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कृति रक्षा

राष्ट्रीय पाण्डुलिपि मिशन की द्वैमासिक पत्रिका

Kriti Rakshana

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"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*

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and not necessarily those of the editor or the publisher.



From the DIRECTOR

When a university from India gets a position among two hundred best universities in the world, the news is flashed as the first lead. The reason is not far to seek. Indian universities are nowhere among the frontline institutions of the world. Quality of research, if not worst, is surely among the worse in the world. Output of Indian universities, whether in respect of manpower development or contribution to the world of knowledge, is certainly not compatible with its vast economy and emergent super power status. Among many a shortfall, the most important is, undoubtedly the lack of research infrastructure.

When National Mission for Manuscripts (NMM) was established in 2003, the ultimate aim was to establish a repository of information on and about the history, literature, sociology, science and technology, etc. of the by-gone days. It was destined to cater to the need of the scholars and facilitate research in diverse fields of knowledge. The aim of documentation, conservation and digitization are to recycle the knowledge contained in manuscripts through easy accessibility of information. To sum up the entire process has been designed to contribute towards the development of a congenial research infrastructure in the country. The objective was not to indulge in chauvinistic nationalism or contribute towards heritage conservation alone. It functions and should function to build up a network with research institutions so that the research activities can be benefitted from the NMM initiatives.

Any effort to conserve literary heritage, if not guided by scientific temper and academic interest, may end up in serving a group interest and propagating a dogma contrary to the national interest. In the NMM, care is taken to keep academic interest above all other interests and benefit of the mankind as the ultimate goal.

To be successful a mission needs public support and active cooperation of the scholars of the related fields. Unlike institutional repositories in Western countries, a large chunk of Indian manuscripts are in personal collections. Therefore the conservation exercises are bound to be proved futile, without consensual support of the public. Awareness campaign, public

lectures and involvement of local scholars in various activities play a great role in this regard. So far more than one hundred public lectures have been organized under the Tattvabodha Series. Besides this, more than four hundred local scholars and conservators are directly engaged in survey and conservation activities under 100 centres functioning all over the country. Besides these, target oriented awareness campaigns are organized to garner public support, as and when required.

I believe mere organizing a lecture or seminar does not ensure generation of knowledge. A well-planned approach backed by a clear vision is the pre-condition of a successful lecture or seminar. Right from selection of topic to the selection of scholars and publication of the proceedings, utmost care should be taken to reap maximum benefit from the public money spent to organize them. In my four decade long career in academics I have seen that generally number of seminars organized or money spent on this head is given priority and quality is relegated to the secondary position. Here in the NMM, my emphasis is not only the number of lectures or seminars, but also the quality of the output.

I think NMM can make an inroad into the academia of the country and establish itself among forefront research institutions in the country. But one way endeavor is bound to be proved futile. Rather than expecting NMM to deliver, the scholar fraternity should come forward to help NMM achieve its goal. It is only if Indian universities come forward to save the manuscripts and unearth the knowledge contained therein; we can do justice towards the fast fading treasure of our country. I appeal to the scholars and teachers to come forward and contribute in NMM's efforts and help this mission to emerge as a movement.

PROF. PRAFULLA KUMAR MISHRA
Director,
National Mission for Manuscripts

Editorial

Recently a reputed dress designer from France visited National Mission for Manuscripts (NMM) office in New Delhi. He showed a few T-shirts inspired from the designs and figures available in Meitei (Manipuri) manuscripts and he was looking for more such illustrated manuscripts for antique and exotic designs. The designs were eye-catching and eye-opener at the same time.

Manuscripts, as we all know are not only the storehouse of information about the by-gone days and embodiment of the thoughts and imagination of our ancestors, but also the best source of art and aesthetics. Except Vedic manuscripts, manuscripts on most other subjects contain illustrations of one form or other. Manuscripts are undoubtedly the richest source of Mughal, Pahari, Rajput and Tribal arts. As ill luck would have it, little has been done so far to explore the manuscript illustrations, which happen to be the storehouse of traditional Indian art. Dr. Richa Kamboj's article, 'Border Decoration in Mughal Manuscripts and Miniature Paintings: With Special Reference to Jahangir Period (A.D.1605-1658)' is an effort to comprehend illustrations in Mughal manuscripts. Though her discussion touched the borders only, but her approach to comprehend the implications of border decoration from multiple angles has made the article itself a piece of art. The knowledge of the borders is sure to be proved instrumental for those who intend to penetrate deep into the illustrations in Mughal manuscripts.

Prof. S.M. Azizuddin Husain, in his article on Babur pointed towards a little-known fact and tried to explore a different personality of the well-known historical figure. Prof. Arun Kumar Mondal discusses the Sanskrit manuscript collection at Visva-Bharati from historical perspective and explored many a fact and figure on this historical collection.

In Sanskrit literature, drama occupies a special position. Dr. Pushpa Avasthi acquainted us with two such relatively new manuscripts which contain drama, not only in Sanskrit but also based on the principles of the traditional Sanskrit dramaturgy.

Incorporating articles on history, art, drama, and above all manuscript and manuscriptology, this issue has been designed to be informative as well as entertaining.

Help us to enrich the future issues of *Kriti Rakshana* through your valuable comments and suggestions.

Editor

Contents

1. कुमाऊँ में संस्कृत नाटकों की पाण्डुलिपियाँ: 4
यमराजपराजय एवं परशुरामचरितम्
डॉ० पुष्पा अवस्थी
2. Babur as a Writer, Translator and Poet of Excellence 8
Prof. S.M. Azizuddin Husain
3. Border Decoration in Mughal Manuscripts and Miniature Paintings: With Special 15
Reference to Jahangir Period (A.D.1605-1658)
Dr. Richa Kamboj
4. Sanskrit Manuscripts in Visva-Bharati: 21
A Historical Reflection
Prof. Arun Kumar Mondal
5. Nārāyaṇopaniṣad and the Vedic Heritage 26
Sri Kishor Kumar Tripathy

Others

NMM: Summery of Events



कुमाऊँ में संस्कृत नाटकों की पाण्डुलिपियाँ: यमराजपराजय एवं परशुरामचरितम्

डॉ. पुष्पा अवस्थी

पर्वतराज हिमालय के उत्तुंग शिखरों, हरे-भरे रमणीय वन प्रान्तरों, स्वच्छतोया नदियों तथा पावन तीर्थों से युक्त उत्तराखण्ड राज्य का कुमाऊँ मण्डल भौगोलिक दृष्टि से दुर्गम तथा आर्थिक रूप से विपन्न भले ही हो किन्तु संस्कृत वाङ्मय की निधि से सदा समृद्ध रहा है। यहाँ पुराकाल से अद्यावधि संस्कृत साहित्य की अजस्र धारा सतत् प्रवाहित होती रही है। कुमाऊँ में चन्द नरेशों का शासनकाल संस्कृत की अभ्युन्नति तथा प्रचार प्रसार की दृष्टि से अत्यन्त महत्वपूर्ण रहा है। इस राजवंश के राजा प्रायः संस्कृतज्ञ तथा संस्कृतप्रेमी थे। कालान्तर में भी यहाँ अनेक विद्वानों एवं कवियों द्वारा संस्कृत वाङ्मय की विभिन्न विधाओं में साहित्य सृजन होता रहा है।

अनेक ग्रन्थों की पाण्डुलिपियाँ कालकवलित हो गईं। कई लोग पाण्डुलिपियों को अपनी पैतृक धरोहर समझकर किसी को देना या दिखाना भी नहीं चाहते, फलतः पाण्डुलिपियाँ धीरे-धीरे नष्ट हो जाती हैं। पाण्डुलिपियों को प्रकाश में लाने के लिए लोगों में इस ओर जागरूकता लानी होगी कि उनके पूर्वजों का सम्मान इन पाण्डुलिपियों को प्रकाश में लाने में है न कि सहेजकर छिपाकर रखने में।

मेरे लिए यह सौभाग्य की बात रही है कि जब मैंने विद्याभूषण उपाधिधारी श्रीकृष्ण जोशी के संस्कृत नाटकों पर शोधकार्य करने का विचार किया तो उनके कनिष्ठ पुत्र गरूढध्वज जोशी (जो आज स्वर्गवासी हो चुके हैं) का सहद सहयोग मुझे प्राप्त हुआ। उन्होंने न केवल नाटकों की पाण्डुलिपियाँ मुझे दिखाई वरन् उनकी प्रतिलिपि बनाने की अनुमति भी दे दी।

श्रीकृष्ण जोशी का समय 19वीं और 20वीं शताब्दी (जन्म सन् 1882 तथा मृत्यु सन् 1965 ईसवी) है। कानून के विधार्थी रहे तथा पेशे से अधिवक्ता श्रीकृष्ण कवि संस्कृत के प्रकाण्ड विद्वान थे। महात्मा गाँधी के आह्वान पर सन् 1926 में श्रीकृष्ण जोशी ने अपनी अच्छी खासी चलती हुई

वकालत त्याग दी। उस समय महामना मदनमोहन मालवीय काशी हिन्दू विश्वविद्यालय की नींव रख रहे थे। उन्होंने श्रीकृष्ण जोशी के संस्कृत विषयक ज्ञान से प्रभावित होकर इन्हें काशी हिन्दू विश्वविद्यालय के धर्म विभाग में मानद प्रवक्ता नियुक्त कर दिया। यहाँ से सन् 1944 में वे धर्म विभाग के अध्यक्ष पद से सेवानिवृत्त होकर नैनीताल आ गए। बहुमुखी प्रतिभा सम्पन्न श्रीकृष्ण जोशी ने संस्कृत साहित्य की विभिन्न विधाओं यथा महाकाव्य, खण्डकाव्य, नाटक, दर्शन, ज्योतिष, खगोलशास्त्र, व्याकरण, भाष्य, महापुरुषों के जीवन चरित पर आधारित कथा ग्रन्थ, स्तोत्र साहित्य, संगीत, आयुर्वेद, समाजशास्त्र आदि पर साहित्य सृजन कर संस्कृत साहित्य की अभिवृद्धि में अपूर्व योगदान दिया। इनकी लगभग 55 कृतियाँ प्राप्त होती हैं, जिनमें से अधिकांश अप्रकाशित पाण्डुलिपियों के रूप में हैं। अपनी मृत्यु से पूर्व ही ये अपने अधिकांश ग्रन्थों की पाण्डुलिपियाँ “अखिल भारतीय संस्कृत परिषद् लखनऊ” को दान कर गए थे। वहाँ से इनका नाटक ‘श्रीकृतार्थकौशिकम्’ सन् 1974 ई. में प्रकाशित हुआ।

मुझे कवि की नैनीताल स्थित आवास में (श्रीकृष्ण, हल्द्वानी रोड, तल्लीताल) इनके शेष दो नाटकों ‘यमराजपराजय’ तथा ‘परशुरामचरितम्’ की पाण्डुलिपियों को तथा इनके विशाल पुस्तकालय को देखने का सौभाग्य प्राप्त है। नाटकों की रचना शैली से यह स्पष्ट होता है कि यमराजपराजय इनकी प्रथम नाट्यकृति है। तत्पश्चात् परशुरामचरितम् तथा अन्त में इन्होंने श्रीकृतार्थकौशिकम् की रचना की है। यमराजपराजय तथा परशुरामचरितम् नाटकों की पाण्डुलिपियों तथा विषयवस्तु आदि का वर्णन इस प्रकार है-

यमराजपराजय नाटक: सावित्री तथा सत्यवान की पौराणिक कथा पर आधारित यह नाटक सात अंकों में विभक्त है। यह नाटक 8 इंच लम्बी तथा 6 इंच चौड़ी अभ्यास पुस्तिका में नीली स्याही से कलम द्वारा कवि के

सुन्दर हस्तलेख में अंकित है। नाटक की एक पाण्डुलिपि लखनऊ (1) में संरक्षित है तथा दूसरी पाण्डुलिपि मुझे नैनीताल (2) में देखने को मिली। अपने शोध कार्य के दौरान मैंने नाटक की पाण्डुलिपि की अपने हस्तलेख में एक प्रतिलिपि भी तैयार की थी, जो आज भी मेरे शोध निर्देशक (3) के पास है। लखनऊ तथा नैनीताल दोनों ही स्थानों पर प्राप्त नाटक की पाण्डुलिपियों में अन्तर केवल यह है कि लखनऊ में जो पाण्डुलिपि है उसमें नाटक के स्रोत का उल्लेख भी किया गया है, जबकि नैनीताल से प्राप्त पाण्डुलिपि में ऐसा उल्लेख नहीं मिलता।

इस नाटक में मद्र नरेश अश्वपति की राजकन्या सावित्री तथा राज्यच्युत राजा द्युमत्सेन एवं रानी ऋतम्भरा के पुत्र सत्यवान के प्रणय, विवाह तदन्तर अल्पायु वाले सत्यवान की दीर्घात्सेन हेतु सावित्री द्वारा किए गए प्रयासों का वर्णन है। नाटक के अन्त में सावित्री अपने सतीत्व एवं वाक्कौशल के बल पर अपने पति के प्राण को यमराज के मृत्युपाश से मुक्त कराने में सफल होती है। सावित्री सत्यवान की इस छोटी सी पौराणिक कथा को कवि ने अपनी नाटकीय प्रतिभा के द्वारा सात अंकों वाले रमणीय नाटक का स्वरूप प्रदान किया है। यह नायिका प्रधान नाटक है। नाटक का नाम नायिका के प्रयोजन को इंगित करने वाला है। नाटक रचना में कवि ने नाट्यशास्त्रीय नियमों का यथासम्भव पालन किया है। यह एक श्रृंगार रस प्रधान नाटक है किन्तु जैसे भवभूति का उत्तररामचरितम् संयमित श्रृंगार का दिग्दर्शन करता है वैसे ही यमराजपराजय में नायक-नायिका एक-दूसरे के सन्निकट तो है पर नायिका की प्रयोजन पूर्ति के लक्ष्य के कारण वे परस्पर आलिंगन आदि संभोग श्रृंगार में प्रवृत्त होते नहीं दिखते। नाटक के अन्त में सत्यवान की प्राणमुक्ति के साथ कवि ने नायक नायिका के चिर समागम की सूचना मात्र देकर नाटक का समापन किया है। संयमित श्रृंगार वर्णन की दृष्टि से यह नाटक उत्तररामचरितम् के समकक्ष ठहरता है। यद्यपि नाटक में पद्य बाहुल्य है किन्तु इससे नाटक की अभिनेयता एवं रमणीयता में कोई व्यवधान आता नहीं दिखता। भारतीय नारियों में आदर्श नारी चरित्र सावित्री के जीवन के उतार चढ़ावों को प्रस्तुत करने वाला यह नाटक संस्कृत वाङ्मय की अमूल्य निधि है। यमराजपराजय नाटक की भाषा अत्यन्त सहज, सरल, सरस एवं प्रवाहमय है। कवि की शैली अत्यन्त सुबोध्य एवं भावप्रांजल है। नाटक से कतिपय उदाहरण द्रष्टव्य है-

1. सायन्नदी च्छविरियं नयनोत्सवाय
गीतस्तुति स्मरहरस्य रूपाद्धि कर्णौ।
दोलाचलं मम मनो भवतीह लोलं
पारिप्लवं व्रजति पिप्पलपत्रतुल्यम्॥
- यमराजपराजय प्रथम अंक। पृ० सं० 7
2. नीरसं च रसाद्दयं स्याल्ललना परिवेशितम्।
अंगुलष्वेव कान्तायाः सुधानिवसति ध्रुवम्॥
- यमराजपराजय प्रथम अंक। पृ० सं० 7
3. दुःखेष्वेव मनुष्याणां मनुष्यत्वं परीक्ष्यते।
स्वयं प्राप्ते सुखे लोके पशुवत् को न हर्षितः॥
- यमराजपराजय प्रथम अंक। पृ० सं० 7
4. धन्योऽयं भारतदेशो यत्रारण्येऽपि शिष्टता।
आसुरीवृत्तिरन्यत्र नगरेष्वपि कथ्यते॥
- यमराजपराजय वही, 3 अंक। पृ० सं० 44
5. ब्रह्मचर्यस्य माहात्म्यं योगे भोगविवर्जितः।
विवाहे त्वेकपत्नीत्वं ब्रह्मचर्यं हि मन्यते॥
6. येन धारेण विजिता निजाभ्यन्तर शत्रवः।
तस्य नास्ति भयं बाह्यैः शत्रुसंघैः कदाचन॥
- यमराजपराजय, 5 अंक। पृ० सं० 43
7. धर्मेण समासिद्धिः स्यात् दानसिद्धिस्तथार्थतः।
दण्डसिद्धिश्च शस्त्रास्त्रैर्ज्ञानं मोक्षाय कल्पते॥
- यमराजपराजय, 3 अंक। पृ० सं० 43
8. आपत्तयः परिपतन्ति परीक्षणाय।
धीराः सदैव विपदार्षणवमुत्तरन्ति॥
- यमराजपराजय, 6 अंक। पृ० सं० 84
9. प्राप्ते दुःखे वृथादैन्यं सुखे प्राप्ते वृथामदः।
काले-काले समायान्ति दुःखान्यपि सुखान्यपि॥
- यमराजपराजय, 6 अंक। पृ० सं० 92
10. मित्राणि शत्रुतां यान्ति यदाभाग्यं विषीदति।
शत्रवो मित्रतां यान्ति यदाभाग्यं प्रसीदति॥
- यमराजपराजय, प्रथम अंक। पृ० सं० 7

नाटक में आए उपर्युक्त पद्यों की भाषा इतनी सरल एवं सुगम है कि सामान्य संस्कृतज्ञ भी नाटक का आनन्द उठा



Kriti Rakshana



सकता है। श्रीकृष्ण जोशी ने अपने इस नाटक में आए श्लोकों में क्रमांक अंकित नहीं किया है। पाण्डुलिपि में पृष्ठ संख्या मात्र ही दी गई है। इसलिए मैंने उसमें कोई छेड़छाड़ न करते हुए यहाँ पृष्ठ संख्या ही इंगित की है।

परशुरामचरितम् नाटक: यह दस अंकों का नाटक है। नाटक की कथा का स्रोत रामायण, महाभारत, ब्रह्मपुराण, विष्णुपुराण तथा वायुपुराण में उपलब्ध होता है। नाटक की दो पाण्डुलिपियाँ (नैनीताल तथा लखनऊ में पूर्वोक्तानुसार) मिलती हैं। नाटक की पाण्डुलिपि की एक प्रतिलिपि, जो डॉ० पुष्पा अवस्थी के हस्तलेख में अंकित है, डॉ० जगन्नाथ जोशी, गायत्री नगर, शीशमहल, काठगोदाम के पास है। इस नाटक की दोनों पाण्डुलिपियाँ 8 इंच लम्बी और 6 इंच चौड़ी अभ्यास पुस्तिका में नीली स्याही से कलम द्वारा कवि के सुन्दर हस्तलेख में अंकित हैं। लखनऊ में नाटक की जो पाण्डुलिपि मिलती है उसमें श्रीकृष्ण जोशी ने यह स्पष्ट संकेत किया है कि परशुरामचरितम् नाटक की रचना में श्री कन्हैयालाल माणिकलाल मुंशी के उपन्यास “भगवान परशुराम” की छाया ग्रहण की गई है।

वीररस प्रधान इस नाटक में वीर शिरोमणि परशुराम द्वारा अत्याचारी-अनाचारी सहस्रबाहु का वध तथा समाज एवं देश में ऐक्य स्थापना हेतु किए गए कार्यों का विशद वर्णन किया गया है। परशुराम सहस्रबाहु के अत्याचारों से क्षुब्ध होकर उसका वध करने की प्रतिज्ञा करता है। अपनी प्रतिज्ञापूर्ति के कथाक्रम में ही वह सहस्रबाहु के सैनिकों द्वारा बलात् हरण की जाती हुई राजा सुदास की बहिन लोमहर्षिणी को छुड़ाता है। बाद में उसकी सहमति से परशुराम लोमहर्षिणी से विवाह कर लेता है। इसके बाद तो सहस्रबाहु परशुराम का घोर विरोधी बन जाता है। वह येन तेन प्रकरणे परशुराम को मारना चाहता है। इसके लिए वह अनेक षड्यन्त्र रचता है किन्तु परशुराम के बुद्धि चातुर्य के कारण वह अपने प्रयास में सफल नहीं हो पाता। परशुराम के सद्विचारों तथा सत्कार्यों से सहस्रबाहु की प्रजा भी परशुराम के पक्ष में हो जाती है। अन्ततः सहस्रबाहु परशुराम के हाथों मारा जाता है। परशुराम के शान्ति सद्भाव के प्रयासों से तथा अनाचारी सहस्रबाहु का वध हो जाने से माहिष्मती नगरी (सहस्रबाहु के राज्य) में प्रसन्नता छा जाती है।

यह नाटक विशाल कलेवर वाला है। परशुराम के चरित्र को आधार बनाकर लिखा गया यह संस्कृत वाङ्मय का अति

महत्वपूर्ण नाटक है। नियमानुसार नाटक का नायक कोई राजा, राजर्षि या दिव्य पुरूष होना चाहिए। इस दृष्टि से देखें तो परशुराम इस कोटि का नायक भले ही न हो किन्तु उसके चरित्र की विशेषताएँ उसे नाटक के नायक के समकक्ष ठहराती हैं। नाटक की कथावस्तु प्रख्यात है। इसका नायक परशुराम प्रसिद्ध पौराणिक चरित्र है। यद्यपि वीर रस प्रधान नाटक में नायिका द्वारा किया जाता है इसलिए ऐसे नाटकों में नायिका का होना प्रायः अनिवार्य सा है। इस नाटक की नायिका लोमहर्षिणी है, क्योंकि उसी के कारण तथा प्रतिनायक के अत्याचारों के कारण नायक प्रतिनायक का वध करने में प्रवृत्त होता है।

परशुरामचरितम् नाटक इस आदर्श की स्थापना करने में सफल रहा है कि “देश की समृद्धि, सुखशान्ति एवं सुरक्षा उसकी अखण्डता में है।” यह नाटक आज की युवा पीढ़ी के हृदय में देशप्रेम एवं देशसेवा की भावना को जगाने वाला है। प्राचीन काल से लेकर आधुनिक काल पर्यन्त वीर रस प्रधान नाटकों की परम्परा में परशुरामचरितम् नाटक अप्रतिम है। इस नाटक की रचना करते समय कवि ने नाट्यसिद्धान्तों का यथासंभव पालन किया है। नाटक में पद्यबाहुल्य है। कवि की भाषा सरल-सहज तथा शैली प्रौढ़ है। इस नाटक के कतिपय अंश द्रष्टव्य हैं:

1. सत्कर्मकारिणोऽनिष्टं नेश्वरोऽपि विचिन्तयेत्।
दुराचारपरसयेष्टं यश्चिन्तयति सोऽप्यधीः
-परशुरामचरितम्, प्रथम अंक। पृ० सं० 4
2. दुष्टजनोपि दौर्जन्यं त्यक्त्वा लोके प्रशस्यते।
सुजनो मुक्तसौजन्यो लोकभारो भयावहः॥
-परशुरामचरितम्, 6 अंक। पृ० सं० 49
3. जननी जन्मभूमिश्च त्रातव्य प्राणदानतः।
प्राणेभ्योऽप्यधिकः स्वर्गः सा स्वर्गाच्चगरीयसी।
-परशुरामचरितम्, 6 अंक। पृ० सं० 49
4. जनो यावत् सदाचार स्तावदेव स जीवति।
सदाचारे विनष्टे तु जीवन्नेव मृतो जनः।
-परशुरामचरितम्, 6 अंक। पृ० सं० 15
5. आपातालनिविष्टमूल तिमिता वन्यस्थली शाखिनो
वृन्तप्रान्तनितान्तपेलवतया वर्षन्ति पुष्पोत्करान्।
गोमत्यापुलिनेऽखिले सिकतिलेऽनावृष्टितो निर्जले

स्फीतं भानुभयाद्विशालसलिलालावौ निलीनं पयः॥

-परशुरामचरितम्, 4 अंक। पृ० सं० 31

6. इतोपि गिरिगह्वरे दिवसभीषणे तामसे
समुन्मिषित चक्षुषास्फुरतिमूकधूकव्रजः।
तपस्यातितपोऽप्यनिर्णामधः शिरो लम्बितो
निशाटनफटुर्गणोऽप्यजिनपक्षकाणामयम्॥

-परशुरामचरितम्, 4 अंक। पृ० सं० 33

7. महाकडकडध्वनिर्नभसि घर्घरोऽप्यम्बरे
तृणेछणछणायितः पटपटायितः प्रस्तरे।
सवाष्पमृदुगन्धिवान्मृदि सबुदबुदः शम्बरे
प्रचण्ड पृथगश्वगः श्वसितः सीत्करः सीकरेः॥

यहाँ अन्तिम तीन पद्यों में वर्णित प्रकृति चित्रण भवभूति के उत्तररामचरितम् के कठोर प्रकृति वर्णन से अद्भुत साम्य रखता है। पूर्व के पद्यों में भाषा अत्यन्त सरल एवं बोधगम्य है। वीर रस प्रधान इस नाटक में कवि ने यत्र तत्र समास बहुल पदावली का भी प्रयोग किया है। सर्वजनैक्य के सम्बन्ध में कही गई परशुराम की इन उक्तियों में व्यक्त उनका क्षत्रियोचित गर्व जनमन को उद्वेलित करने वाला है-

यथाहं ब्राह्मणो जात्या क्षत्रियोऽपि तथास्म्यहम्।

सर्वान् सम्मेलनयाम्यद्य सर्वान् वा नाशयाम्यहम्॥

-परशुरामचरितम् 5 अंक। पृ० सं० 48

कवि की समासबहुल पद्यरचना का सौन्दर्य वीर रस से सम्बन्धित ओजगुणयुक्त इस पद्य में द्रष्टव्य है।

घ्रणाद्विजयदुन्दुभैस्पटपटक्रमैर्वाजिभिः।

समुद्धत करेणुभिर्गगनगामिभूरेणुभिः।

चलच्चमचमस्फुरद्बहुविद्यास्त्रशस्त्रान्वित

श्चमूपतिरयं जवाद् द्रवति निर्दयोहैहयः॥

-परशुरामचरितम्, 9 अंक। पृ० सं० 79

युद्धक्षेत्र में योद्धाओं (परशुराम-सहस्रबाहु) के शस्त्रों के परस्पर संघर्षण का सजीव चित्रण कवि ने इस प्रकार किया है-

झणझणत्कारयुतं ठनाठनं खटाखटं पाटवयुतं पटापटम्।

निरन्तरं भीमगदाकुठारयो प्रघट्टनानां ध्वनिरत्र घोणते॥

-परशुरामचरितम्, 10 अंक। पृ० सं० 86

परशुरामचरितम् नाटक में पद्यों की बहुलता है। इसमें कुल 490 पद्य हैं। नाट्यकृति में गद्य-पद्य का सन्तुलन होना चाहिए, ऐसा नियम है किन्तु यहाँ कवि का झुकाव पद्य की ओर अधिक रहा है यहाँ तक कि नाटक में अधिकांश संवाद भी पद्यमय है। तथापि यह पद्य बाहुल्य नाटक को रमणीय बनाने वाला है।

श्रीकृष्ण जोशी 19वीं 20वीं शताब्दी के नाटककार हैं। यद्यपि उन्होंने भास कालिदास आदि प्राचीन नाटककारों के समान ही ऐतिहासिक विषय-वस्तु एवं पात्रों को लेकर नाट्यरचना की है तथापि उनके नाटक इस प्राचीन नाट्यकारों की कृतियों से सर्वथा भिन्न हैं। उनके श्रृंगाररस प्रधान नाटकों में भी कालिदासादि के समान श्रृंगार चित्रण नहीं है इसका कारण सम्भवतः यही हो सकता है कि प्राचीन कवि प्रायः किसी न किसी राजाश्रय में रहे। अतः उनके नाटकों में सर्वत्र वैभव विलास युक्त श्रृंगारिकता का होना स्वाभाविक है। इसके विपरीत आधुनिक कवि जोशी के समय की परिस्थितियाँ एवं वातावरण भिन्न था। तब देश पराधीनता की बेड़ियों में जकड़ा हुआ था और पाश्चात्य संस्कृति के बढ़ते प्रभाव के कारण लोग अपनी भारतीय संस्कृति को भूलते जा रहे थे। ऐसे समय में श्रीकृष्ण जोशी भारतीय संस्कृति के सजग प्रहरी बनकर अवतरित हुए। कवि ने अपने नाटकों के माध्यम से भारतवासियों को उनके गौरवमय अतीत का स्मरण कराकर उन्हें अपने देश तथा संस्कृति से प्रेम करने की शिक्षा दी है। भारत के गौरवमय अतीत का चित्रण करने वाले श्रीकृष्ण जोशी के दोनों नाटकों यमराजपराजय तथा परशुरामचरितम् की पाण्डुलिपियाँ संस्कृत वाङ्मय की अमूल्य निधि हैं।

डाँ पुष्पा अवस्थी
आचार्य एवं अध्यक्ष,
कुमाऊँ विश्वविद्यालय
एस.एस.जे.परिसर,
अल्मोड़ा

1. अखिल भारतीय संस्कृत परिषद, लखनऊ।
2. कृष्णापुर, हल्द्वानी रोड़, नैनीताल स्थित कवि के आवास पर उनके कनिष्ठ पुत्र गरूढध्वज जोशी के सौजन्य से।
3. प्रोफेसर जगन्नाथ जोशी, गायत्री नगर, शीशमहल



Kriti Rakshana



Babur as a Writer, Translator and Poet of Excellence

Prof. S.M. Azizuddin Husain

Mughal Emperor Zahiruddin Muhammad Babur (1483-1530 AD), son of Umer Shaikh Mirza was a writer and a poet and left behind him a rich literary legacy. History remembers Babur only as the founder of Mughal Empire in India (1526-1530 AD) but ignores Babur the scholar and poet. His valor as the winner at the first battle of Panipat fought in 1526 AD is taught in classrooms, but his poetic acumen is not given due importance. Kingship is a high status in materialistic world and scholars of eminence do not enjoy that much importance in polity and society. I think it is because of this discriminatory attitude of our society, Babur's kingship overshadowed his achievements as a scholar and a poet.

Babur composed verses both in Turkish and Persian. He wrote his *waqai* in Turkish. He was also a poet and left a *diwan*¹ and translated Khwaja Nasiruddin Obaidullah Ahrar Naqshbandi's (d.1491AD) *Risala-i-Walidiya* from Persian to Turkish.

One of the eminent disciples of Khwaja Ahrar was a famous Sufi poet Maulana Abdur Rehman Jami (1414-1492 AD). Babur was highly impressed with Jami's thought and poetry.

Babur's grandson, Emperor Akbar (1556-1605AD) wanted to make *Waqai of Babur* readable to non-Turkish speaking scholars, since large number of Iranian scholars had joined the Mughal court and they did not have the knowledge of Turkish language. Akbar assigned the task of translation of *Waqai of Babur* to Abdur Rahim Khan-i-Khana, son of Bairam Khan. He was a scholar of Turkish as well as Persian. Abdur Rahim completed *Waqai's* translation into Persian in 1589 AD and named it as *Waqiat-i-Baburi*. Abul Fazl informs us, "On this day (24th November, 1589 AD) Khan-i-Khana produced before the august presence the Memoirs of Firdaus Makani (Babur) which he had rendered into Persian out of the Turkish language, and received great admiration"². H.M. Elliot holds the opinion

that, "The Memoirs of Babur remained unknown for a time, until they were transposed from Turkish into the more popular language of Persia". It took around fifty nine years to accomplish its translation into a more popular language, Persian. As a result it reached to a larger section of society. Memoirs of Babur was translated (after the Turkish original and the Persian and English translations) into modern Turkish during the World War II. The book reveals not only the genius of a great warrior but even more than that of a charming and witty poet, a lover and critic of arts, and a clear sighted psychologist. Small wonder that all these qualities are contained in this most famous literary work of the great *Padshah*; for both from his father's side and mother's side he had inherited the gift of poetry and the love of art."

As Ranking had rightly observed, "To render poetry satisfactorily a translator must be both a linguist and a poet, if he is only a linguist he should not temper with the finished work of the poet. He can, at best, hope to outline the subject, leaving the colour scheme untouched."³ Babur did a beautiful poetic translation of *Risala-i-Walidiya* from Persian to Turkish. Babur himself records that, "I completed the versification of the contents of the *risala*. In a single day I had composed as many as fifty verses".

After the establishment of British Raj in India, British scholars also paid attention to the editing and translation of Mughal chronicles into English. Mrs. A.S. Baveridge was assigned the task of the translation of *Waqiat-i-Baburi* into English. Baveridge writes in her preface, "This book is a translation of Babur's autobiography, made from the original Turki manuscript What has come down to us as pure text is its shrunken account, what was translated in 1589 AD."⁴ This shows that Abdur Rahim Khan-i-Khana did not translate the full text of *Waqiat-i-Baburi* into Persian. That is why Baveridge had to consult the Turki text of *Waqiat-i-Baburi*. We see that Persian knowing scholars rely on Persian text of *Waqiat-i-Baburi*. But it is a well-

1. *Babur's Diwan, Rampur Raza Library, No.19 Turki.*

2. *Abul Fazl, Akbar Nama, English Translation by H. Baneridge, Calcutta, 1912, Vol III P.862*

3. *Abdul Qadir Badani – Muntakhabut Tawarikh English Translation George S.A. Ranking, Delhi, 1990, Vol I P.V*

4. *Babur, Babur Nama, English Tr., A. S. Baveridge, Delhi, 1989, p.XXVII*

established fact that *Waqiat-i-Baburi's* English translation which was published in 1921 is more authentic than the Persian one.

Upto 1891, Persian was the official language of the British administration in India. But they wanted to do away with Persian and thus started promoting Urdu. Therefore, during 19th Century, a shift took place from Persian to Urdu. Now need arose for the Urdu translation of Persian texts because a large number of persons did not have the knowledge of Persian. As a result, we see Mirza Naseeruddin Hyder, a Turkish by origin, settled down in Shahjahanabad's Chandni Mahal during the early part of twentieth Century. He was a scholar of Arabic, Persian, Turkish and Urdu. He translated *Waqiat-i-Baburi* from Turkish into Urdu, which was published from Matba-i-Mohammadan Printing Works, Delhi, in 1924⁵. This Urdu translation of *Waqiat* is better than the Persian text of *Waqiat* because it is the full translation of *Waqiat-i-Baburi*.

Babur was not only a warrior but was a man who left behind him an indelible mark in the pages of history and culture. His inspiring works, heroic feats of arms, his dynamic personality and his literary contributions in the form of *Waqiat-i-Baburi*, his diwan and other poetic compositions, shall always be remembered by posterity. Wheeler M. Thackson maintains, "Rank with Confessions of St. Augustine and Rousseau, and the Memoirs of Gibbon and Newton, Babur's memoirs are the first and until relatively recent times, the only true autobiography in Islamic literature"⁶. Abul Fazl writes in Akbar Nama, "He (Babur) used to compose verses in Persian also."⁷ Abul Fazl highlighting the scholarship of Babur holds the opinion that "He was an excellent writer and poet, both"⁸.

Dr. A. Schimmel is of the opinion that, "One of the most attractive books in the Islamic – and not merely Islamic – historiography is the Memoirs of Babur"⁹.

Babur's poetry covers all aspects of life. He composed verses in his mother tongue Turki-Chagatai and the most popular language of the period, that is Persian.

When Babur laid the siege of the fort of Bayana, he wrote a letter which contains a verse.

ہاترک ستیزہ کن اے میر بیانہ چالاک و مردانگی ترک عیاں است
گر رو دنیائی و نصیحت نہ کنی گوش آں جا کہ عیاں ست چہ حاجت بہ بیان است

(Shine not with the Turk, O! Mir of Bayana: his courage and skill are obvious. Pay attention to this advice: whatever is obvious, there is no need to say that)

When Khwaja Obaidullah Ahrar died in 1491 A.D., Babur expressed his sentiments on his sad demise in these words:¹⁰

در ہوائے نفس گمرہ عمر ضائع کردہ ایم پیش اہل اللہ از افعال خود شرمندہ ایم
یک نظر با مخلصاں خستہ دل فرما کہ ما خواہی رامندہ ایم و خواہی را زندہ ایم
(We have wasted our life on the lower and appetitive self and stand self- condemned before men of God. Cast a single glance on thy single-minded and broken heart devotee for we have lived for the Master and are slaves of the Master.)

Ghazal has been the most beautiful and popular genre of poetry in Persian Literature. Romantic, cerebral, mystical and philosophical, this particular form of poetry has been a treasure-house of the most exquisite human thoughts and feelings. According to S. Naimuddin, "The Emperor Babur (d.937/1530) is celebrated for his martial exploits; but he possessed poetical talents of a high order, as his works in Turkish and Persian amply indicate. His poetry in both the languages, though sometimes loaded with literary conceits, is extremely graceful and is especially noteworthy for the light it throws on the life and thought of the emperor himself."¹¹ Naimuddin has quoted some of Babur's Persian verses, which are as follows:

(۱) ای ماہ شام وصال تو صبح سعادتست روز جدائی تو ولی شام محنتست

(O! moon of evening: your union with thee is the morning of happiness, but the day of separation from thee is the evening of sorrow.)

(۲) جانم بکن جراحت و راحت رسان بدل از تو بجان خستہ جراحت چہ راحتست

(O! my beloved: inflict a wound upon me and thereby give comfort to my heart, for a wound received at thy hands is a solace to my afflicted soul.)

(۳) خالی کہ مائدہ برخ لالہ گون خویش برجان بیدلان تو آن دارغ حسرت است

(The mole on thy tulip-like face is the scar of despondency on the soul of those heartless who have lost their hearts to you.)

(۴) از کام جام بادہ گھیرد کام دل اکنون کہ وقت بادہ و ہنگام عشرتست

(Now it is time for drinking and pleasure seeking; seek



Kriti Rakshana

5. Babur, Babur Nama, Urdu Tr. Mirza Naseeruddin Hyder, Delhi, 1924

6. Babur, Babur Nama, English Tr. Wheeler M. Thackson, Oxford University Press, New York, 1996, P.9.

7. Abul Fazl, Akbar Nama, p214

8. ibid., p 213

9. Schimmel op cit. P.IV.

10. E.D. Ross, The Poems of the Emperor Babur, Calcutta, 1910, P.IV.

11. S. Naimuddin, Some Unpublished Verses of Babur, Islamic Culture, Vol.XXX, No.1, January, 1956, P.45.



your heart's desire from the wine-cup and it is the time to enjoy life.)

(۵) گر ریخت یار خون تو زنهار دم مزون خوش باش بآبر که همین دم غمخست
(If thy beloved hast shed thy blood, do not move; be happy, O! Babur this moment is better.)

(۱) لاله را داغ از آن دم که بدل حاصل بود داغ عشق تو مرا لاله صفت بر دل بود
(Since the time the tulip got scar on her heart; I too like the scar of her love on my heart.)

(۲) عمر من رفت در فرقت او ساخت هلاک چکنم عمر من داده مستعجل بود
(My life is over and separation from my beloved has killed me. What should I do, my life, love-torn as I am.)

(۳) رخ نمودی بمن و مرغم آسان کردی در نه در فرقت تو ز بیم مشکل بود
(Thou didst show thy face to me and hast made it easy for me to die; otherwise it would have been very difficult for me to live without you.)

(۴) بابر از عقل فرومایه چه تشویش کشید ای خوش آدم که زی بیخود ولا عقل بود
(How much has Babur suffered at the hands of low-born person? 'Happy were the days when he was forgetful and bereft of reason under the influence of wine.)

(۱) من بنده روی میر احمد قاسم آهسته موی میر احمد قاسم هر لحظه بلای دگر آرد بر سر این شیوه و خوی میر احمد قاسم
(I am the slave of the glance of Mir Ahmad Qasim. I am distracted by the hair of Mir Ahmad Qasim. Every moment he brings new calamity on my head; the attitude and temperament of Mir Ahmad Qasim is responsible for that.)

(۲) خواهم که حنیفه نغمسارم باشد درمان و ددای دل زارم باشد هر روز و همه شب ز خدا میجویم یعنی شب و روز در کنارم باشد
(I want that Hanifa may share my agony and may become a remedy and medicine for my weak heart. Every day and every night I beg from God that throughout night and day, she may be nearer to my arms.)

(۳) روی چه مه حنیفه را بنده شدم موی سیه حنیفه را بنده شدم خوی صمغ گرچه بلای جانست خوی تبه حنیفه را بنده شدم
(Hanifa's face is just like the moon and I have become her slave. I have become the slave of the black hair of Hanifa. Even though her devastating temper is a source of agony for me, it is this very devastating temper which has made me her captive.)

(۴) قاصد بمن آورد سلامت ای دوست خوش حال شدم ز ذکر نامت ای دوست تا نام سلام باشد اندر عالم نامی باشی و هم سلامت ای دوست
(The messenger has brought the message of her well being, O! friend: I was delighted to hear thy name, O! friend. So long as the word 'salam' (Well being) lasts in

the world, thy name will be there with all peace, O! friend)

(۵) تو صاحب این مقبره میر همه دان در هر غم و غصه و بگری همه دان خانم بتو از من بشنو تادانی فرزند علی بخوان و میر همه دان

(Oh ! Pir of this tomb, you are aware of everything. Oh! Omniscient Pir, you help everyone in his sorrow and anger. Khanam told you to listen to me, so that you could be aware of my condition. Call him as the son of Ali and the Mir who is aware of everything.)

(۶) ای ملک مدار معلولت آطاری باید که فراموش نگرد و باری در گوشه افتادم از خاطر دور غم نیست اگر گوشه خاطر داری

(O! you, who are a manifestation of justice and on whom a kingdom depends, do not forget a friend. I am living in a corner away from your attention; I have no problem, if you are having a soft corner for me.)

(۷) ای آنکه بود یکام چرخ فلک بر رای تو می کند همیشه حرکت از تو مگر نیست یک آن نور کن ایمن شود این فقیر از جا بکفت

(O! thou, according to whose wishes the heavens revolve and at whose will they move as directed, I have no complaint against thee but treat me in such a way that this humble suppliant may feel secured of his life.)

(۱) مده بخویش دگر زحمت ای قرا چهره میان ما و جوانی ترا چه تشویش است من و حکایت خود باجهان بی رستی تو زنی (۲) خود چون میاشی در پیش است

(O! blackamoor, do not worry of thyself. Why shouldst thou worry over my relations with that youth? Let me have the version of my tale with that beardless youth. Why are you worried about the relationship between that person and beard?)

(۲) بی اسپان تازی مانده لافر شده گادان تا صبحار فریه چه باید کرد کار دهر دون را بجوی طالع زروار هنر به
(Many Arab horses have become lean and uncouth oxen have become fat. What one can do with the present day state of affairs in this vile world, when a grain of luck is better than a heap of talent?)

(۳) سیمیا جسته ام نیافته ام مگر این حکم کیما دارد رفت از یاد جمله از افلاس مگر این علم سیم یاد آرد

(I have searched for *simiya* and have not found it; perhaps it is as rare and unattainable as Al-Chemy. Everything is wiped out from my memory due to this poverty; may be this science of *seem* reminds me of silver.)

(۱) تا چند در فراق تو سوزم همچو عود چون بوی در هیچ نمادی ازین چه سود
(How long should I burn like incense in thy separation? Is it of any avail, since thou art devoid of pain of love?)

(۲) خرابانی و رند و بی پرستم به عالم هر چه می گوید هستم



(I am a Bohemian devoted to the tavern and wine; whatever people say in the world, I am?)

(۳) دل شد اسیر درد یکی یار جانی دردا که او کمر بدل مهر باقی
(My heart has been captivated of a friend who is very dear to me as my soul. But alas! In response he has not shown any kindness to me.)

(۴) هر دم از شوق توام میشود افزون گریه میکنم درویش لعل لبخ خون گریه
(Every time my weeping is increasing for him. I am shedding tears of blood for the sake of my desire for thy ruby-like lips.)

(۵) همه در پیش تو مقبول و مرا رد کردی با بدان نیک شدی و دل من بد کردی
(Whatever came before you thou hast accepted but you rejected me; thou hast treated bad persons nicely and you have done no good to my heart.)

(۶) چون یار بی وفا هم و زید است کردیم ترک عشق عاشق شدن چه تیر است
(As my faithless friend is always with Zayd and Omar (i.e., with others) I have given up love altogether, for it is not incumbent upon one to love.)

(۷) مستم خوار و زار و اسیر و غریب هم دور از دیار و یار و محبت قریب هم
(I am miserable, afflicted and poor; I am away from my native land and friends but near to hard and difficult life)

(۸) آن ماه ما ز سوز بود آگاه چون کنم امکان دم زدن نبود آه چون کنم
(How should I inform my moon-faced beloved that I am burning in her love? When it is not possible even to take a breath in her presence, how can I dare to heave a sigh?)

(۹) از یار و از دیار چون بی نصیب نیست گریه کننده ما بنوازد غریب نیست
(There is none who is as unfortunate, friendless and homeless as I am. If friend of this slave becomes considerate and kind to me, then he will not become a poor.)

(۱۰) آن دل آزادی که باشد در دل آزارم ازو فی اللیل حور و پری باشد که بیزارم ازو
(That tormentor of my heart on account of whom there is suffering in my heart, even though she be a fairy or angel, I have totally become detest from her.)

(۱۱) زجود دور زمان چند پیچ و تاب خورم کیاست یک دو حرفی شراب ناب خورم
(How long I have to suffer from the tyranny of the changing time? Where are one or two companions so that we could drink pure wine together?)

(۱۲) بیا ما به باز آر آن کوفته بسی ما به بازار آن کوفته
(Bring again, in the soup, that meat-ball which has made minced meat of (literally pounded) many persons in the market.)

(۱۳) بسوی که ز تقاضای دور آمده ایم گو بخیل تو ما را بخور آمده ایم

(I have come under forced circumstances in her presence. Do not say that I have come willingly, I have been compelled to come.)

(۱۳) چه مادی چوما جلالی توایم بهندوستان از برای توایم
(Give me a kiss because I am badly involved with you. I am in India just because of you.)

Prof. S. Hadi Hasan holds the opinion that, "The genuine Persian verses of Babur are only 19 whereof 13 are quoted here and 6 others, comprising 3 quatrains are to be found on pages 16 and 18 of the *Diwan-i-Babur Padshah*, edited by Sir E. Denison Ross, Calcutta, 1910. The last quatrain addressed to *Mawlana Riddle (Muamma)* was discovered by me in Bankipore Library Mss. Bayad No. 1998.f.65a." Hasan holds a very high opinion about the poetry of Mughal Emperors, "The poetry of kings is the king of poetry – this statement, though complimentary is nevertheless true of the royal poetry of Mughal India, for Babur and several of his descendants up to the fifth generation wrote poetry, even fewer than the poetry of the poets they recognized."¹² Hasan has quoted some of Babur's Persian verses in his article – *Mughal Poetry: Its cultural and historical value*.

E. Denison Ross says, "Here we have the common combination of Turkish and Urdu in one and in the same line 'Macaronic' verse in which Persian and Urdu were mixed were common enough at one time, and indeed gave rise to the name 'Rekhta' by which early poetry is known".¹³ It means that Babur promoted Urdu through his poetry. Babur's literary influence was responsible for the subsequent rise of poets both among his descendants and among his nobles. It was culminated in the Timurid dynasty through an eminent Urdu poet of 19th century, the last Mughal Emperor Bahadur Shah Zafar (1837-1857 AD.)

Mughal Emperors and architects were the lovers of Persian literature and especially Persian poetry and that became part and parcel of their life. Everywhere they see beauty and love. *Ghazal* talks of heights and high achievements; same spirit reflects in Mughal monuments. Babur planned *Bagh-i-Noor Afshan* in Agra across river Yamuna. Even its name is poetic which means showerer of light. Garden is a representation of *Jannat* (heaven) on earth which is one of the main themes of Persian *ghazal* and all details are available in verses. We find that Persian poets have used 'noor' and 'afshan' in their *ghazals*. It was so planned that it

12. Prof. S. Hadi Hasan, *Mughal Poetry: its Cultural and Historical Perspective*, pp.65-69.

13. E.D. Ross op.cit., p.IV.



reflected the flow of a *ghazal*. Babur was inspired by the type of gardens imagined by the Persian *ghazal* poets and tried to shape them in *Bagh-i-Noor Afshan*. The garden and the *Sardab Khana* (an underground cool room) laid down by Babur at Agra was in response to the hot and dry climate of Northern India and the longing for a place to rest and recreate. The pavilions in the garden are laid on the axis and the symmetry and balance is achieved with green patches and water channels layout. The location of the garden along the river Yamuna gives garden and the whole ambience a poetic feel.

Qasim Farishta, the author of *Tarikh-i-Farishta*, is of the opinion that, "Babur had no parallel in music, poetry and prose".¹⁴

Nizamuddin Ahmad, the author of *Tabaqat-i-Akbari*, says, "Babur also wrote a book named, "*Rasail-i-Urooz* in 933/1526 AD and he also composed verses in Persian."¹⁵

Babur was an eminent poet of his age and his poetical accomplishments and talents have been widely acclaimed. His verses which he composed in various periods of his life are indicative of his moods and thoughts at large and also reveal his inclination towards Sufism. Timurids in the early period were very much influenced from a Naqshbandi Sufi, Khwaja Obaidullah Ahrar (d. 1491 AD)¹⁶ but at the same time Babur also studied the poetry of Sufi poets like Maulana Jalaluddin Rumi, Hafiz Shirazi, Shaikh Saadi and his own contemporary poet Maulana Abdur Rehman Jami (d. 1492 AD). In some of his verses Babur borrowed ideas from these Sufi poets. Babur owned a good library and in that he must be having the works of Ibn al-Arabi and Shaikh Ali Hujaveri and the diwans of Sufi poets. After winning the battle of Panipat, Babur did not visit the *dargah* of Shaikh Bu Ali Qalandar Panipati and the *dargahs* of other Sufis of Panipat. It is possible that he may not be aware of the existence of these *dargahs*. But when he reached Delhi he paid homage at the *dargah* of Shaikh Nizamuddin Aulia and Shaikh Qutubuddin Bakhtiyar Kaki¹⁷.

Most of Persian *ghazal* poets were Sufis or those who were not, were very much under the influence of Sufi thought. Babur says in one his Rubai:

14. Qasim Farishta, *Tarikh-i-Farishta*, P 29

15. Nizamuddin Ahmad, *Tabaqat-i-Akbari*, Vol.II, P.127.

16. N. Akmal Aiyubi, *A Versified treatise in mysticism of Zahiruddin Muhammad Babur or the Risala-i-Walidiya Terjumeri*. Aligarh, 1968, P.10. Radhey Shyam, *Babur*, Patna, 1978, p.472.

17. *Waqai Babur – Urdu Translation Yunus Jafri*, UK, 2007, P.237

18. Schimmel, *op.cit.*, P.135.

19. *Babur*, *op.cit.*, P.410.

"Though Sufis do not belong to our category but I am their devotee by heart and soul. I do not say that monarchy is not having distance with *darveshi*. Though I am an Emperor, I am the slave of *darveshes*." According to Schimmel, "Perhaps the most interesting account of Babur's inclination to mysticism is to be found in the *Mudhakkir Ahbab*."¹⁸

Babur also did the poetic translation of *Risala-i-Walidiya* of khwaja Obaidullah Ahrar Naqshbandi. He explains the reason in his *Waqiat* that, "On Friday, the 23rd of this month (i.e. *Safar*), a fever became evident in my body so much so that I was able only with great inconvenience to perform my prayers in the mosque. and on Tuesday night, the 27th of *Safar* the idea came into my mind of making a versified translation of the *Risala-i-Waladiya* of his reverence Khwaja Obaidullah. Fleeing for refuge to the spirit of his reverence, I assured my heart that if this act of homage were acceptable to His Reverence my escape from this malady would be a proof that my poem had found acceptance, just as the writer of the *Qasida-i-Burda* was cured of paralysis". It is quite surprising that in *Risala-i-Waladiya*, there is praise of God and Prophet Muhammad but there is no mention of Ahl-i-Bait (Family members of Prophet Muhammad) and Sahaba (Companions of Prophet Muhammad). We see that Indian Sufis had a great reverence for Ahl-i-Bait and Sahaba. Some Indian Sufis wrote specific *Risalas* on Ahl-i-Bait and Sahaba. Babur further clarifies his idea, "With this intention I began to verify the treatise in the Ramal musaddas, makhbun meter with the final foot sometimes after and sometimes makhbus because Maulana Abdur Rehman Jami's Subhat is also in that meter. That very night I composed thirteen lines. I stuck to it so assiduously that every day I wrote no less than ten lines, slipping one day at most on Saturday the eighth of *Rabiul Awwal* (20th November, 1528 AD). I compared the versification of the treatise. I had composed, on average, fifty two lines per day."¹⁹ Babur's poetry is the combination of Turkish and Chagatai, so only an expert of both the languages can understand the poetry of Babur.

According to Mirza Hyder Daughlat, the author of *Tarikh-i-Rashidi*, "He (Babur) was adorned with various virtues

and clad with innumerable good qualities. In the composition of Turkish poetry he was second only to Amir Ali Sher Nawai. He has written a *diwan* in the purest and most lucid Turkish”.²⁰ One manuscript of *Diwan-i-Baburi* bearing no.19, Turkish is available in Rampur Raza Library, Rampur. It contains only twenty folios containing 13 lines in each folio, having a size 15x9.5 cm. It is written in fair Naskh script. It bears Babur's own handwriting in the occasional marginal corrections and in the fragment of a rubai written transversely across the last page.

Muhammed Bairam (1504-1561 AD) a noble in the court of Humayun (1530-1555 AD) wrote, “It is in the handwriting of Hazrat Firdaus Makani (Babur) dated *Rabius Sani* 968/1560 AD”. This endorsement of Muhammad Bairam is not recorded by E.D. Ross.

رباعی ترکی واسم مبارک تحقیق خط اعلیٰ حضرت فردوس مکانی بابر بادشاہ غازی اناراللہ
برہاندہ است۔ حررہ شاہ جہاں بن جہانگیر بن اکبر شاہ بن ہمایوں بن بابر بادشاہ

Babur's great grandson, Mughal Emperor Shah Jahan (1627-1658 AD) while attesting Babur's hand writing endorsed that, “He guarantees the genuineness of this rubai and his signature”.²¹ It shows that upto the reign of Shah Jahan, this manuscript was having the complete rubai but today there are only two misras. It seems that during the process of its binding two misras of the rubai of Babur were cut down which is a great loss. E.D. Ross has also not given the full text of the rubai in his edited text. Two misras of the Rubai are also wrongly written by E.D. Ross and he has also not given the English translation of this Rubai.

Babur is also credited with the invention of a new *khat* (style of hand writing) which is known as *Khat-i-Baburi*, (Babur's hand writing) in which he transcribed a copy of Quran. Most of the scholars hold the opinion that he had sent this copy of Quran to Sharif-i-Mecca.²² In 2012, I visited Kitab Khana-i-Astana Quds, Haram-i-Mutahar, Imam Raza, Mashhad, Iran. They are having “Quran Museum” and in that they have displayed a copy of Quran, transcribed by Babur in *Khat-i-Baburi*. Mughal Emperor Humayun (1530-1555 AD.) after being defeated by Sher Shah Suri (1540-1545 A.D.) in 1540, went to Iran, to seek the help of Shah Tehmasp Safavi (1542-1576 AD), the ruler of Iran. While in Iran (1543-

1545 AD) Humayun stayed in Mashhad for a duration of forty days.²³ To me it appears that there Humayun gifted this copy of Quran written by his father in *Khat-i-Baburi* to the shrine of Imam-i-Raza. Its presence in Mashhad shows that the theory that Babur had sent that copy to Sharif-i-Mecca, does not appear to be correct. Secondly, Babur transcribed only one copy of Quran. Thirdly those who hold this opinion do not quote any source in the support of their argument.

Mirza Haider Daughlat while appreciating Babur's academic achievements concludes that, “In fact no one in his family before him ever possessed such talents as he”.²⁴ Babur also gave patronage to the leading ulema and mashaikh, such as, Khwand Mir, Maulana Shahabuddin, Mirza Ibrahim Hirati, Shaikh Zain Khan, Maulana Ashraf, Maulana Baqi, Shaikh Abdul Wajid Faroghi, Sultan Muhammad Kosa, Maulana Shahab Muammai, Maulana Yusuf Talib, Mulla Baqi, Khwaja Kalan Beg and other scholars and the poets. Amir Khusrau and other Sufi poets and writers also promoted Urdu language in India and Babur is also one of them. Babur was a lover of books and was having rich collection of books. He constructed a separate building of his library in his home town which is still intact in the town of Andijan presently in Uzbekistan.

Babur was having a rich Library, so he faced one problem in India, for his collection of manuscripts which he has mentioned in *Waqiat-i-Baburi*. “The climate during the rains is very pleasant Its defect is, that the air is rather moist and damp ... books, all feel the bad effects of the moisture”.²⁵

Schimmel holds the opinion, “Babur's poetry covers every field of life – love and war, drinking and asceticism – but it is born always spontaneously, discovering new subjects, and expressing them without difficulty, sometimes simply, sometimes in poetical tours-de-force playing skillfully with words. A careful and critical analysis of his view expressed in his poetical works, would, no doubt, complete the portrait of himself painted in the *Waqai*. One must not forget that the active and learned ruler was, like some of his relatives, not only a poet but also a good calligrapher, and had invented, about 910/1504 when he was in Kabul, the *Khat-i Baburi*, a new type of calligraphy (Vaq. 157), the artistic rules of



Kriti Rakshana

20. Mirza Hyder Daughlat, *Tarikh-i-Rashidi, English Translation*, pp.173, 174.

21. *Manuscript of Babur's diwan preserved in Rampur Raza Library, Rampur, India, No.19, Turki f.20a.*

22. Akmal Aiyubi, Radhe Shyam, E.D. Ross, S.A. Rehman and others.

23. Jauhar Aftabchi, *Tazkiratul Waqiat (English Tr. Stewart)*, Delhi, 1972, P.61.

24. Mirza Hyder Daughlat, *op.cit.*, P.174.

25. Babur, *Wheeler, op.cit.*, P.351.



مسجکسانسہ ہوا کج ہوس مسانک و موسی
 فقسر اهلسی غسہ بسس بو لغوسی ہاسی وروسی
 بھ کو نہ ہوئی کچھ ہوی گوہر و موسی
 کافی ہے فقیروں کو فظ پانی وروسی
 (بابہ کا ترکی ہندی شعر اور اردو ترجمہ۔ مائتود از محمد صابر)



باب فرست کے لحاظ میں، جو اس کی زندگی میں مختصر ہی تھے۔ ایک رقم ہاتھ میں ہے، واقعہ سامنے رکھے ہیں
 انگریز، سیپ، اٹا مارا اور دوسرے کچھل معائنے کے لئے موجود ہیں۔ یہ ہاتھ آدھ کچل ہو گئے جن کی فصل اس کے حکم پر ہندوستان میں لاکھ لگائی گئی۔
 (تصویر و کتب یہ اور اہلرت میوزیم ۱۹۳۳ء - ۱۹۳۴ء - ۱۹۳۵ء)

Kriti Rakshana

which were fixed by Qadi Ikhtiyar when he came to Murgab.²⁶ I shall conclude this paper with this observation of Schimmel, "The intention of the present writer being only to stimulate further research in the field of classical Chagtai literature and to indicate the role of the Timurid rulers not only in the development of this literature but of culture in all its aspects. My predecessors in this field have been Turkish scholars like Koprulu and Togan, but there are numerous historical works and tadhkiras, many of them

unpublished, containing extremely rich material for fruitful research work to be conducted on the lines of the new edition".²⁷ Her appeal to scholars was published in 1960 but till this day no action is taken by Indian scholars to study Babur as a writer and a poet.

Prof. S. M. Azizuddin Husain
 Director, Rampur Raza Library,
 Uttar Pradesh

26. Schimmel, *op.cit.*, P.138.

27. *ibid.* P.138

Border Decoration in Mughal Manuscripts and Miniature Paintings: With Special Reference to Jahangir Period (A.D.1605-1658)



Dr. Richa Kamboj

Mughal miniature paintings and manuscript illustrations are renowned world-wide not merely for their outstanding merits from the point of view of their aesthetic qualities and socio-historic scenario they project but the genre of border decoration which comprised an important aspect and feature of the former. The subject matter painted in these borders attribute to it a royal and heavenly significance. Border decoration in Mughal period was known as *hashiya* decoration, which is a Persian word for border.

Border decoration formed an important feature of the illustration of manuscripts during Akbar's reign (C.1556-1605). According to M.C.Beach, in the manuscripts of 1590 the trend of border decoration was established.¹ But he skips one manuscript, which is a copy of *Gulistan* R.A.S. Paris.239, prepared at Fatehpur Sikri in 1581 by Muhammad Husan Kashmiri. The blue borders of the text are decorated with gold drawings of animals, birds and flowers in the Safavid manner. Besides the *Khamsa* of Nizami, completed at Lahore in 1595 has like the *Khamsa* of Nizami produced for Shah Tahmasp, between 1539 and 1543, every folio was embellished with borders. In the borders of 1595 Nizami, elephants, water buffaloes and ostrich etc. are executed.

In the early phase of Akbari manuscripts and especially in the Persian examples, the border decoration simply consisted of animals, birds and arabesque decoration. The reason behind depiction of non-figural element is to be found in the fact that representation of human beings was a taboo in Islam. But Akbar the great appreciator of art, had a very different outlook, as evident from the following remarks, "There are many who hate painting; but such men I dislike. It appears to me as if a painter had quite peculiar means of recognizing God; for a painter in

sketching anything that has life and devising its limbs, one after the others, must come to feel that he cannot bestow individuality upon his work, and is thus forced to think of God, the Giver of Life, and will thus increase his knowledge."²

Owing to this positive outlook, an innovation took place, i.e., the depiction of human figure became a popular motif for border decoration. According to Losty, "And it is manuscripts produced by these artists that more significant divergence from the Safavid model occur with the introduction of human figure into the border illumination and also of colour."³ But this significant divergence should not be considered in the "introduction of human figure" since even the *Diwan* of Sultan Ahmad painted in Baghdad, dated 1405, has human figures in the pastoral borders, there though are very tentatively depicted. In fact the "significant divergence" occurs in, as Swietochowski rightly points out in, "a greater emphasis in Safavid borders, following Mughal predilection for natural observation as opposed to the idealism typical of Iranian prototype."⁴

In the Mughal border decoration, human figures are for the first time introduced in the *Khamsa* of Nizami, illustrated for Akbar at Lahore in 1595. They reappear in the subsequent manuscripts of 1597 also, like in the *Khamsa* of Amir Khusrau, in Baltimore, and the *Bharistan* (spring garden) of Jami in the Bodleian Library. The figures appear in the latter are shown sitting and conversing or are engaged in hunting.

Hunting scenes became a favorite subject in Mughal period, and are depicted both in the central pictures as well as on the borders. The origin of hunting scenes, where a man appears chasing or hunting an animal goes

1. Beach, M.C. *The Grand Mogul: Imperial Painting in India 1600-1660* (Sterling and Francine Clark Art Institute. Williamstown, Massachusetts, 1978) p.45
2. *From Ain-i-Akbari*. tr. H. Blochmann (Cal., 1873-94) p.108
3. Losty, J.P. "Bute Hafiz and Development of Border Decoration", *Burlington Magazine* (December, 1983) vol. XXXVIII. P. 859
4. Swietochowski, M.L. "Decorative Borders in Mughal Album", in P.O.Neil's (Ed.), *The Emperors Album* (Metropolitan Museum of Art, New York, 1987) p.45

Kriti Rakshana



back to the pre-historic period. But the hunting scenes where an animal appears chasing another animal are of purely Persian origin, and appear on the Persian seals dating to C. 300 B.C.

Coming back to Akbari period miniatures there is a gap between 1597 and 1605, when only one manuscript with border decoration was produced at Akbar's atelier. There is no easy explanation for this problem, i.e., once the trend of border decoration was established, why did it disappear in the manuscripts produced at the royal atelier in the last eight years of Akbar's reign. The same problem arises when one examines the early Akbari manuscripts.

The tradition of border decoration is very old and for the first time made its appearance in Iran in the 15th century. "The earliest known border paintings are probably the very beautiful pastoral scenes in wash colours and gold in the *Diwan* of Sultan Ahmad Jalayir, dated 1404. The Sultan's son-in-law, the Timurid prince Iskandar Sultan, and Iskandar's cousin Sultan Ibrahim were both patrons of manuscripts containing some marginal decoration in gold."

When Humayun set out to regain his lost empire from the court of Shah Tahmasp, he succeeded in bringing back with him two prominent artists of Bihzad's School – Mir Sayyad Ali and Abd-as-Samad. These artists must have been familiar with the tradition of border decoration at the Safavid court. Akbar himself would definitely have been familiar with this tradition. The only explanation for the absence of border decoration in the early Mughal miniatures can be, the Emperor's own predilection for the simple borders so that the main central panel remains the sole centre of attraction. Moreover, as already stated the sumptuously embellished borders would have given over crowded appearance to the miniatures. To avoid this, perhaps, the Emperor favored simple borders.

Except for a short period, border decoration never gained popularity in Akbar's reign. The reason being, that the Akbari miniatures are usually very crowded and richly embellished borders added to the former would have given an effect of over embellishment and abundance. Thus they did not acquire a prominent feature in Akbar's reign.

The genre of border decoration, forming an integral part of the manuscript illustration and miniature painting during Mughal period, reached its culmination, splendor

and perfection during Jahangir's reign (A.D. 1605-1658). The jahagiri muraqqa or albums are sumptuously embellished with beautiful borders. The most famous Jahangiri albums are the *Muraqqa-e-Gulshan*, and the Berlin album. The former album is in the Imperial library, Gulistan palace, Tehran, containing work dated between 1599-1609. The Berlin album is in the Staatbibliothek, West Berlin. It contains work dated between 1609-1618. Both the albums are good examples of border decoration.

The introduction of border decoration in Jahangir's reign can be attributed to two factors: first, Jahangir's predilection for simple subject, and second, the more spacious and simpler arrangement of the Jahangiri period miniatures. Moreover, it was also realized that the figural border around miniatures would give an over-crowded and monotonous appearance to the overall painting. Thus, we find that the figural borders were confined to the calligraphic pages in Jahangir's period, whereas floral and abstract-like arabesque motifs, were employed for the borders of the illustrated folios.

The explanation for this transition is to be found in Jahangir's personality too. Jahangir had a very scientific attitude. This is exemplified by the various experiments mentioned in the *Tuzuk-i-Jahangiri*, which he ordered to be carried out to satisfy his curiosity, e.g., how a male wolf was examined to see whether, "its gall bladder was in the liver like that of the tiger, or like other animals outside the liver."⁵ His interest in the scientific naturalism is also proved by the way in which he got Inayat Khan's portrait made, when the latter was on his death bed, since, "he was skin drawn over his bones," and he had "never seen anything like this, nor even approaching to it."⁶

It would not be exaggeration to state that Jahangiri period borders portray a very lively atmosphere. The birds and animals were portrayed in their natural habitat. Birds can be seen skimming above the golden foliage, or simply perched on the branches of trees. The animals appear in hunting scenes on the borders, or sometimes lions and tigers are depicted chasing antelopes and deer etc. Moreover, more prominence was given to the figural painting then seen in the Safavid examples, and thus we can come across the portraits of the courtiers, artists and group of man gossiping. Still more important is the appearance of European figures and motifs adopted from the original European sources. In these lyrical

5. Roger, A. and H. Beveridge, ed., the *Tuzuk-i-Jahangiri*, 2 vols. (Munshiram Manoharlal, Delhi, 1968) I, p.303

6. *Ibid.* II, P.43

7. Swietochowski. *Op.Cit.* p.45

NMM: Summery of Events

(1st April, 2012 – 31st March, 2013)

National Mission for Manuscripts (NMM) completed a decade on 7th February, 2012. Initially NMM was established in 2002 for a period of five years, and subsequently given extension twice, the latest one in 2012. Year 2012 – 2013 was the first year of the third phase, significant in many ways and indeed a year of intense activity for the NMM. A brief account of the events held and achievements made by the NMM in 2012 – 2013 is presented below.

DOCUMENTATION

Data Collection Detail

Sl. No.	Category	Position up to 31st March, 2012	Position up to 31st March, 2013
1.	Total data received	34,94,520	36,89,269
2.	Total data edited	28,71,000	30,48,000
3.	Total Data released on Website	22,15,000	30,03,000

CONSERVATION

Conservation Workshops Held in 2012 – 2013

Sl. No.	Date	Name of the Workshop	Collaborating Institution/ Venue
1.	9 th Sept. - 13 th Sept., 2012	Workshop on Preventive Conservation	Manuscript Library, Hardinge Building, 1st Floor, Senate House 87/1, College Street, University of Calcutta Kolkata-700073, West Bengal
2.	10 th Sept. - 14 th Sept., 2012	Workshop on Preventive Conservation	Oriental Research Institute Sri Venkateswara University Tirupati-517 502, Andhra Pradesh
3.	10 th Oct. - 12 th Oct., 2012	Workshop on Preventive Conservation	Himachal State Museum, ChauraMaidan Shimla, PIN - 171 004, Himachal Pradesh
4.	5 th Nov. - 9 th Nov., 2012	Workshop on Preventive Conservation (NE)	Manipur State Archives, Keishampat Imphal - 795 001, Manipur
5.	21 st Nov. - 25 th Nov., 2012	Workshop on Preventive Conservation	Keladi Museum & Historical Research P.O. - Keladi, Taluq - Sagar, Dist. - Simoga Karnataka
6.	17 th Dec. - 21 st Dec. 2012	Workshop on Preventive Conservation	Andhra Pradesh Government Oriental Manuscript Library (APGOML), Hyderabad Andhra Pradesh
7.	13 th Dec.2012 - 12 th Jan. 2013	Workshop on Curative Conservation	Indian Council of Conservation Institutes Hig - 44, Sector - E, Aligunj Scheme Lucknow - 226 024, Uttar Pradesh
8.	4 th Jan. - 8 th Jan. 2013	Workshop on Preventive Conservation (NE)	Institute of Tai Studies and Research Moranhat, Dist - Sibsagar, Assam
9.	21 st Jan. - 25 th Jan. 2013	Workshop on Preventive Conservation	Vrindavan Research Institute, Raman Reti Vrindavan-281124, Uttar Pradesh
10.	26 th Jan. - 2 nd Feb. 2013	Workshop on Preventive Conservation	Department of Sanskrit, Pali and Prakrit Kurukshetra University, Kurukshetra-136119
11.	25 th Feb. - 23 rd Mar., 2013	Workshop on Curative Conservation	Himalayan Society for Heritage and Art Conservation, Rani Bagh, Dist. - Nainital Uttaranchal
12.	4 th Mar. - 8 th Mar., 2013	Workshop on Preventive Conservation	Oriental Research Institute & Manuscripts Library, University of Kerala, Kariavattom Thiruvananthapuram - 695585, Kerala
13.	12 th Mar. - 16 th Mar., 2013	Workshop on Preventive Conservation	Department of History, Tripura University Suryamani Nagar, Tripura West
14.		Conservation of Illustrated Manuscripts	LalbahaiDalpatbhai Institute of Indology



Kriti Rakshana



DIGITIZATION

Digitization: 3rd Phase (2012 to 2013)

Sl. No.	Name of the Institute	No. of Mss. Digitized	No of Pages Digitized	State
1	VVBIS, Hoshiarpur, Punjab	1500	111000	Punjab
2	JamiaHamdard, New Delhi	3000	1000000	Delhi
3	Rashtriya Sanskrit Sansthan, Allahabad	15500	2400000	U.P.
4	RORI, Jodhpur	14000	1609857	Rajasthan
5	Odisha State Museum, Odisha	2000	500000	Orissa
6	BISM, Pune	10056	1227543	Maharashtra
7	AnandashramSanstha, Pune	1097	161403	Maharashtra
	Total	47153	7009803	

Public Lectures Held in 2012-13 Under Tattvabodha Series

Sl. No.	Date	Name of the Collaborating Institution/ Venue	Topic	Speaker	Chairperson
1.	22 nd Sept. 2012	Jagannath Barooah College, Jorhat, Assam	Manuscript Collection in Krishna Kanta Handique Library, (KKHL)	Prof. BhupenGoswamy Former Librarian, KKHL, Guwahati, Assam	Prof. PrafullaRajaguru Dept. of English, D.C.B. Girls College, Jorhat, Assam
2.	25 th Sept. 2012	Vrindavan Research Institute, Vrindavan, Uttar Pradesh	<i>Pāṭhālocan aur Samp- ādan ki Samasyāyen</i>	Prof. K. K. Chaturvedi Jabalpur, Madhya Pradesh.	Prof. G. C. Tripathi Consultant, B.L. Institute of Indology, Delhi 36.
3.	27 th Oct. 2012	SARASVATI, Barapada, Bhadrak, Odisha	Yajurveda Manuscripts at Odisha State Museum	Prof. Prafulla Kumar Mishra Chairperson, P.G. Council, Utkal University, Bhubaneswar	Prof. Kumara Bara Das Vice-Chancellor, F.M. University, Balasore
4.	20 th Nov. 2012	Braj Sanskriti Shodha Sansthan, Vrindavan, Uttar Pradesh	<i>Rāmcaritmānas ki Sachitra Pandulipiyan</i>	Prof. Uday Shankar Dubey Sr. Manuscriptologist, NagariPracharini Sabha, Varanasi, Uttar Pradesh	Prof. Siddha Nath Jha HoD, Ancient History & Culture, I.O.P. College, Vrindavan, Uttar Pradesh
5.	6 th Dec. 2012	J & K Sanskrit Academy, Jammu (J & K)	Conservation of Paper Manuscripts	Mr. Mukul Mangotra Curator, Archive, Archive and Museum, Jammu (J & K)	Prof. Purushottam Sharma, HoD, P. G. Dept. of Sanskrit, University of Jammu
6.	12 th Dec. 2012	Malabar Institute for Research and Development, Vattakara, Dist. - Calicut, Kerala Govt. Sanskrit College, Pattambi, Kerala	Manuscripts of Bhāsa plays - new perspectives for literary theatrical studies	Dr. C. M. Neelakandan Former Professor of Sahitya, Sri Sankaracharya University of Sanskrit, Kaladi, Ernakulam, Kerala,	Prof. M. P. Ravindra Kumar Principal, SNGS College, Pattambi, Kerala
7.	16 th Dec. 2012	Sri Vadiraja Research Foundation Sri Puthige Math, Udupi, Karnataka	Aspects of <i>Ramayana Mahapurana</i> as revealed in the ancient Manuscripts	Dr. Vinayaka Namannavar Lecturer in Sanskrit, Bangalore University, Bangalore, Karnataka	Sri Sugunendra Tirtha Swamiji Sri Puthige Math, Udupi, Karnataka
8.	8 th Jan. 2013	Dept. of Sri Guru Granth Sahib Studies, Punjabi University, Patiala	Preservation of Gurumukhi Manuscripts - New Techniques	Dr. Devinder Singh Director, Nanakshahi Trust, Chandigarh.	Prof. Jaspal Singh Vice-chancellor, Punjabi University Chandigarh

Kriti Rakshana



Sl. No.	Date	Name of the Collaborating Institution/ Venue	Topic	Speaker	Chairperson
9.	18 th Jan. 2013	School of Vedic Studies, RabindraBharati University, Kolkata West Bengal	The Collapse of the Aryan Invasion Theory and the Establishment of Indigenism	Prof. Nicholas Kazanas Director, OmilosMeleton Cultural Institute, Athens, Greece	Prof. Pranab Kumar Bhattacharya Former Dean, Faculty of Arts, Commerce and Law North Bengal University, West Bengal
10.	22 nd Jan. 2013	Sampurnananda Sanskrit University, Varanasi, Uttar Pradesh Tridandi Deva Sanskrit Mahavidyalaya, Ayodhya	पाण्डुलिपिओं के परिप्रेक्ष में मम्जुषात्रायी	Prof. Jaya ShankarlalTripathi Former Professor in Sanskrit, BHU, Varanasi, Uttar Pradesh.	Prof. Brajesh Kumar Shukla, HoD, Sanskrit, Lucknow University, Lucknow, Uttar Pradesh.
11.	30 th Jan. 2013	ORI & ML, University of Kerala, Kariavattom Thiruvananthapuram Kerala	Nala Episode in Malayalam - a study based on Manuscript	Dr. N. Ajay Kumar Associate Professor, Shri Sankaracharya University of Sanskrit, Kaladi	Dr. N. Sam Former Professor, ORI & ML, Kariavattom, Thiruvananthapuram, Kerala
12.	7 th Feb. 2013	Manipur State Archives, Imphal, Manipur.	Cosmogony in Ancient Manipuri Literature (Leishemlon)	Padmashri Sri R. K. Jhaljit Singh, Former Principal, Govt. Law College, Imphal, Manipur	Dr. YumnamMahendra Singh, Former Director, College Development Council, Manipur University, Imphal
13.	7 th Feb. 2013	Manipur State Archives, Imphal, Manipur.	Coming of Hinduism to Manipur and its reflection in manuscripts	Dr. N. Birachandra Associate Professor in History, Manipur University, Imphal	Dr. YumnamMahendra Singh, Former Director, College Development Council, Manipur University, Imphal
14.	19 th Feb. 2013	NMM, New Delhi	Accessing Manuscripts in the Digital Age: hypertext presentation, cataloguing, and alignment	Prof. Peter M. Scharf The Sanskrit Library, Universit Paris Diderot France	Prof. SantanuChaudhury Dept. of Electrical Engineering, IIT, New Delhi.
15.	9 th Mar. 2013	Shrut-Ratnakar, 104, Sarap Building Ashram Road Ahmadabad Gujarat Lecture Hall, L. D. Institute of Indology, Ahmadabad.	A Three-Level Ontological Approach to Fundamental Physics	Dr. Park Hensley (San Francisco) Working with Maharsi Vedic University in India	Prof. Rajmal Jain HoD, Space Mission, Physical Research Laboratory, Astronomy & Astrophysics Division, Ahmedabad
16.	22 nd Mar. 2013	NMM, New Delhi	Naukapuja of Barak Valley and Gohari Bishahari Manuscripts	Prof. Amalendu Bhattacharya Associate Professor, Guru Charana College, Silchar, Assam	Prof. NirmalKanti Bhattacharya, Director, K. K. Birla Foundation, New Delhi.
17.	24 th Mar. 2013	Shrut-Ratnakar, 104, Sarap Building Ashram Road, Ahmadabad Gujarat Lecture Hall, L. D. Institute of Indology, Ahmadabad.	A Critical Edition of an unpublished commentary of <i>Upadeshasahasri</i> of Shankara (Contexting the Text: Untying the Knots of Philosophical Ambiguity)	Prof. Godabarisha Mishra Professor in Philosophy, University of Madras, Chennai, Tamil Nadu	Prof. Sagarmal Jain Former Professor, Deptt. of Philosophy, ParsanathVidyashram Varanasi, U.P.
18.	24 th Mar. 2013	APGOML, Hyderabad	The role of manuscripts on astrology in preserving the Vedic tradition	BrahmachariMadhura Krishnamurthy Sastry Traditional scholar on astrology, Seethampet, Andhra Pradesh	Shri Ajay Mishra (IAS) Principal Secretary Deptt. of Higher Education Govt. of Andhra Pradesh

Kriti Rakshana



Seminars Held in 2012 – 2013

Sl. No.	Date	Topic	Venue
1.	18 th to 20 th October 2012	National seminar on 'Unpublished Manuscripts of Grammar and Philosophy of Grammar'	Andhra Pradesh Government Oriental Manuscript Library (APGOML), Hyderabad (Andhra Pradesh)
2.	24 th to 26 th November 2012	National seminar on 'Pandulipi our Rajasthan ki Gnan Sampada'	AklankShodhSansthan BasantVihar, Kota (Rajasthan)
3.	6 th to 8 th December 2012	National seminar on 'Processing of Medicinal Plants in Ayurved Manuscripts'	Thunchan Memorial Trust, Malapuram (Kerala)
4.	18 th to 20 th January 2013	National seminar on 'Punjabi Manuscripts'	Guru Nanak Dev University, Amritsar (Punjab)
5.	20 th to 22 nd January 2013	National Seminar on 'Application of Information Technology for Conservation, Editing and Publication of Manuscripts'	Sanskrit Foundation, Mysore (Karnatak)
6.	1 st to 3 rd February 2013	National seminar on 'Manuscripts and the Problems of their Editing, Research and Conservation'	J & K Sanskrit Academy, Jammu (J&K)
7.	20 th to 22 nd February 2013	National seminar on 'Medical Manuscripts'	Institute of Ayurved and Integrative Medicine, JarakbandeKaval, Bangaluru (Karnataka)

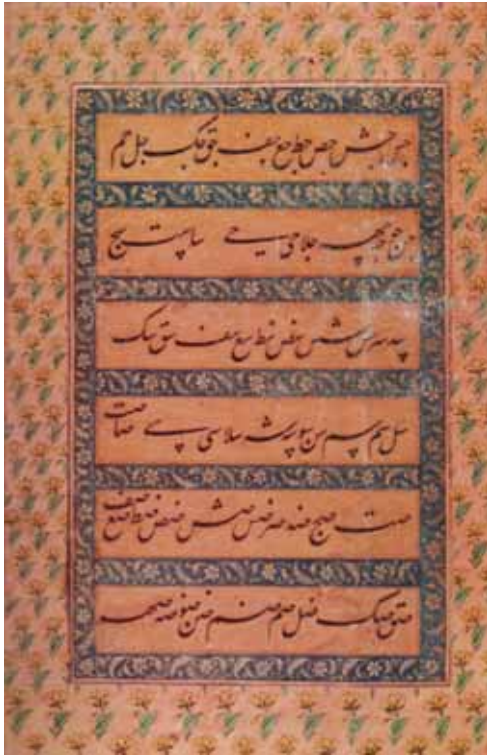
Basic Level Workshops on Manuscriptology, Held in 2012 – 2013

Sl. No.	Date	Collaborating Institution/ Venue	Scripts Taught	No. of Participants
1.	15 th Nov. to 5 th Dec., 2012	Dept. of Persian and Dept. of MIL & Library Studies, University of Delhi, Delhi	Bengali, Tamil, Devanagari, Assamese	60
2.	19 th Nov. to 9 th Dec., 2012	Centre for Ancient History & Culture Jain University	Brahmi, Sarada, Grantha	30
3.	1 st Dec. to 21 st Dec., 2012	Govt. Shri Rajashree Mahal Vaisnavdas Snatakottar Sanskrit College, Raipur, (Chhattisgarh)	Brahmi, Devanagari, Sarada	30
4.	4 th Jan. to 24 th Jan., 2013	Trirashmi Research Institute of Buddhism, Indic Languages & Scripts, Nasik, (Maharashtra)	Brahmi, Newari, Sarada, Modi	30
5.	21 st Jan. to 10 th Feb., 2013	Dept. of Odia, Visva Bharati, Santiniketan (West Bengal)	Brahmi, Tibetan, KaraniOdia	36
6.	8 th Feb. to 28 th Feb., 2013	APN PG College, Basti, (Uttar Pradesh)	Brahmi, Sarada, Newari	34
7.	8 th Mar. to 28 th Mar., 2013	Dept. of Modern Indian Languages & Library Studies, University of Delhi, Delhi - 7	Bengali, Tamil, Devanagari, Assamese	30
8.	15 th Mar. to 4 th Apr., 2013	Kashmir University, Srinagar, (Jammu & Kashmir)	Arabic, Persian, Urdu	46
9.	22 nd Mar. to 11 th Apr., 2013	Dept. of Library & Info. Sciences, Banaras Hindu University, Varanasi, (Uttar Pradesh)	Brahmi, Sarada, Newari	37

Advance Level Workshops on Manuscriptology, Held in 2012 – 2013

Sl. No.	Date	Collaborating Organisation / Venue	Scripts Taught Edited	Manuscripts	No. of Participants
1.	11 th Dec. 2012 to 12 th Jan. 2013	Dept. of Sanskrit, Gauhati University, Guwahati, (Assam)	Brahmi, Kamrupi & Old Bengali	1. Vyavahar Kaumudi 2. Smrti Paribhasha 3. Vaidikiya Saroddhar	26
2.	18 th Apr. to 22 nd May 2013	Dept. of Urdu, University of Bombay, Mumbai, (Maharashtra)	Nastaleeq, Shikasta, Kufic, Naskh & Suls	1. Mathnawi Mauizah -Araish-i-Mashooq 2. Manqabat Aajiz 3. Aaras Namah	29

Kriti Rakshana



A Fol. from the album of calligraphy. C.1638 A.D.
Size : 35.2 x 25 cm. National Museum, New Delhi.

compositions, gold is often heightened with subtle washes or intensified with flashes of brilliant colour.⁷

Even the emperors were represented on the borders because for Mughals the latter had a sacred character. They considered gardens as Paradise. Hence, the borders full of beautiful and realistic flowers, birds and animals, acquired the feature of Paradise, an appropriate place to portray the emperor.

The Shah Jahan period (r.1628-1658) border decoration mark an artistic transformation from the Jahangiri period borders. The formally treated flowers set against a plain background and abstract motifs became a prominent feature. Jahangir's visit to Kashmir in the spring of 1620 and the presence of some European herbal books at the Mughal court, both factors might have brought such floral motifs into vogue. The similar floral pattern appears in the contemporary architecture, on jars, cups, flasks, swords and textile etc. The major albums of Shah Jahan's period are the Minto Album, Wantage Album and Kevorkian Album.

The tradition of border decoration existed in India even before the trend of manuscript illustration started. It found manifestation in the sculptural carvings in the

Buddhist stupas, monasteries, Jain and Hindu temples, as well as, in the frescoes right from the 2nd Cent. B.C. The Ajanta frescoes as well as sculptural decoration of Ajanta caves, provide us with examples of border decoration. Besides, the architectural decoration of the temples at Aihole and Badami, dated to the 6th and 7th centuries A.D., consists of border decoration. The borders of both, sculptures as well as frescoes are decorated with lotus scroll, birds, animals, mythical creatures, gana figures, rows of four petal flowers and rows of petals etc.

The art of manuscript illustration in India started in the 10th Cent. A.D. The border decorations of the Jain manuscripts show elements which sometimes are purely Indian in character; although at times strong Persian influence can also be felt. Some examples of border decoration from Jain manuscripts are – Kalpasutra written and illustrated in Jaipur in A.D. 1465, Kalpasutra and Kalkacharya Katha dated to A.D. 1475, now in the collection of Devasano Pado Bhandar. In the borders of the latter we find dancing figures and realistic landscape. According to Karla Khandalvala and Moti Chandra, "The woodland or more probably the royal park in which animal fights take place is represented by a tracery of delicate flowering trees and plants. The inspiration for such a motif may have been derived from hunting-carpet of Persian origin."⁸

"That the artists of the Devasano Pado manuscript had access to illustrated documents from Iran, there can be no doubt, and his familiarity with styles of painting prevalent in Iran during the Mongol, Timurid and Bukhara period is evident in many of the border decoration of the manuscript. Among the motifs that can be directly linked to Iranian manuscript is the portrayal of horsemen in serried rows with some of them in front view.....similar motifs such as dappled horses, a horseman shooting with a bow and arrow, marching and galloping horsemen, men fighting on rearing horses with similar animals in the foreground appear entirely Persian in treatment and composition."⁹

The floral and geometrical patterns in the borders are usually influenced by the Persian architecture, carpets, textiles, pottery and paintings and in some cases also by the contemporary Gujarati architecture.

Moreover, the Rajput and Pahari School of Painting dated between 16th -19th century also follow the

Kriti Rakshana

8. Khandalvala, K. and Moti Chandra, *New Documents of Indian Painting-A Reappraisal* (The Board of Trustees of the Prince of Wales Museum of Western India, Bombay, 1969) p.27

9. *Ibid.* p.35



tradition of border decoration consisting of floral scrolls and arabesque designs.

Thus, the tradition of border decoration in India can be traced back to the 2nd cent. B.C., and it continues up to the present day. Yet, in the first half of the 17th Cent., i.e., Jahangir and Shah Jahan period, the *hashiya* decoration acquired a very prominent and peculiar feature and it was considered no less important than the main picture itself.

The Mughal border decoration gives a true glimpse of the contemporary society, their beliefs, costumes, their favorite time-pass etc. They visualize rich repertoire of genre scenes and at times acquire even more prominence than the central panel itself.

Animals and birds had always been a fascinating subject for Mughal Emperors. This fascination reached its culmination during Jahangir's period, when they became the sole subject of the painting. In the borders they are often depicted as chasing one another. They sometimes acquire a mythical or fantastic character. Full of vitality and life and always drawn with accuracy, they at once bewitch the human heart.

An incomplete copy of *Jahangirnama* in the collection of National Museum, New Delhi, has borders decorated with flora and fauna, written upto the 7th Julius, "it is believed, from the hand writing, to be a royal autography."¹⁰

The ground colours of the borders of *Tuzuk-i-Jahangiri* are often greenish, yellow ochre, sap green, pastel green, whitish green, yellowish green, deep green, bluish green or sometimes the buff colour of the paper itself is retained. On the ground colours of the borders, illustration is done in gold thus enhancing the beauty and imparting a solemn effect to the folio. The central panel of each folio contains calligraphic lines whereas borders are embellished with flowers, plants and trees, amidst which are drawn animals and birds, for example, cranes, pelican, sparrows, fox and rabbit, etc, executed with great naturalism. The cranes depicted with delicately curving necks, naturally drawn eyes and feet and feathers executed with closely drawn strokes in skillful manner, have endowed them with animated appearance.

Still more interesting are the scenes showing an animal being chased by another animal. Such scenes, as already mentioned, are purely of Persian origin. For example, on the lower border of the folio 147 V of the



Fol. 41v. 'An Iris Plant and Butterfly' C.1635 A.D. Size: 191x108mm. Dara Shikoh Album, British Library, London.

Tusuk-i-Jahangiri, there appears an animal chasing a rabbit. In the representation of the former there seems to have some confusion, on the part of the artist, between lion and jackal. It is depicted with long ears like that of a jackal but unlike jackal with a long tail of a lion. It is a known fact that many Indian fables made their way to Persia and through Persia to the West. The fable of *Panchatantra* are wolves round two jackals. *Panchatantra* was translated into Pehlvi in the 6th Cent. A.D. at the behest of the Sussanian king Anushirvan and later in Arabic in C. 753-84 A.D. In the Arabic versions it is known as *Kalilah-wa-Dimnah*, a title based on the names of the two jackals of the fables- Karataka and Damanaka. In its European version jackal becomes the fox.

It is remarkable to note that though in *Tuzuk-i-Jahangiri*, contours of the plants and trees are executed with golden lines, yet these are as lively, realistic and natural in appearance as those in the miniature paintings of that period. The lines are delicate, continuous and whenever required, lines are drawn with a lifted hand; thus the effect of modeling is acquired.

The richly embellished borders of the miniature paintings contained in the Berlin Album are painted with exquisitely executed birds, animals and hunting scenes

10. Das, A.K. *Mughal Painting During Jahangir's Time* (The Asiatic Society, Calcutta, 1978) p.135, fn.10



Fol.29 v A page of calligraphy from the Kevirkian Album. C. 1541 A.D.
Border : C.1628-58 A.D. Metro-politan Museum of Art, New York.

where one encounters animals in lively movements, full of vitality. The Mughal emperors often hunted animals like cheetah and falcons on the back of elephants. The border of folio 12 b of the Berlin Album is painted with a royal elephant beautifully decorated with string of bells, with two Muslim men on its back who are carrying a dead lion on its back. The youth depicted on the back of the elephant is probably the representation of Prince Akbar, with a round, innocent, youthful face, wearing a short trousers. It bears close resemblance to the representation of Akbar in 'Prince Akbar Presents a Painting to Humayun in a Tree House,' dated to c. 1555 A.D.

The portrayal of the members of the royal family on the borders of the Mughal miniature painting is a peculiar feature, having roots in the sense of esteem they associated with the hashiya around the main panel of the miniatures or illustrations comprising the manuscripts. Hashiyas, for them, were not mere borders to enhance the beauty of the former but for them hashiyas were paradise as these were embellished with exotic and beautiful flowers, trees, animals and birds and the Muslims considered paradise as a garden. An extraordinary example of visualization of this concept is border detail from the folio 22a of the Berlin Album which shows 'Jehangir and Shaikh Salim Chisti'. The eldest son of Akbar, we know, was named Salim after the venerated Shaikh Salim Chisti who lived at Sikri, a small village near Agra. Akbar yearning to have a son for years, approached Shaikh Salim Chisti who assured him

that, 'the Giver who gives without being asked will bestow three sons on the emperor', and thus Salim was born who after renamed himself as Jahangir.

This is certainly a fancied representation of the scene, because Jehangir was born in 1569 and after three years of his birth Shaikh Salim Chisti died in 1572. No such meeting could have taken place in Jahangir's life because here he appears in his teen-age. They are seated on a carpet decorated with arabesque design in centre painted in pink and peacock blue. On the dull green drapery of the Prince, a light wash of gold is applied. In fact, for clothes, different tones of light washes of gold are employed. It is executed with utmost realism which is vividly reflected in the portrayal of the old age of the Shaikh and youthfulness of the Prince. The Shaikh seems to preach some morals and responsibilities which the Prince had to carry out in his life or rather he is delivering some spiritual discourse as evident from his gestures. His visage bears solemn looks and the Emperor with his down cast eyes has a feeling of reverence for the former. There are haloes behind the heads of both of them, which in case of the Shaikh, indicates his spiritual superiority and divine knowledge whereas the halo behind the Prince is indicative of his worldly power and position.

The border of folio 24a of the Berlin Album gives a true glimpse, of the Emperor with his entourage in a forest. The upper border shows three male figures, with muskets and an elegant horse. On the lower right border on a wooden machan is seated Emperor Humayun wearing a long crown of Persian origin. In front of him is a young lad offering or showing a book perhaps of verses to the former. This bears a close resemblance to a miniature in Gulistan Album, 'Prince Akbar presents a Painting to Humayun in a Tree House', executed by Abdas-Samad in ca. 1555 A.D. The youth with a round innocent face of the folio 24a can be identified as Prince Akbar on the basis of its close resemblance to the representation of Prince Akbar on the folio of the Gulistan Album.

Equally important are the borders which reflect lives and activities of the artists patronized by the royal court. The border of the folio 18a depicts burnishing of the paper. For the borders of the Gulistan Album Daulat executed a self portrait and portraits of his fellow artists - Abu'l Hasan, Bishan Das, Govardhan and Manohar, etc.

A crucial achievement of Jahangir's period is that the women of the royal household were introduced in the hashiyas. The Gulistan Album has several examples where a princess appears on the border. They are surrounded by their maids playing on musical



Kriti Rakshana



instruments, some are depicted preparing it, some carrying salvers of food, presents, flower vases or chauris. Though they lack inscriptions identifying the figures, yet their delicate beauty, slender bodies, dignified and graceful faces reveal their aristocracy and royalty.¹¹

Still more interesting to note is the inclusion of the European subject matter in the borders. Though reproduction of the European originals in the central panel started in Akbar's reign (1556-1605 A.D.), it was only in Jahangir's period that the European subjects were incorporated in the borders of the Mughal miniatures. One may wonder why did this not happen earlier. Christianity was a foreign religion and the Muslims and Hindu artists of the Mughal court could have hesitated in executing the European religious subject matter on the central panel of the miniatures instead of the borders. The explanation for this is to be found in the fact that Akbar had a very sympathetic attitude towards Christianity. The religious books brought by the Jesuit missionaries were raised and kissed by Akbar out of great respect and on occasions when he visited their chapels, out of reverence to the European custom he used to take off his turban.¹² Owing to this respectful and tolerant attitude towards Christianity that he commissioned his artists to copy Christian religious paintings in the central panel of the miniatures. Jahangir, owing to his creative, imaginative and liberal attitude ordered his artists to incorporate European subject matter in the borders too. This is evident from the fact that he ordered his artists to insert his portrait on the border of the painting 'Adoration of Magi', when it reached him from Rome.¹³

Since the figures were derived from more than one European painting without understanding the meaning or role they possessed in the originals, consequently, in the borders of the Mughal miniatures they at times appear to be inconsistent. The figural borders of the Muraqqa-i-Gulshan (A.D. 1599-1609) and the Berlin Album (A.D. 1609-1618), allude the European sources. Floral motifs were not a prominent feature of the miniature paintings of Jahangir's reign. The borders of the miniature painting executed during second quarter of the seventeenth century, i.e., in Shah Jahan's period, are sumptuously decorated with floral motifs. An abrupt

change occurs in floral motifs in border decoration, either in the late Jahangir period or early in Shah Jahan's reign. This transformation was that of the formally arranged blossoming flowers set against a plain background in a series of rows at regular intervals. The abrupt change leads to two crucial questions: can we reach any conclusion regarding the exact date and period of the transformation; what have been the catalysts which could be held responsible for this transformation?

The first catalyst was Jahangir's visit to Kashmir in the spring of 1620, where he was fascinated by flowers. This raised the importance of flowers from the remote area of background or landscape to the sole subject of the painting. Moreover, "Robert Skeleton speculates that Sir Thomas Roe, the English ambassador might have brought a herbal book with him as a present for Jahangir."¹⁴ It is even possible that Jahangir or Shah Jahan were presented with some fourteenth or fifteenth century European religious book, for example, the Book of Hours which were decorated with excellent floral borders.¹⁵ If we accept this possibility, we also feel inclined to accept that they might find in them appropriate motifs and ordered their court artists to provide similar motifs in the border around the album folios.

Thus, an overview of the Mughal miniature paintings gives an interesting panorama of the hashiya or border decoration which sumptuously painted with variety of lively flowers, birds, trees and animals assumed the sacred feature of paradise for the Mughals, an appropriate place to depict the members of the royal family including the ladies as well as the emperors and these reflects their favorite pastime. At the same time they project a scenario where we find a true glimpse of the social life. The stylistic variations observed during different periods is owing to the predilection of the particular emperor, their creative attitude, liberal outlook, historical events took place during the particular period and their contacts with the outside world.

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11. *Ibid.* p.48

12. Maclagan, E. *The Jesuit and the Great Mogul* (Octagon Books, New York, 1972) p.32

13. *Ibid.* p.234, fn 48

14. Swietochowski. *Op.Cit.* p.47

15. *This possibility is strengthened by the fact that in 1605, the Persian ruler Shah Abbas was presented a pictorial history of the Old Testament dated to 1250 A.D., now in the Morgan Library, M.638*

16. Kuhn, E. and Goetz Hermann, *Indian Book Painting from Jahangir's Album in the State Library in Berlin, London* (Kegan Paul, Trench and co. Ltd., 1926)

Sanskrit Manuscripts in Visva-Bharati: A Historical Reflection



Prof. Arun Kumar Mondal

In India, Hindu temples, Buddhist monasteries and Jain upāśrayas had huge collection of manuscripts for study, teaching and religious propagation. Besides that almost every renowned scholar had a collection of ancestral manuscripts which was added on by himself and his descendants. In government level the beginning of public repositories of manuscripts in India can be traced back to 10th May 1868. On that day Pandit Radhakrishna of Lahore wrote a letter to the then Viceroy of India informing the critical situation of old manuscripts. The letter was favourably received and promptly acted upon. It happened with such a speed and interest that, in less than six months, on 3rd November, 1868, the Viceroy of India circulated an instruction to the Governors of different provinces of India. The instruction was to initiate action for a survey of private repositories and the cataloguing of manuscripts therein. Due action was taken in this regard in almost all parts of India.

The Manuscript Section of Visva-Bharati has its own glorious past. In 1884 Gurudev Rabindranath Tagore became the Sampadaka of Ādi Brāhma Samāj. In the Samāj office of Kolkata there was a moderate collection of Sanskrit manuscripts. Along with other works of the Samāj, Gurudev began to take interest on those manuscripts also.

We know Visva-Bharati passed through several stages. In 1863 it was started as a small retreat for meditation, set up by Maharshi Devendranath Tagore, father of poet Rabindranath Tagore. On 23rd December 1901, Gurudev established a Brahmacharya Vidyālaya there with five students on the roll. Visva-Bharati was conceived in 1918 and on 23rd December, 1921 it became a registered public body. Gurudev once brought some manuscripts of Samāj to Brahmacharya Vidyālaya from Kolkata with the help of Balendranath Tagore. On February 1905, Bidhusekhar Sastri joined Santiniketan as a Sanskrit teacher of Brahmacharya Vidyālaya. He noticed a good number of manuscripts on Veda, Upanisad, Tantra, etc. in Santiniketan library. But in 1909 Gurudev donated all those manuscripts (more than 100) to Bangiya Sahitya Parisad of Kolkata.

Gurudev took interest to make a repository of manuscripts at Santiniketan during the latter half of 1913. It was during that period; Bidhusekhar Sastri started collection of manuscripts with the help of Dharmadhar Rajguru (of Sri Lanka), Kapileswar Mishra (Maithil Brahmin) and others under the direct inspiration and able guidance of Gurudev. Gurudev himself also collected a few Bengali manuscripts on bratakathā, rūpkathā, bāul songs, etc. from Purvabanga during his visit to Selaidaha as a zamindar. The manuscript titled 'Yogīr Gān' is one of them. Though it is difficult to say exactly when the manuscript was collected, yet scholars opine that Yogīr Gān is the earliest Bengali manuscript collected by Gurudev and deposited in the manuscript section of Santiniketan.

In 1921, Sir Asutosh Mukherjee deputed Dr. Prabodh Chandra Bagchi to Visva-Bharati to study Buddhism under Sylvain Levi. During this time Prof. Levi and Dr. Bagchi visited Nepal for collecting manuscripts from Nepal Darbar Library. They brought some copied manuscripts from Nepal.

In 1922, when Moriz Winternitz started teaching textual criticism to advanced students of Santiniketan, Visva-Bharati possessed more than 1000 manuscripts. At that time Gurudev wrote a letter to the editor of Behar Herald, Patna. On 19th Feb. 1923, under the heading 'Letter to the editor in quest of rare manuscripts', he wrote:

“Realising the urgent necessity of preserving old manuscripts of Sanskrit and vernacular literature from destruction and disappearance from India, Visva-Bharati has undertaken to collect, edit and utilize them for public benefit. Mr. R.A. Sastri, late of Baroda Library has generously volunteered his service and is ready to travel throughout India for the purpose. Being a man of vast experience in this line of work he hopes to collect a large number of rare manuscripts scattered in obscure and out of the way villages, often in possession of illiterate persons. We earnestly hope that Mr. Sastri will be helped in his mission by those of our countrymen who are conscious of the importance of this great object. It is

Kriti Rakshana



needless to say that any old manuscript sent to us that have a literary or historical importance, will be gratefully received by our institution and preserved in Visva-Bharati library in Santiniketan with care”

R. Anantakrishna Sastri helped much in collecting a good number of Sanskrit and Bengali manuscripts, from different villages of Birbhum and Burdwan. He collected more than 2000 manuscripts from South India in various South Indian scripts. Natesh Aiyaswami Shastrigal joined Visva-Bharati in 1924 and made a catalogue of 3138 Sanskrit manuscripts with the last entry dated 29th November 1925. Gurudev's letter had a great effect; whereas in January 1923 Visva-Bharati had a collection of only 1000 Sanskrit manuscripts, in November 1925 the number reached 3137. Gradually in the impressive work of manuscript collection Gurudev was helped by some dedicated persons like Ksitimohan Ghosh, Taraporewala, Jiyauddin, Bagdanav, Sunitikumar Chattopadhyaya, Sukumar Sen, Sahidullaha, Prabhat Kumar Mukhopadhyaya, Haricharan Bandyopadhyaya, Nityananda Binod Goswami, Lin O Ciyang, Umed Singh, Sukhlal, Jinabijaya Muni and others. A catalogue of Sanskrit manuscripts was made by Natesh Aiyaswami Shastrigal in 1940. It was in typed form only and arranged subject-wise and in alphabetical order.

After Gurudev's death in 1941, Manuscript Section of Visva-Bharati faced a critical situation. Rabindra Bhavan was established in 1942. Then the most precious collection of Visva-Bharati, for example Tagore correspondences etc. were transferred to that Bhavan. These are preserved there with its separate archives, museum and preservation unit. But other manuscripts were sadly neglected mainly due to paucity of funds.

In 1946, Prabodh Chandra Bagchi with the help of Suniti Kumar Chatterjee and Sukumar Sen submitted a new plan to the then Registrar, Rathindranath Tagore for collection and preservation of valuable manuscripts. This new plan had 3 parts – (i) collection of manuscripts, (ii) preparation of descriptive catalogue, and (iii) editing of old rare manuscripts. During that period, to ensure organizational efficiency, better administration and proper utilization, the huge stock of manuscripts was decentralized into a few sections and attached them to the respective departments of post graduate studies and research of the University. Shri Panchanan Mandal joined Visva-Bharati on 10th September 1946, as editor of manuscripts on a whole time basis and started his work on Bengali manuscripts. No such post was allotted for Sanskrit Manuscript Section. Sanskrit manuscripts

were kept under the possession of the Head of the Department of Sanskrit, Pali and Prakrit. In this period Pt. Sukhamay Saptatirtha, Haridas Mitra, Dr. Nagendranath Chakraborty, Dr. Sujit Kumar Mukhopadhyaya, Dr. Hazari Prasad Dvivedi, Dr. Upendranath Das and many other distinguished Indologists made valuable manuscript-base researches in addition to their own teaching assignments.

This Manuscript Section sometimes worked as the eastern centre of collation for preparing a critical edition of Mahabharata under the general editorship of Dr. Sukthankar of BORI, Pune. It also had collaborated with Oriental Institute, Baroda in constituting scientifically the authentic text of the Ramayana. On 5th December, 1950 Visva-Bharati transferred 2500 Sanskrit manuscripts written in various South Indian scripts to the Adayar Library, Madras for the better scope of able utilization. But due to some postal problems only 1225 manuscripts were received by the Adayar Library. In exchange of these manuscripts Adyar Library transferred 270 manuscripts in Bengali script. Those manuscripts were very poor in extent—most of them containing one to five folios.

Visva-Bharati became a Central University in 1951. The manuscripts Visva-Bharati huddled disorderly were threatened with destruction. There was no provision of even the elementary preservation. At that time the Sanskrit Department concentrated mainly on researches in Sanskrit studies. On 4th March 1960 a four member team of the Government of India headed by Dr. Sukumar Bhattacharya visited manuscript section of Visva-Bharati. Other members of the team were Dr. Raghavan, Dr. Hasan and Dr. Bhargav. Following suggestions of that team some basic steps for preservation were taken. Shri Haridas Mitra, the then In-charge of Sanskrit manuscripts made considerable efforts to arrange these manuscripts properly into 10 steel almirahs. He also started to classify these manuscripts in a proper way.

In 1961, Dr. Shibnarayan Ghoshal was appointed on whole time basis to look after these Sanskrit manuscripts. He assisted a lot in collecting and editing of some valuable manuscripts. He also prepared the First Volume of Descriptive Catalogue of Sanskrit Manuscripts (Part – 1, Vyakarana) available in the Sanskrit Manuscript Section of Visva-Bharati. Dr. Shibnarayan Ghoshal collected a lot of manuscripts from different villages of Birbhum and Burdwan. Sri Panchanan Mandal collected a few Sanskrit

manuscripts, along with a large number of Bengali manuscripts. A few of them were donated by some well-wishers of Visva-Bharati. After the death of Shibnarayan Ghoshal in 1983, Dr. Alakananda Banerjee was entrusted with the responsibility to look after these manuscripts and after his retirement in 2007, I (the author of this article) took the charge of Sanskrit manuscripts in addition to my own teaching assignments.

Starting from Haridas Mitra all of us had to work single-handedly and against heavy odds. So many valuable texts in this collection were gradually getting damaged. During 1986 – 1999, Dr. Alakananda Banerjee and I collected more than 800 manuscripts from Dakṣin-Khaṇḍa, Śrī-Khaṇḍa, Bipratikurī, Jāmbunī, Ghuriṣā, Dānṛkā and Surī. Dr. Buddhadeb Acharya assisted us during our Dānṛkā expedition. In December, 2008 all Sanskrit manuscripts along with Odiya and Bengali manuscripts were transferred to Lipikā. Now in Lipikā we have approximately 5,500 manuscripts in Sanskrit, 8,000 in Bengali, 1,100 in Odiya, 107 Persian, 30 Arabic, 15 Hindi and 10 manuscripts in Urdu. A special mention is to be made about two collections of historical records which are available here– (i) the family papers of the Sarkar family of Surl (1750 – 1850 A.D.) and (ii) the papers of the Vaiṣṇava monastery of Kendulī (35 sacks covering the last three hundred years). Such collections are unique in West Bengal.

The Sanskrit manuscripts section, Visva-Bharati published following descriptive catalogues of Sanskrit manuscripts till now:

Part No.	Pub. in the Year	Subject	No. of Mss. covered	Edited by
I	1975	Vyākaraṇa	242	Dr. S.N. Ghoshal Shastri
II	1983	Sāhitya	167	Dr. A. Banerjee and Dr. S.N. Ghoshal Shastri
III	1988	Sāhitya	192	Dr. A. Banerjee & Dr. A.K. Mondal
IV	1993	Epic Purāṇa	186	Dr. A. Banerjee & Dr. A.K. Mondal
V	1993	Koṣa Sāhitya	92	Dr. A. Banerjee & Dr. A.K. Mondal
VI	2005	Paddhati & Prayoga	194	Dr. A. Banerjee & Dr. A.K. Mondal

Total = 1073 manuscripts are catalogued.

- Support material of these manuscripts are – palm

leaf, birch bark, aguru, paper, tulat, etc.

- Scripts used in these manuscripts are – Śāradā, Newārī, Bengali, Devanāgarī, etc.
- Some manuscripts are bordered &/ or ornamented.

Textual editing of manuscripts is a regular work done here. Some works may be mentioned in this context. Among them some are edited manuscripts, and some are books or long articles, which were written utilizing manuscripts preserved in this section. Haridas Mitra's iconographic monographs –

1. Gaṇapati &
2. Sadāśiva Worship in early Bengal: A study in history, art and religion – were written on the basis of various manuscript sources of this section. Shri Mitra edited an iconometric Sanskrit text entitled –
3. Buddha-Pratimā-Lakṣaṇa in 1924 on the basis of defective manuscript materials. Haridas Mitra's
4. Introduction to the Devatā-Mūrti-Prakaranam and Rūpa-Mandanam is a mine of information and model of analytical work. His
5. Contribution to a Bibliography of Indian Art and Aesthetics was written in 1951, while he was attached to Kalā-Bhavan.
6. Prākṛta-Prakāśa by Bidhushekhara Sastri in 1928
7. Studies in Tantra, Part – I by Dr. P.C. Bagchi in 1939
8. Canon of Image Making by Dr. P.C. Bagchi in 1943
9. The Vritti-vallabha of Laghu-vyasa by Gaurisvara Bhattacharya in 1955
10. Critical edition of Kālacakra Tantra by Dr. B.N. Banerjee
11. Rasacandrikā of Madhusudan Kavindra and Studies in Divine Aesthetics was published by Dr. S.N. Ghoshal (1969)
12. Kāvya-prakāśa with the Rasaprakāśa of Śrīkrṣṇa-śarman by Dr. S.N. Ghoshal (published in 1973), etc. are a few.

Dr. S.N. Ghoshal Sastri wrote some other books, titled (a) Aesthetic Beauty and Bliss in Indian Philosophy and Literature, (b) An Introduction to Indian Literary Criticism, (c) Elements of Indian Aesthetics, (d) Two Streams of Indian Arts, etc. using manuscripts of this section. Some research scholars got their Ph. D. degree for their dissertations based on various manuscripts of this section. As for example, Prof. A. Banerjee had done some works on the Pratinājakam of Jagaddurlabha Nyāyālaṅkāra. Dr. Bishnupada Panda got his Ph. D. on



Kriti Rakshana



the same work. I am also editing critically this manuscript with Bengali translation, exposition and grammatical notes wherever necessary. Actually, this manuscript is difficult to edit, because it is not always well-readable due to water marks. My work is on the verge of completion.

Sanskrit manuscript section of Visva-Bharati has a rich collection of various types of manuscripts. I like to mention here two works of Indian literary criticism (i) the Rasacandrikā of Kavindra Madhusudana and (ii) the Rasaprakāśa Commentary on the Kāvya prakāśa of Śrīkṛṣṇaśarman.

The manuscript of Rasacandrikā is written on country-made tūlat-paper of the size 16 inches long by 3 inches wide and with 5 lines of sixty letters on each side, containing 74 folios in all. It is written in Bengali character. No 'entry' of this manuscript has been found in any printed catalogue of Sanskrit manuscripts. Also no reference is made to this work in any of the books on Sanskrit manuscript literature, or in the history of Sanskrit poetics. The copy available at Visva-Bharati seems to be the only extant copy of this manuscript.

The colophon at the end of each chapter of this book, narrates that Madhusudana Kavindra composed the Rasacandrikā on the request of Maharaja Ramjivan Ray of Navadvipa. In the 15th verse of the 1st Āloka, the author eulogizes his royal patron, saying that he is well-versed in the arts of poetry, drama and music and he achieved special aptitude for aesthetics. It is a pity that the name of such a magnificent poet and rhetorician has so long remained unknown to the scholastic world.

Regarding his personal identity the author adopts the oriental attitude. From the elaborate description of his patron, in which his own identity is lost, this much only can be gleaned that he is Madhusudan by name, a Brahmin by caste and the court-poet of King Ramjivan Ray. His title of Kavindra clearly suggests that he had attained celebrity status and considerable popularity as a poet. Four different readings of the last verse of the Padānkadūta of Śrī-Kṛṣṇa Sārvabhauma suggest that, Sārvabhauma has also been patronized by the same king. Sārvabhauma, at any rate, would not have any popularity either as a poet or as a scholar, when the Rasacandrikā had been composed. He wrote his first work, the Śrī-Kṛṣṇa-Padāmṛta, sixteen years later and his best known poem the Padānkadūta twenty-eight years later than the date of composition of the Rasacandrikā. The author himself states that the Rasacandrikā was composed on the fifth day of the

bright fortnight in the month of Vaiśākha, 1617 Saka year (= 1695 A.D.). The only extant copy of the manuscript now available at Visva-Bharati, perhaps had belonged to the library of King Ramajivan Ray himself. The manuscript had been especially transcribed for him by one Raghunandan, in the month of Śrāvaṇa of the same year.

In the first Āloka of the Rasacandrikā from verse 4 to 16 Madhusudan describes in detail his patron and his predecessors – the rulers of Navadvip. This has a great value in the history of Bengal.

Historians enlisted the rare commentary Rasaprakāśa in the category of 'less known commentaries'. A complete codex of this manuscript is not traceable anywhere. Only five manuscripts of this commentary are preserved in different manuscript libraries in India and abroad. Nineteen folios of the manuscript had been first discovered by M.M. Haraprasad Shastri from Bangladesh. The next is noticed in the Cabaton Catalogue of Bibliotheque Nationale, Paris. This book contains up to the end of the 3rd chapter. The third one is deposited in the manuscript library of Government Sanskrit College, Kolkata. It deals with the subject from the last but one verse of the 3rd chapter up to the mid-point of 5th chapter. The 4th one is an incomplete variant, deposited in the collection of Sarasvati Bhavan Manuscript Library, Varanasi. The Visva-Bharati manuscript is the 5th one. It was collected probably by Pt. Anantakrishna Sastri, under the supervision of celebrated manuscriptologists, Sylvan Levi and M. Winternitz, before 1924. This copy comments up to the Rasasutra of the 4th chapter of the Kāvya prakāśa.

In the Rasaprakāśa, Śrī kṛṣṇaśarman follows directly the foot-prints of Maheśvara Nyāyānkāra. He commented faithfully according to Maheśvara's Ādarśa or Bhāvārthacintāmaṇi; but not always in the way of Nāgeśa's Udyota or Vaidyanātha's Prabhā on Govinda Thakura's Pradīpa. He paved a new avenue by re-commenting Ādarśa, employing the technique of chapter-wise exposition and comprehensive elucidation wherever necessary.

Visva-Bharati Sanskrit Manuscript section has an attractive collection of Grammar-manuscripts of Pāṇinian, Kātantra, Samkṣiptasāra, Sārasvata, Mugdhabodha and Supadma schools. I like to mention here only two rare manuscripts on Grammar:

(I) **The Nyāsatantra-pradīpoddīpana of Nandana Sarman, son of Banerwar Misra:** It is a rare unpublished and only manuscript that covers the

greatest extent of the text available so far. The manuscript is a commentary on the Nyāsatantrapradīpa commentary by Jinendrabuddhi on the Kāśikā-vivaraṇa by Jayāditya and Vāmana. It is written on palm leaf with black ink. Script – Bengali. Folios are old, brittle and moth-eaten. Scribe's name is not noted, but handwriting is fair. It is of the size of 16 inches long, 2 inches wide and with 6 lines of 90 letters on each side, containing 152 folios and four extra folios in all. Though date is not mentioned but its appearance indicates more than 350 years antiquity. The manuscript contains two chapters only and is said to be the biggest ressession of the work that has been traced out till date.

It begins from the Kūṭā-pāda – (Prathamapādah Kūṭāpādah. Vija) Vijiradhātorapi svanīṭa sambhav-ādaseṭṭvādityatra nañalpārthe vyākhyeyah.

It ends – Samketaniṣedhātdeśe svarūpagrahanam. Śrī-Rāmah.

Colophon – Iti Śrīmad Vāneśvaramiśratanaya- Śrī-Nandanaśarma -viracite Nyāsatantra-Pradīpoddīpane Kūṭāpādahsamāptah.

Post colophon – Śrī-Rāmah. Śrī-Rāmah. Śrī-Rāmah. Śrī.

(ii) **The Tantrapradīpa of Maitreya-rakṣita:** The manuscript is a commentary on Jinendrabuddhi's Kāśikā-vṛttipañjikā. It is written on country-made yellow paper, script – old Bengali. Folios are old and worm-eaten. Scribe's name is Kālikānta Śarman. Handwriting is fair. Corrections and omissions are noted on the margin with line numbers. It is of the size of 14 inches long, 3.5 inches wide and with 5 – 7 lines of 70 – 75 letters on each side, containing 12 folios in all. The commentary begins with the dvitīya-pāda of the prathamādhyāya and ends in the aṣṭamādhyāya. Its date is 1730 Saka = 1808 A.D.

It begins – Om namah Gaṇeśāya. Raṣābhyām rephaṣakārayorakāra ucchāranārthah, Tenāstīrṇ-amityatraṇatvam bhavati.

It ends – Śāstrānte pratyāsattivacanam tasyāsiddhāt tvāt dīrghatvādi yathā syādīti

Colophon - Iti Mahāmahopādhyāya Sri-Maitreyarak-śitakṛtau Tantra Pradīpe' ṣṭamo' dhyāyah sampūrṇah.

Post colophon – Śrī Kālikāntaśarmaṇah pustakamidam svākṣarancha.

Now I like to discuss about an interesting manuscript titled Bhūta-dāmara-tantram. It is a manuscript on Tantric rituals for the worship of various forms of Śakti. Many kinds of ghosts are also discussed here. It is written on country-made yellowish paper. Script - Bengali. Folios are old and worm-eaten. Scribe's name is Muraharaśarman. Handwriting is fair. Its extents are: leaves – 22, lines – 5-7 per page, letters – 60-70 per line, size – 13 inches long and 3 inches wide. The manuscript contains fifteen chapters. Date – 1676 Saka = 1754 A.D.

The work opens with the descriptions of Candrakātyāyanī, Raudra-Kātyāyanī, Vajra-Kātyāyanī, Jaya-Kātyāyanī, etc. Om guruve namah. Vyomavaktram mahakāyam pralayāgnyarkasannibham, Abhedyabhe-akam naumi Bhūta-dāmaranāmakam.

Colophon – Iti Bhūta-dāmarepañcadasapaṭalah.

Post Colophon – Svākṣarapustakam Śrīmurahara-sharmaṇah Śakābdāh 1676.

There are two manuscripts on Śrīkṣṇa-Yāmala in this manuscript section. Both are written in hand-made white paper and both are from the same scribe. Even the papers are identical and ink is similar (brown). But these two manuscripts are entirely different in regard to subject matter. The sub-titles of these manuscripts are also different.

Like these, many important Sanskrit manuscripts are preserved in this manuscript section which need our very special attention.

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Kṛiti Rakṣana



Nārāyaṇopaniṣad and The Vedic Heritage

Sri Kishor Kumar Tripathy

Upaniṣads are regarded as fountain head of knowledge and prime source of inspiration of remarkable civilization, i.e. the Vedic heritage. The Upaniṣadic culture depicts glimpses of poetic genius and the integral consciousness of Vedic mystics, to whom the tradition recognizes as Ṛṣi, seekers of eternal truth. Upaniṣads provide highest level of metaphysical experiences and spiritual realizations, which are rare in the history of spiritual consciousness of the human civilization. Upaniṣadic sages had discovered the spirit of humanity and taught the human civilization about immortality and the divine self of man rather than the world of materialistic necessities based on matter and life.¹ Sri Aurobindo declares: "The Upaniṣads, being vehicles of illumination and not of instruction, composed for seekers who had already a general familiarity with the ideas of the Vedic and Vedantic seers and even some personal experience of the truths on which they were founded, dispense in their style with expressed transitions of thought and the development of implied or subordinate notions. Every verse in the Iśa Upaniṣad reposes on a number of ideas implicit in the text but nowhere set forth explicitly; the reasoning also that supports its conclusions is suggested by the words, not expressly conveyed to the intelligence. The reader, or rather the hearer, was supposed to proceed from light to light, confirming his intuitions and verifying by his experience, not submitting the ideas to the judgment of the logical reason. To the modern mind this method is invalid and inapplicable; it is necessary to present the ideas of the Upaniṣad in their completeness, underline the suggestions, supply the necessary transitions and bring out the suppressed but always implicit reasoning. The central idea of the Upaniṣad, which is a reconciliation and harmony of fundamental opposites, is worked out symmetrically in four successive movements of thought."²The philosophical ideas and metaphysical treatise by the Upaniṣadic sages has been the source of inspiration for both the East and the West. The

Upaniṣads gave a psycho-spiritual and religio-philosophical orientation to Indian Culture and all the subsequent philosophical schools, like Vaiṣṇava, Śaiva, Yoga etc. were developed on the basis of the Upaniṣadic legacy. In this article a humble attempt has been made to highlight the glory of Lord Nārāyaṇa and his spiritual significance based on the 'Nārāyaṇopaniṣad.'

Nārāyaṇopaniṣad: Manuscriptological Details

According to Upaniṣadic literature, Upaniṣads are divided into Principal Upaniṣads (Mukhya), Vedānta (philosophical), Yoga, Sannyāsa (of the life of renunciation), Vaiṣṇava (dedicated to the god Viṣṇu), Śaiva (dedicated to Śiva) and Śakti (dedicated to the goddess). Nārāyaṇopaniṣad comes under the Vaiṣṇava Upaniṣad group and related to the Kṛṣṇa Yajurveda.³ Manuscripts related to Nārāyaṇa Upaniṣad are available in most of the Manuscript repository centers and libraries. A detail information of some of the available manuscripts on Nārāyaṇopaniṣad as follows-

1. Nārāyaṇopaniṣad, Sl. No.-68; Subject Code-18; Alph. Order- 1039/9; Author- Not Given; No. of folios-2; Condition-Good; Size- 15 x 3; Probable date- Not given; Language- Sanskrit; Script- Oriya. Source- Manuscript Unit, Parija Library, Utkal University.⁴
2. Nārāyaṇopaniṣad, Sl. No.- NM_57.106_307; Author- Not Given; No. of folios-2; Condition- Not Given; Probable date- Not given; Language- Sanskrit; Script- Sārāda, Source-. National Museum, New Delhi.⁵
3. Nārāyaṇopaniṣad- Sl. No. 1878; TS Collection no. 1131; Substance-Paper, Size- 9 ½ x 4 ¾ inches, Lines- 4 to a page; Script- Devanāgarī; No. of Granthas- 400; Status- Complete; Source- TS Collection, Tanjore Maharaja Serfojis Sarasvati Mahal Library.⁶
4. Nārāyaṇopaniṣad- Sl. No. 1879; TS Collection no. 1132; Substance-Paper, Size- 9 ½ x 4 ¼ inches, Sheets-6 (10-15); Script- Devanāgarī; No. of Granthas-

Kriti Rakshana

100; Status- Complete; Source- TS Collection, Tanjore Maharaja Serfojis Sarasvatī Mahal Library.⁷

5. Nārāyaṇopaniṣad- Author- -; Material-Paper; Script- Sārāda; Size- 16.5 x 9.3.c.m.; Sl. No. & Subject- 451.E; Acc. No. 1490; Folios- 3 (346-348) Lines per page- 18; Letters per line- 12; Extent- c.40; Condition & age- Old, Source: Manuscripts in the Akhila Bharatiya Sanskrit Parishad.⁸

6. Nārāyaṇopaniṣad- Work no. 142; Author- -; Acc. No. 2408; Leaves- 87b-88b; Granthas- 15; Work no. 142; Author- -; Acc. No. 7332; Leaves- 78th ; Granthas- 15; Age- Sam. 1670; Source- Catalogue of Mss. in the Central Library: Baroda.⁹

7. Nārāyaṇopaniṣad- Sl. No. 49; Acc.No. B.6712; Author- ?; Commentator- Dhirendra; material-Paper; Script-Devanāgarī; Size- 31x 10; Folios- 30; Lines per page- 12; Letters in a line- 42; Extent- inc. upto Sahasraśīrṣa; Condition-Good; Age-19th Century; Source- Catalogue of the Sanskrit Manuscripts in the Osmania University Library.¹⁰

8. The following manuscripts on Nārāyaṇopaniṣad are available in the Manuscript Collection of Indira Gandhi National Centre for the Arts, New Delhi:

A. AM- 0387, AM 1406, Allahabad, MLF- New Delhi, IGNCa; BIR 13, BI 479, Pune: BORI ACC No. 10(37) 1882-83, folio 64b-64b; BMR 2, BM 18; Pune- Bharat Itihasa Samsodhana Mandala, ACC No. 34/369, Sanskrit, Devanāgarī, Paper 15 folios, Complete, poor condition; D. GCR 1050, GC 16509, Chennai: GOML-S.R. 430/R.R. 610(a), Sanskrit-Telugu-Palmleaf, 2 folios, 4p, Complete; E.RSR 199 RS 1729, Jammu: SRSRI, ACC No. 17171 to 1736, Sanskrit-Devanāgarī-paper, folio-53, Complete; SLR 3089, SL 48404, Varanasi: Sarasvatī Bhavan Library- P.S. 13433/D. 7174, Sanskrit- Devanāgarī- Paper, folio- 1-3, I-8, w-17, 5.5.x 3.4, complete.

Apart from the above mentioned institutions, several manuscripts are also available in some of the reputed manuscript centers in India and abroad.

Nārāyaṇopaniṣad: Text and Its Structure: Lord Narayana¹¹ is the Ultimate Brahman and invoked as the Supreme Lord in Vedic and Classical literary heritage. Lord Nārāyaṇa is identified as the Almighty Lord and he sustains, maintains and preserves the entire universe. The glory of Lord Nārāyaṇa is depicted in the Vedic scriptures and several literatures were also composed in the classical Sanskrit Literature, like – Nārāyaṇastotra

(by Śrīmat Śaṅkarācārya), Nārāyaṇavarma (of Śrīmat Bhāgavata Mahāpurāṇa Saṣṭha Skandha Aṣṭama Adhyāya), Nārāyaṇahṛdayam (of the Atharva Rahasya Uttara Khaṇḍa), Nārāyaṇīam Bhaje Nārāyaṇam, (?); Nārāyaṇāṣṭaka (By ŚrīKureśa Svamī), Nārāyaṇasūkta, Nārāyaṇīyam (by Melpathur Nārāyaṇa Bhattathiri,) etc. In the Upaniṣadic heritage, the Nārāyaṇopaniṣad depict the glory of Lord Nārāyaṇa. Scholars also called this Upaniṣad as Nārāyaṇa Atharva Śīrṣam. The Upaniṣad starts with śāntipāṭha, a traditional prayer style recited by guru (teacher) and śiṣya (the Taught)- "Let God protect the teacher and the student May God Nourish both of us. Let God make us wise (apply our knowledge). Let us work together sincerely. Whatever that we may learn, may that be useful to us. Let us not hate each other for any reason."¹² This Upaniṣad describes universal phenomenon of cosmic creation and eternal principles and it is composed in a poetic style. It describes glory of Lord Nārāyaṇa, Cosmic Creation and the Eternal Principle, the Almighty Lord, Divine Mantra- Om namo Nārāyaṇa, Praṇava, Self-realization and Liberation based on the mythological treatise of Lord Nārāyaṇa. Sage Atharvan identifies "Nārāyaṇa principle with three aspects" (tripannārāyaṇāṅkhyam) and describes the procedures by which Māyā (illusion) will vanish entirely- "I would tell you about that knowledge called "Nārāyaṇa principle with three aspects" knowing which Māyā (illusion) and all that which happens because of Māyā will vanish entirely."¹³ The author of the Upaniṣad is Atharva, a Vedic Seer. The Muṇḍaka Upaniṣad describes that he was the eldest son and (Mānasputra) born from the mind of Brahmā. He was also referred as a member of the Bṛṅgu clan. Puranic Encyclopaedia describes- "XXXXX In R̥gveda another Atharva may be seen. It is said that he was the author of the Atharvaveda. After learning Brahmavidyā from Brahmā, it was this Atharva who first brought fire to earth from heaven. Atharva had two wives named Śānti and Cittī. This Atharva was the same person as Atharvana, the son of Vaśiṣṭha [Bhāgavata, 4thSkandha, Chapter-1]"¹⁴ According to Vedic tradition, alongwith Aṅgiras, Atharvan had composed most of the Atharvaveda, which is also called as 'Atharvaṅgirasa'. In the Atharvaveda, we find a dialogue between Atharvan and the Vedic God Varuṇa.¹⁵ Sage Atharvan is regarded as a mystic who unraveled the eternal truth and handed down the treasure of integral wisdom to the spiritual



Kriti Rakshana



world.

Conclusion:

Nārāyaṇopaniṣad depicts the glory of Lord Nārāyaṇa and presents the greatness of Vaiṣṇava tradition. The glory of lord Nārāyaṇa and his spiritual significances are beautifully discussed in this Upaniṣad. Nārāyaṇopaniṣad in its nature is a small text; but it contains highest level of metaphysical experiences. It presents the fountain head of spiritual knowledge and the grand treasure of the tradition and culture of Vaiṣṇavism. The divine sensations of the mantras show the spontaneous expression of the poetic genius of Sage Nārāyaṇa. The Vaiṣṇavic consciousness presents eternal wisdom and highest level of spiritual experiences and mantras are regarded as the highest and subtlest discoveries of the Upaniṣadic age. It symbolically reveals the aspirations, inspirations, revelations, intuitions and integral knowledge of sage Atharvan. The ultimate aim of this Upaniṣad is to show the path of immortality based on self-realization. The eternal value of this Upaniṣad presents the secrets of art of living and the possibilities of a Divine life characterizing the essence of Upaniṣadic philosophy. In this regard, the Upaniṣadic vision of integral knowledge became a source for the dissemination of spiritual knowledge and the universal dimensions of Vedic religion have made inroads into ancient spiritual and religious traditions of the world.

ॐ नारायणाय विद्महे वासुदेवाय धीमहि ।

तन्नो विष्णुः प्रचोदयात् ॥ ॐ शान्तिः शान्तिः शान्तिः ॥

Notes and References:

1. "These are signs of a crucial difference in perspective. The rest of the Vedas, like other great scriptures, look outward in reverence and awe of the phenomenal world. The Upaniṣads look inward, finding the powers of nature only an expression of the more-awe-inspiring powers of human consciousness." See for details, Easwaran, Eknath (2010), 'The Upaniṣads: The Classics of Indian Spirituality', USA: Read How You Want.com, p. xvi
2. Sri Aurobindo, 2003. 'Īśa Upaniṣad', Vol. XVII, Complete Works of Sri Aurobindo, Pondichery: Sri Aurobindo Ashram Publication Department.
3. See for details, Sastri, Alladi Mahadeva (1923), 'The Vaiṣṇava Upaniṣads with the Commentary of Sri

Upaniṣad-Brahman-Yogin', Chennai: Adyar Library.

4. Descriptive Catalogue of Manuscripts, published by Parija Library, Utkal University, Odisha.
5. National Museum Manuscript Collection, New Delhi.
6. Sastri, P.P.S (1929) Descriptive Catalogue of the Sanskrit Manuscripts in the Tanjore Maharaja Serfojis Sarasvatī Mahal Library, Vol-III, Govt of Madras: Administrative Committee, p. 1401
7. *Ibid*, p. 140
8. Iyer, K.A. Subramania & et. Al (1970) A Catalogue of Manuscripts in the Akhila Bharatiya Sanskrit Parishad, Lucknow: Akhilabharatiya Sanskrit Parishad, pp. 76-77
9. Shru gondekar, Gajanan K. & Shastri, K.S. Ramaswami (?) A Descriptive Catalogue of Manuscripts in the Central Library: Baroda
10. Sharma, Aryendra & et.al. (1964) A Catalogue of the Sanskrit Manuscripts in the Osmania University Library, Hyderabad, Osmania University: The Sanskrit Academy.
11. "Nārāyaṇa was one of the four sons of the god (*deva*) Dharma. Dharmadeva had been born from the breast of Brahma. Dharmadeva married the ten daughters of Dakṣa. His four sons were Nara, Nārāyaṇa, Hari and Kṛṣṇa." Williams, George M. (2008), Handbook of Hindu Mythology, Oxford University Press, p. 223
12. ओं नारायणाय विद्महे वासुदेवाय धीमहि ।
तेजस्वि नावधीतमस्तु मा विद्विषावहे ।
ओं शान्तिः शान्तिः शान्तिः ॥
13. माया तथा कार्यमखिलं यद्बोधघट्यपह्वम् ।
त्रिपन्नारायणारख्यं तथा कलये स्वात्मा मात्रत ॥
- Nārāyaṇopaniṣad.
14. Mani, Vettam (1984) 'Puranic Encyclopaedia: A Comprehensive Dictionary with Special Reference to the Epic and Puranic Literature', p. 72
15. Atharvaveda, V, XI

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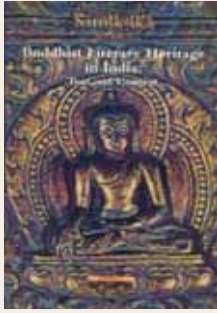
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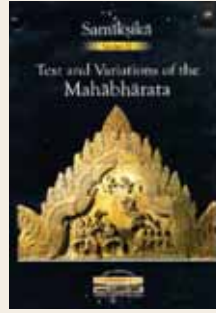
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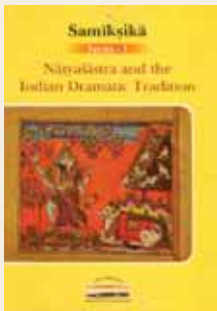
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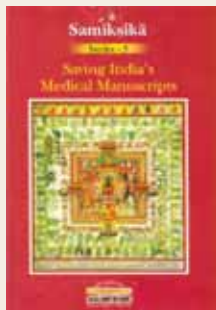
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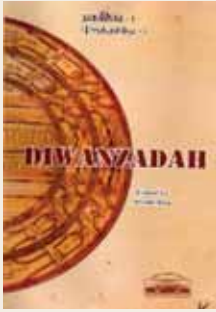


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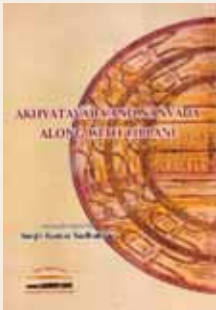
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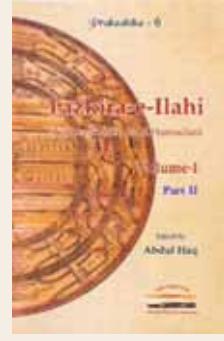


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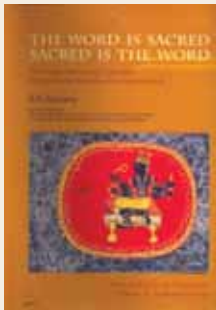
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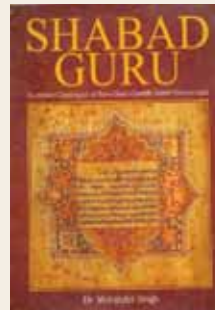
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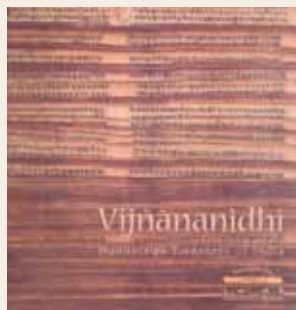
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