri Mummadi-Krishnaraja Wadeyar was a renowned poet and a prolific writer, both in Sanskrit and Kannada. Being a scholar himself, he brought many reputed scholars to his court and it was full of doyens of literature and art. Veena Venkatasubbaiah, Kunigal-Ramasastri, Sosale-Garalapurisastri, Aliyalingaraja, Kempu-Narayana, Devalapura-Nanjunda and Basavappa-Sastri were prominent in that galaxy of scholars. Sri Mummadi-Krishnaraja Wadeyar is regarded as the author of this manuscript.

About the Text

Sritattvanidhi is a compendium dealing with different themes of traditional knowledge. As declared by the author in the opening verses of *Saktinidhi*, the *Vedas*, *agamas*, *tantras*, *puranas*, *dharmashastras*, *itihasa*, *mantrashastra*, *jyotisa*, *silpa* are the perennial sources for this encyclopedic compilation. The significance of *Sritattvanidhi* lies in the iconographic description of each fundamental aspect of Hindu mythology and religion. Though the text appears to be a compilation of meditational verses addressed to gods and goddesses, it furnishes information on every aspect of Indian learning. In addition to the mythological information, other aspects such as the planets and stars, famous pilgrim centres, mountains, oceans, rivers, mythological and real animals, birds, games and pastimes are dealt with. Such works of encyclopedic nature are very rare in Sanskrit literature.

The title of the work is a symbolic one. The term 'sri' connotes beauty, glory, splendor, and it is also the name of goddess *Lakshmi*. The term 'tattva' has various meanings such as truth, reality, a true principle etc. The term 'nidhi' means treasure, source, ocean, et al. Each *nidhi* is a treasure house of knowledge based on hundreds of Sanskrit original sources. In addition to its richness of information, elegant paintings with illustrations have made the work all the more attractive. Iconographical description of every syllable of Sanskrit alphabet beginning from 'a' to 'ksa' is another noteworthy aspect of *Sritattvanidhi*.

The Nidhis (Volumes)

Saktinidhi: It contains iconographical description of more than a hundred female divinities of Hindu mythology and religion, and other rare material, such as the iconographical enumeration of the seven *chakras*, popular in *tantra* and hathayoga treatises.

Visnunidhi: The second volume glorifies the various forms of Visnu. The other deities associated with Visnu such as Hanuman and five faced Anjaneya are also glorified.

Sivanidhi: This third volume contains meditational verse glorifying the various forms of Siva and Parvati in their dancing postures, features of seven kinds of *tandava* (*anandatandava*, *sandhyatandava*, *umatandava*, *gauritandava*, *kailasatandava*, *tripuratandava*, *samharatandava*), the eleven Rudras, the twenty five beautiful forms of Siva and Ardhanarisvara.

Brahmanidhi: This volume is devoted to the icons of Caturmukha-Brahma and Sarasvati, the god of creation and the goddess of learning respectively. The rare icons of five Brahmas such as *Adya*, *Lokapala*, *Prajapati*, *Vidhi* and *Visvakarma* are described here. The four *Vedas* in their personified forms and their wives, the *upavedas* such as *ayurveda* and *dhanurveda*, the six *vedangas*, *dharmasutras*, sixty four lores, *astadikpalakas* (eight guardians of the directions),

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eight *nagas* (elephants), forty nine varieties of prana, the famous oceans and rivers are referred to in this volume. Valuable information on Indian music is also available with the illustration from *Svarachudamani*, composed by the same author.

Grahanidhi: This volume is based on the popular works on *gyotissastra* (astronomy), namely, *Prayogaratnakara*, *Naksatracudamani*, *Suryasiddhanta*, *Jyotisaratnakara* and *Jatakabharana*. The luminous bodies like planets and stars are considered astral deities. In addition to their icons, the Zodiac movements and the fundamental aspects of Indian calendar, such as *ritu*, *masa*, *samvatsara*, *uttarayana* and *daksinayana* are also iconographically glorified.

Vaisnavanidhi: The sixth volume is devoted to the descriptions of the famous holy places for the devotees of Visnu. Following *Brahmapurana*, a list of pilgrimage centres with the details of temples is given here. It also refers to the fundamental philosophical concepts of *Srivaishnavism* and significance of the symbols like 'tripundra'. The nature and importance of 'saligrama' stone is also described, following *Nrsimbapurana*.

Saivanidhi: It enlists about one hundred and thirteen pilgrimage centres for Siva devotees as directed in the works *Lalitagama*, *Vayaviya-sambhita*, *Sivarahasya* and *Viramahasvarakhanda* of *Skandapurana*. It refers to the types of *linga*, the importance of 'vibhuti', the sanctity of *rudraksa* beads and the significance of *bilva* plant. The line diagrams of *yogasana* postures are included in this volume.

Agamanidhi: The eighth volume is a compendium on the details of Indian traditional learning. It provides the structural details of the sacred books like *Ramayana*, *Mahabharata* and *Bhagavata* along with the total number of verses. References to all the *Vedas*, *vedangas*, important *upanisads*, eighteen *puranas*, *smritis*, *vaisnava* and *saivagamas* and their significance are made.

Kautukanidhi: The ninth volume *Kautukanidhi* deals with games and pastimes. The literary meaning of *kautuka* is curiosity, pleasure and interest. *Kautukanidhi* illustrates different types of *ganjiphu* (a type of game played in the manner of playing cards), the playing dice and also mathematical puzzles in Sanskrit verses.



Mahasadasiva from *Sritattvanidhi*, preserved at the ORI, Mysore

Paintings and Drawings

The manuscript of *Sritattvanidhi* contains more than one thousand paintings. The first five *nidhis* contain beautiful paintings; on the other hand the last four have only the line diagrams. The author Mummadi-Krisnaraja-Wodeyar employed highly competent artists, namely, Javagallu Narasimhayya, Viranna, Tippanna and Thanjavur-Kondayya for the purpose. The author used to describe the gods and goddesses in minute detail to the artists before the work was executed. It is interesting to note that the skin tones of divine and human figures are not coloured even though the text describes them as possessing some colour. The main colours used are red, leaf-green, golden-yellow and black, as well as pale-red, parrot-green, grey mixed blue. This manuscript is therefore not only an important compendium of traditional knowledge, it is also a visually striking one.

H. P. Devaki is Director, Oriental Research Institute, Mysore and Project Coordinator, Manuscript Resource Centre, for NMM

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Apabhramsa: Language, Manuscripts and *Paumacariu* of Svayambhu

Kamal Chanda Sogani

Apabhramsa language is one of the richest Indo-Aryan languages and it developed from Prakrit, one of the most ancient and sacred languages of India. Early Vedic literature is not averse to Prakrit expressions, which indicates its ancient character. Prakrit, the flowing language, gave rise to Apabhramsa in the course of time.

Like Prakrit, Apabhramsa was the language of the masses. Apabhramsa literature, in all its varied forms, has made a considerable contribution to the cultural heritage of Indian tradition. Svayambhu, Puspadanta, Dhanapala, Vira, Nayanandi, Kanakamara, Joindu, Ramasimha, Hemachandra and Raidhu are some of the celebrated authors in this language.

In the sixth century A.D. Apabhramsa was the lingua franca of Northern India. From east to west and Kashmir (north) to Maharashtra (south), it served the needs of common men as well as those of the literary world. Apabhramsa also contributed to the emergence of some other modern Indian languages like Sindhi, Punjabi, Marathi, Bangla, Gujarati, Maithili, Rajasthani and Oriya. Even Hindi owes its origin to Apabhramsa as most of the literary tendencies in Hindi literature flow from the Apabhramsa tradition. Thus the relation between Apabhramsa and Hindi is very intimate. As a result, a proper understanding of Apabhramsa language and literature is indispensable for comprehending the development of Hindi literature correctly and adequately.

In Search of Manuscripts

It is interesting to note that the existence of Apabhramsa manuscripts in India went undetected till 1913-14 A.D. When Pischel completed the book 'Grammar of the Prakrit Languages' in 1900, he was not aware of any information regarding Apabhramsa literature except a few Apabhramsa dohas mentioned by Hemchandra in his Apabhramsa grammar. H.

Jacobi who was engaged in studying Indian literature inferred the existence of Apabhramsa manuscripts in 1913 in Ahmedabad when he saw a manuscript in the custody of a Jaina saint. The saint believed it to be a Prakrit manuscript. When H. Jacobi took a closer look at it he found that it was *Bhavisyattakaha* composed by Mahakavi Dhanapala in tenth century A.D. in Apabhramsa. This manuscript was subsequently published by the Munich Royal Academy (Germany). In 1923 it was published again, this time as a part of the Gayakwad Oriental Series, Baroda. After this, a large number of Apabhramsa manuscripts were traced and Indian scholars gradually occupied themselves with the task of editing Apabhramsa manuscripts. Many Apabhramsa manuscripts are currently stored in the collection of Sri Mahaviraji at Jaipur in the Jaina Vidya Samsthana. The most important of these is the *Paumacariu* composed in eighth century A.D. by Mahakavi Svayambhu.

Retrieval of Paumacariu

It is incontrovertibly recognized by scholars of Apabhramsa language and literature that *Paumacariu* of Svayambhu occupies the foremost place among the literary treasures of Apabhramsa language. The great Apabhramsa poets like Puspadanta, Vira, Harisena, Nayanandi, Raidhu and Gani Devasena remember him with gratitude. The celebrated scholar of Buddhism and Hindi literature Pandit Rahul Sankrityayan says, "Among all the five periods of Hindi poetry, Svayambhu is the greatest. He is one of the dozen immortal poets of India."

Muni Sri Jinavijaya got the opportunity of seeing the manuscript of *Paumacariu* at Poona in 1919-1920 while examining the rich Bombay Government collection of old manuscripts. In fact, this collection was finally shifted to Bhandarkar Oriental Research Institute, Poona. After going through the manuscript of

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Paumacariu, Muniji was impressed by the poetic genius of Svayambhu and he inspired Dr. P.D. Gune and Pandit Nathuram Premi to write upon the importance of this great work. Much later, in 1942 he encouraged Prof. Bhayani to take up the study of Svayambhu's *Paumacariu*, the earliest Puranic epic in Apabhramsa available until then in manuscript form.

It will not be out of place to mention that the *Paumacariu* has ninety sandhis and is divided into five kandas known as – *Vidyadharakanda*, *Ayodhyakanda*, *Sundarakanda*, *Yoddhakanda*, and *Uttarakanda*. For the purpose of his doctoral thesis, under the supervision of Muni Jinavijayaji, Prof. Bhayani decided to edit the first of the five kandas (*Vidyadharakanda*) comprising twenty sandhis.

For the preparation of the critical edition of the *Vidyadharakanda* of *Paumacariu*, Prof. Bhayani was able to secure only two manuscripts, one from Bhandarkar Oriental Research Institute, Poona and the other from the Godika Temple at Samganera, Jaipur. The Poona manuscript is dated Vikrama Samvat 1521 or 1464 A.D. and Samganera manuscript is earlier than Vikrama Samvat 1775 or 1718 A.D. At the outset, and only on the basis of these two manuscripts, Prof. Bhayani constituted the text of *Paumacariu*.

However, some time later, a third manuscript was secured from the pandulipi collection of Jaina Vidya Samsthana Digambara Jaina Atisaya Ksetra Sri Mahaviraji, Jaipur, by Pandit Chainsukhadasaji Nayatirtha. Though the copying date of the manuscript (1541 Vikram Samvat or 1484 A.D.) is twenty years later than the Poona manuscript, yet the original text was preserved more faithfully in it than in any of the other two manuscripts and thus it was concluded that Mahaviraji's manuscript was based on an original which was older than the original of either Poona or Samganera manuscript. So Prof. Bhayani was constrained to

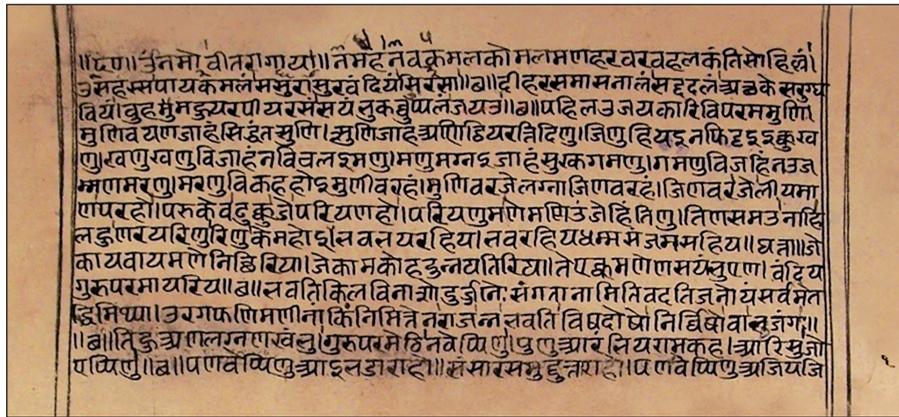
reconstitute the text of the first twenty *sandhis* of *Vidyadharakanda* on the basis of Mahaviraji's manuscript.

Prof. Bhayani says "A very significant fact may be noted in this connection. As stated above in the beginning, I had constituted the text with the help of the manuscripts in Poona and Samganera only, as the manuscript of Mahaviraji was not available at that time. The text so constituted had numerous lines which were metrically defective. I had noted down all such cases and after due consideration suggested probable emendations for most of these cases. Later on, when I could secure the Mahaviraji's manuscript, I found that in almost all cases in which Poona and Samganera had a reading which spoiled the metre, Mahaviraji's manuscript had a corresponding reading that preserved the metre, and some ninety per cent of the emendations suggested by me were actually supported by Mahaviraji's manuscript. In several of these cases Mahaviraji's manuscript reading is found superior to that of Poona and of Samganera".

On the basis of the above presentation we can conclude that the *Paumacariu* of Svayambhu in Mahaviraji's pandulipi collection is of great importance for future generations. *

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*It may be noted here that Prof. Bhayani's critical edition of the *Vidyadharakanda* was published in 1953 by Bharatiya Vidya Bhavan, Mumbai. On the advice of Muni Jinavijayaji, Prof. Bhayani edited the rest of the *kandas* of *Paumacariu*, which were published by Bharatiya Vidya Bhavan, Mumbai also in two volumes in 1960.



Paumacariu of Svayambhu, preserved at Jaina Vidya Sansthana, Jaipur

Kriti Rakshana



Development of the Takari Script and Its Variations

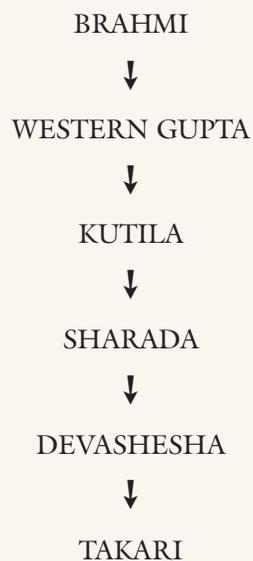
Rita Devi Sharma

The earliest script known to the Indian subcontinent is that of the Harappan civilization. However, Brahmi, which came next, is the first script to have been deciphered. Each symbol of this script has been attributed with a specific phonetic value. The inscriptions written in this script are available almost all over India. Kharoshthi is another script that was used in the North West and was also used, along with Brahmi and Bactrian scripts, on tribal, Indo Greek, Indo Parthian, Indo Scythian, and Kushana coins. These scripts were used to write two languages - Prakrit and Greek.

It is from Brahmi that the Takari is believed to have developed. It was used in the northern part of the country from sixteenth century A.D. up to the end of the second quarter of the twentieth century A.D. The evolution of the Takari script is demonstrated herewith.

Kutila script, from which Sharada script

DEVELOPMENT OF TAKARI SCRIPT



developed, appears to have been used until the end of the eighth century or the beginning of the ninth century A.D. Thus Kutila became the predecessor of Sharada script. Sharada itself underwent slow but sure changes until the beginning of the thirteenth century A.D. The form that the script had taken by the thirteenth century is called Devashesha. Dr. Vogel has mentioned that scholars like Dr. George Buhler applied the term 'Sharada' even to those changed characters. However, it is clear that Dr. Buhler recognized the difference from the original since he termed it Later Sharada. Although the known term Devashesha was not very well outside Chamba, yet it has been adopted for the sake of convenience.

Dr. Vogel has himself used the term Takari by which he meant Devashesha. While editing a copper plate of Bahadur Singh of Kullu, he drew attention to the term Devashesha. It has been explained that Takari developed at a later stage in the transition. A cursive variety of it is represented in one of the inscriptions, namely a treaty between Rajasimha of Chamba and Sansar Chand of Kangra that also provides us with a specimen of the handwriting of Rajasimha.

It is also interesting to note that Gurumukhi script, used for writing Punjabi, is also a descendant of ancient Sharada and that Takari has sixteen alphabets that are similar to Gurumukhi. This confirms that the Sharada characters were once used not only in the hills, but also in the plains of the Punjab and were replaced by Takari at the later stage.

Availability

The earliest Sharada inscriptions of Himachal are the Sarahan Prashasti, now preserved in the Bhuri Singh Museum, Chamba and Baijnath Prashastis of thirteenth century A.D. The Sarahan Parashasti inscriptions are not

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dated but palaeographically they belong to the ninth century A.D. With these inscriptions the history of Sharada proper comes to an end.

The script of the first verse of Jwalamukhi eulogy of Kangra was assigned to 1440 A.D. It is known as Devashesha and was used in Chamba and the neighbouring hill states from 1300 A.D. to 1700 A.D. Therefore, the thirteenth century forms a gap which separates two paleographical periods.

In the eighteenth century A.D. Devanagari was adopted in Chamba and some other hill states but in Kashmir the common use of Devanagari cannot be traced back beyond the second quarter of the nineteenth century A.D. Devashesha continued as the popular script in the hill states of Punjab and eventually came to be called Takari, and in some places Takri or Takkare or Tankari. The Takari of the Dogras in Jammu and the neighborhood areas was later imported to Kashmir.

Nomenclature

In the beginning this script was used by the "Takas" or "Takhas" who were the inhabitants of the Taka region, otherwise known as ancient Taxila and modern Peshawar. Being the descendants of Takshaka, one of the rulers of the Naga dynasty, the Takas held a place of honour in the festivals celebrated in the temples of Naga. Along with the Brahmans, they were

the only people who were allowed to approach the sacred Kailash Kund.

The word 'Takari' might have originated from 'Tanka' (coin), which would indicate its relation to the commercial activities. Therefore it is also called 'Mahajani' (Mahajan means a banker). Another possibility is to connect it with "Thakur" (Thakkura in Sanskrit). In that case it may have been the script used by the Rajput landholders. This derivation may presuppose the disaspiration of the initial consonant. According to Dr. Grierson, such disaspiration is very frequent in local dialects of the Indus hills and also in Rajasthani, which is closely connected with Pahari. But it does not seem to occur in the case of the aspirated hard cerebral.

This style of writing has different nomenclatures in every part of northern India like Dogri or Takare in Jammu region, Takari, Takri, Thakuri and Tankari in the Punjab, Devashesha in Chamba and Kak Bhasha in Bushahar.

Geographical Spread of Takari

Takhas were powerful at the time of Alexander's invasion and Ashoka's succession to the throne and Taxila was a wealthy and important city. When the Bactrian Greeks and the Scythian invaders overran Punjab, the Takhas lost their power in the entire region around Indus and the other four rivers.

पाठ 1						पाठ 3					
टाकरी वर्णमाला (प्रायशः प्रयुक्त होने वाली)						मात्राएँ और उनका प्रयोग					
नागरी	टाकरी	मात्रा	टाकरी शब्द	नागरी	रूपांतरण	नागरी	टाकरी	मात्रा	टाकरी शब्द	नागरी	रूपांतरण
अ	𑆑	𑆑	𑆑	𑆑	𑆑	अ	𑆑	𑆑	𑆑	𑆑	𑆑
इ	𑆒	𑆒	𑆒	𑆒	𑆒	इ	𑆒	𑆒	𑆒	𑆒	𑆒
उ	𑆓	𑆓	𑆓	𑆓	𑆓	उ	𑆓	𑆓	𑆓	𑆓	𑆓
ए	𑆔	𑆔	𑆔	𑆔	𑆔	ए	𑆔	𑆔	𑆔	𑆔	𑆔
ऐ	𑆕	𑆕	𑆕	𑆕	𑆕	ऐ	𑆕	𑆕	𑆕	𑆕	𑆕
ओ	𑆖	𑆖	𑆖	𑆖	𑆖	ओ	𑆖	𑆖	𑆖	𑆖	𑆖
क	𑆗	𑆗	𑆗	𑆗	𑆗	क	𑆗	𑆗	𑆗	𑆗	𑆗
ख	𑆘	𑆘	𑆘	𑆘	𑆘	ख	𑆘	𑆘	𑆘	𑆘	𑆘
ग	𑆙	𑆙	𑆙	𑆙	𑆙	ग	𑆙	𑆙	𑆙	𑆙	𑆙
घ	𑆚	𑆚	𑆚	𑆚	𑆚	घ	𑆚	𑆚	𑆚	𑆚	𑆚
ङ	𑆛	𑆛	𑆛	𑆛	𑆛	ङ	𑆛	𑆛	𑆛	𑆛	𑆛
च	𑆜	𑆜	𑆜	𑆜	𑆜	च	𑆜	𑆜	𑆜	𑆜	𑆜
छ	𑆝	𑆝	𑆝	𑆝	𑆝	छ	𑆝	𑆝	𑆝	𑆝	𑆝
ज	𑆞	𑆞	𑆞	𑆞	𑆞	ज	𑆞	𑆞	𑆞	𑆞	𑆞
झ	𑆟	𑆟	𑆟	𑆟	𑆟	झ	𑆟	𑆟	𑆟	𑆟	𑆟
ञ	𑆠	𑆠	𑆠	𑆠	𑆠	ञ	𑆠	𑆠	𑆠	𑆠	𑆠
ट	𑆡	𑆡	𑆡	𑆡	𑆡	ट	𑆡	𑆡	𑆡	𑆡	𑆡
ठ	𑆢	𑆢	𑆢	𑆢	𑆢	ठ	𑆢	𑆢	𑆢	𑆢	𑆢
ड	𑆣	𑆣	𑆣	𑆣	𑆣	ड	𑆣	𑆣	𑆣	𑆣	𑆣
ढ	𑆤	𑆤	𑆤	𑆤	𑆤	ढ	𑆤	𑆤	𑆤	𑆤	𑆤
ण	𑆥	𑆥	𑆥	𑆥	𑆥	ण	𑆥	𑆥	𑆥	𑆥	𑆥
त	𑆦	𑆦	𑆦	𑆦	𑆦	त	𑆦	𑆦	𑆦	𑆦	𑆦
थ	𑆧	𑆧	𑆧	𑆧	𑆧	थ	𑆧	𑆧	𑆧	𑆧	𑆧
द	𑆨	𑆨	𑆨	𑆨	𑆨	द	𑆨	𑆨	𑆨	𑆨	𑆨
ध	𑆩	𑆩	𑆩	𑆩	𑆩	ध	𑆩	𑆩	𑆩	𑆩	𑆩
न	𑆪	𑆪	𑆪	𑆪	𑆪	न	𑆪	𑆪	𑆪	𑆪	𑆪
प	𑆫	𑆫	𑆫	𑆫	𑆫	प	𑆫	𑆫	𑆫	𑆫	𑆫
फ	𑆬	𑆬	𑆬	𑆬	𑆬	फ	𑆬	𑆬	𑆬	𑆬	𑆬
ब	𑆭	𑆭	𑆭	𑆭	𑆭	ब	𑆭	𑆭	𑆭	𑆭	𑆭

Characters of Takari Script

Kriti Rakshana



Al-Masudi mentions that in 915 A.D. the king of Taka was on friendly terms with Muslims but did not enjoy great military strength. At the end of the ninth century A.D., Shankar Varman, king of Kashmir defeated Alkhana, the Gurjara king, and compelled him to give up the territory of Taka. He then took the service with the king of Kashmir (*Rajatarangini*, edited by Calc, 390)

Therefore, the script used by these people was introduced in the hill states and gradually adopted by the people of northern India. According to Dr. Vogel, it was used in all the hill states except in the district of Shimla. This observation has since been proved incorrect, as records written in Takari script have been found in the districts of Sirmore. A primer was printed in even the twentieth century to teach the script in some educational institutions, although it is not available now.

Use of Takari Script

It seems probable that in Brahmpur (modern Chamba and its adjoining regions) and in Jammu & Kashmir, Sharada was the literary script which was used by the educated people and Takari was used for daily routine work and for communication along with transactions. Therefore it is called by Gauri Shanker Hira Chand Ojha as the dragged form of Sharada and the *I, I, U, E, Ga, Ca, Na, Da, Dha, Ta, Tha, Da, Dha, Pa, Bha, Ma, Ya, Ra* and *Ha* letters share similarities with above mentioned alphabets of modern Sharada script. The differences that are visible in the rest of the letters is due to the quick and hurried writing and because of the lifting the pen (*kalam*) from the alphabets. Sha is written in place of kha.

Since less educated people (those who do not have much practice in using medial vowels) either have not added medial vowels to the consonants or have used them in their original forms, it becomes difficult to others to decipher the Takari documents. Apart from the script, the knowledge of the local languages and dialects is essential. Otherwise it is impossible to interpret the inscription or the text of the document.

It was generally used for writing manuscripts, copper plates, revenue records, royal order and inscriptions on paintings, bronze and stone

sculptures and masks. It remained one of the official scripts for writing revenue records up to 1947.

Takari script was used for various purposes for a long period, but eventually due to lack of communication, many variations developed in various parts of the hill states. Though the basic script is one, but styles of writing are varied. Now it has become very difficult for one person to read all the varieties of this script. In north India, more than twelve varieties of Takari script are available at present. There are very few people who may decipher this script. Of course, some elderly people are still there who can read the script of their particular region but not of other regions. For example a person from of Chamba may be able to read the script of Chamba and its adjoining area but he may not be able to read the Takari of Shimla district.

Rita Devi Sharma is Curator, Numismatics & Epigraphy and Jewellery, National Museum, New Delhi

Answers to the Quiz

1. James Princep
2. It contains the last sermon of Mahavira
3. King Krishnadevaraya
4. Palm leaf
5. Sri Mummadi-Krishnaraja Wodeyar
6. Takari script
7. Madhavdeva
8. *Kurubara Rattamala*
9. Seven hundred
10. Buddhism

Kriti Rakshana



Tradition of Palm Leaf Manuscripts in India

Banamali Biswal

The history of writing in India is very old, may be it is older than the scripts. The process of writing was started when figures, letters and words were drawn on soil, sand or on a spread of grain. As time passed, they were written on the materials which were easily available and durable at the same time. In this process, sometimes the leaves of certain trees were also used. In north India, birch bark or *bhurjapatra* was used as paper over the centuries, whereas the people of southern as well as eastern part of the country, by and large, used processed palm leaves as writing material. Like many other eco-friendly inventions of ancient and medieval India, the discovery of palm-leaf as a writing-medium had far reaching consequences.

Processing of Palm Leaves

Palm-trees provide innumerable leaves throughout the year and the leaves may be harvested with little effort. An average palm tree grows up to thirty meters in height bearing fifty to fifty two leaves.

For the preparation of writing material, well-grown leaves were cut periodically and supplied to the workers skillful in processing to turn them into leaf-paper. Leaf processing involved four phases:

- First of all the palm leaves were cut from the trees before they dried up and became brittle
- They were then boiled in water to the required temperature for softness
- The softened leaves were dried in the shade or mild sunshine

- They were then polished and cut into the required size and made into rolls used for inscribing texts.

Use of Palm Leaves

Yellowish palm leaves, which were brittle and hence cheaper in quality, were distributed among the students to facilitate their copy-work. On the other hand, the leaves of *shritala*, which were reddish in colour as well as thin, soft and malleable, were generally supplied to the poets, scholars and writers. After being neatly written, the palm leaf folios were bound carefully in manuscript form to facilitate their easy transportation, preservation and exchange.

Even the art of writing on these leaves was unique for which no ink or pen was required. The stylus (thick metal needle with a sharp point) was used to inscribe or engrave letters on palm-leaves. They could be of various sizes as per the requirements.

It was expected that the stylus was to be held in proper position by its user, and the right pressure to be applied, so that the leaf would not be torn. A black powder, usually made of coal, was applied to the palm-leaves after the letters had been inscribed on them. In doing so, the letters became more conspicuous and they could be read more easily. Since correction or overwriting was almost impossible, the scribe was supposed to make each leaf error-free. With frequent use, the holes made to tie the leaves would become bigger. Therefore, a large margin was given around the holes in these palm leaf manuscripts.



Folio from *Gitagovinda*, preserved at Orissa State Museum

Kriti Rakshana



Drawings and Images

Besides floral designs, animal and bird motifs were used sometimes for the borders of palm-leaf pages. Nature is depicted in various ways in those folios. For example, in Vaishnava texts, symbols like *shankha* (conch), *chakra* (wheel) and *nama* (red mark on forehead), are drawn which are associated with Lord Vishnu. Similarly, a manuscript of *Ramayana* possesses the coronation picture of Lord Rama on the cover, or a depiction of the monkey brigade paying homage to Shri Rama. On the other hand, Jaina texts would have sketches of various *teerthankaras* along with their symbols. In a similar fashion, Shaiva texts are generally decorated with *shivalingas* as well as with sketches of the sacred bull called *nandi*.

Importance of Copyists

Copyists, known as *lipikaras* were divided into three groups : some were professionals (self-employed), some were appointed by the kings and the administrators to do this job while some others undertook it as a hobby and practised copying leisurely either at home, in mathas or in other educational centres. Since the third group was not that qualified or experienced as the first two, they generally committed grammatical as well as linguistic errors. It is generally noticed that a copied text often ends with an epigram (*subhashita*):

*bhagnaprishtah katigrivah
baddhadrishtiradhomukhab
kashtena likhitam shastram yatnena paripalaya*

"This *shastra* has been written with great attention and difficulties, that is with straining neck and back, and downcast sight. Therefore, this should be preserved with efforts." This *subhashita* shows the actual efforts and hard work required for copying a manuscript.

The palm leaf manuscripts on *shrutis* (vedic texts), *smritis* (code), the *puranas* including *Ramayana* as well as *Mahabharata* and *Bhagavata* et al were presented to scholars of respective fields so that they could recite and interpret them during public discourses. This undertaking was meant to achieve merit (*punya*) and to spread popular education. Most of the temples and mathas had a specific time in the

afternoon or evening for this purpose.

Agnipranam records an important verse in this regard:

*puranam, bharatam vaapi ramayanam tathaiva cha
likhitva pustakam datva muktibhuktim avapnuyat
(Agnipuranam 211. 53- 54)*

The householders (Jainas in particular) used to arrange free distribution of palm-leaf books. Many philanthropists were recognised for distributing holy-texts free of cost.

Conclusion

In India, palm-leaf manuscripts were in use at large till fourth century C.E. In Buddhist texts, certain references are made to housewives reading palm-leaf manuscripts in the light of oil lamps in the evening time. It is recorded that the *Tripitaka* or holy Buddhist scriptures were also written on palm leaves in the first Buddhist conference held on first century C.E. A few palm-leaf folios of a play written by Asvaghosa in the second century C.E. are still found, which indicates that such books can last for centuries if they are well preserved.

Foreigners (whether travelers or ambassadors) were very impressed with the tradition of writing and copying on palm-leaf manuscripts in India. Quite often they wrote about this in their travelogues. In 1442 C.E. the Persian ambassador Abdur Razzak wrote about a *daftarkhana* (wing or annex of documents) where a number of writers were engaged to write down accounts on palm leaves. Similarly, the Portuguese traveler Duarte Barbosa has expressed surprise over the scribes' briskness of writing with the stylus on long and rough palm leaves.

From the above discussion it is clear that the Indian tradition of palm-leaf-books was not only very old but also very widespread. It is time now to preserve such invaluable treasures of our nation.

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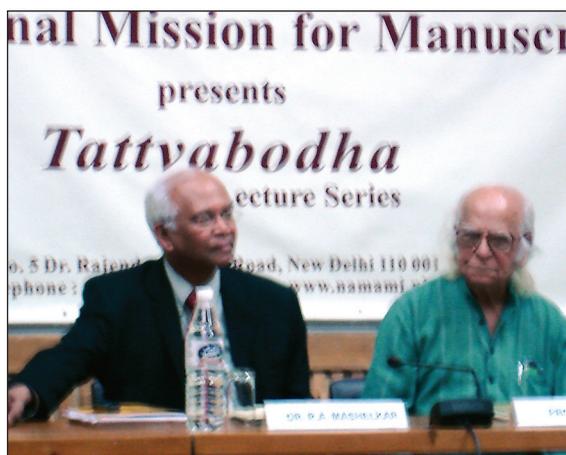
Summary of Events

Tattvabodha Lecture Series

30th March: Dr. R. A. Mashelkar, DG, CSIR, New Delhi, delivered a lecture on 'Traditional Knowledge Digital Library: A Perspective and the Challenges Ahead'

Dr, Mashelkar spoke on the Traditional Knowledge Digital Library (TKDL) that the CSIR has masterminded for the purpose of preserving, protecting and adding value to India's parallel knowledge system. The TKDL would lead to the formation of the Traditional Knowledge Recourse Classification. When this is linked to the International Patent Classification (IPC) system, it would lead to what Dr. Mashelkar called 'a bridge between the knowledge contained in an old Sanskrit *shloka* and the computer screen of a patent examiner in Washington'.

The TKDL, which at present is in six languages (English, German, French, Spanish, Japanese and Hindi) has picked up texts on traditional medicine, 54 texts of *Ayurveda*, 18 texts of *Unani*, 10 texts of Yoga and 50 texts of Siddha for digital classification. The CSIR, said Dr. Mashelkar, has sought to build the 'golden pyramid' - between traditional medicine, modern science and modern medicine. This coordination and dialogue has led to bioactive molecule discovery and development. Models for new drug development have been devised, so have alternative treatments been conceptualized, based on the blending of traditional wisdom and modern science.



Dr. R.A. Mashelkar and Prof. Yashpal

The three main aims of the TKDL as highlighted by Dr. Mashelkar in his extremely illuminating paper were, first, integrating widely scattered and distributed references on TK systems in retrievable forms; second, bridge between TK and modern knowledge system; and, higher awareness and acceptability of TK systems in the developed world.

Online Database

NMM's objective of providing an Online Database of manuscripts is going to be fulfilled shortly. The Online Database intends to provide information regarding manuscript wealth of the country, ranging from the title of manuscript, language, script and subject to the place of availability et al.

- After the launching of Post Survey in different states, new data are pouring in. Around thirty seven thousand data have been collected from Orissa and two thousand two hundred thirty two entries have been sent by French Institute, Pondicherry.
- Now there are more than eleven lakh eighty four thousand nine hundred seventy two data in collection of NMM and necessary editing is being done. After corrections are done these data will be uploaded on the net. The first lot will have ten thousand data.

Conservation

In the first two years of its existence NMM's Conservation Programme focused on preventive conservation of manuscripts. With several workshops over the past three years, at present a group of trained manpower exists to carry out preventive conservation of manuscripts. The twenty six Manuscript Conservation Centres (MCC-s) of NMM conducted thirty two workshops, four exhibitions and twelve awareness campaigns during the period January to March, 2006. Concomitantly these centres had given preventive conservation treatment to sixty nine thousand nine hundred and two manuscripts and curative conservation treatment to thirty seven thousand nine hundred folios. As all the MCC personnel are well trained in curative conservation through workshops at

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*National Mission for Manuscripts hosts a lecture series, **Tattvabodha**, whereby we organise one lecture every month at IIC, New Delhi at 6:30 pm on the last Thursday of every month. Along with this we also organise lectures at our various Manuscript Resource Centers and Manuscript Conservation Centers across the country. For more information please visit our website – www.namami.nic.in*

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NRLC, Lucknow, since the Mission is now placing an equal emphasis on curative conservation as well.

Workshop on Manuscriptology and Palaeography Patna, 25th February - 6th March, 2006

The National Mission for Manuscripts in collaboration with Khuda Bakhsh Oriental Public Library, Patna, organized a ten-day workshop on manuscriptology and palaeography from 25th February to 6th March 2006. The workshop was held in Patna and focussed particularly upon instruction in four oriental languages & scripts: Arabic, Persian, Maithili and Kaithi.

The seminar was inaugurated by Acharya Kishore Kunal, former Vice-Chancellor, Kameshwar Singh Dev Sanskrit University, Darbhanga. Professor Kafeel Ahmad Qasmi, former Head, Department of Arabic, Aligarh Muslim University attended as Chief Guest and Professor Anwar Ahmad, former Head, Department of Persian, Patna University, presided over the inaugural function.

The valedictory session of the seminar was chaired by Mr. Justice (Retd.) S. Sarwar Ali, former Lokayukta, Bihar. H.E. Morteza Shafei Shakeeb, Cultural Counsellor, Islamic Republic of Iran, attended as Chief Guest. Eminent historian and former professor at the Jawaharlal Nehru University, Professor B. D. Chattopadhyay delivered the valedictory address while Dr. D. K. Rana, Assistant Director, NMM, represented the National Mission for Manuscripts.

Thirty-nine lectures were delivered in course of the workshop, together with six practical classes. The participants were also given a tour of the Library so that they could see for themselves the wide range and variety of Arabic and Persian manuscripts and the scripts – such as Naskh, Suls, Nastaliq and Kufic – used therein.

The workshop was fruitful in the sense that it drew the attention of scholars, researchers and cataloguers towards the urgent need to train students in some of the less-known scripts, both at the national level – Arabic and Persian, and the regional level – Maithili and Kaithi. The efforts being made by NMM for the identification, preservation and dissemination of



Workshop on Manuscriptology and Palaeography held at Patna

the written heritage can be made more meaningful only if the quest for such texts and the curiosity in deciphering and editing them, is passed on to the next generation. This necessitates the training of people – mainly young scholars – who can do the job. The workshop not only drew attention to this basic need, it also opened up opportunities for further work in new areas of Manuscriptology and Palaeography.

Forthcoming Events

- Lecture by Shri Shrivatsa Goswami, Acharya, Shri Radharaman Mandir, Vrindavan on '*Grantha Sanskriti: to be read or heard?*' on 21st April, at India International Centre Annexe at 6:30 p.m.
- Five-day workshop on rare manuscript support materials like ivory and parchment and indigenous conservation methodologies to be held at Salarjung Museum, Hyderabad.
- Conservation workshops are going to be conducted in a number of institutions in all over India. They are designed to create a pool of conservators who can help the Mission in its conservation efforts as and when necessary. The first workshop will be held in May-June 2006, at the National Museum Institute, New Delhi.