

ISSN 2319-5304



# कृति रक्षा

राष्ट्रीय पाण्डुलिपि मिशन की पत्रिका

# Kriti Rakshana

Publication of the National Mission for Manuscripts

Vol. 9 No. 7  
Dec.- Feb., 2019



“ कला शक्ति है, कला भक्ति है, है अभिव्यक्ति तड़प डुक दिल की  
इसको सम्मानित करने में ही सुख शांति निहित जन-जन की ”

– डॉ. सत्यव्रत त्रिपाठी



*Launching the Mission by the then Prime Minister Shri Atal Bihari Vajpayee on 7<sup>th</sup> Feb., 2003*

**Editor**

Dr. Satya Vrata Tripathi

**Asstt. Editor**

Dr. Sridhar Barik

**Publisher:**

Director, National Mission for Manuscripts  
11, Mansingh Road  
New Delhi - 110001  
Tel: +91 11 23383894  
Fax: +91 11 23073340  
Email: director.namami@nic.in  
Website: www.namami.gov.in

The views, opinions and suggestions expressed  
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**Designing and Printing:** Current Advertising (P) Ltd.

## सम्पादकीय

पाण्डुलिपियाँ ज्ञान का भण्डार हैं। ये चल धरोहर एवं हमारे अमूल्य अतीत हैं। वैसे तो सम्पूर्ण विश्व में पाण्डुलिपियों का विशाल भण्डार है किन्तु अकेले भारत में ही लगभग एक करोड़ पाण्डुलिपियों का अनुमान है। जिसके प्रलेखन, संरक्षण एवं सांख्यिकीकरण की एक देश व्यापी आवश्यकता समझी गई। इस निमित्त भारत सरकार के तत्कालीन प्रधानमंत्री माननीय अटल बिहारी वाजपेयी ने 7 फरवरी 2003 को राष्ट्रीय पाण्डुलिपि मिशन की स्थापना की। यह मिशन पाण्डुलिपि संरक्षण और उसमें निहित ज्ञान के प्रचार हेतु राष्ट्रीय स्तर पर किया गया विश्व में प्रथम समेकित प्रयास है। राष्ट्रीय पाण्डुलिपि मिशन ने अपने आदर्श 'भविष्य के लिए अतीत का संरक्षण' को पूरा करने के लिए एक लम्बी यात्रा तय की है। यह देश भर में फैले अपने सैकड़ों उपकेन्द्रों के माध्यम से कार्य निष्पादित करता है।

विगत वर्षों में राष्ट्रीय पाण्डुलिपि मिशन ने स्वयं को अधिक सापेक्ष तथा प्रभावशाली बनाने के लिए अपनी प्राथमिकताओं को पुनः समायोजित किया है। यद्यपि यह राष्ट्रीय पाण्डुलिपि मिशन मूलतः पाँच वर्षों के लिए स्थापित हुआ था। किन्तु कार्याधिक्य और इसकी महत्ता को देखते हुए कई बार इसका कार्यकाल बढ़ाया गया जो कि पुनः मात्र 2017 तक बढ़ाया गया था। यह मिशन पर्याप्त समय सापेक्ष होने के कारण वर्तमान सदस्य सचिव डॉ. सच्चिदानन्द जोशी के प्रयास से 2020 ई. तक के लिए विस्तारित हो चुका है। मिशन अपने इस लक्ष्य की तरफ बढ़ते हुए लगभग 43 लाख पाण्डुलिपियों का प्रलेखन कर चुका है। जिसे मिशन के वेबसाइट पर अध्ययनार्थियों के उपयोग हेतु अपलब्ध कराने को सन्नद्ध है। अब ऐसा प्रतीत हो रहा है कि मिशन की स्थापना तो एक योजना के रूप में हुई थी किन्तु वर्तमान में यह निःसन्देह सर्वाधिक लोकप्रिय एवं प्रभावी आन्दोलन के रूप में उभर कर आई है।

कृतिरक्षण की प्रस्तुत पत्रिका का प्रकाशन कुछ समय से अनेक कारणों से रुक गया था जिससे इसके चाहने वालों के मन में विसंवाद की स्थिति बन रही थी। अब इसके पुनः प्रारम्भ के साथ पाण्डुलिपि के विविध रूपों पर लेखनी चलाने वाले सुधीजनों, प्रेमियों एवं लेखकों से इसके निरन्तरता में सहयोग की अपेक्षा है जिससे कृतिरक्षण के माध्यम से कृति संवाद होता रहे।



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# ŚAIVĀGAMA MANUSCRIPTS: THEIR IMPORTANCE & CRITICAL EDITION



Dr. T.GANESAN

The most common and important material on which the texts of all knowledge systems, scriptures, literature were written and handed down to posterity in our land of Bharata was the palm-leaf; as most of the sciences were taught orally the science and the art of preparing the palm-leaf for writing and the method of preserving them were also taught mostly orally along with direct observation. Presently the manuscripts of Purāṇa-s and the Āgama-s—the two foundational corpuses that have influenced the formation of popular religious practices and moulding their developments in the course of centuries, are the ones that are abundant and require the scholarly attention.

- **Contemporary relevance**

The religious practices of the masses, the temple-worship with all its splendid varieties, the devotional outpourings in Sanskrit and in the vernaculars, the rise of many art –forms induced by such devotion, to name a few, are all the fruits of the ‘divine tree’— the Purāṇa-s and the Āgama-s.

While the purāṇa-s do not claim any divine origin the śaivāgama-s stand altogether on a different level. According to tradition these voluminous corpus was, at the time of creation of the universe, first given by Śiva to highly advanced divine beings.

सृष्टिकाले महेशानः पुरुषार्थप्रसिद्धये ।  
विधत्ते विमलं ज्ञानं पञ्चम्रोतोऽभिलक्षितम् ॥

(Mrgendrāgama, vidyāpāda, 1:23)

While the purāṇa-s are not injunctive or prescriptive in their nature the āgama-s are injunctive and are rightly classified as prabhusammita—that utterance which orders like a master (prabhu).

The language of the Śaivāgama-s is considered to be Aīśa--spoken by Īśa, namely, Śiva. While that of the Purāṇa-s and the Itihāsa-s such as the Mahābhārata are considered to be ārṣa—spoken by the Ṛṣi-s, the special usages and peculiar words and forms that we meet with in the Śaivāgama-s is the usage of God, Śiva as Śiva in the form Śrīkaṇṭha expounds them. This point is to be borne in mind to comprehend the meaning of the words, their usages and of the passages as well for undertaking critical editions.

Along with the Āgama-s there are also quite a few ritual manuals (paddhati-s) composed in different periods ranging from the 10th century to the 17th century in different part of the country, by well known authoritative teachers that are studied, consulted and put into practice for the conduct of all the rites—both domestic and public. The history of this type of literature is very interesting and except for a very few many are still in manuscripts waiting to see the light.

In my brief paper I will present the availability of manuscripts of some of the Śaivāgama-s and the paddhati-s to be edited emphasizing the importance and value of their critical edition.

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- **The Āgama-s**

The Āgama-s are basically religious texts; while many gods such as Indra, Agni, Prajāpati, etc. are praised in various vedic hymns and oblations are offered to them in the vedic sacrifices, we do not find a general procedure in those texts to worship one single god exclusively. Further, a clear conception of the supreme deity along with its various aspects and a definite viewpoint on the final goal of human existence are all well defined and discussed in the āgama-s.

They propounded a complete system of religion which is fully based on the conception of and the eventual devotion towards a single supreme godhead. These texts present a complete ritual procedure based on a sound doctrinal conception that includes, among other things, highly developed methodological discussions on the highest reality, its functions and relation to the individual selves as well as to the material world, etc. The āgama also contain separate sections or a few chapters on Yoga. From various references in the literature we come to know that there were Āgama texts for different gods such as Vināyaka, Sūrya, Kumāra, etc. apart from Śiva and Viṣṇu and various forms of Goddess.

- **Śaivāgama-s**

As is known Śaivism comprises many subschools with distinct doctrinal basis and ritual practices. More important among them are the Pāśupata, Śaiva[siddhānta], Lākula, Kālāmukha, etc. All these schools were very wide spread in many parts of India and in countries like Cambodia, Java, etc. of south-east Asia during the early medieval period for which we have ample inscriptional evidences. Other schools of śaivism such as the Somasiddhānta were

also prevalent in some places. But the two schools— Pāśupata (mostly the Lākula branch) and the Śaivasiddhānta --were by all accounts the most pan-indian Śaiva systems that have been exerting greatest influence in the domain of religion of our motherland. Taking mainly the inscriptions we can very well notice that these two systems, of which the Pāśupata was the earlier one, had spread in almost all parts of the country with their strong monastic networks that were patronised by many royal dynasties and a proliferation of literatures of which the Āgama-s were the fundamental texts. Unfortunately many of the āgama-s of the Pāśupata tradition have been lost.

- **Āgama-s of the Śaivasiddhānta tradition**

This corpus which was originally enormous, had been well preserved by some of the great ācārya-s who have composed commentaries and handed them over to their disciples and successive ācārya-s. Apart to this, great monastic lineages such as the āmardaka, golakī, raṇabhadra, etc. that were patronised by royal dynasties in the northern and central India have also enriched the śaiva literary corpus by adding independent manuals (ritual and doctrinal) based on the āgama-s.

- **Āgama and the Society**

While the Veda-s were for the most part stopped with the traivarṇika-s for all the aspects of life—religious and spiritual—the Āgama-s served for all persons. Śaivism brought into its fold persons born in all the varṇa-s. The śaivāgama-s while strictly adhering to the Vedic varṇāśrama system it extended its influence to women and the low-born. The earliest śaivācārya-s such as Bṛhaspati, Sadyojyoti were committed to

the varṇāśrama system and they advocated that it should be followed by all śaiva-s. They cite the authoritative statement,

अपि वर्णाश्रमाचारान् मनसापि न लङ्घयेत् ।

By the process of 'dīkṣā' which has various grades all persons were brought into its fold. The Cintyāgama boldly states that

जातिभेदा न विद्यन्ते सर्वमानुष दीक्षयेत् ।

The study of epigraphs gives us the contemporary views on śaiva concepts: mala, nirguṇa, māya and amāya—citramāya, three śaktis-icchā, jñāna, etc., aṣṭamūrti, viśvamūrti, supreme bhakti, etc.,

Hundreds of epigraphs from almost all parts of ancient Bhāratadeśa testify to the widespread popularity of śaiva religion, the royal patronage accorded to śaivism and public support that the monks and monasteries of śaivasiddhānta tradition received. Many kings and royal personages prided in calling themselves *paramamāheśvara-s*.

- **Necessity of the Āgama-s**

Many great ācārya- have argued for the necessity of the āgama-s; generally, according to them, while the veda-s are for the first three varṇa-s--brāhmaṇa, kṣatriya and vaiśya—the āgama-s were given out for all and especially for those belonging to the śūdra varṇa and for women. In fact Nigamajñānadeśika who was one of the greatest śaiva teachers of the 16th century that lived in the holy town of Chidambaram argues in this way. In one of his texts *Śaiṣaśoḍaśakritāprakāśa* which treats the ritual performance of sixteen sacraments (ṣoḍaśasaṃskāra) based on śaivāgama-s Nigamajñāna adduces many passages from the āgama-s such as the Skandakālottara and the Santānāgama which speak about the

importance of various śaiva sacraments (saṃskāra) for those persons born in the śūdravarṇa who are classified according to the śaivāgama as avāntaraśaiva. As stated in the Skandakālottarāgama, first the jātyuddhāra rite is performed by which the śūdra becomes a twice-born (dvija) and then the sixteen sacraments are done to him one by one on the appropriate occasions. According to the Kāmikāgama while the vedic sacraments are done only for persons of the first three varṇa-s the śaiva sacraments and the dīkṣā are done for those of the fourth varṇa, those born in the anuloma varṇa and for women. In this way also the śaivāgama-s play a crucial rôle in the social context for the spiritual upliftment of all the categories of people including women.

- **The validity (prāmāṇya) of the āgamas**

The validity and the eventual necessity of the āgamic corpus has engaged the attention of almost all śaiva teachers from the early period. In the Mṛgendrāgama itself the beginning chapter discusses the importance and the eventual greatness of the śaiva āgama-s as an independent class of scriptures. In the early period we have Sadyojyoti who in his texts such as the Tattvasaṃgraha, Paramokṣanirāsakārikā, etc. speaks about the greatness and special features of the śaivasiddhānta philosophical system and establishes it as an independent valid system of philosophy whose religious practices do not go against the Veda and have been accepted by the followers of Veda.

- In the medieaval period Śrīkaṇṭha who was the first to write a commentary on the Brahmasūtra-s from the śaiva standpoint and who was the first to bring in some of the



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basic notions of the śaivāgama-s in tune with the accepted vedāntic thoughts states clearly that

वयं वेदशिवागमयोर्भेदं न पश्यामः । वेदोऽपि शिवागम एव ।

Just as the Veda-s were given out by Śiva so also the Āgama-s and therefore, we do not perceive any difference between these two types of scriptures. In fact, as the Sūtasamhitā which is a part of the Skandapurāṇa puts it,

वेदोऽनादिः शिवस्तस्य व्यञ्जकः परमार्थतः ।  
अभिव्यक्तिमपेक्षयैव प्रणीतेत्युच्यते बुधैः ।

Śiva is said to be the composer of the Veda-s in so far as He is the agent who makes them manifest. Therefore, as Śrīkaṇṭha puts it, while the Veda-s are for the three twice-born castes, the āgama-s are meant for all.

- **Popularity of śaiva doctrines in the early medieval period**

The śaiva system comprised mainly the vedānta which was non-dualistic in its early phase and hence called śivādvaita and the śaivasiddhānta. The śivādvaita is based on the upaniṣad-s such as the Śvetāśvatara and such other texts as the Vāyavīyasaṃhitā of the Śivamahāpurāṇa, the Īśvaragītā of the Kūrmapurāṇa. It considered the highest reality to be Śiva who is always accompanied by His supreme Śakti and creates the universe according to His Will. A verse quoted by Somadeva, the 10th century Jaina poet in his Yaśastilakacampū succinctly puts the doctrine. It says,

अद्वैतान्न परं तत्त्वं न देवः शङ्करात् परः ।  
शैवशास्त्रात् परं नास्ति भुक्तिमुक्तिप्रदं वचः ॥

From the evidence of this jaina text we come to know that the śivādvaita, śaivasiddhānta along with the pāśupata was very widespread in most parts of the country.

### **Important Śaiva texts to be critically edited**

Though there exist many Śaiva Āgama-s and other related texts to be critically edited and published we can draw a brief list of some of the very important ones on which I propose to work in future. To state a few.

Aṃśumadāgama

Acintyaviśvasādākhyāgama

Śivapūjāstava Kriyākramadyotikā with commentaries

Śivadharma

The Amsumadagama is one of the hitherto unedited canonical texts of the Saivasiddhanta system. Consisting of many chapters on various rites—both private and public—, detailed instructions for temple building and other less known but interesting ceremonies concerning royal personages, this voluminous text is a storehouse of important subjects that throw considerable light on the wide spread influence of Saivasiddhanta on indian culture. Many interesting and less known rites such as aśvastambhana, senāstambhana, satyapratyaya, paraśupratyaya, etc. to name a few, are treated in this text. There are certain rites directly concerned with kings and the society described in this text. A critical edition will definitely open new doors to the knowledge of these aspects of Śaiva Āgama that are less explored.

In the collections of French Institute of Pondicherry (IFP) there are quite as many as 12 manuscripts of which many are written in palm-leaves.

The Acintyaviśvasādākhyāgama is a very interesting Śaiva Āgama; so far unpublished, this text contains many interesting and less known/studied subjects related to Śaivism. Spread out in 72 long chapters with more than 5000 anuṣṭubh verses the Acintyaviśvasādākhyāgama is a mine of informations with regard to the Dīkṣā, which is



one of the pivotal concepts and rites in the Śaivasiddhānta system. Its subject range is very wide. Almost all aspects—personal rites, śaiva society, many social welfare activities, śaiva yoga, śaiva initiation (dīkṣā) are all treated in this voluminous text.

In the collections of French Institute of Pondicherry (IFP) there are 4 manuscripts which along with some others probably found in other collections, will be of great help in preparing a critical edition.

### Śivadharma

This text which is quite ancient and wide spread is the first of a corpus consisting 5 or 6 other texts whose theme are interrelated. An enormous text that has influenced the Śaiva devotion and social practices, the Śivadharma has manuscripts that are found in almost all ancient scripts. The foremost ones are the collections in Nepal and others in the Royal Asiatic Society, Kolkata along with a wide number of manuscripts in the collections of French Institute of Pondicherry (IFP), Thanjavur, etc.

The text Śivadharma mainly speaks about various devotional acts that any person can undertake towards Śiva; various worships, services in the temple, apparently small acts such as giving refuge to an afflicted person, rendering other services, everything on the basis of supreme devotion towards Śiva is the main content and underlying tone of this great text. In the medieval inscriptions of Chola kings in the Tamil country, we find a large reference to many endowments instituted by those Chola kings for the propagation of Śivadharma in many major Śiva temples. So far unedited critically and not published, a critical edition of this great text will undoubtedly be of immense help to understand the Śaiva devotional and religious life in early medieval period. Along with this text in this corpus are other texts: Śivadharmottara, Śivopaniṣad, Śivadharmaśaṅgraha, etc. which are equally important and shed enormous light

on early medieval Śaiva religion and social practices.

### Śivapūjāstava

This text of 47 verses is composed by Jñānaśambhu, who was a great Śaiva teacher of the 12th century and a great scholar. He belonged to the Chola country and for long lived in Vārāṇasi. He has composed this Śivapūjāstava to illustrate the main philosophical doctrines that underlie all the various rites that constitute the elaborate worship of Śiva according to the Śaivasiddhānta Āgama-s. Each act of devotion and offering constituting the Śivapūjā is explained with the underlying doctrine. A commentary which is quite elaborate (most probably composed in the medieval period) adds great value to this text. The commentary is store house of many great and less known aspects of Śaiva mantraśāstra, Yoga and meditation. There are some good manuscripts in the collections of French Institute of Pondicherry (IFP) as well as in other collections, on the basis of which a critical edition can be undertaken which will enhance our knowledge about the philosophical and religious aspects of Śaivasiddhānta as explained by one of its great and well known ācārya-s. The teacher Jñānaśambhu has also composed an enormous ritual manual (paddhati) called Jñānarātnāvali, which, again, is very authoritative and treats all aspects of Śaiva ritual system. Kriyākramadyotikā with commentaries This text, an enormous and detailed ritual manual (paddhati) has been composed by Aghoraśivācārya, a polymath, a great commentator, author of many texts and Śaiva ācārya of the 12th century. He lived in the Chola country and says his forefathers all came from the Rāḍhadeśa of Bengal in the 11th century and settled in the Chola region and patronised by the Chola kings. The Kriyākramadyotikā deals with all aspects and details of Śaiva ritual: Nitya, naimittika and Kāmya. The procedure of each rite that as initiated Śaiva ācārya should be followed, is explained minutely and detail. This



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manual is the most authoritative one at present in Tamilnadu and consulted and followed there for all Śaiva ritual performances. A detailed commentary from the pen of another great Śaiva ācārya by name Nirmalamāṇi, who lived in Tamilnadu in the 16th century adds additional and extraordinary to the Kriyākramadyotikā. The commentator is so erudite and vastly read in all Śaiva Āgama lore of his time and the explanations in the commentary are very valuable and enhances the knowledge in these less studied aspects of Śaiva religion.

Again, there are many manuscripts and paper transcripts of the Kriyākramadyotikā as well as the commentary of Nirmalamāṇi. There is another commentary by Kacchapeśvaraśivācārya, probably a resident of kanchipuram which is also a valuable one that has not yet been edited. So Kriyākramadyotikā with these 2 unpublished commentaries will definitely be a great task that is worth undertaking for a fuller knowledge of Śaiva ritual system that is even now fully followed in the Tamil regions and by śaiva devotees,

To add to the list which is not exhaustive,

- The commentaries on Śivajñānabodha, of which many remain unedited, of which there are many manuscripts in the collections of French Institute of Pondicherry (IFP);
- The Sthalamāhātmya-s (there are 5 such texts) related to the Śaiva holy place Chidambaram of which only one or two had been published and the rest remain in manuscripts; the collections of French Institute of Pondicherry (IFP) there are a few manuscripts.
- The voluminous Kāmikāgama, which is considered to be most authoritative in almost all aspects of Śiva temple—construction, installation of Śivaliṅga and other deities, daily worship, festivals, etc.

- The Vīrāgama another voluminous Śaiva Āgama so far unedited; many manuscripts are in collections of French Institute of Pondicherry (IFP)
- The Svāyambhuvāgama, an equally voluminous Śaiva Āgama dealing with almost all the four major divisions of a Śaiva Āgama: Kriyā, Yoga, Caryā and Jñāna. The Jñānapāda section has been commented by Sadyojyoti, one of the earliest Śaiva ācāryas that lived in Kashmir in the 7th-8th centuries and who composed many texts systematizing the doctrines of the Śaivasiddhānta system.
- The Yogajāgama a comparatively smaller text that preserves some of the early features with regard to the temple worship and festival is another so far unedited text; the collections of French Institute of Pondicherry (IFP) has quite a few manuscripts.

In this way there are many valuable and important Śaiva Āgama and other paddhati texts so far unedited critically of which fortunately, we have good many manuscripts mostly in the collections of French Institute of Pondicherry (IFP) and some other collections. This rich resource should be explored fully for undertaking critical editions of these valuable texts that were composed in the period between the 7th to the 17th century. Through these critical editions these rich corpus of texts will see the light and which in its turn give us vast and untapped knowledge in one of the main and living aspects of Bhāratīya Culture, namely, Śaivism and its wide developments in our vast land as well as in the South east Asian countries.

**Dr. T.GANESAN**

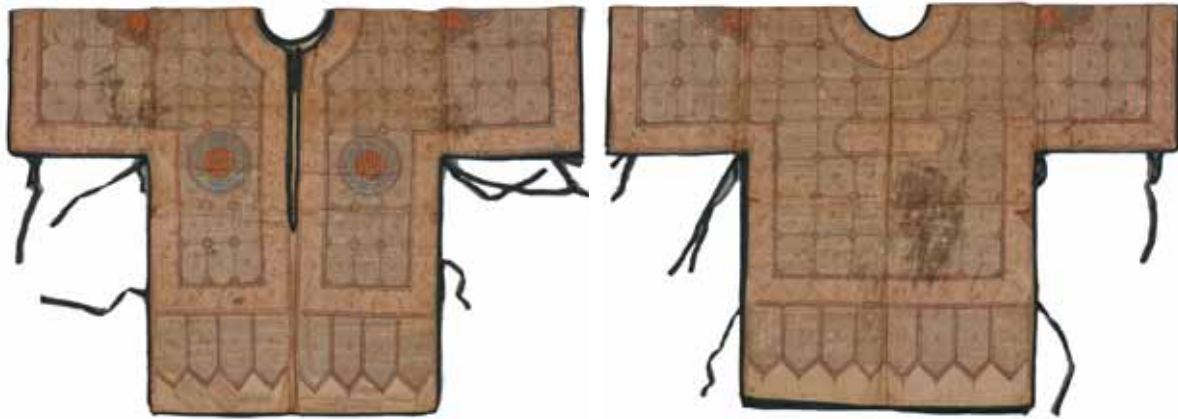
*Research Director in Śaiva Āgama & Śaivasiddhānta  
French Institute, Pondicherry*

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# WEARING THE HOLY QURAN: THE INSCRIBED JACKET



Khatibur Rahman



Manuscripts collection of National Museum is considered one of the most valuable and important collections of manuscripts in India. Written in different languages and various scripts it represents various schools, styles dealing with different subjects and disciplines. Some of the important ones are on Archaeology, Astrology, Astronomy, Biography, Literature, Hadith, History, Medicine, Religion, Philosophy, Rhetoric, Prosody, Quranic Sciences and other subjects. These are the prized and rare sources of information to understand the India's composite culture and history covering the period of more than thirteen hundred years. Various types of material have been used for transcribing these manuscripts such as birch bark, parchment, palm leaf, paper, wood, metals and cloth, except the later one, rest have been well known and have been studied more. The 'patt-painting' or cloth painting of India is an age old practice and some of the early (14th-15th century) cloth painting in Jain style is preserved in many collections.<sup>1</sup> Apart from western region, such tradition is practiced in many regions also. So far is the manuscript department cloth has been extensively used for book binding, manuscript covers and occasionally for issuing Farman's, some

important administrative orders, scroll and the jacket. Popularly known as Talismanic jacket or tunic is most important and elegantly inscribed object of the collection, which is the focus of this paper.

The history of Indian textile goes back to the early Indian civilization, where impression of cotton fabric have been found in the excavation at Mohenjo-Daro i.e. 5000 years ago. The beauty and glory of Indian textile art left indelible mark throughout the civilized world before Islam reached to the Indian subcontinent. The development and evolution of textile can be observed through various sources like sculpture, painting, manuscripts and others. The Arab conquest of Sindh in 710 CE paved the way for introduction of Islam and the Islamic art in India. However, only few Islamic art of pre-Sultanate period have survived. The Mamluk dynasty established its sovereign state in India in 1206 of which there are sufficient evidence materials of that period which show the gradual development of Islamic art in India. These dynasties have played a pivotal role for the origin and evolution of all varieties of art and artistic creations. During the Mamluk, Khilji, Tuglak, Saiyid and Lodi dynasties indirect evidences of textile art are found in India, but

*Kriti Rakshana*

(1) Painting department of the National Museum has, Victoria and Albert museum, London, Cleveland Museum of art, Los Angeles etc.





only few examples of textile art have survived. From mid-16th century onwards textile art reached its zenith during the Mughal Period. The Mughal dynasty brought dynamism to social and cultural life and in the textile field also. With the establishment of *karkhana's* new fabrics, costumes, techniques, design were introduced. The good, high quality and expensive quality of decorative textiles were produced for the royalty as well as for the nobilities of Mughal courts. Intricately embroidered jacket of Jahangir period, brocaded *patka* (sash) illustrating floral or geometric pattern of Shah Jahan period,<sup>2</sup> fine *tush/pashmina* shawls show floral pattern of Shah Jahan and later period are some specimens are preserved in museum collections.<sup>3</sup> In addition to royal textiles, there is another group of textiles, which have calligraphy woven, hand written, block printed or embroidered. Inscribed with holy text these textiles are cap, *dastar* (headgear), *rumal*, *chogha*, prayer carpet, bed sheets, pillow cover and Talismanic jacket. These objects show various calligraphy in the

form of blessings, *mubarak*, in praise of Allah or some other verses.<sup>4</sup> Among all, the talismanic jacket has the most valued object, as it show the complete Holy text.

The Mughal emperors and their nobles started using decorative dresses inscribed with Kalima, Quranic text, traditions of Prophet Mohammad and ninety nine names attributed to Allah. It was common belief among the Muslims that if dresses inscribed with Kalima, Quranic text, traditions of Prophet Mohammad and ninety nine names attributed to Allah will be worn by anybody the grace of Allah will save him from any danger. It is also believed that if such dresses are worn by the diseased person then sickness will go in no time. These inscribed dresses were also worn by emperors and their nobles while going to the battlefield as protection and seeking the grace and blessing of almighty.<sup>5</sup> The artists in early Islamic period have shown their artistic brilliance in the field of calligraphy as Islam discourages the figurative depiction of art. They have shown their artistic mastery in transcribing the text of Holy Quran. In early Islamic period, Amwid, Abbasid, Fatmid and different Islamic dynasties in Iran, Central Asia, Undulus (Spain), Turkey and Indian Sub-continent patronized artists and Art works. Quran, being sacred literature of Muslim faith has its own religious and textual values. As a result many Caliphs, Emperors, kings, Nawabs and their nobilities commissioned various copies of Quran over the centuries. Master calligraphers were chosen and engaged to copy the holy words of Quran in elegant and exquisite scripts on hand made paper. Sometimes, these pages were illuminated by artist with abstract floral and geometric designs and always bound in codex form with beautiful leather binding.<sup>6</sup>

The Holy Quran is the sacred literature of Islam and central text for the Muslim faith. It is believed to be the literal word of Allah revealed to Prophet Mohammad (Peace be upon him)

- (2) Stronge, S., The Age of the Mughals, in Arts of India 1550-1900 (ed) Rosemary Crill & others; London, 1990.
- (3) Cohen S., & others, Kashmir Shawls The Tapi Collection, Mumbai.
- (4) Pathak, A & others, The Art of Calligraphy and Beyond, New Delhi, 2015
- (5) The story of Islamic Calligraphy, Atiq. R. Siddiqui, Sarita Book House, Delhi, 1990.
- (6) The Arts of India, Virginia Museum of Fine Arts, Timeless Books, South Extention, New Delhi.



through angel Gabriel (Jibrail) over a period of 23 years. The prophet spoke the words and his companions memorized it as well as scribes took them down. After Muhammad died in the seventh century, the first caliph, Abu Bakr, collected the scattered transcriptions but could not get it compiled in a single version and finally it is done by the third caliph Uthman which is known as Uthman's codex. Divided in Mecca and Medina, it consists of 114 chapters or surahs that provide divine guidance on all legal and ethical matters, as well as an account of historical events and prayers.<sup>7</sup> During the Islamic period in India many beautifully illuminated copies of Holy Quran were produced under the patronage of the Imperial courts. These Holy manuscripts are sometimes endorsed by the emperor themselves. Literary and historical evidences are also found in some copies about its travel from one imperial library to another Imperial library.

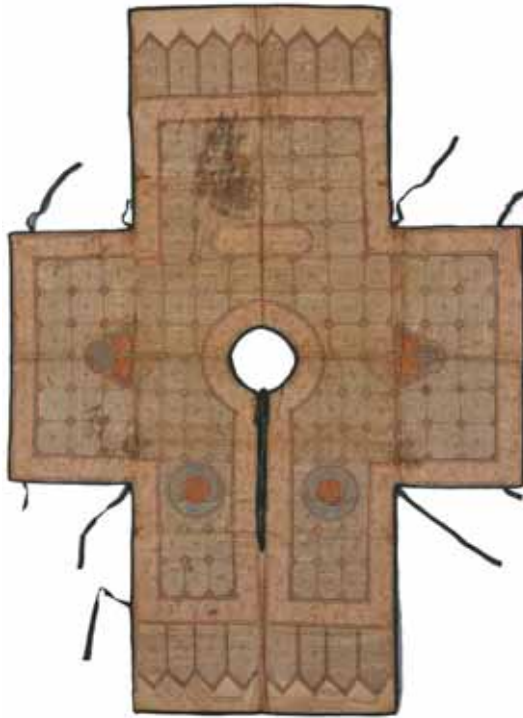
There are many Holy Quran scribed with beautiful calligraphy on paper made in different styles, in various period commissioned by the royalty and other people of the society. However, the entire Holy Quran is artistically created on Talismanic jacket is the most unique art object in the collection of manuscript

department. The jacket is beautifully inscribed in minute Naskh calligraphy in Arabic language all over. Although there is no date, but on the basis of calligraphy and cooperation made with other objects, it's attributed to 18th century. The writing has been done with opaque watercolour and ink on cotton cloth, which has been calendered (starched, glazed or smoothed by the use of machine and particular process). The white base cotton jacket has simple straight cut having length up to waist, small round neck, opening from the front and short wide open sleeves. Dark blue piping is around neck, front opening, sleeves, side opening and hem portion and same fabric has also been used for tying six set of tassels; two each on sleeves and one each on sides. The length and width of the jacket is 65.5 x 47.5 cm. The calligraphy has been artistically arranged in two style of composition. In the first case calligraphy has been densely done and gives the feel of patch style work has been done from the front, while at the back board panel with little rectangular opening in the center and row of arches are on lower register on both side. Second is the border all around, where the writing has been done with bigger characters on the dotted orange background. The mix of smaller and bigger letters calligraphy pattern,

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(7) Contribution of Islam towards Indian culture by Dr.M.Abdul Salam, MECA, Ernakulam North, Kochi, Kerala,2009.





orange and blue outline around makes the design very attractive and charming. The front and back patch style decoration is divided into small compartments and two roundels in front and two are on shoulders, which have been worked in blue and orange colour, while rest of the writing has been done with black ink. This patch work style reminds the tiraz fabric tradition of Islam; where the Holy texts were inscribed or woven on cotton fabric and people use to have 'tiraz bands' around their hand or patch on garments. The white cotton lining has board blue borders on the edges of the garment.

The inscription on this jacket has been made on the pattern of Mughal style. The text begins as per the Islamic tradition by praising the almighty Allah and beginning the writing of the text from right sleeve. The complete text of Holy Quran is handwritten in Naskh script<sup>8</sup>. Ninety-nine names attributed to ALLAH are also written in big

golden Raihan characters in red ink bordering the text<sup>9</sup>. The ninety nine names are very important in Islamic faith. There is Hadith<sup>10</sup>.(Tradition) narrated by Abu Hurairah in which Prophet says: "There are Ninety nine names of Allah and there is a belief that whosoever memorizes these name will find a place in Paradise".<sup>11</sup> The text is written in geometric pattern embellished with different colours such as orange, black and blue. The text in the jacket is divided in to several square formats with circular design and decorated with simple ornamental motifs. It can be said that the text is written with in Persian tiles format. Terminal of each square is depicted as flowery motif. Prominent depiction of Allah and first Kalima are shown respectively on sleeves and chest of the jacket. Interestingly enough spots of sweats are visible at places where inscriptions have been defaced. Since the inscription of complete Holy Quran is hand written on this jacket makes it special and different from others object.

Muslim wore such jacket primarily for three reasons to seek blessing of Allah while going to the battle field, avert illness and ward of enemies, foes and evil. It is common belief among the Muslim that holy words written on this kind of inscribed jacket would protect the wearer from any kind of evil. In this jacket part of some verses is written in bold character which denotes the characteristics of Almighty as Protector. It also indicates that it is probably made and wore for seeking protection of God.<sup>12</sup>

**Khatibur Rahman**

*Asstt. Curator (Arabic Manuscripts)  
National Museum, New Delhi*

- (8) Naskh is calligraphic script which is generally used for writing Arabic language. Literally Naskh Means cancellation. Indeed, it abrogated all the existing scripts in terms of popularity thus called Naskh. Abu Ali Mohammad bin Ali bin HussainMaqla Baizawi is credited to have set standard and parameters for writing this elegant script and popularized it among the artisan and art lovers.
- (9) Raihan is calligraphic Script which is primarily used for copying Holy Quran. Raihan means flower. it is said that the scripts is such a beautiful like flower hence named accordingly due to its flower like appearance when inscribed. It is also said that the scripts was invented during the Abbasid period by court calligrapher Raihani and it is attributed to him.
- (10) Literally, the Arabic word Hadith means, 'statement', 'talk' and 'speech'. Hadith in scientific and technical terms denotes the words and deeds, approval or disapproval of Prophet Mohammad. If someone said or did something in presence of Prophet Mohammad and he approved or disapproved those words or deeds is also included in the definition of Hadith.
- (11) Fathul Bari, Sharah-i-Sahih- al Bukhari, Ahmad bin Ali bin Hajar al- Asqalani, Dar al- raiyan- lit-toras, al-maktabatulwaqfiah, Islamic web. 1986.
- (12) The story of Islamic Calligraphy, Atiq. R. Siddiqui, Sarita Book House, Delhi, 1990.

# AN INTRODUCTION TO JAIN MANUSCRIPT PAINTINGS AND WAY FORWARD



Dr. Pawan Jain



Jainism founded by Mahāvīra (599-527 B.C.), originated around the same time as Buddhism. The name Jainism comes from *jina*, meaning conqueror or liberator. The *Jinas* are spiritual victors over the passions who became *kevalins*, individuals who have attained omniscience, and who then teach how to gain *mokṣa* (liberation from all karma, the effects of past actions) and thus deliverance from rebirth. The Jains believe in twenty-four *Jinas*, also known as *Tīrthaṅkaras*, ford makers, who make the ford from *samsāra*, the phenomenal world, across the ocean of suffering to *Mokṣa*, liberation.

The Jain kings of the Chalukyan dynasty, who ruled Gujarat and much of Rajasthan and Malwa from the 10<sup>th</sup> century C.E. to the late 13<sup>th</sup> century C.E., were energetic patrons, building numerous temples and libraries. King Kumārapāla (12<sup>th</sup> century C.E.) commissioned and distributed hundreds of copies of the *Kalpasūtra*. He assisted in propagating the virtues of the Jain faith and was instrumental in

the founding of twenty one libraries in Patan alone, his capital city. In later centuries, evidence from the colophons indicates an enormous number of Jain religious manuscripts were commissioned from 12<sup>th</sup> to 16<sup>th</sup> centuries by the princes, their ministers and the rich Jain merchants for earning religious merit. Many such manuscripts are available in the Jain libraries (*bhaṇḍāras*) in Western India and some in the southern part of India.

The earlier Jain manuscripts were first written and illustrated on palm leaf panels around 1100 C.E. and in a similar time frame. The illustrations were not meant for mere enjoyment, nor was their creation due to any concept of art for art's sake. They were purely illustrative of the blessed ones, the *Tīrthaṅkaras* who were the subject of adoration. In due course of time, the illustrations became more ambitious when paper began to supplant the palm leaf medium in the latter half of the 14<sup>th</sup> century C.E. Fig.1

*Kriti Rakshana*



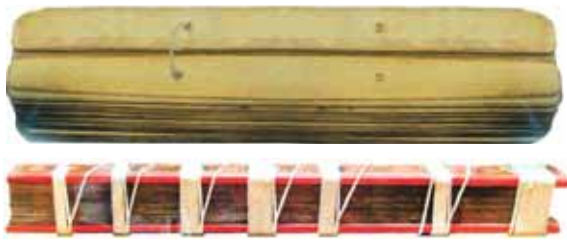


Fig. 1: Palm leaf manuscript, late 13<sup>th</sup> century A.D., Śrī Hemcandra Jain Jñāna Bhaṅḍāra at Pāṭan Gujarat.

The scribe first demarcated areas for the text and illustration. Once the text was written, the panel was given to the artist who worked very methodically, completing each one before moving on to the next. The completed manuscript was inserted between richly decorated wooden covers. The language used was *Prākṛta* or *Ardha Magadhi* and the script *Nāgarī*.

The last page is the colophon which records the date, place and patronage, and name of the scribe. Written in ink with reed pen, or incised with a stylus and smeared with powdered ink. The page number was placed consistently on the verso to the bottom right. Fig. 2



Fig. 2: Folio 55 reverse, *Kalpasūtra*, Accession no. 62.304 dated A.D. 1722 (VS 1779), National Museum

The earliest extant Jain manuscript paintings share an iconic approach with the concurrent Buddhist tradition, in which the depictions of deities whose presence is essentially talismanic rather than narrative in purpose. Jainism kept alive the artistic traditions that flowered from Buddhism, and further integrated them into newer art forms. Miniature Jain paintings executed as illustrations in manuscripts belong to this rich tradition. Jain art, like Jain literature, also developed its own distinctive presence, both in its iconography and in stylistic character. Fig. 3, 4



Fig. 4: *Sarasvatī*, *Ogha Nirvyukti*, *Shri Jain Grantha Bhandar*, dated 1161 A.D. from *Chhani*, Baroda

Between the two main sects of the Jain faith, the *Śvetāmbaras* were more prolific in commissioning manuscripts, though the *Digambara* work has also contributed amply to miniature art in India. *Śvetāmbaras* monks and laymen were open to interaction with non Jain scholarly and museum world much earlier than *Digambaras*. They enjoy focus of larger scholarships. Aside from the divergence in the number of manuscripts commissioned, the *Śvetāmbaras* and *Digambara* traditions differ a lot in the texts they chose to illustrate. The lives of the *Tīrthankaras* is a popular theme with both sects, but in *Śvetāmbaras* it generally takes the form of the *Kalpasūtra* and in the *Digambaras* that of *Mahā purāṇa*. Again, the *Śvetāmbaras* illustrate the *Uttarādhayan sūtra*, while the *Digambers* select the *Yaśodhara carita (Dharmakathā)*. Apparently their choice was determined by sectarian values. Also each sect repeatedly illustrated the same text, a trait which is shared by other communities as well; for instance, the Hindus preferred the *Bāla Gopāla Stuti* and the Sultanate Muslim tradition illustrated the *Sikandar Nama* and the *Hamza Nama*. Fig. 5, 6



Fig. 5: Dancers, Musicians, Commoners, Ādi Purāṇa, Paper, Dated 1540 A.D. Digambara Jain Baḍā Mandir, Jaipur.



Fig. 6: Hariṇagameśī transferring the embryo of Mahāvīra from Devanandā's womb, Kalpasūtra, 15th cen. A.D., National Museum, New Delhi

Jain Painting Characteristics in the depiction of human physiology and physiognomy can be summed up as broad chest (often so much exaggerated that a distinction of the male from the female form is almost lost) and lion (attenuated) waist, three quarter profile position, in which the farther eye protrudes unnaturally, long pointed nose projects beyond the outline of the cheek. The postures seem to be torturous, when seated, lying down and standing, which are very awkward and un-natural. The execution is very flat with primary colours and no effort at showing any modeling and perspective. The garments look stiff and heavily starched. The textiles seen in the paintings are very vibrant and colourful, reflecting the highly developed textile trade and industry of Gujarat and adjoining areas of that time. Jain paintings are very hieratic in nature and any deviation from the religious texts or earlier practices is not desirable. Fig. 7



Fig. 7: Kalpa Sūtra, c.1475 A.D., National Museum Collection, New Delhi

**Kalpasūtra:** One of the main Jain texts from ancient times is *Kalpasūtra*. These manuscripts are rich in illustrations and constitute a major part of Jain miniature paintings. Most of the illustrations in these manuscripts concern the *Jinacarita* section of the *Kalpasūtra* telling the lives of the twenty four *Jinas*. Attention is focused on what have been called 'the five prime events (the *Pañcakalyāṇaka*) of their lives namely; *Garbha* (conception) that shows the mother of the *Tīrthaṅkara* seeing 14 auspicious dreams *Janma* (birth), *Dīkṣā* (initiation into monastic life), *Jñāna* (attainment of the highest

*Kṛiti Rakṣana*





kevala-knowledge) and finally *Mokṣa* or *Nirvāṇa*.

Mahāvīra's life has indeed, been taken as the model for describing the lives of the other

*Tīrthaṅkaras*. Introductory illustrations in a manuscript usually served as invocations and featured the Jain pantheon or the *Brāhmaṇical* Goddess of learning, Saraswatī or the *Ṇamokar mantra*. Fig. 8

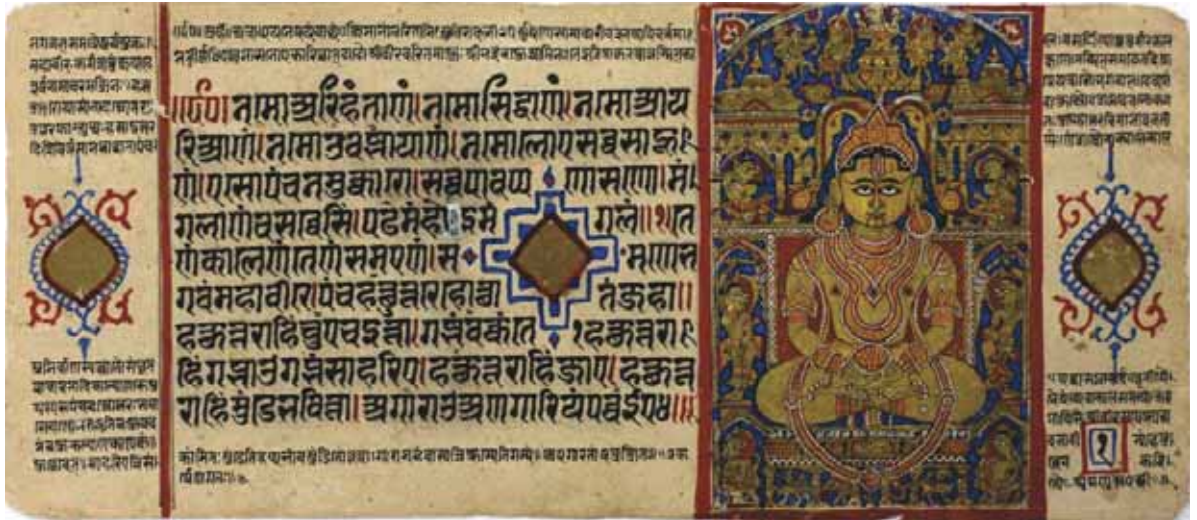


Fig. 8: *Namokar mantra* on first folio. *Mahāvīra* in *Puṣpottara* heaven. Folio 57. *Kalpasūtra*, Acc. No. 63.1594 dated 1481 A.D., National Museum

*Śvetāmbaras* believe in the “transfer of embryo of Mahāvīra” story where as *Digambaras* do not believe in it when Indra orders Hariṇagameśīn, Indra’s ambassador and chief of infantry, to go and carry the embryo of Śramaṇa Mahāvīra from the womb of Brahmāṇī Devanandā to that of Kṣtrāṇī Triśalā and transfer the embryo now in the womb of Triśalā to the womb of Devanandā. Fig.9

*Śvetāmbaras* believe that the mother of the *Tīrthaṅkara* sees fourteen dreams which are elephant, bull, lion, Śrī, garlands, full moon, sun, flag, vase, lotus lake, milky ocean, celestial plane, heap of jewels and smokeless fire. Here, due to the immense patronage of the Vaish community or the business class, Śrī has been accorded a place but not at par with Saraswatī in the whole hierarchy of Jain pantheon. Fig. 10

कृति रक्षिता



Fig. 9: *Hariṇagameśī* brings embryo of *Mahāvīra* to be transferred in *Triśalā*'s womb. Folio 16 right





Fig. 10: Garbha, Trisālā's fourteen dreams, Kalpa Sūtra, c 1475 A.D., National Museum Collection, New Delhi

When a *Tīrthaṅkara* is born, fifty-six *diśākumārīs* (heavenly midwives), gods, and Indra arrive with their families. Indra takes on five forms and takes the newborn *Tīrthaṅkara* up to Mount Meru to celebrate his birth ablution. Indra leaves behind with the *Tīrthaṅkara's* mother a copy of the baby. Even while in the mother's womb, a *Tīrthaṅkara* possesses three types of knowledge: *matijñāna* (sense-organ knowledge), *śrutijñāna* (indirect knowledge) and *avadhijñāna* (clairvoyant knowledge). *Indrāṅi* casts a magic spell and takes the infant to Mount Meru for lustration. Fig. 11

*Dīkṣā* (initiation into monastic life), a *Tīrthaṅkara* must renounce the world at an appropriate time. In the preceding year of renouncement, the *Tīrthaṅkara* gives alms to all people. When he sets out, gods and human beings follow him with a grand procession, in which the *Tīrthaṅkara* sets out in a divinely constructed palanquin. When the procession reaches a park outside the city, he pulls out all his hair from his beard, moustache, and head with only five fistfuls, *pañcamuṣṭhikeśalocana*. Indra takes away the hair and presents it to the milky ocean. Fig. 12



Fig. 11: Janma of Mahāvīra, Kalpasūtra, 15th cen. A.D., National Museum, New Delhi



Fig. 12: Mahāvīra giving away his jewels, *dīkṣa* of Mahāvīra, 15th cen. A.D., Kalpasūtra, National Museum, New Delhi



*Kṛiti Rakṣana*





Then, the *Tīrthaṅkara* abandons the *samsāra* and its attachments, and travels on foot to various places, practices austerities, and endures calamities. Not taking even water, the *Tīrthaṅkara* keeps a fast of two or three days including the day of initiation. Afterwards, he takes a meal from the vessel of his hands to break the fast. Gods shower five auspicious objects upon the house of the person that serves the *Tīrthaṅkara* with a meal to break the fast. Śramaṇa Mahāvīra cultivated an attitude of ‘giving up the body’ (*utr̥ṣṭa kāyā*) and ‘renouncing the body’ (*tyakta deha*) for a period of over twelve years. With forbearance he endured all adversities that came his way whether caused by gods, men or beasts – adversities both natural and supernatural. He

endured them all with compassion, stoic detachment and equanimity as and when they arose. Fig. 13

In the post-initiation period, which varies from *Tīrthaṅkara* to *Tīrthaṅkara*, he destroys all ghatikarma particles and attains omniscience, *Kevalajñāna*. Gods construct a *samvasaraṇa* (special lecture hall) for the omniscient *Tīrthaṅkara*. The *tīrthaṅkara* takes his seat there and founds the fourfold congregation of *sādhus* (monks), *sādhvīs* (nuns), male members and *śravakas* (Jain laity), and *śravikās* (female members of the Jain laity). He also founds *Dharmatīrtha*.

The sermons of the *Tīrthaṅkara*, according to the *Digambara* tradition, take the form of *divyadhvani* which is a monotone – the sound of *om* – and this is only understood by the *gaṇadharas*. After grasping the import and meaning of teachings, the *gaṇadharas* translate it to *Sūtra* form. The *Śvetāmbaras* do not agree with this belief. They declare that the *Jina* speaks in a language which is universally understood by animals and people from all regions. In this context, the role of *gaṇadharas* would not be that of a translators but of compilers of the *Jina*’s teachings. The eight *pratiharyas* or wondrous objects appear upon *Jinas* enlightenment. Fig. 14



Fig. 13: *Tapa* of Mahāvīra in *kāyotsarga mudrā* and *upsarga* i.e. the difficulties faced by him during his quest for knowledge. Folio 57



Fig. 14: *Samvasaraṇa*, *Kalpasūtra*, 15<sup>th</sup> cen. A.D., National Museum, New Delhi.

For the rest of his life, the *Tīrthaṅkara* and his disciples roam about the earth preaching religion. At the end of his life, his soul entirely

emancipated from *kārmic* defilement, rests forever in bliss on the location of emancipation, *Siddhasīlā*, attaining *Mokṣa*. Fig. 15



Fig. 15: *Mokṣa* of Mahāvīra, *Maṇḍu Kalpasūtra*, 1439 A.D., National Museum, New Delhi

**Kālkācārya Kathā:** This is a non-canonical Jain text that is an appendix to *Kalpasūtra*. It tells the life story of the Jain monk and preceptor Kālakā.

His conversion and spiritual enlightenment. It also tells the story of the abduction of Kālkācārya's younger sister, Sarasvatī, a Jain nun, who was captured by King Gardhabilla of Avantī (Ujjain) who desired her. In order to rescue his sister Kālkācārya enlisted the aid of the Śāhī kings, foreigners from beyond the Indus, to defeat the evil king. He persuaded the Śāhī kings to invade Gardhabilla's kingdom. He liberated his sister and restored her to the Jain practice and himself became a teacher, establishing the Śāhī king on the throne. Fig. 16



Fig. 16: Kālakācārya Kathā, c. 1414 A.D., Western Indian Style, Gujarat..

It is interesting that in some Jain manuscripts the painters represent the ancient Śākā king in contemporary Arab costume or with Mamluk (Islamic Egyptian) painting convention of three quarter faces and sidelong glances. Conversely, illustrated Indian copy of the Persian epic Śāha Nāmā could be mistaken for a Kālkācārya Kathā. There is evidence that hybrid painting styles such as these, and that of Nimat Nāmā, arose out of the intermixture of cultures, the artists, trained in Gujarati workshops, were possibly provided with samples of Persian and Mamluk painting by the Muslim patrons. This

identification of Mamluk elements in Jain paintings offers further evidence of the trading connection between Gujarati merchants and the Mamluks of Egypt.

**Saṅgrahaṇī Sūtra** is about Jain Cosmology and most of the illustrations are of cosmographical charts of the universe with its different continents and oceans, different classes of gods etc. In Jain cosmography the universe is divided into three worlds: the upper by the celestials, the middle by the mortals including all sentient beings known as the *manuṣya loka*. It is this place where liberation from the chain of rebirth is possible and where the Jinas are born and the lower belonging to the damned and disorderly. Cosmological scheme is superimposed on human body in the form of a *Lokapuruṣa* or the Cosmic man in an attempt to homologize microcosm with macrocosm. Fig. 17



Fig. 17: Saṅgrahaṇī Sūtra  
Diagram of the universe: The two and a half continents, the universe in the shape of a man.



Kriti Rakshana





In the central disk or the the *manuṣya loka* exists Meru, the golden mountain. The geography of the earthly worlds around Mount Meru consists of a central continent called Jambūdvīpa. This is surrounded by the Salt Sea, which separates Jambūdvīpa from the continent Dhātuki-dvīpa. The continent of Dhātuki-dvīpa is surrounded by the Black Sea, which separates it from another

continent known as Puṣkara-dvīpa. These two inner continents and the two parts of Puṣkara-dvīpa are the Ten Regions that makes up the world as we know it. These two-and-a-half continents are represented as the Adhaidvīpa. The inner half of the Puṣkara-dvīpa is separated into two by a range of impassable mountains known as the Manusottara Parvata. Fig. 18



Fig. 18: Adhāi Dvīpa, Saṁgrahaṇī Sūtra, Acc. No. 63.1784, 1638 A.D. National Museum.

Every illustrated manuscript of the *Saṁgrahaṇī Sūtra* contains, besides charts, some illustrations of different classes of gods, their distinguishing symbols, the illustration of the Jain theory of *leśyas* (thought colours), the 14 *ratnas* (jewels) of a *Cakravartin*, and scenes of heavens and hells, etc. Such miniatures have some symbolic

value from the point of view of art. Often such manuscripts are dated and provide valuable chronological information to an art historian. Some of the later illustrations from 17th century onwards show marked Mughal paintings influence. Fig. 19

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Fig. 19: Army of the Bhavanavāsīn king, Folio from Saṁgrahaṇī Sūtra Manuscript, Western India, Probably Rajasthan. c. 1630 A.D., V&A Museum, London



**Updeśamālā:** In old Jain didactic (*prakaraṇa*) text is included an ancient popular work called *Upadeśamālā*, containing 541 *gāthās*, composed by Dharmadaśagaṇī whose date is unknown but whom several commentators have regarded as one of the pupils of Mahāvīra himself. However, because of the form of *Prākṛita* language used in the text and the fact

that the text has mentions of later monks like Ārya Vajra, the text seems to have been composed between the 5th and 6th centuries C.E. Whatever its age, it is quite certain that the text was held in high esteem for a long time by the *Śvetāmbara* sect. Several texts were composed after the model of original. Fig. 20

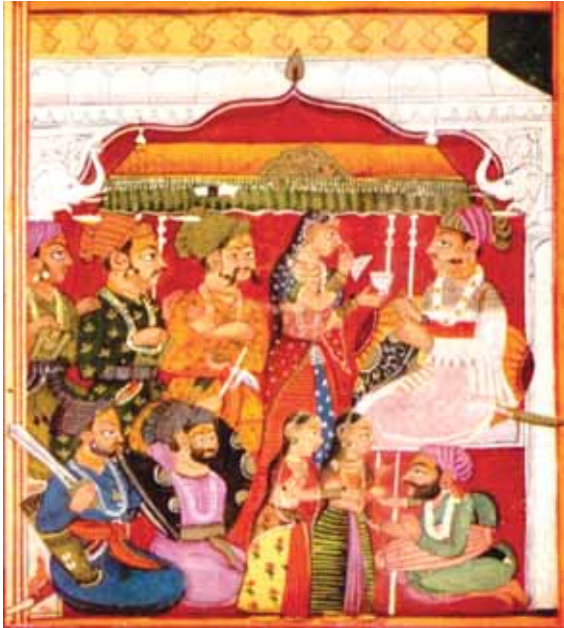


Fig. 20: Scenes from the life of Vāsudeva and Samudravijaya, Folio 33a, *Updeśamālā*, late 17th Cen. Collection : Devasāno Pādo Bhaṇḍara, Ahmedabad

**Uttarādhyayana Sūtra:**

The *Uttarādhyayana Sūtra*, a Jain text of the 4th century ce is one of the most important sacred books of the *Śvetāmbara* Jains, who venerate its antiquity and authority. The main text is written in *Ardhamagadhī Prākṛta* accompanied by a Sanskrit commentary in smaller *Nāgarī* characters. The *Uttarādhyayana Sūtra*, one of the four *Mūlasūtras* of the Jain canon, is a work in thirty six (36) chapters, in which each sermon is on aspects of Jain doctrine and discipline. It illustrates some of the most important rituals of the Jain religion. It is believed by orthodox Jains to contain the actual words of Mahāvīra. The text is interspersed with lively narratives from folk literature to keep the reader’s attention and it is by these stories that the miniatures are inspired. Illustrated manuscripts of the *Uttarādhyayana Sūtra* are rare. Fig. 21



Fig. 21: Folio from *Uttarādhyayana Sūtra* manuscript, c. 1450, Cambay, Gujarat. At V & A Museum, London.

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**Mahāpurāṇa:** This *Digambara* text is composed of two parts: the *Ādipurāṇa* and the *Uttara Purāṇa*. The first section describes the cosmic cycle; the life of the first *Tīrthaṅkaras*

Ādinātha, his ten former births, life of Bharata, his son and the first *cakravartin*. The part narrating the lives of the remaining great men forms the *Uttara Purāṇa*. Fig. 22



Fig.22: 16 dreams of Rṣabha's mother *Digambara* manuscript. *Ādipurāṇa*, 1404 A.D., Śrī Mahāvīra Atīśaya Kṣetra, Mahāvīrjī, Jaipur

It is the work of manuscriptologists and art historians to examine the manuscript folios very closely. For example, *Kalpasūtra* illustrated manuscript, (Acc. No. 51.21, National Museum) dated 1264 C.E., the colophon has the date of execution as 1264 A.D., when we know that at this point in time, there were no paper manuscripts. Also looking at other illustrated

folios from this manuscript, it can be easily assigned to the early 15th century from the stylistic considerations. This kind of anomaly is seen due to the scribe who had blindly copied the manuscript copy including the colophon provided to him by the patron. In earlier times, making of copies of manuscripts was considered a deed for earning religious merit. Fig. 23 a, b

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Colophon



Fig. 23 a, b: Folio 1, *Kalpasūtra*, Acc. No. 51.21 dated 1264 ce



The basic concern today is about saving the ancient manuscripts and spreading awareness, imparting them greater visibility and highlighting their importance. Not only that, the availability of these paintings to the scholars and students for furthering their work is of equal importance. Scholars like often face a great deal of resistance from many organizations to be

granted access to their archives, where the manuscripts are piled one on top of the other and there is no way anybody can access them, nobody had seen them for years and they were left there to die their own death. The two illustrated *Kalpasūtra* manuscripts Devasano Pado and the Jaunpur manuscript which are very important manuscripts in terms of painting style, have a similar story. Fig. 24, 25



Fig. 24: The former life of Candakausika and his attack on Mahāvīra, *Kalpasūtra*, Devasāno Pāḍo, c.1475, National Museum.



Fig. 25: Fight between Bharata and Bāhubalī, *Kalpasūtra*, dated 1465 ce, Ātmānanda Jñāna Mandir, Baroda.

On the other hand, Jain Vidya Sansthan, Mahavir Atishaya Kshetra, Mahavirji, Jaipur, has published Illustrated *Ādipurāṇa* manuscript, from the collection of Digambar Jain Bada Mandir, Terapanthi, Jaipur which is readily available to scholars and students. Fig. 26. This kind of collaborative effort is a huge step in the preservation of old manuscripts. Same is true about the National Museum Collection of Jain paintings which just got published this year under the title ‘Kaivalyam’ Fig. 27. L. D. Institute of Indology, Ahmedabad and B. L. Institute are also some of the organisations which give easy access to the scholars of their collection and bring out publications periodically adding to the published collection of Jain illustrated paintings.

There is another beautiful example of collaborative effort between different organisations. Jainpedia is a website where thousands of folios of Jain manuscripts have been uploaded. It is a collaborative effort of different institutions such as the British Library, V & A Museum, Royal Asiatic Society, Bodleian Library, Oxford University who decided to share

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their rich resource pool of Jain manuscripts. The Jainology Institute became the catalytic agent and all the important manuscripts were duly scanned and along with their description with the right context are available today for the world to take advantage of. Every image has detailed information along with the description of the text it belongs to. There are articles posted, discussions regarding the Jain art per se. There are e- books present related to the subject etc. There are copyright laws in place, of course, which restrict public dissemination. The images present are not of very high resolution but for online study purpose, they adequately suffice the quality. But if one needs a high resolution picture, can contact the owner or the institute where it is housed. Maybe we can take a cue from here. The kind of treasure our Jain *bhaṇḍāras* or libraries have, we can create many such portals for the benefit of scholars and students.

One is always dissatisfied about the libraries not giving access to the researcher of their immense knowledge base. Putting old rare books online like the archive.org is another example one is forced to cite. The importance of these books should not be undermined because they are not handwritten. These books have all run out of print and are rarely available in libraries also. Hence it is very important to digitize them wherever they are and put them in to public domain. Acharya Shri Kailassagarsuri Gyanmandir, Koba, Gandhinagar is another institute that gives easy access to their Jain manuscripts and library to the scholars and researchers and if needed, also scan and sent the books needed for the further work. We need more and more such examples if we really care for our manuscripts. Institutes like B. L. Institute conduct regular courses in *Prākṛta*. We need to have many more such efforts by organisations of repute for learning ancient languages. Of-course the most burning issue in our hands is to decipher the Indus script.

Scholars also feel burdened by the requirement of no flash-less photography at many of these archives. If a manuscript is behind a glass frame, what harm can come to it by photography

without flash. Perhaps this is understandable in a temple, if one tries photography, he or she may be risking the sanctity of the place. Today, in the 21st century, spreading knowledge and availability of knowledge should not be the property of select few. In the academic field the main pursuit is disseminating knowledge and this kind of secrecy is just neither acceptable nor warranted.

Having emphasized about the importance of sharing knowledge, our responsibility becomes manifold about caring our heritage. We need to inculcate high level of awareness and commitment towards the national heritage in our youth. Most of the government institutions that house manuscripts are part of Indian Manuscript Mission. How about private players in this field? Some of the temples, non for profit and private institutions have an immense wealth of Jain illustrated manuscripts. Miniature paintings present along side the text form an important part of the manuscripts. It is needless to emphasize their importance in conserving them. As we are aware that the manuscripts with only text can still be copied but the same is not true about paintings and the illustrations are of immense value to the art and culture of the country and in every way need to be safe-guarded. As we know such paintings encompass a world in themselves showcasing – fashions, trade, cultural influences, religious adherences, economic wealth and aesthetic movements.

As suggested by Dr. Sacchidanand Joshi (Member Secretary, IGNCA), it is the need of the hour to constitute a National Manuscript Authority is constituted which can acquire manuscripts from people and places where they are lying in total neglect for their better safekeeping. This step will also ensure greater availability and accessibility of manuscripts to scholars and researchers. National Mission for Manuscripts have to be congratulated for undertaking a marathon task of making a data bank and digitization of the manuscripts that are supposed to be about 10 million in number, probably the largest collection of manuscripts in the world.

**Dr. Pawan Jain**  
Art Historian, New Delhi

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# A Survey of Some Unpublished Heritage Texts on Historical-Geography of Bengal: Uncovering Indian Knowledge System



**Dr. Somnath Sarkar**

Bengal has been a melting pot of various cultures since historic times. The area is notable for its rich cultural heritage in the form of temples, traditional arts and crafts, festivals, rituals and so on. In Bengal from ancient times, knowledge systems were passed down to the succeeding generations through a rich oral tradition. With the gradual deterioration of oral transmission and the development of scripts and writing materials, these came to be written down on different materials such as stones, copper plates, birch bark, palm leaves and handmade paper. It appears that the art of writing was known to Indians for the last four thousand years. The treasure of the wisdom containing the ancient knowledge systems has come to us in the form of manuscripts. Composed in different languages, they are spread all over the country in different institutions, libraries, monasteries, mosque, and temples and in several private collections spread across the country. There are so many historical repositories in Bengal, where the important manuscripts are available. In this paper an effort has taken to analyze the manuscripts on Historical- Geography of Bengal. The repositories are:

In the third phase, the activities of the NMM have expanded manifold. In the past two years, rejuvenated NMM has made adjustments in its priorities to make it more relevant and effective.

1. Sashi Bhushan Pathagarh- Sri Gouranaga Mahaprabhu Tol Mandir (SBPGMTM),
2. Navadvipa Sadharan Granthagarh (NSG),
3. Navadvipa Adarsha Pathagarh (NAP),

4. Navadvipa Puratattva Parishat (NPP),
5. Maldah District Museum (MDM).

Thousand of manuscripts on Indic studies are well preserved in these repositories. The importance of those manuscripts, available in that region cannot be overlooked because of the fact that these manuscripts contain information regarding cultural interaction of South Bengal with the other part of India as well as abroad. On the other hand, *Vaishnava* manuscripts contain the history and culture of the medieval Navadvipa. Undoubtedly, the loss of these manuscripts is a great blow to the Indian knowledge system, literary and cultural heritage. In this present article I would like to furnish in brief about the important manuscripts and their significance as revealed in those texts.

Sashi Bhushan Pathagarh- Sri Gouranaga Mahaprabhu Tol Mandir at Navadvipa of the present time holds a few importances but yet unpublished rare texts which are quite important for heritage studies as well as cultural studies of Bengal. A few of them are the following, which need to be published for dissemination of cultural studies and Indian knowledge system.

## *Navadvipa-parikramā:*<sup>1</sup>

This text provides us with ancient history and geography of Navadvipa and its vaishnava heritage. The language and poetic style is also unique. The text is authored by Narahari and the scribe and owner of this manuscript is Thakurdas Sarman. The text is written in medieval Bengali language and in medieval Bengali script. The text describes the geographical location of

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(1) Manuscript No. 100, Bundle No. 41 of the Accession Register of SBPGMTM.





ancient Navadvipa and its topological significance. The text is important for the study of the history of Navadvipa in Bengal. The town served as the capital of Sena-dynasty. It was the centre of learning philosophy in medieval India and is still noted for its traditional Sanskrit schools. There are 9 (nine) folios in the manuscript and condition is fair. So it has to be published as early as possible for the study of Vaishnavism in Bengal with special reference to Navadvipa. The text in this manuscript is a record of history as well as contemporary geography of Navadvipa as well as of South Bengal. The language adopted by the author in this text is very simple and easy to understand, yet, approaches in-depth every important historical and socio-religious and cultural issues of 17th century are discussed here vividly. In this respect the author mentioned that the Bhagirathi River flows in the west of this area Navadvipa, but now the stream shifted to the east. The nine islands which make Navadvipaa are also mentioned in this text. The nine islands are- Antardvipa, Simantadvipa, Rudradvipa, Madhyadvipa, Godrumadvipa, Ritadvipa, Jahnudvipa, Modadrumadvipa and Koladvipa. The present manuscript holds the detailed description of those particular geographical regions and its historical values.<sup>2</sup>

#### **Vaṁśāvalīparicaya:**<sup>3</sup>

This is another text containing the genealogical were data of the *Goswami* lineage. Hence it is an important piece of historical document. The text is authored by Sanatan Goswami, the greatest poet of Vaishnavism. The language is Sanskrit and written in Medieval Bengali script. There are 14 (fourteen) folios in the manuscript and condition is fair. So it has to be published as early as possible for the study of Vaishnavism in Bengal with special reference to Navadvipa. The text also depicts the family biography of Rupa Goswami and his families. The six members of this Goswami family are- the brothers Rupa Goswami and Sanatana Goswami; Raghunatha-

bhatta-Goswami, Jiva-goswami, Gopala-bhatta-Goswami and Raghunatha-dasa-Goswami. The six Goswamins were a group of scholarly and ascetic devotees of Krishna who lived in Bengal and composed so many works related to Bengal school of Gaudiya vaishnavism during late fifteenth and early seventeenth century. They were the leading disciples of Shri Chaitanya. Their works and biography largely forms scriptural and spiritual and philosophical basis of vaishnavism.<sup>4</sup>

#### **Pūrvavaṁśavṛttānta-vivṛti:**<sup>5</sup>

This manuscript also contains the genealogical list and the important contribution of *Goswami*-family, the present custodian of the repository. It is also historically important for the study of vaishnavism in Bengal with special reference to *Gaudiya*-vaishnavism. The text is written in Sanskrit language and in Medieval Bengali script. Other title of this text is *Goswaminam-purvavamsavrittanta-vivṛiti*. In this text, the author describes the geneology of Goswami family of Vrindavan and Navadvipa also. Rupa-Goswami, a great figure in the history of Bengal Vaishnavism, born in a Brahmin family that originally hailed from South India and settled in Bengal. Rupa was son of Kumara and resident of the village called Ramakeli. The detailed description of that family along with vaishnavacultural heritage of that period has depicted there in the text.

#### **Rādhāṣṭottaraśatanāmastotra:**<sup>6</sup>

This important *Stotra* type of text is authored by Sri Chaitanya Mahaprabhu himself. The text in the manuscript is probably a *stotra* revealed and pronounced by Mahaprabhu Sri Chaitanya himself. It is an eulogy of 108 names of Sri Radhika. This is also very important for the study of Vaishnavism. The most significant feature of this manuscript is that, the author Chaitanya Mahaprabhu himself composed the 108 names of Shri Radhika such as, Rasapura, Rasapada, Raktanayana, Venugitavinodini,

(2) Steven Rosen; Six Goswamin of Vrindavan; Folk Books; 1991; pp. 66-69.  
(3) Manuscript No. 131, Bundle No. 45 of the Accession Register of SBPGMTM.  
(4) Steven Rosen; Op.Cit.; pp.96-99; and 'Navadvip' in Encyclopaedia Britannica.  
(5) Manuscript No. 129/2, Bundle No. 45 of the Accession Register of SBPGMTM.  
(6) Manuscript No. 202, Bundle No.64 Of the Accession Register of SBPGMTM.



Paragati, Premavinodini and so on and so forth. This stotra type of text is considered as the best example of metrics and also figure of speech.

All above these texts are the best examples of *Vaishnava* principles most skilfully for which this work becomes an authentic one to the *Vaishnavas* of Bengal. Those manuscripts contain the data of the historical-geography of that period, philosophical approaches, cultural studies and cultural history also. It is very important to furnish the socio- cultural history as revealed in those manuscripts as the Indian knowledge system will glorify its dignity and significance. The manuscripts are well written and the present condition is good. The scholars of cultural studies, regional history, Sanskrit, medieval Bengali literature may edit those texts with proper critical appreciation and also make the text-critical-edition or the popular-edition or vulgate edition as early as possible.

Social history of the people of Bengal specially, South Bengal may gain more authenticity and acceptability when it is reconstructed on the basis of those manuscripts available in that area. Study of manuscripts is tough and troublesome but becomes easy and rewarding as a scholar goes on deciphering its script to the extent of its enchanting essence. Manuscripts available in Navadvipa definitely can explore the social aspects, economic and political developments, religious and cultural heritage, and may be the traditional medicinal practices and ecology. The Bengal school of Gaudiya Vaishnavism is founded by Shri Chaitanya Mahaprabhu, the propounder of *Acintyabhedābheda*, the doctrine of inexplicable difference and identity, a result of his interpretations of the *Brahmasūtra*, the core of *Upanisads*. The above mentioned texts of vaishnavism contain the image of this philosophical system as well as the nectar of gaudiya vaishnava lineage. The uttering and instructions of Shri Chaitanyadeva is to be known from the writings of His contemporaries and later admirers and

biographers like, Narahari, Rupa-goswamin, Sanatana-goswamin etc.<sup>7</sup>

Manuscripts available in that area are mostly written in Sanskrit and medieval Bengali language. The scripts are in Medieval Bengali of early 16th century to late 17th century. Many of those manuscripts and the copies thereof were written for the welfare of the people. As a part of social welfare activities, the royal rulers as well as the educated scholars of that area have given proper impetus to the preparation of manuscripts. Those manuscripts were copied in order to propagate the knowledge embedded in them. This might have been the only way, at that time, to disseminate the works of the elites among the disciples, devotees and fellow brethren of the community.

National Manuscript Mission, under ministry of Culture, govt. of India, has identified and catalogued those manuscripts of those particular repositories since 2005. The mission published a digital national catalogue under the patronage of Ministry of Culture for the scholars to prepare a text critical study and thereafter a critical edition of those texts for the betterment of Indian knowledge system. Not only documentation and cataloguing but also preventive conservation of those manuscripts are done with the help of Calcutta University Manuscript Conservation Centre( CUMCC). In fact, documentation of manuscripts is the very first step of manuscriptology. The purpose of maintaining a record for the examination and for the conservation treatment applied to an object is not only for future use but also to form a basis for the systematic examination and systematic treatment.<sup>8</sup>

The manuscripts, their subject matter as well as colophon and post- colophon therein- are correlated to the prevalent religion and faiths of the people of that particular area. Several manuscripts belonging to the Bhakti- cult were prepared by their copyists. The presence of these manuscripts authenticates the influence of



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(7) S.K. De; Early History of the Vaishnava Faith and Movement in Bengal; Calcutta; 196.

(8) <http://www.namami.org>.



Vaishnavism in that area. Vaishnavism is still prevalent among the people of South Bengal since 16th century AD. The author of those texts of Vaishnavism undoubtedly the staunch devotee of Lord Krishna and the very first *sloka* of those texts mentions their faith in the worship of Lord Krishna, but the excellence of Shri Chaitanyadeva lies in its dealing with *vaishnava* principles most skilfully for which these works become an authentic one to the *vaishnavas* of Bengal. Love (*prema*) is the substantial of highest value in the world, when the attachment for something finite, something material, is meant the work *kama* is used, when the attachment is for the infinite it is the *prema*. *Kama* is iron and *prema* is gold; *prema* is not only the means to a higher end, *prema* itself is the end, pure devotion can lead towards the supreme reality- the supreme objective of human pursuits- these philosophical approaches are also narrated in those texts. So, to conserve and preserve these documents of immense historical importance, the scholars need to have a dedicated system in place and publish those unpublished texts for the development of Indian cultural heritage as well as Indian knowledge system.

Not only in Sashi Bhushan Pathagarh- Sri Gouranaga Mahaprabhu Tol Mandir, but also in other repositories of Navadvipa hold numbers of important manuscripts of unpublished texts on Vaishnavism, philosophy, religion, grammar both paninian and non-paninian, historical-geography. So, this is very much important to uncover those manuscripts and make a critical or vulgate edition for the welfare of Indic-studies as well as cultural-tourism, this is the main motto of the National Manuscript Mission.<sup>9</sup>

Malda is the ancient town of Gour Banga and famous for its cultural importance in historical and geographical perspectives. The importance

of the artefacts available in this particular region cannot be overlooked because of the fact that these artefacts contain information regarding cultural interaction between Gour Banga and other part of India and abroad.

Malda District Museum of the present time holds many important but yet unpublished rare manuscripts which are quite important for heritage studies. One of them is the following, which need to be published for dissemination of cultural knowledge. Among the manuscripts of this repository, *Rajavali* is one of the famous and important text. The manuscript of this text is well preserved in the repository of Malda District Museum. Another manuscript are preserved in Dacca Museum, Dacca, Bangladesh and Rangpur Sahitya Parishat, Rangpur, Bangladesh.

*Rajavali*, hitherto unpublished text on history, which is well preserved in Malda District Museum bearing the accession number 220 and bundle number 79. The author of the text is **Mrityunjaya-Vidyalankara** and written in Mediaeval Bengali language and in Mediaeval Bengali script. In this extremely rare manuscript the history of the rulers of Bengal is recorded chronologically. The author has delineated the details about the rulers of Sena dynasty, Rajput dynasty of Mewar along with the expansion of the dynasty of these, clans, hence the text in this manuscript is a record of history as well as contemporary geography. The language adopted by the author in this text is very simple and easy to understand, yet, approaches in-depth every important historical and religio- cultural issues of 17th century are discussed here vividly.

**Dr. Somnath Sarkar**

Assistant Professor & Head, Dept. of Sanskrit  
Kanchrapara College,  
University of Kalyani, West Bengal

(9) <http://www.namami.org>.

# National Mission for Manuscripts



## Programmes and Activities

### I. Documentation

- Enriching National Electronic Database of Manuscripts
- Survey of Manuscripts and Post-Survey Programme
- Expansion and Strengthening of Manuscript Resource Centres (MRCs)
- Supporting Manuscript Partner Centres (MPCs)

### II. Manuscript Conservation and Training

- Expansion of MCC network
- Establish Manuscript Conservation Partner Centres (MCPCs)
- Creation of a National Resource Team of Conservators
- Promotion of research programmes Preventive conservation training
- Workshops on conservation of rare support materials
- Establishment of field laboratories
- Organizing MCPC workshops
- Conservation of manuscript collections in MRCs
- Collaboration in survey and post-survey
- Collaboration with digitization

### III. Training on Manuscriptology and Palaeography

- Conducting training courses on manuscriptology and palaeography
- Create trained manpower
- Introducing manuscriptology courses in Indian universities

- Preparation of critical editions of manuscripts

### IV. Documentation through Digitization

- Preservation of manuscripts for posterity
- Promotion of access and usage for scholars and researchers, without tampering with original copies
- Creation of a digital library as a resource base of the digitized copies of Indian manuscripts
- Creation of standards and procedures for digitization of manuscripts

### V. Research and Publication

- **Tattvabodha:** Compilation of the proceedings of public lectures delivered under Tattvabodha Series
- **Sameekshika:** Compilation of the proceedings of the seminars organized on different topics
- **Samrakshika:** Compilation of the proceedings of the seminars on conservation of manuscripts
- **Kritibodha:** Critical editions of manuscripts
- **Prakashika:** Printed editions of rare and unpublished manuscripts
- **Kriti Rakshana**

### VI. Outreach Programmes

- Organize public lectures
- Organize seminars and workshops on Manuscriptology and Palaeography where old scripts are taught.
- Organize exhibitions, etc. under public awareness programme

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## Objectives

In suggesting the objectives for the Mission it would be simplistic to suppose that the objective for launching a National Mission for Manuscripts is merely to locate, enumerate, preserve and describe all the Indian manuscripts in India and abroad. The objective for undertaking these tasks is to enhance their access, improve awareness about cultural inheritance and encourage their use for educational and research purposes and lifelong learning. The Development Objective can be broken down into the following five sub-objectives:

### Objective 1

To facilitate conservation and preservation of manuscripts through training, awareness and financial support;

### Objective 2

To document and catalogue Indian manuscripts, wherever they may be, maintain accurate and updated information about them and the conditions under which they may be consulted;

### Objective 3

To promote ready access to these manuscripts through publication, both in book form as well as electronic form;

### Objective 4

To boost scholarship and research in the study of Indian language and manuscriptology;

### Objective 5

To build up a National Manuscript Library.

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# Manuscript Resource Centres



## East Zone

- Central Institute of Buddhist Studies, Leh
- Directorate of State Archaeology, Archives and Museum, Srinagar
- Himachal Academy of Arts, Culture and Languages, Shimla
- Library of Tibetan Works and Archives, Dharamsala
- Kurukshetra University, Kurukshetra
- Visweshvarananda Biswabandhu Institute of Sanskrit and Indological Studies, Hoshiarpur
- Uttaranchal Sanskrit Academy, Haridwar
- Rampur Raza Library, Rampur
- Sampurnanand Sanskrit Visvavidyalaya, Varanasi
- H. N. B. Garhwal University, Pauri Garhwal, Uttaranchal
- Vrindavan Research Institute, Vrindavan
- K. M. Hindi Institute of Hindi Studies and Linguistics, Agra
- Bhai Vir Singh Sahitya Sadan, New Delhi
- Institute of Tai Studies and Research Moranhat, Assam
- B.L Institute of Indology, Delhi
- Mazhar Memorial Museum, Bahariabad, Ghazipur (UP)
- Krishna Kanta Handiqui Library, Guwahati University, Guwahati,
- Kamrup Sanskrit Sanjivani Sabha, (Nalbari Sanskrit College Complex)
- Manipur State Archives
- Young Chakma Association
- Cultural Affairs & Heritage Department, (Govt. of Sikkim), Gangtok
- Purana Darbar

## South Zone

- Oriental Research Institute, Sri Venkateswara University, Tirupati
- Andhra Pradesh Government Oriental Manuscripts Library and Research Institute, Hyderabad
- French Institute of Pondicherry, Pondicherry
- Oriental Research Institute, Mysore
- Department of Manuscriptology, Kannada University, Hampi
- National Institute of Prakrit Studies and Research, Shraavanabelagola
- Keladi Museum and Historical Research Bureau, Shimoga
- Mahabharata Samshodhana Pratishthanam, Bangalore
- Thanjavur Maharaja Serfoji's Saraswati Mahal Library, Thanjavur
- Department of Archaeology, Chennai
- Sri Chandra Sekharendra Saraswathi Viswa Mahavidyalaya, Kanchipuram
- Oriental Research Institute and Manuscripts Library, University of Kerala, Thiruvananthapuram
- Thunchan Memorial Trust, Tirur
- D.G, Centre for Heritage Studies, Hill Palace, Thripunithura
- GOML & Research Centre University of Madras Library Campus, Chennai
- Dravidian University
- Yogi Vemana University
- Rashtriya Sanskrit Vidyapeetha, Tirupati
- Sri Subrahmanya Matha
- Academy of Sanskrit Research, Melkote
- Amrita Vishwa Vidyapeetham University

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- Chinmaya International Foundation Shodha Sansthan
- Telengana State Archives

### East Zone

- Khuda Bakhsh Oriental Public Library, Patna
- Kameshwar Singh Darbhanga Sanskrit University, Darbhanga
- Nava Nalanda Mahavihara, Nalanda, Bihar
- Sri D. K. Jain Oriental Research Institute, Arrah, Bihar
- Calcutta University Manuscripts Library, Kolkata
- Orissa State Museum, Bhubaneswar
- SARASVATI, Bhadrak
- Culture and Archaeology Raipur (Chhatisgarh)
- Patna Museum
- Lalit Narayan Mithila University, Darbhanga
- Asiatic Society, Kolkata
- Vishvabharati, Shantiniketana
- Howrah Sanskrit Sahitya Samaj
- Sri Jagannath Sanskrit University
- Sambalpur University

### West Zone

- Rajasthan Oriental Research Institute, Jodhpur
- Lalbhai Dalpatbhai Institute of Indology, Ahmedabad
- Bhandarkar Oriental Research Institute, Pune

- Shree Dwarakadhish Sanskrit Academy and Indological Research Institute Dwaraka, Gujarat
- Kavikulaguru Kalidasa Sanskrit University, Ramtek
- Institute for Oriental Studies (Shiva Shakti), Thane
- Sat Shrut Prabhavana Trust, Bhavnagar
- Anandashram Sansatha, Pune
- Barr. Balasaheb Khardekar Library, Shivaji University, Kolhapur
- Akank Shodh Sansthan
- Rajasthan Sanskrit Academy
- University of Mumbai

### Central Zone

- Scindia Oriental Research Institute, Vikram University, Ujjain
- Dr. H. S. Gaur University, Sagar
- Kunda Kunda Jnanapitha, Indore
- School for Sanskrit Studies, Jawaharlal Nehru University, New Delhi

### North East Zone

- Krishna Kanta Handiqui Library, Guwahati – 781014
- Manipur State Archives, Imphal - 795 001
- Young Chakma Association, Kamlanagar, Mizoram
- Sikkim state Archives, Gangtok
- Gurucharan College, Silchar, Assam
- Tripura University, Tripura

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# Manuscript Conservation Centres



## East Zone

**Shri Dev kumar Jain Oriental Research Institute,**  
Arrah – 802 301

**Patna Museum,**  
Patna -800001

**The Heritage Consortium**  
Manas Path, West Patel Nagar,

**Nava Nalanda Mahavihar,**  
Nalanda -803111

**Lalit Narayan. Mithila University,**  
Darbhanga-846004

**INTACH**  
Bhubaneswar –751 014,

**AITIHYA**  
Bhubaneswar-2, Odisha

**SARASVATI**  
Bhadrak – 756113

**Bangiya Sahitya Parishad**  
Kolkata – 700006

## West Zone

**State Archive and Archeology**  
Goa

**Oriental Research Institute**  
The Maharaja Sayajirao University of Baroda,  
Baroda-390001

**Digambar Jain Pandulipi Samrakshan**  
Jaipur –302004

**Aklank Shodh Sansthan**  
Kota – 324009

**Jain Vishva Bharati**  
Ladnun

**SRS, Musem of Indology**  
Jaipur-302004

**Bhandarkar Oriental Research Institute**  
Pune - 411004

**Moolji Jaitha College**  
Jalgaon-425002

## North Zone

**Himachal State Museum,**  
Shimla

**Kurukshetra University**  
Kurukshetra

**Central Institute of Buddhist Studies**  
Leh (ladakh)

**Indian National Trust for Art & Culture Heritage (INTACH)**  
Srinagar – 190001

**Shashvat Art Gallery**  
Jammu -180001

**Himalayan Society for Heritage and Art Conservation**  
Nainital – 263 126

**Nakshatra Vedhshala**  
Devprayag

## South Zone

**Oriental Research Institute**  
Shri Venkateswar University, Tirupati -51750

**College of Arts and Commerce**  
Andhra University, Visakhapatnam-530003

**Andhra Pradesh State Archive**  
Vijayawada

**Rashtriya Sanskrit Vidyapeetha**  
Tirupati – 517507

**Chitrakala Parishath**  
Art Conservation Centre, Bangalore-560001

**National Institute of Prakrit Studies and Research,**  
Sravanbelegola

**Sri Vaadiraaja Research Foundation**  
Udupi -576113

**Oriental Research Institute, Mysore**  
Mysore

**ORIML, Karyavattam**  
Thiruvananthapuram-695581

*Kriti Rakshana*





**Chinmaya International Foundation  
Shodha Sansthan,**

Ernakulam - 682 313

**Tanjore Maharaja Serfoji's Sarasvati Mahal  
Library**

Tanjavour – 613009

**Government Museum**

Egmore, Chennai – 600008

**Government Oriental Manuscripts Library  
& Research Centre**

Chennai – 600085

**Tamil University**

Thanjavur – 613010

**Telangana State Archives and Research  
Institute**

Hydrabad 500007

#### North East Zone

**Krishna Kanta Handiqui Library**

Guwahati – 781014

**Institute of Tai Studies and Research**

Moranhat -785670

**Tezpur University**

Assam, India

**Heritage**

Guwahati-781006

**Manipur State Archives**

Imphal - 795 001

#### Central Zone

**B.L. Institute of Indology**

Alipur -36

**Kund Kund Jananpith**

Indore-452001

**Dr. Hari Singh Gaur University**

Sagar-470003

**Vrindavan Research Institute**

Vrindavan- 281121

**Nagarjuna Buddhist Foundation**

Gorakhpur – 273 001

**INTACH Conservation Institutes**

Lucknow – 226024

**Banaras Hindu University**

Varanasi- 221005

**Mazahar Memorial Museum**

Ghazipur- 275208

**Rampur Raza Library**

Rampur - 244901

**Dew Point Art Conservation**

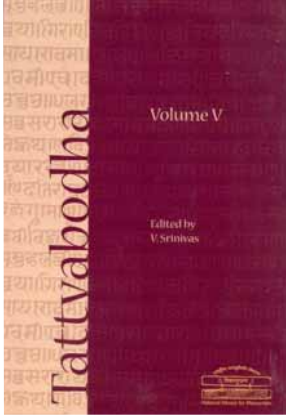
Greater Noida -201306

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# Publications of the NMM

## TATTVABODHA

Compilation of the proceedings of public lectures delivered under Tattvabodha Series



### TATTVABODHA VOLUME-V

**Editor:** V. Srinivas

**Publishers:** NMM and D.K. Printworld (P) Ltd., 'Vedasri', F-395, Sudarshan Park, New Delhi – 110015

**Price:** ₹ 450/-



### TATTVABODHA VOL-VI

**Editor:** V. Venktaramana Reddy

**Publishers:** NMM and Dev Publishers & Distributors, 2nd Floor, Prakash Deep, 22, Delhi Medical Association Road, Dariyaganj, New Delhi-110002

**Pages:** 177 **Price:** ₹ 400/-



### TATTVABODHA VOLUME-VII

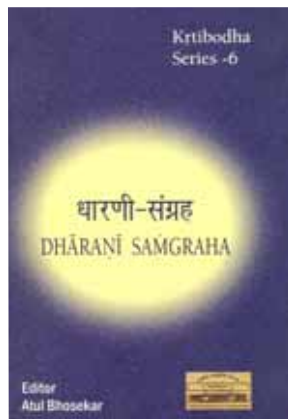
**Editor:** Pratapanand Jha

**Publishers:** NMM and D.K. Printworld (P) Ltd., 'Vedasri', F-395, Sudarshan Park, New Delhi – 110015

**Pages:** 177 **Price:** ₹ 450/-

## KRITIBODHA

Critical editions of manuscripts



### KRITIBODHA VOLUME-VI

*Dharani Samgraha*

**Editor:** Atul Bhosekar

**Publishers:** NMM and New Bharatiya Book Corporation, 208, 2nd floor, 4735/22, Prakashdeep Building, Ansari Road, Dariyaganj, New Delhi -02

**Pages:** 541

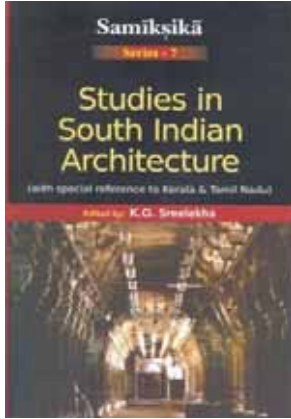
**Price:** ₹ 500/-

*Kriti Rakshana*

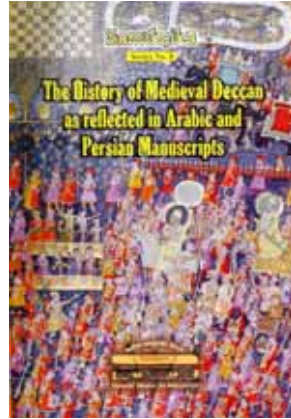


## SAMIKSHIKA

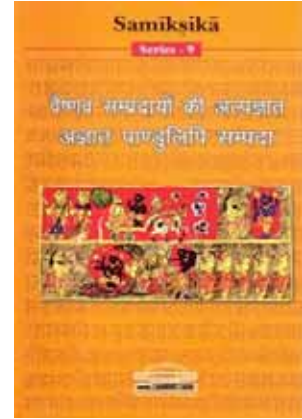
Compilation of the proceedings of the seminars organised on different topics



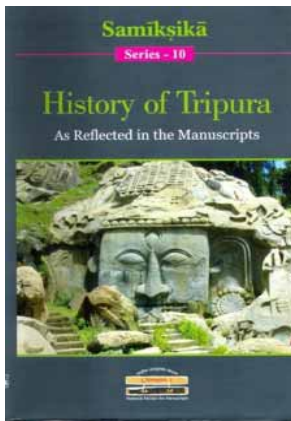
**SAMIKSHIKA VOLUME-VII**  
*Studies in South Indian Architecture*  
(With special Reference to Kerala & Tamil Nadu)  
**Editor:** K.G. Sreelekha  
**Publishers:** NMM and Dev Publishers & Distributors, 2nd Floor, Prakash Deep, 4735/22, Ansari Road, Daryaganj, New Delhi - 110002  
**Price:** ₹ 325/-



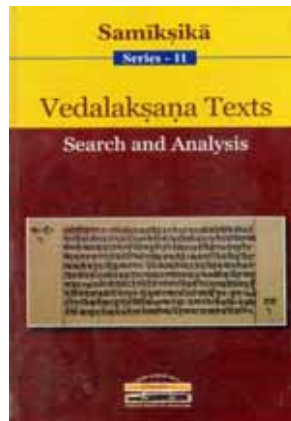
**SAMIKSHIKA VOLUME-VIII**  
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**Editor:** Zareena Parveen  
**Publishers:** Asila Offset Printers, 1307-8, Kalan Mahal, Daryaganj, New delhi-110002  
**Pages:** 176  
**Price:** ₹ 400/-



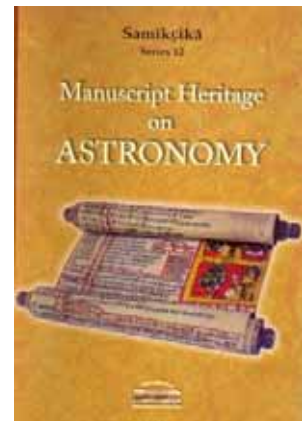
**SAMIKSHIKA VOLUME-IX**  
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**Edited by:** Lakshminarayana Tiwari  
**General Editor:** NMM and Dev Publishers & Distributors, 2nd Floor, Prakash Deep, 4735/22, Ansari Road, Daryaganj, New Delhi - 110002  
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*History of Tripura – As Reflected in the Manuscripts*  
**Editor:** Satyadeo Poddar  
**Publishers:** NMM and Dev Publishers & Distributors, 2nd Floor, Prakash Deep, 4735/22, Ansari Road, Daryaganj, New Delhi - 110002  
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**Price:** ₹ 600/-



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**Pages:** 314  
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**Editor:** V.Venkataramana Reddy  
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**Pages:** 313  
**Price:** ₹500/-

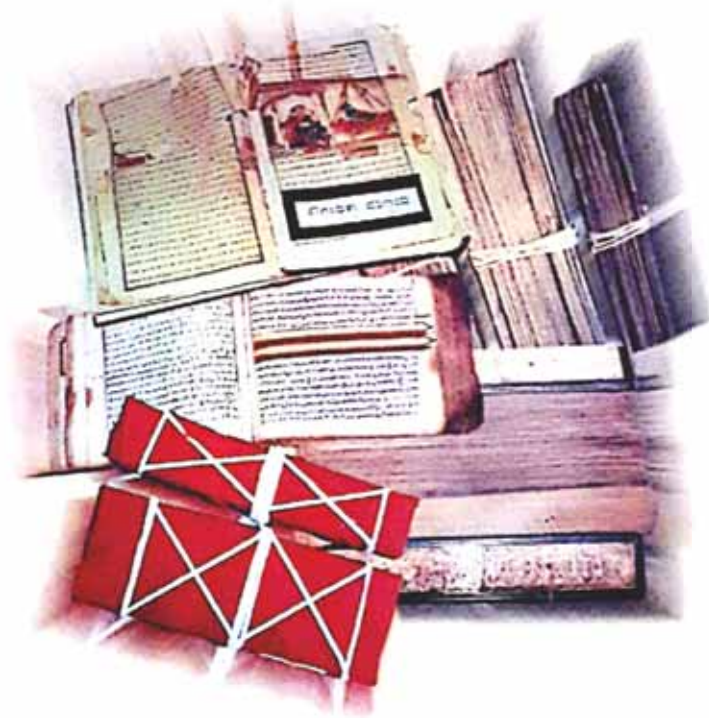
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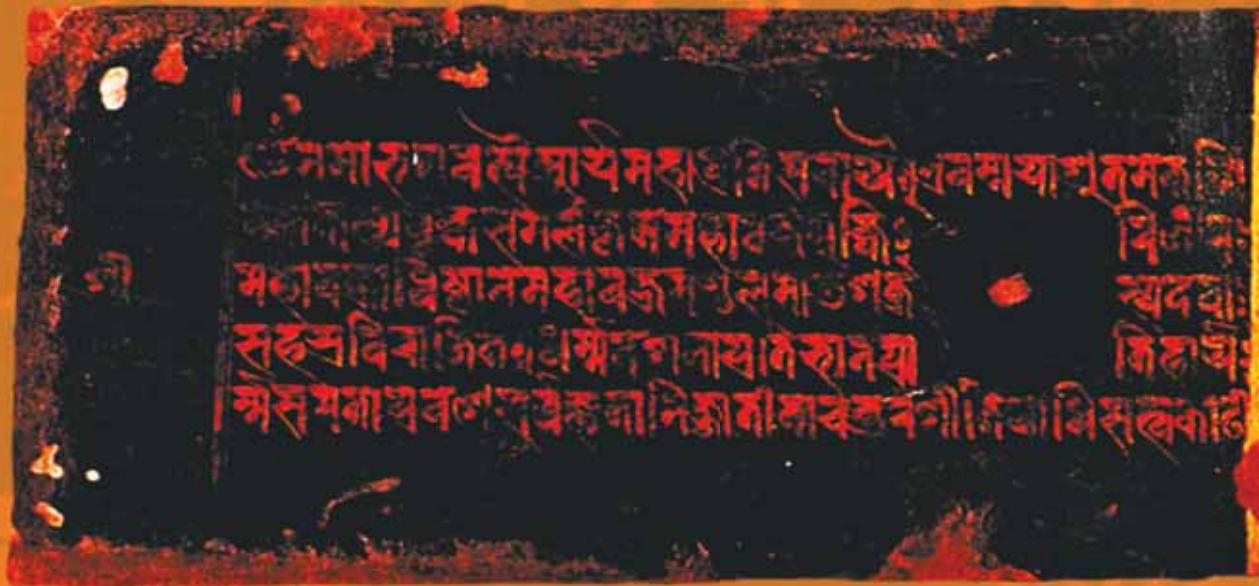
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- Page 290, (Lectures from Colombo to Almora),  
The Complete Works of Vivekananda, vol III, Mayavati Memorial Edition, Calcutta



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