



ISSN 2319-5304

# कृति रक्षा

राष्ट्रीय मssुलिपि मिशन की द्वैमासिक पत्रिका

## *Kriti Rakshana*

Bi-monthly publication of the National Mission for Manuscripts

Vol. 9 Nos. 5  
April - May, 2014



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

**Pandit Jawaharlal Nehru, *The Discovery of India***

**Editor**

Mrinmoy Chakraborty

**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](mailto:director.namami@nic.in)  
Website: [www.namami.org](http://www.namami.org)

**Cover Image:**

Palm-leaf manuscripts at SARASWATI,  
Bhadrak (Odisha)

The views, opinions and suggestions expressed  
in the *Kriti Rakshana* are strictly those of the authors

**Designing and Printing:** Current Advertising (P) Ltd and not necessarily those of the editor or the publisher.

# Editorial

When cooperation for sustainable development is the need of the hour, political boundaries are relegated to the secondary position. Obvious outcome of this realization is a spontaneous search for the basis of international cooperation. Conspicuously, if that root of cooperation is ingrained in the age old cultural tradition, initiatives in this regard is destined to bear mutually beneficial outcomes and open up innumerable vistas of cooperation with far reaching possibilities.

It will not be an exaggeration to state that all throughout the history, South Asian and South-east Asian region acted as a single cultural identity. Despite outward diversity, there was a deep rooted underlying unity. This unity finds its glowing expression in the literary heritage of this region. Geographical contiguity of the countries of these regions nurtured religious and intellectual intercourse and gave rise to close proximity in literary dispositions. Proximity is prominent not only thematically, but material used for writing, style of presentation, alphabet and in innumerable other ways.

Indian literary world was enlightened by the Theravadi Buddhist writings of Sri Lanka. Pali literature found its finest expression in Sri Lanka and Myanmar. Any research related to Bengali manuscripts can hardly give the expected result without consulting manuscripts available in Bangladesh. Literature on myths, Buddhist or Brahmanical literature found expression in manuscripts available in almost all the countries of the region. Despite all the striking similarities, no cognitive efforts have been made to formulate or implement any trans-national agenda in the field of manuscripts. Country to country bi-lateral cooperation is also almost non-existent.

South Asian and South-east Asian countries should come closer to explore and assess the possibilities of cooperation in the field of manuscript conservation and formulate a policy framework to stimulate bi-lateral as well as multi-lateral cooperation in the field of manuscript studies. Trans-national training in manuscriptology and conservation and research related to manuscript studies, besides transfer of technology and expertise may be among the priorities. Formation of mechanism/organizational set up for formulation and implementation of result oriented projects should be there to build up healthy cooperation in the field of manuscript conservation. All these will be possible if people, especially the scholars in South and South-East Asian countries feel that “As we inherit the same literary tradition, it is our combined effort only, which can save it and preserve it for generations to come”.

**Editor**

# Contents

1. 'रुचिवधू-गल-रत्नमाला' का समीक्षात्मक सम्पादन  
आचार्य बालकृष्ण 03
  2. Citrakāvya in manuscripts: the case of Ānandavardhana's Devīśataka  
Mr. Alessandro Battistini 07
  4. Asiatic Society and Manuscriptology:  
Development of Scientific Studies and Exploration of Indian Cultural Heritage  
Dr. Kishor Kumar Tripathy 12
  5. Origin of Sinhalese Script  
Dr. Anirban Dash 22
- Others**  
NMM: Summery of Events

पाकशास्त्र—विषयक प्राचीन संस्कृत रचना:

## 'रुचिवधू—गल—रत्नमाला' का समीक्षात्मक सम्पादन

आचार्य बालकृष्ण



प्राचीनकाल से भारत वर्ष में पाकशास्त्रीय ग्रन्थ—रचना की परम्परा रही है। इन ग्रन्थों में पाकविधि के साथ भोज्य वस्तुओं के गुण—धर्म, प्रभाव व रोगविशेष में उनकी उपादेयता का वर्णन भी मिलता है। इस प्रकार पाकशास्त्रीय ग्रन्थों में आयुर्वेदीय निर्देश भी रहते हैं। अतः प्राचीन पाकशास्त्रीय ग्रन्थ आयुर्वेद से घनिष्ठतया सम्बद्ध हैं। इनमें जहाँ उत्तमोत्तम स्वादिष्ट व्यञ्जनों के बनाने की विधियाँ प्रस्तुत की हैं, वहीं स्वास्थ्य के लिए उनकी उपयोगिता का भी वर्णन किया है। रोगविशेष के निवारण के लिए पथ्य रूप में विशिष्ट प्रकार के कृतान्न (ओदन, सूप, शाक इत्यादि पके भोजन) का विवेचन भी इन ग्रन्थों में मिलता है।

पाकशास्त्र के ग्रन्थों में राजा नल व पाण्डुपुत्र भीम द्वारा रचित पाकशास्त्र का उल्लेख प्राचीन साहित्य में अनेक स्थलों पर मिलता है। अनेक प्राचीन रचनाकारों ने **गौरीमत** व **नलमत** नामक पाकशास्त्रीय ग्रन्थों का उल्लेख भी किया है। भोज—रचित पाकशास्त्रीय ग्रन्थ की चर्चा भी अनेक ग्रन्थों में मिलती है।

**अजीर्णामृत—मञ्जरी** की संस्कृत टीका में **भीम—भोजनम्** नामक एक पाकशास्त्रीय ग्रन्थ के उद्धरण मिलते हैं। भारत के कुछ हस्तलेखागारों में भीमसेन—विरचित **सूपशास्त्रम्**<sup>१</sup> भी उपलब्ध है। वर्तमान में कुछ पाकशास्त्रीय ग्रन्थ प्रकाशित रूप में भी सुलभ हैं, यथा— **पाकदर्पण**<sup>२</sup>, जो राजा नल द्वारा रचित माना जाता है। १६वीं शती ई. में क्षेमशर्मा द्वारा रचित **क्षेमकुतूहल**<sup>३</sup> नामक ग्रन्थ एक

चर्चित पाकशास्त्रीय रचना है। १७वीं शती ई. में कोंकण (महाराष्ट्र) वासी पण्डित रघुनाथ सूरि द्वारा विरचित **भोजन—कुतूहल** नामक ग्रन्थ भी आयुर्वेद व पाकशास्त्र की मिली—जुली रचना है।

पाकविद्या के इन्हीं ग्रन्थों की परम्परा में **रुचिवधू—गल—रत्नमाला** नामक प्रस्तुत रचना आती है। हस्तलिखित प्रतिलिपि के अन्त में रचना—काल का उल्लेख नहीं है। अतः इसकी जानकारी के लिए अन्य प्रमाण जुटाने आवश्यक हैं। 'क्षेमकुतूहल' के आरम्भ में रचयिता ने 'गौरीमत' व भीमरचित पाकग्रन्थ जैसी कुछ रचनाओं को उपजीव्य बताया है। ऐसा ही उल्लेख प्रस्तुत पुस्तिका के आरम्भ में भी मिलता है। क्षेमकुतूहल में अनेक पूर्ववर्ती ग्रन्थों से सामग्री ली है। इसी प्रकार पूर्ववर्ती ग्रन्थों का आश्रय लेने की बात प्रस्तुत रचना के आरम्भ में भी कही गई है। रुचिवधू—गल—रत्नमाला के ८० से अधिक श्लोक क्षेमकुतूहल में भी उपलब्ध हैं। ऐसा प्रतीत होता है कि ये पद्य पुरानी रचनाओं से क्षेमकुतूहलकार ने उद्धृत किए थे तथा उन्हीं रचनाओं से अथवा क्षेमकुतूहल से इस पुस्तिका में लिए हैं। इससे प्रस्तुत रचना का काल क्षेमकुतूहल से परवर्ती प्रतीत होता है। इस विषय में अधिक जानकारी के लिए गवेषणा अपेक्षित है।

इसके रचयिता **परप्रणव** नामक एक शैव (शिवभक्त) आचार्य थे, इन्हीं का दूसरा नाम परोङ्ककार था। ये शैव परम्परा में प्रसिद्ध लकुलीश सम्प्रदाय के पदासीन आचार्य के अनुज (छोटे भाई) थे। यह जानकारी ग्रन्थकार ने स्वयं ग्रन्थान्त में निम्न श्लोक द्वारा प्रस्तुत की है—

१. प्राच्यविद्या संशोधनालय, मैसूर (कर्नाटक) में हस्तलिखित **सूपशास्त्रम्** (भीमसेन—विरचित) उपलब्ध है।
२. **पाकदर्पण** (नल—विरचित), चौखम्बा संस्कृत संस्थान, वाराणसी— २२१००१.
३. **क्षेमकुतूहल**— निर्णय सागर मुद्रणालय, मुम्बई, १९२० ई.

*Kriti Rakshana*



इति परलकुलीशाचार्यवर्यानुजेन  
द्विपभिदनुचरेण श्रीपरोङ्कारनाम्ना ।  
व्यरचि रुचि—चिरण्टी—कण्ठरत्नावलीयं  
श्रवणपठनमात्रादङ्गिनां रोचकाय ॥

(रुचिवधू—गल—रत्नमाला— १३६)

इसके अतिरिक्त इनके काल व निवास—स्थान आदि के विषय में अधिक जानकारी उपलब्ध नहीं हुई है। इस विषय में भी अनुसन्धान अपेक्षित है। रचयिता के शैव होने का प्रभाव प्रस्तुत रचना में पद—पद पर परिलक्षित होता है। पद्यों में बारम्बार श्रद्धापूर्वक शिवभक्ति का पुट दिया गया है। मंगलाचरण में भी ग्रन्थकार इष्टदेवता के रूप में भगवती पार्वती का स्मरण करते हुए उन्हें ही पाकविद्या की अधिष्ठात्री देवी के रूप में प्रस्तुत करते हैं—

यस्याः कराम्बुजवशादमृती भवन्ति  
पर्णतृणान्यपि कटाक्षनिरीक्षणाच्च ।  
निःस्वा अपि त्रिदशपादपतां लभन्ते  
सा पार्वती जयति पाकविवेकभूमिः ॥

(रुचिवधू—गल—रत्नमाला— १)

अर्थात् जिसके करकमलों के स्पर्श से पर्ण (पत्ते) व तृण (घास) आदि नीरस वस्तुएं भी अमृतरूप बन जाती हैं तथा जिसके कटाक्ष—निरीक्षण (कृपापूर्ण दृष्टिपात) से निर्धन जन भी कल्पवृक्ष रूप बन जाते हैं, वह पाकविद्या—निधानभूता भगवती अन्नपूर्णा देवी पार्वती विजयी हो रही हैं, अर्थात् संसार में सर्वोत्कृष्टतया विराजमान हैं। इस प्रकार ग्रन्थकार उच्चकोटि के शिवभक्त शैव आचार्य हैं। इन्होंने प्रस्तुत ग्रन्थ में निरामिष (शाकाहारी) व्यञ्जनों का ही वर्णन किया है। किसी व्यञ्जन में पलाण्डु (प्याज) तथा रसोन (लहसुन) का प्रयोग भी निर्दिष्ट नहीं है।

ग्रन्थ का प्रतिपाद्य विषय—

जैसा कि प्रस्तुत रचना के नाम—रुचिवधू—गल—रत्नमाला से सूचित होता है कि इस पुस्तिका में रचयिता ने भोजन में रुचि जागृत करने वाले तथा क्षुधा को बढ़ाने वाले नानाविध

सुरुचिपूर्ण व स्वादु व्यञ्जनों का वर्णन किया है। उक्त नामकरण इसी भाव को स्पष्टतया संकेतित करता है। पुस्तक के इस नाम का अर्थ इस प्रकार है— रुचि रूपी वधू अर्थात् दुल्हन के गले की रत्नमाला। यहाँ रुचि से तात्पर्य भोजन—रुचि है। कवि द्वारा इस रुचि को ही वधू के रूप में चित्रित किया है तथा इसे उल्लासित करने के लिए यहाँ व्यञ्जन—वर्णना रूपी गलरत्नमाला गुम्फित की गई है।

इस प्रकार प्रतिपाद्य विषय के अनुरूप पुस्तक का नाम सर्वथा सटीक व रोचक रूप में रखा है। इस नाम से काव्यात्मकता स्पष्टतया झलकती है। वस्तुतः रचयिता बहुत ही सहृदय कवि हैं। पुस्तकगत उत्तम पद्यरचना से उनके काव्यरचना—कौशल का आभास सहज ही हो जाता है। यह दक्षिण भारत की रचना है। अतः व्यञ्जनों में दक्षिण—भारतीय शैली का पुट दिखाई देता है। यद्यपि इसमें वर्णित अधिकांश व्यञ्जन सम्पूर्ण भारत में प्रचलित हैं; परन्तु कुछ व्यञ्जन ऐसे हैं, जिनका चलन मुख्य रूप से दक्षिण—भारत में ही है।

छन्दोयोजना—

प्रस्तुत रचना पद्यबद्ध है तथा काव्यात्मक सौन्दर्य से समलंकृत है। इसमें अनेक मधुर गेय (गाने योग्य) छन्दों का प्रयोग करते हुए सुन्दर सुललित कविता में वर्ण्य विषय प्रस्तुत किया गया है। प्रयुक्त छन्दों में—अनुष्टुप्, आर्या, इन्द्रवज्रा, उपेन्द्रवज्रा, उपजाति, तोटक, पुष्पिताग्रा, मन्दाक्रान्ता, मालिनी, रथोद्धता, वसन्ततिलका, वियोगिनी, शार्दूलविक्रीडित, शिखरिणी, स्रग्धरा एवं स्वागता हैं।

इस प्रकार १३६ श्लोकों वाली इस लघु रचना में ग्रन्थकार ने ऐसे विशिष्ट व्यञ्जनों का वर्णन किया है, जो अरुचि को दूर कर क्षुधा को तीव्र करते हैं तथा आरोग्य बढ़ाते हैं। पुस्तिका के अन्त में ग्रन्थकार ने १३७वां श्लोक पद्यसंख्या व ग्रन्थ—परिमाण की सूचना हेतु बनाया है।

प्रतिपाद्य विषय की उपादेयता—

पुस्तिका—गत विषय के वर्णन में ग्रन्थकार ने एक विशिष्ट क्रम रखा है। आरम्भ में राजा की पाकशाला



के अधिकारी वैद्य, भोजनगृह, भोजन—पात्रों, पाचक (रसोइया), परिवेषिका (परोसने वाली सेविका) आदि का वर्णन किया है। तदनन्तर विषमिश्रित अन्न की पहचान के लिए भोजनगृह के निकट ऐसे पक्षियों व वानर आदि अन्य प्राणियों को रखने का निर्देश किया है, जो विषमिश्रित अन्न को देखते ही विशिष्ट प्रकार की चेष्टाएं करने लगते हैं। इस प्रसङ्ग में उनकी वैसी चेष्टाओं का भी वर्णन किया है।

तत्पश्चात् ओदन, दाल, घी व शाक आदि मुख्य भोज्य पदार्थों का निरूपण कर नाना प्रकार के स्वादिष्ट शाक, अवलेह, चटनी, बड़े आदि व्यञ्जनों का वर्णन किया है। इनमें फल, मूल, पुष्प व पत्तों आदि से बनाए जाने वाले विविध व्यञ्जन सम्मिलित हैं। आयुर्वेद में भोजन के अन्त में किसी पेय द्रव्य को अनुपान के रूप में लेने का विधान है। इस तथ्य को ध्यान में रखते हुए ग्रन्थ के अन्तिम भाग में पाचनकारी तक्र एवं आम का पना आदि कुछ विशिष्ट पेय व्यञ्जनों का वर्णन भी किया है। यहाँ वर्णित व्यञ्जनों की कुल संख्या ११३ है। भोजनोपरान्त ताम्बूल—सेवन भी आयुर्वेद—सम्मत है। अतः प्रस्तुत ग्रन्थ में व्यञ्जन—वर्णन के अनन्तर ताम्बूल (पान) का वर्णन भी किया है।

इस प्रकार इस छोटी—सी पुस्तिका में आयुर्वेद व पाकशास्त्र के सिद्धान्तों के अनुसार स्वास्थ्योपयोगी स्वादिष्ट भोज्य पदार्थों व व्यञ्जनों का बहुत सुरुचिपूर्ण वर्णन हुआ है। इन स्वादु भोज्यों को व्यञ्जन कहा जाता है, क्योंकि— **व्यज्यन्ते रसविशेषा अत्रेति व्यञ्जनम्**, इनमें रसविशेष अभिव्यञ्जित होते हैं, अनुभूत होते हैं। स्वास्थ्य के लिए इनकी जानकारी आवश्यक है। क्योंकि विशिष्ट पाकविधि से तैयार पथ्य अन्न ही औषध रूप बनकर सदा आरोग्य प्रदान करता है। महर्षि कश्यप कहते हैं—

**न चाहारसमं किञ्चिद् भैषज्यमुपलभ्यते ।**

**शक्यतेऽप्यन्नमात्रेण नरः कर्तुं निरामयः ॥**

**भेषजेनोपपन्नोऽपि निराहारो न शक्यते ।**

**तस्माद् भिषग्भिराहारो महाभैषज्यमुच्यते ॥**

(काश्यप—संहिता, खिलस्थान—४.५—६)

अर्थात् आहार के समान अन्य कोई औषध नहीं है।

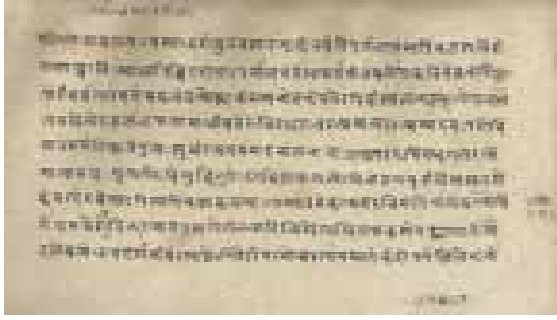
उचित एवं पथ्य आहार से ही व्यक्ति स्वस्थ किया जा सकता है। उसके रोगों को दूर किया जा सकता है। औषध—सेवन करते हुए भी व्यक्ति आहार के बिना नहीं रह सकता। अतः चिकित्सक जन आहार को ही महाभैषज्य कहते हैं।

आहार से सम्बद्ध यह विषय सर्वजनोपयोगी है तथा यहाँ सरल व सरस रूप में प्रस्तुत किया है। अतः यह पुस्तिका इस विषय की जानकारी के लिए विशेष रूप से उपादेय है।

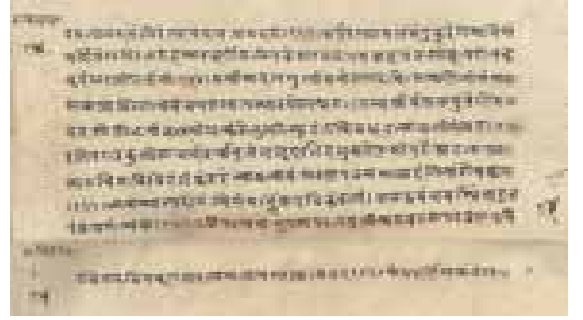
### ग्रन्थ का अन्वेषण व शोधन—

आयुर्वेद के अप्रकाशित प्राचीन ग्रन्थों के अन्वेषण के प्रसंग में **भो.जे. अध्ययन—संशोधन भवन**, आश्रम मार्ग, अहमदाबाद (गुजरात) से सर्वप्रथम इस पुस्तिका की एक हस्तलिखित प्रति प्राप्त हुई। यह प्रति स्पष्ट व सुन्दर अक्षरों में लिखी हुई है तथा लेखन भी प्रायः शुद्ध है। इसके कुछ ही स्थल अस्पष्ट व सन्देहग्रस्त थे। इसे सम्पादन में **भो. संकेत** से सूचित किया है। पाठ—मिलान के लिए अन्य हस्तलिखित प्रतियों का अन्वेषण करने पर हमें **प्राच्यविद्या—संस्थान, महाराजा सयाजीराव गायकवाड़ विश्वविद्यालय, बड़ौदा (गुजरात)** से इसकी अन्य दो प्रतिलिपियाँ प्राप्त हुईं। इन्हें सम्पादन में ब.१ एवं ब.२ संकेतों से सूचित किया है। इन सबका अवधानपूर्वक वाचन व पाठालोचन करते हुए पाठशोधन किया गया। इसमें शुद्धतम पाठ को मूलपाठ के रूप में रखा गया है तथा प्रतिलिपियों में उपलब्ध पाठान्तरों को संकलित कर पाद—टिप्पणियों में दर्शाया गया है। पाठशोधन में १६वीं शती ई. के पूर्वार्द्ध में रचित क्षेमकुतूहल नामक पाकशास्त्रीय रचना का सहयोग भी महत्त्वपूर्ण रहा है। क्योंकि **क्षेमकुतूहल** में रुचिवधू—गल—रत्नमाला के बहुत से पद्य उपलब्ध हैं, इनकी सूचना भी पाद—टिप्पणियों में दी गई है। इस प्रकार प्रस्तुत पुस्तक का समीक्षात्मक सम्पादन कार्य सम्पन्न हुआ है।

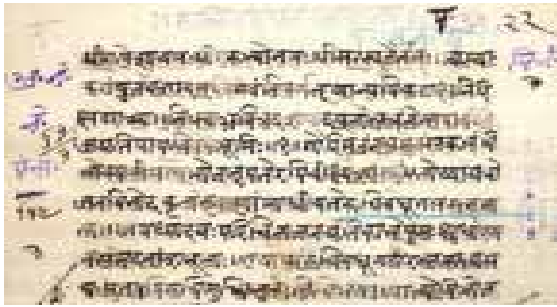
तदनन्तर जनसामान्य के उपयोग हेतु सरल हिन्दी भाषानुवाद किया गया है। कठिन व अपरिचित शब्दों के अर्थ कोष्ठक में दिए गए हैं। जहाँ कहीं



हस्तलिखित प्रति भो.  
(भो.जे. अध्ययन-संशोधन भवन, अहमदाबाद)  
का प्रथम पृष्ठ



हस्तलिखित प्रति भो.  
(भो.जे. अध्ययन-संशोधन भवन, अहमदाबाद)  
का अंतिम पृष्ठ



हस्तलिखित प्रति ब.1, प्राच्यविद्या-संस्थान,  
बड़ौदा (गुजरात) का प्रथम पृष्ठ



हस्तलिखित प्रति ब.1, प्राच्यविद्या-संस्थान,  
बड़ौदा (गुजरात) का अंतिम पृष्ठ

*Kriti Rakshana*

विशेष स्पष्टीकरण की आवश्यकता हुई वहाँ टिप्पणियाँ भी दी हैं। इस प्रकार सरल हिन्दी भाषार्थ के साथ यह पुस्तिका पहली बार प्रकाशित हुई है। आशा है इसका यह संस्करण आयुर्वेद व पाकशास्त्र विषयक आवश्यक जानकारी हेतु पाठकों के लिए अवश्य ही उपयोगी सिद्ध होगा।

प्रस्तुत पुस्तिका के परिशिष्ट भाग में प्रथम परिशिष्ट के अन्तर्गत हस्तलिखित ग्रन्थ की प्रतिलिपियों का परिचय दिया गया है। इसमें प्रतिलिपियों के कुछ आरम्भिक व अन्तिम पृष्ठों की प्रतिकृतियाँ भी प्रस्तुत की हैं। तदनन्तर द्वितीय परिशिष्ट में ग्रन्थ में प्रयुक्त छन्दों का विवरण दिया गया है। इसमें छन्दों का लक्षण व उनके प्रयोगस्थल की पद्यसंख्या निर्दिष्ट है। तृतीय परिशिष्ट में संस्कृत-विद्वानों के लिए धारावाहिक रूप में पठनार्थ मूलपाठ रखा है। चतुर्थ परिशिष्ट में पद्यों के चरणों की अकारादि क्रम से अनुक्रमणिका दी गई है, जो शोधकार्य की दृष्टि से विशेष रूप से उपयोगी है। पञ्चम परिशिष्ट में रुचिवधू-गल-रत्नमाला के 'क्षेमकुतूहल' में उपलब्ध व अनुपलब्ध पद्यों का विवरण दिया है। षष्ठ

परिशिष्ट में उन सन्दर्भ-ग्रन्थों का विवरण दिया गया है, जिनके उद्धरण भूमिका या व्याख्या-भाग में प्रस्तुत किए हैं। इसी में शब्दसंक्षेप-सूची भी दी है। इस प्रकार प्रस्तुत पुस्तिका का पाठशोधन व सुव्यवस्थित सम्पादन कार्य सम्पन्न हुआ है।

पुस्तक के संस्कृत-मूलपाठ के शोधन में हमारे सहयोगी प्रो. डा. विजयपाल शास्त्री 'प्रचेता' का भी विशेष सहाय रहा है। रुचिवधू-गल-रत्नमाला की पहली सुवाच्य हस्तलिखित प्रतिलिपि प्रो. डा. आर. टी. सांवलिया (निदेशक, भो.जे. अध्ययन-संशोधन भवन, अहमदाबाद) से उपलब्ध हुई। पाठशोधन हेतु अन्य दो हस्तलिखित प्रतियाँ प्राच्यविद्या-शोध संस्थान, बड़ौदा (गुजरात) से उपलब्ध हुईं। इनके विशिष्ट सहयोग से पाठशोधन व उत्तम सम्पादन हो सका है।

आचार्य बालकृष्ण  
पतञ्जलि योगपीठ, हरिद्वार-२४९४०२



# Citrakāvya in manuscripts: the case of Ānandavardhana's Devīśataka



Mr. Alessandro Battistini

**The place of *citrakāvya* in Sanskrit literature:** Among many genres of classical Sanskrit literature, *citrakāvya* holds an ambiguous position. First of all, the term *citrakāvya* is used both in connection with a whole array of different *alaṃkāras* (*prahelikās, gūḍhas, yamakas...*), and with the single compositions (*muktakas, stotras, khaṇḍakāvya...*) in which these *alaṃkāras* appear. *Citra*, which more literally means 'glitter', is also known as *duṣkara* (difficult) and *krīḍa* (play). Now the question arises: what does 'citra' mean for poetry - 'glittering', 'difficult', or 'playful'? Writers on poetics have contradictory opinion so far as the naming and grouping of these figures and compositions are concerned, but one point stands still: *citrakāvya* belongs to *śabdālaṃkāra* and has its basis in pure word play. These word plays range from puzzles to conundrums, from riddles to games, therefore a single definition covering them all is almost impossible. The most comprehensive and pointing *lakṣaṇa* is probably that by Bhoja:

*varṇasthānasvarākāragatibandhān pratiha yaḥ /  
niyamas tadbudhaiḥ ṣoḍhā citramityabhidhīyate //*  
(*Sarasvatikaṇṭhābharaṇa*, 2.109)

(The six-fold limit which rules consonants, places of articulation, vowels, shapes, movements and delimitations is defined as *citra* by the specialists.)

*Citrakāvya* thus plays with words in six different ways, that is, subjecting the use of 1) consonants, 2) places of articulation and

3) vowels to certain criteria: there are *ślokas* composed employing only one *vyañjana*, or employing all *svaras* in particular orders, and so on. Consider the *tour de force* quoted by Bhoja again:

*kaḥ khagaughānacicchaujā jhāñjñō  
'tauṭhīḍaḍaḍhaṇaḥ /  
tathodadhīnpapharbābhīrmayo  
'rilvāśīṣām sahaḥ //*

(*Sarasvatikaṇṭhābharaṇa*, 2.109, ex. no. 263)

In the *Daśakumāracarita*, Daṇḍin narrates the whole tale of *Mantragupta* without using labial sounds (*niroṣṭhya*). The limit ruling 4) movements refers to the direction of reading, as in the case of *anulomaviloma* (palindrome). Here, the syllables of the *śloka* are 'repeated' if we read the *pādas* backwards, from right to left, or even crookedly, as in *gomūtrikā* (zigzag) and *sarvatobhadra* (chess board). As for 5) shapes and 6) delimitations, the two words are almost synonymous, meaning single verses, or bulk of verses, in which syllables can be arranged in imitation of natural and artificial objects such as flowers, wheels, tools and weapons. These last two varieties allow us to understand *citra* as picture, and *citrakāvya* as *carmina figurata*, as Rudrata clearly points out:

*bhaṅgyantarakṛtatatramavarṇa  
nimittāni vasturūpāni /  
sāṅkāni vicitrāṇi ca racyante yatra taccitram //*  
(*Kāvyaśāstra*, 5.1)

(This is *citra*: where variegated shapes of objects are composed disposing letters in

*Kṛiti Lakṣaṇa*



different patterns, according to their model.) *Citra* has been used as a stylistic device all over Sanskrit literature, from the most ancient times up to modern days, when several *citrabandhas* have been composed and lavishly illustrated in manuscripts and print. In the Vedic period difficult wordplays were used with a religious undertone, according to the belief that "the gods are fond of secrecy" (cf. the statement of *Aitareya Upaniṣad*, 1.3.14: *parokṣapriyā iva hi devāḥ*). In the Classical period *citrakāvya* has become a more secular means of entertainment, enjoyed in *kāvya-goṣṭhīs* and learned circles. Tantra certainly had an impact on the development of the phenomenon, with its attention to magical diagrams and its symbolic use of syllables. Besides single verses and shorter compositions, most *mahākāvyas* have *sargas* entirely devoted to the display of *citra*: *Bhāravi's Kirātārjunīya* (15th *sarga*), and *Māgha's Śiṣupālavadha* (19th *sarga*) are the first and foremost examples. Starting at least with *Bhāravi*, the arrangement of an entire canto stuffed with *citra* figures has been a sort of testing ground for the authors of *mahākāvyas*, requested to prove their ability sticking to the strict rules of 'glitter' poetry.

**The *Devīśataka* and its commentators:** One of the most distinguished examples of *citrakāvya* is the *Devīśataka* of Ānandavardhana. This 'hundred verses for the goddess' was composed in the second half of the 9th century AD by Ānandavardhana, the Kashmiri author whose popularity rests on the *Dhvanyāloka*. Kashmir seems to have been the place of choice for the practice and enjoyment of *citrakāvya*. Indeed, according to Kalhaṇa (*Rājatarāṅginī*, 5.34), at the court of the liberal king Avantivarman (ca. AD 853-885)

four poets have flourished, and at least three of them were well versed in the art of *carmina figurata*: Ānandavardhana himself, Ratnākara (author of the *mahākāvya Haravijaya* and of the short poem *Vakroktipāñcāśikā*); Śivasvāmin (author of the *mahākāvya Kapphiṇābhyudaya*) and Muktaḥaṇa, whose works are now lost, but whom we know as the elder brother of Rāmakaṇṭha, disciple of the śaiva thinker Utpaladeva and author of the *Sarvatobhadra*, a commentary on the *Bhagavadgītā*.

*The Devīśataka* is a *stotra* (104 verses in total) in praise of the Goddess, eulogized with the names of Gaurī, Pārvatī, Bhadrakālī, Sarasvatī, Caṇḍī, Durgā, Bhārati, Tārā... In the last verse of the *Śataka*, Ānandavardhana states that the Goddess herself summoned him in a dream to compose the hymn. Her qualities and virtues are sung in a difficult yet charming language, and each stanza displays one or more *alaṃkāras*, both *artha* and *śabda*. All the six above mentioned subdivisions of *citra* are well represented. To mention only a few, in the *Devīśataka* we have *ekākṣaras*, *ardhabhramakas*, *arthatrayavācīs*, *yamakas*, and *bhāṣāśleṣas*, that is *ślokas* that can be read both in Sanskrit, Maharashtri, Shuraseni or Apabhramsha! The number of different *vṛttas* used amounts to 12, showing the author's metrical easiness. Ānandavardhana proves a real virtuoso, and his career as a poet has been as brilliant as that of a theorist. Two more poems by him, the *Arjunacarita* and the *Viṣamabāṇalīlā* (in Prakrit), are now lost and survive only in quotations. Though in the *Dhvanyāloka citrakāvya* is confined to a marginal position because of its inability to convey *dhvani* or *rasa*, Ānandavardhana indulged in it with excellent results. According to its difficult and abstruse

character, *citrakāvya* is recommended by Ānandavardhana for the training of young poets (*Dhvanyāloka*, 3.40-41).

The *Devīśataka* has enjoyed a constant success during the subsequent centuries and has aroused the curiosity of readers and critics. Indeed, many of its verses have been used as examples and explained in works pertaining to *alaṅkāraśāstra*, namely Bhoja's *Sarasvatikaṅṭhābharaṇa*, Mammaṭa's *Kāvya prakāśa*, Hemacandra's *Kāvya nūśāna*, Vatsalāñchana Bhaṭṭācārya's *Kāvya parīkṣā*, Govinda Ṭhakkura's *Kāvya pradīpa* and Vaidyanātha Tatsat's *Udāharaṇacandrikā*.

Apart from these works, we possess a single complete commentary to the *Devīśataka*, written by the Kashmirian Kayyāṭa. He was a Kāyastha, son of Candrāditya and disciple of the *Ekāyanācārya Nārāyaṇagarbha*. It is important to point out that this Kayyāṭa has nothing to do with the homonymous grammarian author of the *Mahābhāṣya pradīpa* (11th cent.). In the final *praśasti* of the *ṭīkā* the date of composition is given as year 4078 of the *Kali Yuga*, or 4052 of the *Loka Yuga*, which means ca. AD 978, under king Bhīmagupta of Kashmir, the last representative of the Utpala dynasty. In his commentary, Kayyāṭa shows a thorough knowledge of all branches of literature, quoting from the Vedas (the sibylline *Asya Vāmīya Sūkta*), the *Upaniṣads*, the *Bhagavadgītā*, Pāṇini, the *Vākyapādīya* and the *Vijñāna Bhairava*. In the *mangalācaraṇa* he admits having resorted to another commentary previously composed by his grandfather Vallabhadeva, and having checked variant readings with a somehow philological approach. As for the learned Vallabhadeva, he commented upon the *Vakrokti pañcāśikā* and the *Śiśupālavadha* as well, thus revealing a family predilection for

hyper-artificial poetry.

**Manuscripts of the *Devīśataka*, a few examples:** About ten paper manuscripts of the *Devīśataka* are scattered over Indian and European universities, oriental institutes and temple libraries. None of them bears date nor can certainly be assigned to anything earlier than the 16th century. A manuscript from Shrinagar is bound in leather, a clear Islamic influence. The scripts used are *Śāradā* and *Devanāgarī*, and according to the organization of the pages the manuscripts are both *tripāṭa* (the ślokas and the *ṭīkā* are written in three different lines) and *sūḍa* (they are written without solution of continuity). Many of them show interesting depictions of the *ākāras* and *bandha* figures, deserving the name of *citrapustakas* (illuminated manuscripts). These diagrams are both in the body of the page and in the margins, and accompanied in some cases by captions. A few pages present blank spaces left by the scribe to be filled later with miniatures. Somewhere else, wrong illustrations have been deleted with yellow orpiment (*haratāla*).

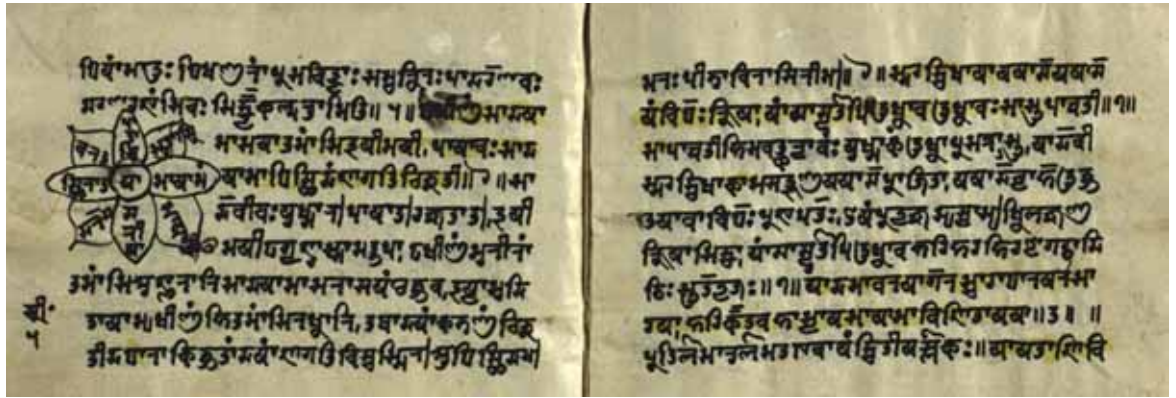
The names of the pictorial *alaṅkāras* are inspired from the natural world, warfare, and every day-life imagination, ranging from *tūṇa* (quiver) to *samudgaka* (round box or jewel case). The games are witty and puzzling, and some of them are so difficult, we couldn't catch a single word without the aid of the commentator. The scribes were fully aware of the peculiar character of the *Devīśataka*: in Shrinagar Manuscript no. 1653.2 the copyist added just before the first verse an anonymous *saṃskṛtakaśmīrabhāṣayoh śleṣa* (a *śloka* which bears meaning both in Sanskrit and Kashmiri).

Let's take a few samples to display Ānandavardhana's ability.

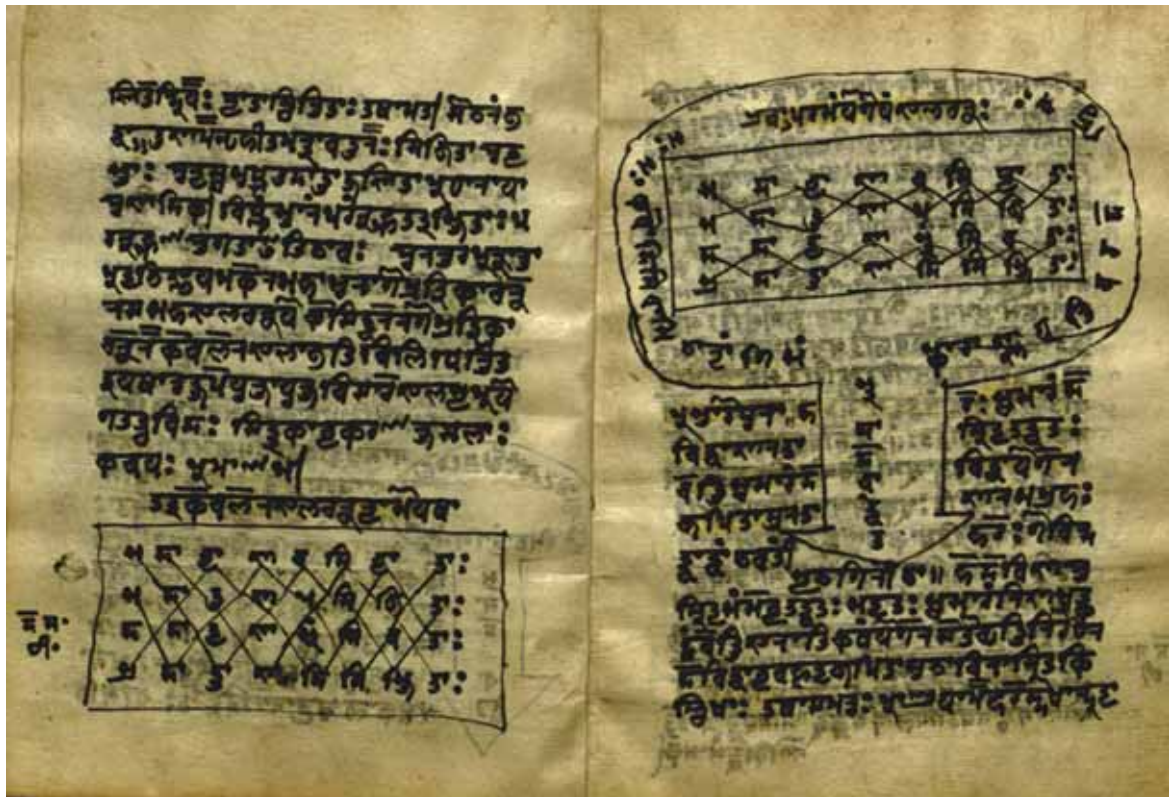
The first is a *padma*, that is a stanza whose



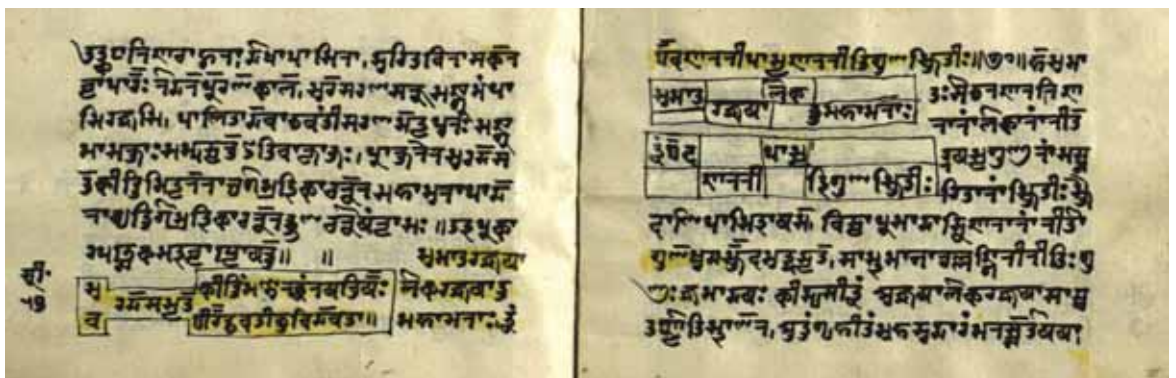
Kriti Rakshana



A Padma (eight-petaled lotus). Oriental Research Library, Srinagar, (acc. no. 1653.2).



A gomūtrikā (cow's urine) and a jāla (net). Oriental Research Library, Srinagar (acc. no. 1213.1).



An ardhagomūtrikā drawn in shape of a tūṇa (quiver). The diagram on the right illustrates a yamaka. Oriental Research Library, Srinagar (acc. no. 1653.2).

Kṛiti Rakṣhaṇa



syllables can be arranged in the shape of an eight-petaled lotus:

yāsritā pāvanatayā yātanācchidanīcayā /  
yācanīyā dhiyā māyāyāmāyāsaṃ stutāśriyā // 4 //

(Endowed with purity, she destroys the bad deeds heaped from previous lives. She must be prayed with an enlightened mind for the attack against the expansion of māyā. She is sung by Śrī herself.)

And here is an *ekākṣara*, a *śloka* relying on a single consonant, namely ya:

yayāyāyāyāyā yçyaṃ yo yo 'yaṃ yeyayaiya yām /  
yayuyāyīyayeyāya yaye 'yāyāya yāyayuk // 22 //

(O world, you appear because of her, and take refuge in Viṣṇu. This world, after reaching her, goes toward liberation through the sun-disc-breaking path. The Goddess has devoted herself to the attainment of knowledge. For this reason she bestows consciousness or wealth.)

The syllables of this stanza resemble the laces of a 'drum' (*muraḥa*):

yā damānavamānandapadamānanamānadā /  
dānamānakṣamānīyadhanamānavamānitā // 15 //

(Through the restraint of the senses she is the abode of bliss. She accords a noble shape to the mouth. She is praised by those whose eternal wealth are gifts, knowledge and forgiveness.)

Next comes a *gomūtrikā* (*zigzag*, literally 'cow's urine'). The syllables of this *śloka* can be read both in the regular way and zigzag way, from one line to the other: this alternate movement resembles a twisting stream of pee. In addition to this, the stanza can be intertwined with stanza no. 80 to form a *jāla* or net-like figure.

sadāvyājavaśidhyātāḥ sadāttajapaśikṣitāḥ /  
dadāsyajasraṃ śivatāḥ sūdāttajādiśi sthitāḥ // 81 //

(You incessantly give benefits: they are meditated upon by honest sages, well learned by those who have received mantras, and reside in Viṣṇu's supreme paradise.)

The poem culminates with the most impressive display of mastery: verses 80-101, apart from their own individual tricks, all work together on drawing a huge *cakrabandha* (wheel-like design). Verses 80-95, each repeated twice, are the 32 spokes (*ara*); 96-97 and 99-100 form the rim (*nemi*) and 101 is hidden in a second inner rim (*aṅka*). *Kayyaṭa* is very detailed in explaining how to draw this precise architecture, but unfortunately no manuscript contains the diagram of the wheel, because of the small size of the *pustakas*.

To end with a joke, many ancient critics reduced the importance of *citrakāvya* and confined it to the realm of *adhamakāvya* (vilest poetry). In spite of this, we ought to look upon this genre with an unbiased mind. The reason is simple: as the commentator *Namisādhu* puts it, *citrakāvya* is nothing but pictures (*citrasādṛśya*), or better, nothing but marvel (*āścarya*).

**Alessandro Battistini is Ph.D. candidate, University of Rome,**

*Kṛitī Rakṣhaṇa*



A *muraḥa* (drum) and a *samudgaka* (round box or jewel case).  
Bhandarkar Oriental Research Institute, Pune.



Asiatic Society and Manuscriptology:

## Development of Scientific Studies and Exploration of Indian Cultural Heritage

Dr. Kishor Kumar Tripathy

Sir William Jones in his discourse (delivered at the opening of the Asiatic Society, February 24, 1784) proclaimed, “When I saw at sea last August, on my voyage to this country, which I had long and ardently desired to visit, I found one evening, on inspecting the observations of the day, that India lay before us, and Persia on our left, whilst a breeze from Arabia blew nearly on our stern. A situation so pleasing in itself, and to me so new, could not fail to awaken a train of reflection in a mind which had early been accustomed to contemplate with delight the eventful histories and agreeable fictions of this eastern world. It gave me inexpressible pleasure to find myself in the midst of so noble an amphitheatre, almost encircled by the vast regions of Asia, which has ever been esteemed the nurse of sciences, the inventors of delightful and useful arts, the sense of glorious actions, fertile in the productions of human genius, abounding the natural wonders, and in the forms of religion and government, in the laws, manners, customs, and languages, as well as in the feature and complexions of men. I could not help remarking how important and extensive a field was yet unexplored, and how many solid advantages unimproved: and when I considered, with pain, that, in this fluctuating, imperfect, and limited condition of life, such inquiries and

improvements could only be made by the united efforts of many xxxxx.”<sup>1</sup>

Sir William Jones in his discourse rightly mentioned “how important and extensive a field was yet unexplored”. This great vision of Jones was the source to create the world renowned institution, The Asiatic Society. Sir William Jones was a visionary and a scholar having interdisciplinary approach in his mind and his objective was to study the art, culture and heritage of the Indic people including language, literature and of course, science and technology. The very concept influenced Jones and the Asiatic Society was established under his dynamic vision, which went through a number of changes like Asiatic Society (1784-1825), The Asiatic Society (1825-1832), The Asiatic Society of Bengal (1832-1935), The Royal Asiatic Society of Bengal (1936-1951) and again, The Asiatic Society since July 1951.<sup>2</sup>

The Asiatic Society was established on 15 January 1784 by Sir William Jones (1746-1794) who came to India as a judge of the Bengal Supreme Court at Fort William. Sir William Jones’ dream, ‘Asiatic Society’ was established as a centre for Asian Studies including almost everything concerning man and nature, as the memorandum depicts “the laws of the Hindus and Mahomedans; the history of the ancient world; proofs and

*Kriti Rakshana*

illustrations of scripture; traditions concerning the deluge; modern politics and geography of Hindusthan; Arithmatic and Geometry and mixed sciences of Asiaticks; Medicine, Chemistry, Surgery and Anatomy of the Indians; natural products of India; poetry, rhetoric and morality of Asia; music of the Eastern nations; the best accounts of Tibet and Kashmir; trade, manufactures, agriculture and commerce of India: Mughal constitution, Marhatta constitution etc.”<sup>3</sup>

Asiatic Society, as a centre for study the various aspects of the Asiatic wisdom and science, of course, was the pioneer and first in the field to investigate the origin and evolution of the Asiatic intellectual resources. Asia in Jones’ vision was the “inventers of delightful and useful arts”, which revolutionized the future of Oriental studies and comparative philology. The founders of this prestigious institution established this institution with a hope to rediscover the intellectual tradition of India which further gave the society a rare reputation among scholars all over the world. The interdisciplinary approach further created the scope for study, research and dissemination in various fields of knowledge including art, science, humanities, etc. In this connection, the role of Asiatic Society in the field of manuscriptology can be discussed. The paper will examine the importance of the collection, besides cataloguing and publication activities of Asiatic Society.

#### **Asiatic Society in relation to manuscriptology:**

Asiatic Society has contributed a lot for the study of manuscriptology. The collection of

Asiatic Society is considered as one of the important storehouses of information on socio-cultural and intellectual history of Indian tradition. There are rich collections of engravings, manuscripts, historical documents, stones and copper plate inscriptions, archival materials, printed books, and periodicals. It proves the grand contribution of Asiatic Society for the exploration and preservation of Indian scientific and cultural heritage.

William Jones’ objective was to preserve the intellectual heritage hidden in the manuscripts. The manuscript tradition of India and rest of the Asian continent recognized as the source of integral knowledge, science, wisdom, tradition and culture of a remarkable civilisation.<sup>4</sup> The integral knowledge of the manuscript is considered as the source of origin and development of human religion; infinite storehouse of legendary wisdom and science. The founders of this great intellectual tradition, i.e. the seers, discovered this eternal wisdom and passed over to the later generations for the progress and survival of humanity. William Jones’ basic objective was to preserve the grand cultural heritage, as he writes, “you will investigate whatever is rare in the stupendous fabric of nature; will correct the geography of Asia by new observations and discoveries; will trace the annals, and even traditions, of those nations, who, from time to time have peopled or desolated it; and will bring to light their various forms of government, with their institutions civil and religious. You will examine their improvement and methods in arithmetic and



*Kriti Rakshana*



geometry, in trigonometry, mensuration, mechanics, optics, astronomy, and general physics; their systems of morality, grammar, rhetoric, and dialectic; their skill in surgery and medicine; and their advancement, whatever it may be, in anatomy and chemistry. To this you will add researches into their agriculture, manufactures, trade; and, whilst you inquire with pleasure into their music, architecture, painting, and poetry, will not neglect those inferior arts by which the comforts, and even elegancies of social life are supplied or improved. You may observe that I have omitted their languages, the diversity and difficulty of which are a sad obstacle to the progress of useful knowledge; but I have ever considered languages as the mere instruments of real learning, and think them improperly confounded with learning itself: the attainment of them is, however, interdisciplinary necessary.”<sup>5</sup> With this vision of Sir William Jones, Asiatic Society started working in the field of manuscript collection, preservation, cataloguing and publication.

**Development of scientific studies: collection:**

The collection of Asiatic Society is considered as one of the important storehouses of information regarding socio-cultural and intellectual history of Indian tradition. From the eighteenth centuries to the present day, Asiatic Society houses the richest and most significant collections of manuscripts. The manuscript collection of Asiatic society is varied and rich, and covers most of the Indian languages and scripts and even several Asian ones, e.g., Assamese, Bengali, Gujarati, Gurumukhi, Kannad,

Urdu, Marathi, Nāgarī, Newari, Odiyā, Rajasthani, Śāradā, Armenian, Sinhalese, Arabic, Persian, Pushto, Javanese, Turki, Burmese, Chinese, Siamese, Tibetan, etc. The materials used for the manuscripts are also varied: palm and palmyra leaves, barks of different trees and papers of various grades. Manuscripts in Sanskrit and Modern Indian Languages, from the 7th Century A.D.), Islamic Section (manuscripts in Arabic, Persian, Turkish, Pushto, Urdu, etc, ranging in date from the first quarter of the 12th Century A.D.) and Sino-Tibetan and South-East Asian Section (manuscripts and Xylographs in Burmese, Chinese, Tibetan, Siamese etc.); English Section (manuscripts from Nathaniel Halhed, James Prinsep, Buchanan Hamilton, Alexander Csoma de koros and others).<sup>6</sup> The Sanskrit manuscript collection comprises manuscripts in Sanskrit and Modern Indian Languages, which range in date from the 7th Century A.D. and number about thirty thousand. Rich and varied intellectual contents, the collection is an epitome of India's achievements in diverse spheres of life and learning. The Sanskrit manuscript collection comprises, *Samhitāpātha* and *Padapātha*, commentaries on the four Vedas and the associated literatures like *Brāhmaṇas*, *Aranyakas*, *Upaniṣads* and the *Vedāṅgas*, i.e. *Ṛgvedasaṃhitā* (Mss. No. 120, period fifteenth century); *Yajuh-Saṃhitā-Bhāṣya* (Mss. No. 432, period *Samvat* 1855); *Sāmaveda-Saṃhitā* (Mss. No. 1235, date *Samvat* 1856); *Atharvaṇa-Saṃhitā* (Mss. No. 1383, period aka 1741); There are also manuscripts on *Sūtras*, *Prayogas* and *Paddhatis* of the Vedic priest manuals, like-



*Hautrakalpadruma* (Mss. No. 1425); *Hautrāloka* (Mss. No.1426); *Hautrakārika* from *Prayogaratanam* (Mss. No.1428); *Darśapaurṇamāsa Hautraprayoga* (Mss. No.1430) etc. The manuscript of *Ṛgveda Padapātha*, copied in 1362 A.D., is perhaps "the oldest manuscript of the Rigveda."<sup>7</sup> Some of the rare Sanskrit manuscripts may be mentioned here. *Bṛhatī* (from Kavindracharya's collection), *Amṛta Vindu* (11th c.), *Kiraṇāvalī*, *Charucharyā*, *Nartaka Nirṇaya*, *Paraśikā-prakāśa*, *Sanskritaratnākara*, *Lalitavistāra*, *Rāmāyana* (Bengali) of *Rāmānanda*, *Vajrayāna* text (11th c.), *Laghu-Kālachakra-ṭikā*, *Kālachakravetara*, *Kuṭṭa nimatam*, *Vajravalināma manadalopayika*, *Ramacharita* of Sandhyākar Nandi, *Bhattikāvyaṭikā* of Srinivāsa, and *Paragali Mhbhṛata*. The manuscript of *Kubjikamatam* is of the 7th Century A.D. There are large numbers of illuminated and illustrated manuscripts of different schools, *Astasāhasrikā Prajñāpāramitā*, *Aparimitayurnama Mahāyāna sutra*, *Pañcarakṣā*, *Paramārthanama Saṅgati*, *Devimāhātmya*, *Viveka Pañchāmṛta*, *Bhagavadgītā*. Other than Sanskrit, a few Bengali manuscripts have been found written by Bengali Brahmins residing in Varanasi. The Society possesses very rare, valuable and important Rajasthani Manuscripts. The Islamic Section comprises of manuscripts in Arabic, Persian, Turkish, Pushto, Urdu, etc. numbering more than seven thousand, and period of these manuscripts are identified as from the first quarter of the 12th Century A.D. The Islamic manuscript collection is very rare and presents varied textual contents and illustrated with miniature paintings. Some of

the examples, like, *Tahdhib Sharh As-Sab' at Mullaqat* (early 12th c. Arabic), *Tuhfat al-āhbar fi usul at Hadith wa'l Akhbar* (15th c.), *Shahnm*, *Kullayat-i-Saadi*, *Ain-i-Ākbari*, *Diwan-i-Makhfi*, *Bihar-i-Danesh*, *Tarjumā Mahābhārata*, etc. The Society has a fine collection of about 234 Urdu manuscripts. Some of the Persian collections, like *Aina-i-bakht* (comp. ca. 1069/1659); *Hismat-i-Kashmir* (comp. 1245/1830); *Gulsan-i-balāghat* (beg XI/XVIIc.); *Munsha'at-i-sa'adat* (comp. 1131/1719); *Kārnāma* (end. XII/XVIIIc.); *Fatehnāmā* (1199/1758); *Mi'rāju'l-khiyāl* (ca. 1257/1841); *Ganj-i-Fayyādi* (ca. 1147/1735); *Shajaratul'i-āmāni* (comp. 1206/1792); *Risāla dar qāfiya* (comp. XIII/XIXc.); *Sikandar-nāmā-i-jabalī* (comp. 1141/1729); *Dastūr-i-himmat* (comp. 1096/1658); *Mughnī-nāmā* (comp. 932/1526); *Manbahāt fi 'ilmi'l-amwāt* (comp. 1292/1875); *Mawāṭin* (comp. 856/1452) etc.<sup>8</sup> The manuscripts are on various subjects like- history, poetry, epic, theology, Sufism, and works related to science and arts. Sino-Tibetan and South-East Asian Section comprises manuscripts and Xylographs in Burmese, Chinese, Tibetan, Siamese, etc. These manuscripts are especially relevant for the study of Chinese translations of the Indian Buddhist texts including a set of the *Kangyur* and the *Bastangyur*. The Burmese, Siamese, Javanese, etc. are meant for the study of history and culture of the specific countries including Buddhism. *Kanjur* and *Tanjur* Texts of Buddhist scriptures and some extra-canonical works are also available with the society. The society also houses English manuscripts including old correspondences



*Kriti Rakshana*



related to the society. These letters are chiefly meant for the study of the history of the society as well as the role of scientific and humanistic organizations established either in the 19<sup>th</sup> or in the 20<sup>th</sup> century. There are century old engravings, manuscripts, historical documents, stones and copper plate inscriptions, archival materials, printed books, and periodicals which proves the grand contribution of Asiatic Society for the exploration and preservation of Indian scientific and cultural heritage.

#### **Catalogues of manuscripts published by the Asiatic Society:**

To facilitate study and research, Asiatic Society has published catalogue of manuscripts based on the collection. Catalogues related to Sanskrit manuscript collection are “A Descriptive Catalogue of the Sanskrit Manuscripts, Vol. XV, Ayurvedic Manuscripts, Part I/II compiled by Dalia Bandury and ed. by Brahmananda Gupta; A Descriptive Catalogue of the Sanskrit Manuscripts in the collection of the Asiatic Society (The Indian Museum Collection), Vol. 1 *Dharmaśāstra* or *Smṛti*, compiled by N.C. Vedantatirtha; A Descriptive Catalogue of the Sanskrit Manuscripts in the collection of the Asiatic Society (Jain Mss.) Vol. XIII, Catalogue of the Sanskrit Manuscripts (Vedic) by late Pandit N.C. Vedantatirtha and P.B. Chakravarti, 1971 Vol. I—Part II, 1973 Vol. I Part III ; *Descriptive Catalogue of the Sanskrit Mss.* in the Government Collection under the care of the Royal Asiatic Society of Bengal, Prepared by Mm. Haraprasad Sastri. (Reprint); Vol. I- Buddhist

Manuscripts Vol. VII *Kāvya*; Vol. II *Veda* Vol. VIII *Tantra Part I*; Vol. III *Smti* Vol. VIII *Tantra Part II (Set)*; Vol. IV *History and Geography* Vol. IX *Vernacular*; Vol. V *Purāṇa* Vol. X *Jyotiṣa, Part I & II*; Vol. VI *Vyākaraṇa*; VOL. XI, *Philosophy*, by H.P. Shastri; Vol. XIV (*Kāma Śāstra, Vāstu Śāstra, Sangīta Śāstra, Sainika Śāstra, Chaturāṅga Śāstra, Tantra Śāstra and Chaurya Śāstra*) Society’s publication on the Persian Collection includes: A Descriptive Catalogue of the Persian Manuscripts in the Third Collection of the Asiatic Society, comp. by Mohammed Abdullah, ed. by M. Firoze; Catalogue of Arabic Manuscripts in Tabular form in the Collection of the Asiatic Society of Bengal, 1980 Vol. I, prepared by K.M. Maitra and thoroughly revised and edited by M.S. Khan; Concise Descriptive Catalogue of the Persian Mss. in the Collection of The Asiatic Society of Bengal by W. Ivanow, 1924, (Reprint); first supplement to concise Descriptive Catalogue of the Persian Mss. in the collection of the Asiatic Society of Bengal by W. Ivanow; Second supplement to concise Descriptive Catalogue of Persian Mss. by W. Ivanow; Concise Descriptive Catalogue of the Persian Mss. in the Collection of the Asiatic Society of Bengal by W. Ivanow, 1924, (Reprint). There are also catalogues related to Bengali and Rajasthani Manuscripts, i.e. Descriptive Catalogue of Rajasthani Mss.—Vol. I compiled by V.B. Trivedi, revised & ed. by Sukumar Sen; Descriptive Catalogue of Rajasthani Manuscripts, Vol. II, ed. by A.C. Mhamia.<sup>9</sup> These catalogues comprises

# NMM: Summery of Events

(1st April - 31st May, 2014)



The experiences and knowledge from our past are recorded in manuscripts which have been handed down to us over several centuries. The Government of India through the Department of Culture, took note of the importance of vast tangible heritage of India and established the

National Mission for manuscripts (NMM) in the year 2002 with the purpose of locating, documenting, preserving and disseminating the knowledge content of manuscripts. The achievements of the NMM during the first two months of the FY 2014–2015 are summarized below:

## DOCUMENTATION

Data collected from different MRCs , from 1st April to 31st May, 2014

Sl. No.	Name of the MRC	No. of collected data
1.	Nava Nalanda Mahavihara, Nalanda (Bihar)	0,157
2.	ORI and ML, University of Kerala, Thiruvananthapuram	0,493
3.	Himachal Academy, Shimla	3,177
4.	Akhil Bharatiya Sanskrit Parishad, Lucknow	1,495
5.	Mazahar Memorial, Ghazipur (UP)	1,000
6.	Tripura University (Tripura)	0,941
7.	Sukritindra Oriental Research Institute, Kochi	0,300
8.	Manipur State Archives, Imphal (Manipur)	0,731
9.	Vindravan Research Institute (UP)	5,747
10.	Shri Satshrut Prabhavana Trust, Jaipur	1,499
11.	Bhandarkar Oriental Reseach Institute, Pune	0,463
	Total	116,001

## CONSERVATION

### Workshop on Preventive Conservation of Manuscripts held at Tripura University:

National Mission for Manuscripts organized a 5-day workshop on preventive conservation of manuscripts in collaboration with Manuscript Resource Centre (MRC) and Manuscript Conservation Centre (MCC), Tripura University from 21st to 25th May, 2014.

Around forty participants from different parts of Tripura participated in the workshop.

Librarians from different libraries of Tripura; curators and technical staff from Tripura; State Museum, Tribal Research Institute, private museums and major repositories of Tripura, owners of private collections; scholars from fine arts department and research scholars from depts. of History, Sanskrit and Bengali were trained. These persons actively attended the technical sessions and discussions as well.

The major highlight of the workshop was the participation of the different tribal

*Kriti Rakshana*



communities of Tripura, specially the Mog community. A large number of manuscripts are lying under the custody of the Mog people of Tripura. The Mog people from remote villages of Manu Bankul, Satchand, Shilachari, Karbook and Kalsi of South Tripura District were present under the banner and cooperation of Mog Socio-Cultural Organisation, Sabroom. Mog participants brought manuscripts and a small exhibition of Mog manuscripts was organized during the inaugural day.

Renowned experts of manuscript conservation, such as Mr. P. Perumal from Saraswati Mahal Library, Thanjavore, Tamilnadu, Dr. K.K. Gupta, Consultant, INTACH New Delhi, Dr Mamta Mishra, Director, INTACH Lucknow, Mrs Malobika Ghosh from National Library, Kolkata, Dr. Subba Raidu, Principal, Rashtriya Sanskrit Sansthan, Eklavya Campus, Tripura, Prof Sitanath Dey, former Professor of Sanskrit, Tripura University and Prof. Prafulla Kumar Mishra, Director, NMM, New Delhi imparted lessons to the participants on conservation of manuscripts.

During the workshop, participants were taught the process of protecting manuscripts from heat, humidity, fungus, temperature and biological agents, which contribute to the deterioration. Apart from that, participants were also taught the proper methods of

handling and storage of these manuscripts. The workshop also aimed at discussing the methodology adopted for conservation of manuscripts with respect to storage, disaster management, reorganization and emergency treatment through the use of various chemical reagents and techniques.

In the valedictory programme, poster presentations were made by the participants. Mr. Jitendra Choudhury, elected MP from East Tripura constituency requested the Mog people to come forward to save the age-old manuscripts. Among others, Prof. Prafulla Kumar Mishra, Director, National Mission for Manuscripts, Prof. Satyadeo Poddar, Coordinator, MRC & MCC, TU, Dr. Sitanath Dey were also present.

The workshop was designed to train the library staff, technical persons, researchers, manuscript repositories and scholars of the region so that their services can be taken for preservation and conservation of manuscripts available in Tripura.

### **Workshop on Preventive Conservation of Manuscripts at Rampur Raza Library**

National Mission for Manuscripts organized a five-day workshop on "care and conservation of manuscripts" in collaboration with Rampur Raza Library (UP). The workshop was held at Rampur Raza Library (UP) from 24th to 28th May, 2014.

The principal focus of the workshop was to impart training on the stages and factors of deteriorations of manuscripts so that participants could identify and make a strategy apt to meet the challenges faced by them at the time of conservation work. The workshop



*Prof. P.K. Mishra, Director, NMM addressing the valedictory function of the preventive conservation workshop, held at Tripura University*

programme also included presentation of conservation tools and techniques by the resource persons who were experts in the field of conservation. The 52 participants in the workshop were from different renowned institutions of India, like National Museum, New Delhi, National Archives of India, Salarjung Museum, Hyderabad (A.P.), Munshi Prem Chand Archives, Jamia Millia Islamia, New Delhi, Darul Uloom, Deoband, Distt Saharanpur (UP), Jamiatul Muntazar, Naugawan Sadat, Amroha (U.P.), Khwaja Moinuddin Chishti Urdu, Arabic and Farsi University, Lucknow (U.P.), Madrasa Jamiatul Uloom Furqunia, Rampur (U.P.), Jamia-ul-Falah, Azamgarh (U.P.), Ibn-i-Sina Academy, Tijara House, Aligarh (U.P.), Mufti Ilahi Bakhsh Academy, Kandhla, Shamli (U.P.), Vrindavan Research Institute, Vrindavan (U.P.) and many other institutions and madrasas of Rampur and its nearby areas.

This workshop engaged the participants in considering what methodologies would be successful in doing the preventive conservation work and in discourse on the experience of the participants and condition of their collection together with practical exploration besides the key stages in carrying preventive conservation. Faculty from different well known institutions in the form of informal presentation discussed and executed practical work with manuscript collectors and presented guidelines and rules for executing preventive conservation. The lectures were supported by power point presentations to achieve result oriented interest and interactive discussions.

#### **DIGITIZATION**

Fourth Phase of Digitization has been started and the scanning work is going on in the following institutes:

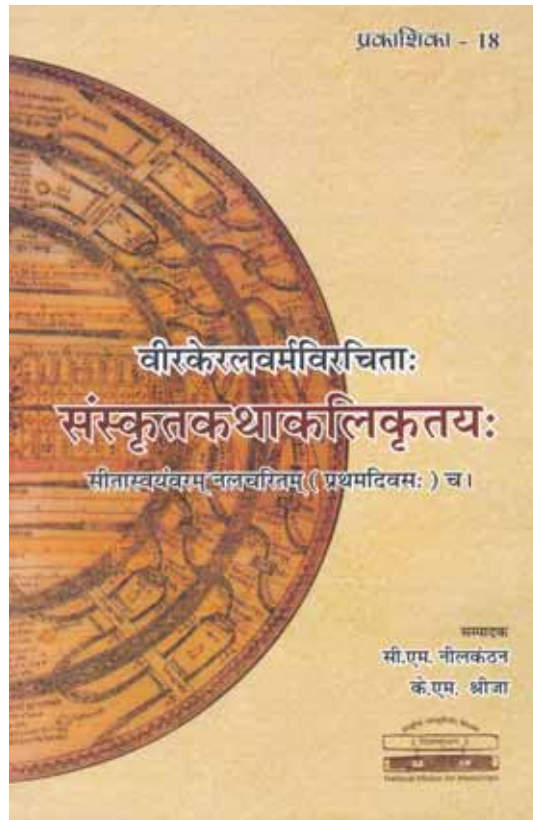
1. Bhandarker Oriental Research Institute, Pune
2. Rajasthan Oriental Research Institute, Jodhpur

#### **3. Allahabad Sanskrit Sansthan, Varanasi (UP)**

In the first two months (April and May) of the FY 2014 – 2015, nearly 18 lakh pages of manuscripts from above-mentioned institutes have been scanned and DVD-writing of the images is in process.

#### **PUBLICATION**

In order to disseminate the knowledge content of manuscripts, the NMM has taken up several programmes such as lectures, seminars, publication of unpublished manuscripts, manuscriptology and paleography workshops,



etc. Under the publication programme, the Mission has published so far the proceedings of the above-said programmes under the following series: Samrakshika (research papers on conservation), Kritibodha (texts transcribed and edited in the manuscriptology workshop), Tattvabodha (papers of Tattvabodha lecture) and Samikshika (research oriented papers as presented in the seminars).

Recently the NMM has taken up a project for



*Kriti Rakshana*



Mrs. Dipali Khanna, M.S., IGNC examining a manuscript at the Exhibition of Kashmiri Manuscripts held during Tattvabodha Lecture on 29th April, 2014

publishing rare and unpublished manuscripts in three formats – (a) Fascimile (b) Critical edition (Illustrated and single copy manuscript) (c) Critical edition with annotation and translation. The series has been named as 'Prakashika'.

In the volume (Prakashika 18), published during April – May, 2014, eminent scholars Dr. C.M. Neelakandhan and Dr. K.M. Seeja have transcribed and critically edited the Sanskrit Kathakali Works of Virakeralavarma Sitasvayamvaram and Nalacaritam (First Day).

#### OUTREACH

##### Public lecture under Tattvabodha Series

National Mission for Manuscripts began the Tattvabodha Lecture series in 2005 to bring the finest scholars to the platform where they could present their ideas and interact with scholars, researchers, students and interested members of the public. 131 lectures have been delivered so far in Delhi and other centres around the country and four volumes could be brought out compiling the papers presented during the lectures.

The 131st lecture session was held in Delhi on 29th April, 2014. Dr. Shashi Shekhar Toshkhani delivered a lecture on 'Formation of the Kashmiri language and some early

Kashmiri texts'. The lecture session was chaired by Mrs. Dipali Khanna, Member Secretary, Indira Gandhi National Centre for the Arts, New Delhi. An exhibition of Kashmiri Manuscripts was also organized to create the right ambience.

Dr. S. S. Toshkhani is a well-known Kashmiri scholar, writer, literary critic, translator and poet. He writes in Hindi as well as English and has published about a

dozen books in both the languages including the widely acclaimed and HRD Ministry award-winning '*Kashmiri Sahitya ka Itihas*' (history of Kashmiri literature in Hindi), '*Lal Ded : The Great Saint Poetess of Kashmir*' (ed.), '*The Cultural Heritage of Kashmiri Pandits*' and '*Rites and Rituals of Kashmiri Brahmins*'.

In his lecture, Dr. Toshkhani discussed in detail the origin of Kashmiri language and highlighted a few unpublished manuscripts which bear the key to comprehend the history of the development of Kashmiri language. In his discussion, he illustrated his points with example of four manuscripts - Bāṇāsura

Kathā, Sukha-dukha Carit, Mahānaya Prakāśa and Chummā Sampradāya. He observed, "Linguistically, Sukha-dukha Carit is an important work as together with Bāṇāsura Kathā, Mahānaya Prakāśa and Chummā Sampradāya, it throws valuable light on the medieval development of the Kashmiri language. All the four works amply demonstrate how Kashmiri achieved the status of a Modern Indic language after passing through the intermediate stage of Prakrit and Apabhramsha".



various aspects of the manuscripts, like-name, number, subject, collection number, title, name of the author, category, script, language, length, folios, lines, nos. of letters, condition, status and period etc. These descriptive catalogues are sources of information about the collection and comprises basic information related to the manuscripts. The catalogues provide a detailed information of the manuscripts written in most of the major languages and scripts, represented by fragments as well as complete codices, and ranging in date. Some of the manuscripts are well-known in the scholarly world and extensively published, whilst others have never been mentioned in print. Almost all the illustrated manuscripts were described, albeit very briefly; whilst many others have been described in greater or lesser detail elsewhere. The aim was to find an acceptable compromise by providing information at different levels of detail. These catalogues, at the most fundamental level, may be little more than an inventory, simply informing potentially interested readers of the manuscript collection. This will definitely act as a finding aid to give readers a general idea of what material might be of use to their studies, and will be a starting-point from which to pursue their enquiries. The descriptions were prepared by the academicians and professional staff, and contain a wealth of unpublished information.

#### **Publications of Important Manuscripts and their Importance:**

Asiatic Society through its study and

research activities has published several fundamental works related to Indian wisdom and also the intellectual heritage of the Asian continent. These include social, cultural, economic, political, historical, religious and socio-cultural dimensions which provide access to a wide range of research information on Asian knowledge system. Some of the examples may be discussed in this context. The Asiatic Society has published a few fundamental texts, i.e. *A Critical Study Edition of Sri Kālacakratantrarāja* (1993), edited by Biswanath Banerjee; *Āpastamba Sāmānya-Sūtra or Yajñaparibhāsa Sūtra* (2006) edited with translation and exposition by Samiran Chandra Chakrabarti; *Aṣṭasāhasrikā Prajñā Pāramitā* (1970); tr. into English by Dr. Edward Conze, (Reprint); *Āśvaghōṣa* (2011) by B.C. Law (Reprint); *Āśvalāyana Śrauta Sūtra* (2002) ed. by Amar Chattopadhyay (in Bengali); *Kiraṇāvali of Udayanāchāryya*, (2002) Fasc. IV edited by Narendra Chandra Vedantatirtha, (Reprint); *Kirāta Jana Kriti* (2011) by Suniti Kumar Chatterji (Reprint); *Kṛṣi-Parāsara* (2001) ed. & tr. by Girija Prasanna Mozumdar and Sures Chandra Banerji, (Reprint); *Kvtya-tattvārṇava* (1975) by Srinatha Acarya Cudamani (Part-I) edited by Rajendra Chandra Hazra; *Lalitavistāra* (2001) English Translation, by B i j o y a G o s w a m i ; *Chandasūtrabhāṣyamyadavaprakāśakṛtam* (1977), collated and edited from four extant Mss. by Haridas Sinha Ray; *Charakasamhitār dārśanik Bhavana-Samiksā* (2006) by Dalia Bandury; and *Dattaka-Tilakah* (2004) by Jaydeb Ganguly Shastri, etc.<sup>10</sup> When we study the contents of these



*Kriti Rakshana*



publications, we find significant data which reveals the study of Indian history and culture from the genius minds of the western and eastern Indologists. These publications can be considered as the source of integral knowledge, science, tradition and culture of the Asian civilization, which has produced the highest level of intellectual wisdom in the world. The publications reveal the wisdom, which is considered as the source of origin and development of human religion and the infinite storehouse of legendary wisdom and progress of human civilization.

#### **Asiatic Society, Indologists and the manuscript heritage:**

It was the British, the colonial rulers, who formally created the subject Indology at the end of the 18th Century, when the English thinker William Jones (1746-1794) founded the Asiatic Society of Bengal in Kolkata in 1784. Modern Indology may be said to have begun with Sir William Jones. A linguist with scholarly inclinations, his job was to interpret Indian law and customs to his employer. He devoted best of his time for the study, research and dissemination of Indian wisdom. Under his dynamic leadership, most of the research work in the field of Indology was completed and it attracted both the Indian and western scholars to interpret intellectual traditions of India. As for example - S. Krishnaswami Aiyangar (became member of the Royal Asiatic Society in 1908, 1871 -1946); *A History of India*; Harinath De (1877-1911) *Translation of a part of Rig Veda with original Mantras*; Rajendralal Mitra (Librarian of the Asiatic Society, 1823/24-1891); *The*

*Antiquities of Orissa*, Illustrated work on Bodh Gaya (1878); *The hermitage of Śākya Muni*; K. A. Nilakanta Sastri(1892 - 1975) *History of South India; A comprehensive history of India*; Krishna Kanta Handique (1898 - 1982) *Naiṣadhacarita of Śrīharṣa*, 1934; *Yasastilika and Indian Culture* 1949; Pandurang Vaman Kane (1880-19 72) *History of Dharmasāstra*; Prabodh Chandra Bagchi (1898 - 1956) *Sanskrit Buddhist literature* with Sylvain Lūvi and Rahul Sankrityayan (1893 -1963); *Translation of Majjhima Nikaya from Prakrit into Hindi; Volga Se Gaṅgā* (A journey from the Volga to the Ganges); etc. The principal contribution of the west has been in bringing out editions of ancient works of Indian scriptures, like English translation of the *Bhagavadgītā* into English by Sir Charles Wilkins (1750-1833), translation of Kalidasa's *Abhijñāna* books (1789) by Sir William Jones, publication of an edition of Kalhana's *Rājataranṅiṇi* (1825) by Wilson.

#### **Asiatic Society and exploration of Indian cultural heritage:**

Ancient India was a land of sages, saints and seers as well as a land of scholars and scientists presenting the holistic, integral and divine wisdom, which is interrelated to the Vedic tradition. The ancient Indian heritage has a rich artistic tradition in knowledge, science and technology right from the Vedic period and contributed a lot for the advancement of knowledge system of the Asia. This approach has been the foundation to all branches of Indian systems of knowledge including spirituality, philosophy, psychology, mathematics, astronomy, physics, chemistry, medical



science, art and architecture etc. The scientific and integral knowledge system preserved in the manuscripts are the treasure of Indian wisdom, by which the intellectual tradition of India can be experimented, experienced and developed.<sup>11</sup> The textual contents of the manuscript collection reveal the highest and subtlest experiences and symbolically present the aspirations, inspirations, revelations, intuitions and integral knowledge system of Ancient Indian Wisdom. Manuscripts can be considered as fundamental texts to the Indian scientific developments and artistic traditions as also primary texts relating to the Indian Arts. Sir William Jones in his discourses delivered before The Asiatic Society and *Misellaneous Papers*, Discourse-II – “No contributions, except those of the literary kind, will be requisite for the support of the society; but if each of us were occasionally to contribute a lucid description of such manuscripts as we had perused or inspected, with their dates, and the name of their owners, and to propose a solution such questions as had occurred to him concerning Asiatic Art, Science and History, natural or civil, we should possess without labour, and almost by imperceptible degrees, a fuller catalogue of Oriental books than has hitherto been exhibited; and our correspondences should be apprised of those points to which we chiefly direct our investigations. Much may, I am confident, be expected from the communications of learned natives, whether lawyers, physicians, or private scholars, who would eagerly, on the first invitation, send us their *Mekamat* and *Risalabs* on a variety of

subjects; some of us the sake of advancing general knowledge; but most of them from a desire, neither uncommon nor unreasonable, of attracting notice, and recommending themselves to favour. With a view to avail ourselves of this disposition, and to bring their latent science under our inspection, it might be advisable to print and circulate a short memorial, in Persian and Hindi, setting forth, in a style accommodated to their own habits and prejudices, the design of our institution.”<sup>12</sup> The Asiatic society through its study, research and academic activities has made outstanding contributions for the collection, cataloguing and publication of manuscripts. The grand collection of manuscripts of the Asiatic Society has contributed a lot for the exploration and dissemination of cognitive knowledge system as well as the development of ancient Indian science and technology.<sup>13</sup> The objective of the Asiatic Society is to preserve the grand cultural heritage of India through preserving the manuscript tradition and the associated scholars tried their best to flourish the intellect of the ancient people. The scientific temper of Asiatic Society and its remarkable continuity down the ages till the present day is worth appreciating.<sup>14</sup> Dr. Suniti Kumar Chatterjee writes- “Sir William Jones was not only an incarnation of the intellectual curiosity of the highly cultivated and humanistic eighteenth century Europe-he was something more: his work has been meant more for us Indians than what he himself or any compatriot of his was conscious of. Like all leaders of men in the domain of thought, his was in the first



*Kriti Rakshana*



instance the soul of a poet.”<sup>15</sup> The Society with its activities has influenced the study of manuscripts and there are also reflections of scientific thoughts and artistic expressions. The basis of Asiatic Society for preserving the intellectual tradition as well as the scientific heritage of India is the comparative value system of instincts gleaned, largely from its connection with religion, science and philosophy and more specifically the intellectual tradition reveals the artistic expressions, which are still alive.

#### References-

1. James Elmes (1824) ‘Discourses delivered before The Asiatic Society and Miscellaneous Papers on The Religion, Poetry, Literature etc. of the Nations of India by Sir William Jones’ (ed.), London: Charles S. Arnold, pp.1-2
2. www.asiaticsocietycal.com
3. Dr. Chandra Roy Choudhury, ‘Bicentenary Souvenir,’ The Asiatic Society (1784-1984), Calcutta: The Asiatic Society, p.1
4. “When the Asiatic Society was founded on 15 January 1784, just 200 years away from now, its begetter Sir William Jones (1746-1794) began his work with nothing but a dream, a dream as baffling and bizarre as the continent of Asia itself. He dreamt of a centre for Asian studies including almost everything concerning man and nature within the geographical limits of the continent.” Dr. Chandra Roy Choudhury, Bicentenary Souvenir, The Asiatic Society (1784-1984), Calcutta, p.1.
5. James Elmes (1824) ‘Discourses

delivered before The Asiatic Society and Miscellaneous Papers on The Religion, Poetry, Literature etc. of the Nations of India by Sir William Jones’, (ed.), London: Charles S. Arnold, p.

6. www.asiaticsocietycal.com
7. Mahamahopadhyays Haraprasada Shastri (2005) ‘A Descriptive Catalogue of Sanskrit Manuscripts in the Government Collection under the care of The Asiatic Society,’ Vol-II Vedic Manuscripts, Calcutta: The Asiatic Society
8. W. Ivanow (1932) ‘Concise Descriptive Catalogue of the Persian,’ Calcutta: The Asiatic Society of Bengal.
9. Catalogue of Publications, Kolkata: The Asiatic Society, 2011
10. Catalogue of Publications, Kolkata: The Asiatic Society, 2011
11. “The ancient manuscripts have a link between the past and the present.” R.S. Shivaganesa Murthy (1996), Introduction to Manuscriptology, Delhi: Sarada Publishing House, p. xi
12. James Elmes (1824) ‘Discourses delivered before The Asiatic Society and Miscellaneous Papers on The Religion, Poetry, Literature etc. of the Nations of India by Sir William Jones’ (ed.), London: Charles S. Arnold, p. Discourse-II, p.18
13. O.P. Kejariwal (1988) ‘The Asiatic Society of Bengal and the Discovery of India’s Past 1784-1838,’ Bombay: Oxford University Press. Foreword by A.L. Basham- The Society took an

interest not only in languages, literature and culture, but also in the natural sciences as they were related to India. P. ix

14. "The Asiatic Society may be said to have initiated scientific researches in India on western lines. Every branch of scientific activity in India owed its genesis to the Asiatic Society which had made important and valuable contributions in every field." Sisir Kumar Mitra(1974) The Asiatic Society, Calcutta: The Asiatic Society. P. 8
15. Suniti Kumar Chatterjee (1948) 'Sir William Jones (1746-1794),' published in Sir William Jones: Bicentenary of his

birth Commemoration Volume 1746-1946, Royal Asiatic Society of Bengal, Calcutta, p. 85



**Dr. Kishor Kumar Tripathy is Senior  
Research Fellow, Kalakosa Division  
Indira Gandhi National Centre for the  
Arts, New Delhi**

*Kriti Rakshana*



# Origin of Sinhalese Script

Dr. Anirban Dash

Sri Lanka has one of the oldest writing systems in South-East Asia. According to the epics of India and Sri Lanka, the island was inhabited by two tribes known as the Nāgas and Yakas prior to the period of King Vijaya. As we know, there are 64 scripts enumerated in the *Lalitavistāra* beginning with Brāhmī script. Very interestingly, both Nāga and Yakṣa are also listed as scripts in this list available in the *Lalitavistāra*. Here, it may be assumed that these two scripts were used during that period in which the *Lalitavistra* was written. Still it is open subject among the scholars to discuss.

Traditionally it is believed that, the earliest Aryan colonizers of Sri Lanka brought some kind of writings with them. Due to lack of solid evidence, it is difficult to know the exact form of writing systems they brought to Sri Lanka. Apart from that, there are many significant textual references about writing systems found in *Mahāvasa*. King Vijaya (5<sup>th</sup> century B.C.) sent a letter to his brother, Sumitta, to come over to Sri Lanka to be his successor. Another King Abhaya (3<sup>rd</sup> century B.C) also wrote a letter to Prince Paukābhaya.

The art of writing began to spread in Sri Lanka after the advent of King Mahendra in 3<sup>rd</sup> century B.C. Prince Tissa of Kalyāi Kingdom sent a man in disguise of a *bhikkhu*, with a secret letter to the queen. King Vattagāminī Abhaya used *Ketaka* leaf to write. Third century B.C. is considered as the golden period in the history of writing in

Sri Lanka because the Pāli canons and *Ahakathās* were written in that period. According to Mahāvasa, "The text of the three *Pitakas* and the *Atthakathas* thereon did the most wise *bhikkhus* hand down in former times orally, but since they saw that the people were falling away (religion) the *bhikkhus* came together, and in order that the true doctrine might endure, they wrote them down in books". Tāla leaf was used for writing material during the period of the evolution of the commentary to Pali texts.

Even though above mentioned textual references may not be completely historical but contains sufficient information to show that the writing system was known in Ceylon from 5<sup>th</sup> century B.C.

## Development of Sinhalese script

Southern division of Brāhmī was not only spread in India, but also in Sri Lanka, Maldives, Myanmar, Cambodia, Malaysia and Indonesia. Pallavas were chief users of southern Brāhmī and solely responsible for its origin and development. The Southern group includes ancient scripts such as Grantha, Kadamba, Tamil, Malayalam, Kannada, Telugu, and Sinhala, etc.

Sri Lanka possesses the earliest contemporary Brahmi script of both the types, the Mauryan of the Northern variety and the Southern Brahmi letters.

Up to third century B.C., the scripts of Ceylon and India are very close to each other. Both have a vertical stroke with two

Kriti Rakshana



arms drawn from the center, either straight or curved to the top and bottom. From 3rd century B.C. to the 14<sup>th</sup> century A.D. the Brāhmī script in Ceylon underwent three stages of development.

#### Stage- I

The Mauryān Brāhmī in its pure form together with a few South Indian Brāhmī, the Tamil cave and the Bhaṭṭiprolu scripts exhibit the first stage which extended in most cases from the 3rd century B.C. to the 1st century A.D. The scripts during this Brāhmī era are closely connected with the Kaliṅga, Sunga and Saravāhana characters of the 2<sup>nd</sup> century B.C.

#### Stage - II

A large number of scripts entered into the second stage of their development covering generally from 1<sup>st</sup> century B.C. to the 5<sup>th</sup> - 6<sup>th</sup> centuries only some letters continue to the 7<sup>th</sup> - 8<sup>th</sup> centuries. They are still traceable to their earliest prototypes and are at the same

time in the line with Mathura Jain letters of 1<sup>st</sup> century B.C. and those of the 1<sup>st</sup> century, the Sātavāhana, the Kuāa letters of the 2<sup>nd</sup> century; the Pallva scripts of the 3<sup>rd</sup> - 4<sup>th</sup> centuries; the northern and central Gupta of 4th century ; the Kadamba of the 4<sup>th</sup> -5<sup>th</sup> centuries. The Sinhalese scripts in this Sinhala Brāhmī era acquired the adaptability and the potential freedom to develop into multi-shape, in contrast with the Indian varieties.

#### Stage - III

The germination of the modern Sinhalese script took place in the third stage from the 8<sup>th</sup> to the 9<sup>th</sup> - 10<sup>th</sup> -11<sup>th</sup> , 13th and 14<sup>th</sup> centuries down to the present day. The great urge for independent manifestation is the characteristic script of this age which reflected in the emergence of a large number of the indigenous letters. The Tripiṭakas which had been handed down orally were committed to write for the first time about

### Development chart of the letter **අ** from Brāhmī to Sinhala



3rd B.C. to 1st A.D.  
(Brāhmī)

1st A.D. to 4th A.D.  
(Brāhmī)

4th A.D. to 7th A.D.  
Beginning of Sinhala  
Script

7th to 10th A.D  
Under Development

10th to 12th A.D.  
Final shape of  
Sinhala script

*Kriti Rakshana*



the end of the 1st century B.C... This was facilitated by the Brāhmī scripts.

### Sinhala Alphabet

The Sinhala alphabet is also one of the largest, containing 58 letters. The letters of the Sinhala alphabet fall into two classes: vowel-letters and consonant-letters. The Sinhala character set consists of 16 vowels, 2 semi-consonants, 40 consonants and 13 consonant modifiers also known as strokes of character modifiers. These graphical signs are always used in conjunction with consonants. Unlike English, consonant modifiers could be positioned at different location around the character. Although the basic shape of the characters is symmetrical and curved-shaped, some parts such as the

upper or lower parts may not be in the same level.

Sinhala is often considered to have two alphabets due to the presence of two different sets of letters. The core set, known as the uddha sihala Sinhala is more prominent in the Southern and Western regions, while the Tamil language and alphabet are used more often in the north of the island.

### Special features of Sinhalese script

- Syllabic alphabet.
- Direction of writing: left to right in horizontal lines.
- Conjunct symbols are used only when writing Sanskrit or Pali with the Sinhala alphabet.

### Sinhalese Characters

අ	ආ	ඇ	ඈ		
a	ā	æ	ǣ		
ඈ	ඉ	ඊ	උ	ඌ	ඍ
i	ī	u	ū	r	r̄
එ	ඒ	ඔ	ඔ	ඕ	ඖ
e	ē	ai	o	ō	au
ක	ඛ	ග	ඝ	ඞ	
ka	kha	ga	gha	ṅa	
ච	ඡ	ජ	ඣ	ඤ	
ca	cha	ja	jha	ṅa	
ට	ඨ	ඳ	ඳ	ඹ	
ṭa	ṭha	ḍa	dha	ṇa	
ත	ඵ	ද	ධ	න	
ta	ṭha	da	dha	na	
ප	ඹ	ච	භ	ම	
pa	pha	ba	bha	ma	
‍්‍ර	ර	ල	ල		
ya	ra	la	va		
ශ	ඪ	ස	හ	ඹ	ඹ
śa	ṣa	sa	ha	fa	ḷa

d. Most of the Sinhala letters are curlicues; straight lines are almost completely absent from the alphabet. This is because Sinhala used to be written on dried palm leaves, which would split along the veins on writing straight lines. This was undesirable, and therefore, the round shapes were preferred.

### Conclusion

Sinhalese forms are complex in nature and exhibits more than one course of development, following more than one trend of style. The potentiality of the Sinhalese letters to emerge independently is

unmistakable. Out of 58 letters, twenty-nine are indigenous. Eleven Sinhalese letters are adopted in the Grantha scripts. Brāhmī was the only parents of the Sinhala script. Sinhala is a most closely related to the Grantha script, but also takes some elements from the Kadamba script as well.



**Dr. Anirban Dash is Assistant Professor,  
Dept. of Pali and Buddhist Studies,  
University of Pune.**

- 
- (i) *athāmaccehi mantetvā lekhaṃ tattha visajjayi / lekhaṃ datvāna vijayo na cireṇadivyaṃ gato // Mahāvamsa – VIII.3*
- (ii) *gantvāpatissagāṃ te taṃ atthaṃ rājino brabuṃ / raja lekhaṃ kumārassa sarahassaṃ pāhiṇi // bhuñjassu pāragaṃ tvaṃ mā gā oraṃ tato"ti / taṃ sutvā tassa kujjhiṃsu bhātaro nava rājino // Mahāvamsa – VIII.48-49*
- (iii) *datvā rahassalekhaṃ so bhikkhuvesadharaṃ naraṃ /pāhesi deviyā grantvā rājadvā ṭhito tuso // Mahāvamsa – XXII.15*
- (iv) *atha ketakapattamhi likhītvā haṭṭamānase /saṃghabhogaṃ tassa pādā mahioato // Mahāvamsa – XXXIII.50*
- (v) *piṭakattayapāliṃ ca tassa aṭṭhakathaṃ pica /mukhapāṭhena ānesuṃ pubbe bhikkhu mahāmati//*

*Kriti Rakshana*



# Publications of the NMM

## TATTVABODHA

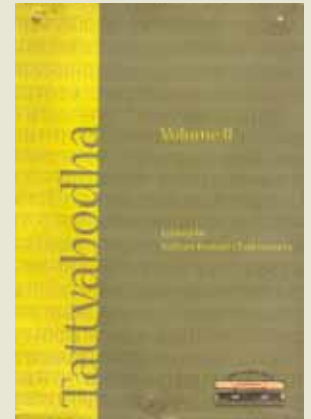
Compilation of the proceedings of public lectures delivered under Tattvabodha Series



**TATTVABODHA VOLUME-I**  
**Editor:** Sudha Gopalakrishnan  
**Publishers:** National Mission for Manuscripts, New Delhi and Munshiram Manoharlal Publishers Pvt. Ltd, New Delhi  
**Pages:** 164 **Price:** ₹ 325/-



**TATTVABODHA VOL-III**  
**Editor:** Prof. Dipti S. Tripathi  
**Publishers:** National Mission for Manuscripts, New Delhi and Dev Books, New Delhi  
**Pages:** 240 **Price:** ₹ 350/-



**TATTVABODHA VOLUME-II**  
**Editor:** Kalyan Kumar Chakravarty  
**Publishers:** National Mission for Manuscripts, New Delhi and Munshiram Manoharlal Publishers Pvt. Ltd. New Delhi  
**Pages:** 194 **Price:** ₹ 350/-



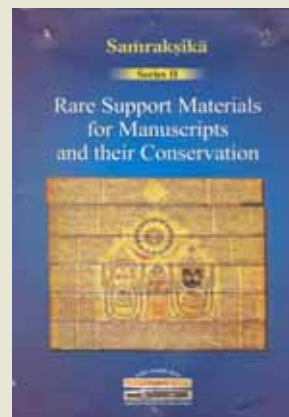
**TATTVABODHA VOLUME-IV**  
**Editor:** Prof. Dipti S. Tripathi  
**Publishers:** National Mission for Manuscripts, New Delhi and D. K. Printworld (P) Ltd.  
**Pages:** 251  
**Price:** ₹ 400/-

## SAMRAKSHIKA

Compilation of the proceedings of the seminars on conservation of manuscripts



**SAMRAKSHIKA VOLUME-I**  
**Indigenous Methods of Manuscript Preservation**  
**Editor:** Sudha Gopalakrishnan  
**Volume Editor:** Anupam Sah  
**Publishers:** National Mission for Manuscripts, New Delhi and D. K. Printworld (P) Ltd., New Delhi  
**Pages:** 253  
**Price:** ₹ 350/-



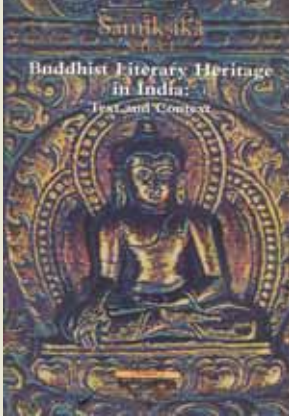
**SAMRAKSHIKA VOLUME-II**  
**Rare Support Materials for Manuscripts and their Conservation**  
**Editor:** Shri K. K. Gupta  
**Publishers:** National Mission for Manuscripts, New Delhi and Dev Books, New Delhi  
**Pages:** 102  
**Price:** ₹ 200/-

*Kriti Rakshana*



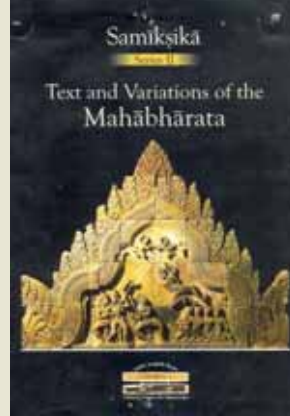
## SAMIKSHIKA

Compilation of the proceedings of the seminars organised on different topics



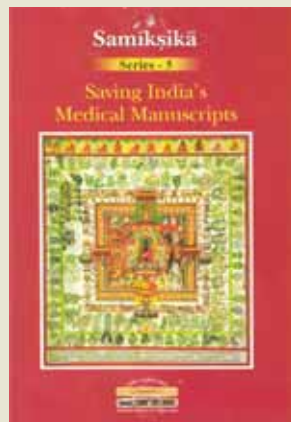
**SAMIKSHIKA VOLUME-I**  
*Buddhist Literary Heritage  
in India*

**Editor:** Prof. Ratna Basu  
**Publishers:** National Mission for  
Manuscripts, New Delhi and  
Munshiram Manoharlal Publishers  
Pvt. Ltd., New Delhi  
**Pages:** 158  
**Price:** ₹ 325/-



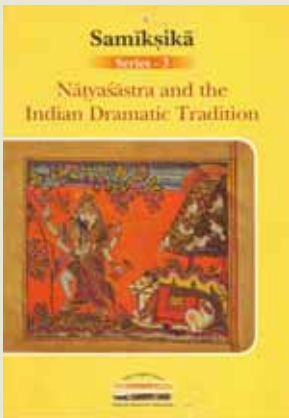
**SAMIKSHIKA VOLUME-II**  
*Text and Variations of the  
Mahābhārata*

**Editor:** Kalyan Kumar Chakravarty  
**Publishers:** National Mission  
for Manuscripts, New Delhi and  
Munshiram Manoharlal Publishers (P)  
Ltd., New Delhi  
**Pages:** 335  
**Price:** ₹ 500/-



**SAMIKSHIKA VOLUME-V**  
*Saving India's Medical  
Manuscripts*

**Edited by:** G.G. Gangadharan  
**General Editor:** Dipti S. Tripathi  
**Publishers:** National Mission for  
Manuscripts, New Delhi and Dev  
Publishers & Distributors, New  
Delhi  
**Pages:** 260  
**Price:** ₹ 350/-



**SAMIKSHIKA VOLUME-III**  
*Natyashastra and the Indian  
Dramatic Tradition*

**Edited by:** Radhavallabh Tripathi  
**General Editor:** Dipti S. Tripathi  
**Publishers:** National Mission for  
Manuscripts, New Delhi and  
Dev Publishers & Distributors,  
New Delhi  
**Pages:** 344  
**Price:** ₹ 450/-



**SAMIKSHIKA VOLUME-IV**  
*Indian Textual Heritage  
(Persian, Arabic and Urdu)*

**Editor:** Prof. Chander Shekhar  
**Publishers:** National Mission  
for Manuscripts,  
New Delhi and Dilli Kitab Ghar,  
Delhi  
**Pages:** 400  
**Price:** ₹ 350/-

*Kriti Rakshana*



## KRITIBODHA

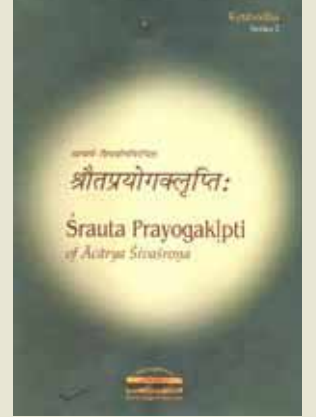
Critical editions of manuscripts



**KRITIBODHA VOLUME-I**  
*Vādhūla Gr̥hyāgamavṛttirahasyam of Nārāyaṇa Mīśra*  
Critically edited by: Braj Bihari Chaubey  
**General editor:** Sudha Gopalakrishnan  
**Publishers:** National Mission for Manuscripts, New Delhi and D. K. Printworld (P) Ltd., New Delhi  
**Pages:** 472  
**Price:** ₹ 550/-



**KRITIBODHA VOLUME-V**  
*Dravyaguṇasātaśloki of Trimallabhaṭṭa*  
**Editor:** Dr. C.M. Neelakandhan & Dr. S. A. S. Sarma  
**General Editor:** Prof. Dipti S. Tripathi  
**Publishers:** NMM & Nag Publishers, Delhi  
**Pages:** 136  
**Price:** ₹ 250/-



**KRITIBODHA VOLUME-II**  
*Śrauta Prayogakṛpti of Ācārya Śivaśroṇa*  
**Editor:** Prof. Braj Bihari Chaubey  
**Publishers:** National Mission for Manuscripts, New Delhi and D. K. Printworld (P) Ltd., New Delhi  
**Pages:** 200  
**Price:** ₹ 250/-



**KRITIBODHA VOLUME-III**  
*Tattvānusandhanam (A Compendium of Advaita Philosophy) by Sri Mahadevananda Sarasvati*  
Consultant Editor: T. V. Sathyanarayana  
**General Editor:** Prof. Dipti S. Tripathi  
**Publishers:** National Mission for Manuscripts, New Delhi and New Bharatiya Book Corporation, Delhi  
**Pages:** 90  
**Price:** ₹ 150/-

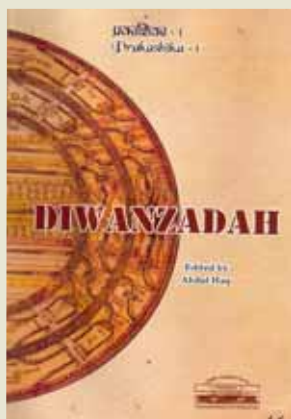


**KRITIBODHA, VOLUME – IV**  
*Śrījōnarājikṛta Kirātārjunīyāṭikā*  
**Editor:** Dr. Dharmendra Kumar Bhatt  
Consultant Editor: Prof. Vasant Kumar M. Bhatt  
**General Editor:** Prof. Dipti S. Tripathi  
**Publishers:** National Mission for Manuscripts, New Delhi & Nag Publishers, New Delhi  
**Pages:** 338  
**Price:** ₹ 250/-

*Kriti Rakshana*

## PRAKASHIKA

Printed editions of rare and unpublished manuscripts



### PRAKASHIKA VOLUME-I

*Diwanzadah*

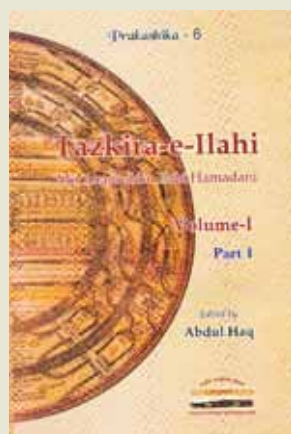
**Edited by:** Prof. Abdul Haq

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi and Delhi Kitab Ghar, Delhi

**Pages:** 454

**Price:** ₹ 250/-



### PRAKASHIKA, VOLUME VI (Part I & II)

*Tazkira-e-Ilahi of Mir Imaduddin Ilahi Hamdani*  
(Facsimile Edition)

**Editor:** Prof. Abdul Haq

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi &

Dev Publishers & Distributors, New Delhi

**Pages:** 436 + 347 = 783

**Price:** ₹ 2,000/- (for two parts)



### PRAKASHIKA VOLUME-II

*Chahar Gulshan* (An eighteenth century gazetteer of Mughal India)

**Edited and Annotated by:**

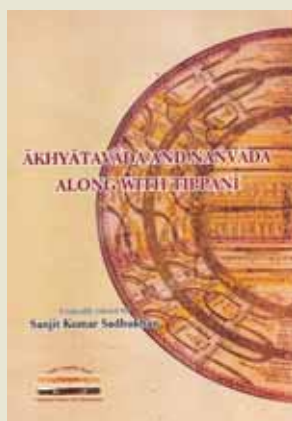
Chander Shekhar

**General Editor:** Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi and Dilli Kitab Ghar, Delhi

**Pages:** 473

**Price:** ₹ 250/-



### PRAKASHIKA VOLUME – III

*Ākhyātavāda and Nāivāda along with Ṭippanī*

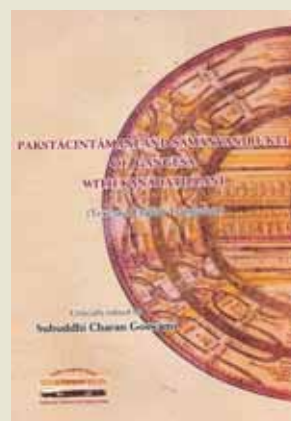
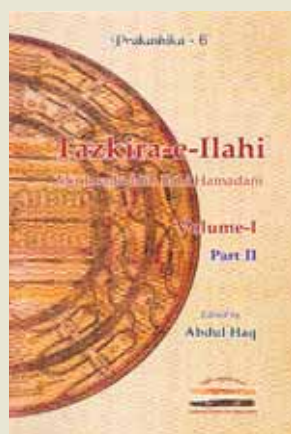
Critically Edited by Sanjit Kumar Sadhukhan

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi and Dev Publishers & Distributors, New Delhi

**Pages:** 127

**Price:** ₹ 250/-



### PRAKASHIKA VOLUME-IV

*Pakṣṭācintāmaṇi and Sāmāyanirukti of Gaṅgeśa with Kaṇādaṭṭippani* (Text and English Translation)

Critically Edited by Subuddhi Charan Goswami

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi and Dev Publishers & Distributors

**Pages:** 113

**Price:** ₹ 225/-

*Kriti Rakshana*



**PRAKASHIKA VOLUME-VII**

*Rāgārṇavam (with Rāgaçandrikā Vyākhyā)*

**Edited and commented by:**

Bhagavatsharan Shukla

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi and D. K. Printworld (P) Ltd.

**Pages:** 251

**Price:** ₹ 300/-



**PRAKASHIKA, VOLUME X**

*Abhijñānaśakuntalam with Sandharbhādīpika of Chandrasekhar Chakravarty*

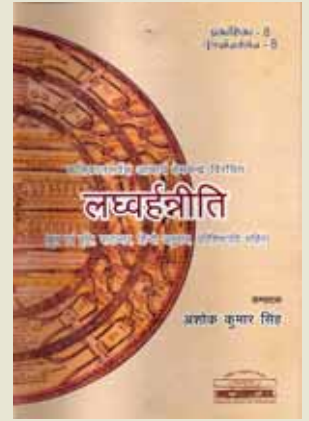
**Editor:** Prof. Vasantkumar M. Bhatt

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi & New Bhartiya Book Corporation, New Delhi

**Pages:** 262

**Price:** ₹ 300/-



**PRAKASHIKA VOLUME-VIII**

*Kalikāsarvajña Ācārya hemçandra's Laghvarhannāti*

(Text with commentary, variant readings, Hindi translation and appendices)

**Editor:** Ashok Kumar Singh

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi and New Bharatiya Book Corporation, New Delhi

**Pages:** 314

**Price:** ₹ 350/-



**PRAKASHIKA VOLUME-IX (1st Part)**

*Mir'at-ullStelah of Anand Ram Mukhlis*

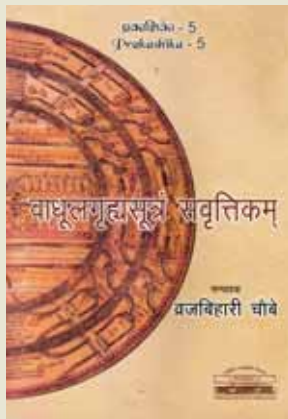
**Edited by:** Chander Shekhar, Hamidreza Ghelichkani & Houman Yousefdahi

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi and Dilli KitabGhar, Delhi

**Pages:** 566

**Price:** ₹ 400/-



**PRAKASHIKA VOLUME-V**

*Vādhalaghyasutrām with Vṛtti*

**Critically Edited by:** Braj Bihari Chaubey

**General Editor:** Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi and New Bharatiya Book Corporation, New Delhi

**Pages:** 262

**Price:** ₹ 350/-



**PRAKASHIKA VOLUME-IX (2nd Part)**

*Mir'at-ullStelah of Anand Ram Mukhlis*

**Edited by:** Chander Shekhar, Hamidreza Ghelichkani & Houman Yousefdahi

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi and Dilli Kitab Ghar, Delhi

**Pages:** 403

**Price:** ₹ 400/-

*Kriti Rakshana*



**PRAKASHIKA, VOLUME XI (Part 1 & 2)**

*Jaiminiyasamavedasamhita Text of Kerala Tradition*  
(Arcika, Sama and Candrasama Portions)

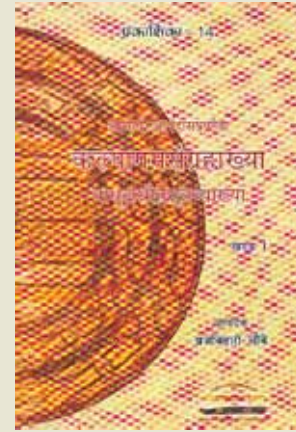
**Editor:** Dr. K. A. Rabindran

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi & Nag Publishers, Delhi

**Pages:** 206 + 413 = 619

**Price:** ₹ 600/- (for two parts)



**PRAKASHIKA, VOLUME XIV**

*Ācārya Āryadāsapranītā Kalpāgamasamgrāhakyā*  
*Vādhūlāśrautasutasūtravyākhyā*

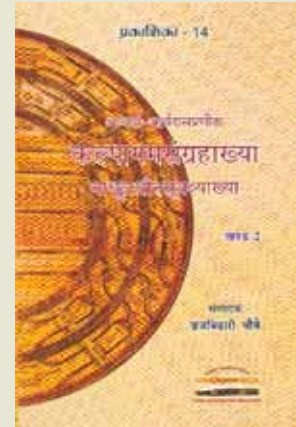
**Editor:** Prof. Braj Bihari Chaubey

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi & Dev Publishers & Distributors, New Delhi

**Pages:** 300 + 429 = 729

**Price:** ₹ 650/- (for two parts)



**PRAKASHIKA, VOLUME XII**

*Sanskrit Manuscripts of Kuttamatt Family of Kasargod*

**Editors:** Dr. K. N. Kurup & Dr. P. Manoharan

**General Editor:** Prof. Dipti S. Tripathi

**Publishers:** National Mission for Manuscripts, New Delhi & New Bhartiya Book Corporation, New Delhi

**Pages:** 279

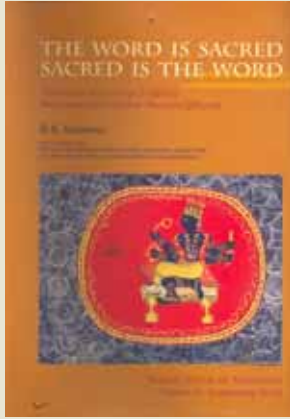
**Price:** ₹ 300/-



*Kriti Rakshana*



## CATALOGUES



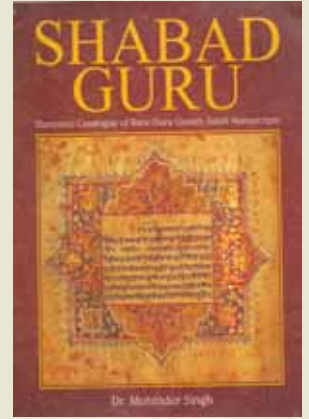
### **THE WORD IS SACRED SACRED IS THE WORD**

The Indian Manuscript Tradition by B. N. Goswamy  
**Publishers:** National Mission for Manuscripts, New Delhi and Niyogi Offset Pvt. Ltd., New Delhi  
**Pages:** 248  
**Price:** ₹1850/-



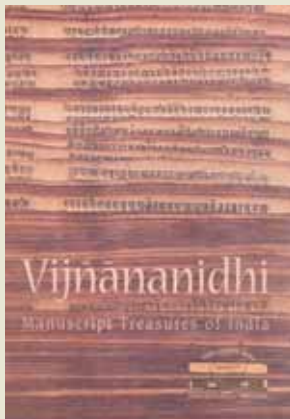
### **SANSKRIT KATHAKALI WORKS OF VIRAKERALAVARMA, SITAHARANAM AND NALACHARITAM (FIRST DAY'S STORY)**

**Editor:** Dr. C. M. Nilakandhan & Dr. K. M. Seeja  
**General Editor:** Prof. P. K. Mishra  
**Publishers:** National Mission for Manuscripts, New Delhi & Nag Publishers, Delhi  
**Pages:** 300  
**Price:** ₹ 350/-



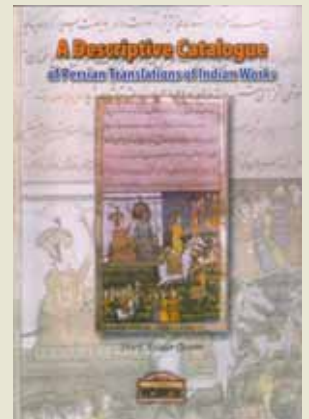
### **SHABAD GURU**

*Illustrated Catalogue of Rare Guru Granth Sahib Manuscripts*  
**Editor:** Dr. Mohinder Singh  
**Publishers:** National Mission for Manuscripts, New Delhi and National Institute of Punjab Studies, New Delhi  
**Pages:** 193



### **VIJÑĀNANIDHI: MANUSCRIPT TREASURES OF INDIA**

**Published by:** National Mission for Manuscripts, New Delhi  
**Pages:** 144



### **A DESCRIPTIVE CATALOGUE OF PERSIAN TRANSLATIONS OF INDIAN WORKS**

**Editor:** Prof. Sherif Husain Qasemi  
**General Editor:** Prof. Dipti S. Tripathi  
**Publishers:** NMM & Asila Offset Printers, New Delhi  
**Pages:** 310  
**Price:** ₹ 500/-

*Kriti Rakshana*





राष्ट्रीय पाण्डुलिपि मिशन

॥ विज्ञानमुपासव ॥

National Mission for Manuscripts