

# कृति रक्षा

राष्ट्रीय पाण्डुलिपि मिशन की द्वैमासिक पत्रिका

# Kriti Raksha

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वैमानिकप्रकरणम्

श्रीशारदा गणपतिपुरुष्पेननः  
 शुभमस्तु  
 सर्वजनस्यै नैमानिकप्रकरणम्  
 मङ्गलान्वरणम्

ॐ, यद्विमानगतात्मने मानि शृणुपरेपदम् ।  
 तत्राद्यापरमानन्दं शृणुमस्तुमोचनम् ॥  
 पूर्वार्धार्धं कृतान्गस्तान्गलेभ्यः यथागतिः ।  
 सर्वं लोकपकाराय सर्वैर्गर्भं विनाशकम् ॥  
 अग्नीवृत्तसंश्लेषेणारुपं सुखप्रदम् ।  
 सूर्यैः पञ्चरातेषु नन्दं शताधिकवैशित्या ॥  
 अथाध्यायशतानुक्तं मतीगुहं गणेशम् ।  
 जगतामतिस्तन्वन कारणं सु भद्रं वृथा ॥  
 अगाधता श्लोकानाम् स्वरूपज्ञानं भाषणम् ।  
 वैमानिकाधिकरणं कथ्यते स्मिन्महाशक्ति ॥

०५१ इत्यादि श्लोकः

महादेवं महादेवीं शशीं गणपतिं पुरुम् ।  
 शास्त्रकारे भरद्वाजे प्रणिपत्यभवागति ॥  
 स्वतः सिद्धन्त्यायमास्तं भास्वीकिमस्मिन्तथा ।  
 परि भाषा यद्विक्रान्तं पक्षाक्षान्तं कथयन् ॥  
 पञ्चराते विनाशं च तत्प्रमाणानुभारतः ।  
 भाषायां सुखलोचनं श्लोकानन्दं यथाभारतः ॥  
 सङ्गृह्यैमानिकाधिकरणस्य यथाविधि ।  
 लिखेत्तु श्लोकानन्दं वृत्तायमां न्याय्यां मनोवृत्त ॥  
 व्यास्य तत्रागरीत्या स्वपाणिनीय्यादिमानतः ।  
 पारिभाषिकरूपत्वाद्वास्तु यं नैव शक्यते ॥  
 प्रायश्चित्तस्य ग्रन्थस्य विधिधेनं यथाकथम् ।  
 परिभाषा हि प्रवचनग्रन्थानां यथाविधि ॥

शिष्टान्वार परिप्राय मङ्गलान्वरणं स्वतः ।  
 अनुष्ठाय मनारात्वं शिष्यशिष्टतर्मसारतः ॥  
 यद्विमानगतात्मने लुप्तं श्लोकास्तथा कथम् ।  
 लोकैर्गर्भं लज्जकार रूपमङ्गलं मातगो ॥  
 अर्थात्सुखयतिग्रन्थं दृष्टुमन्व चतुष्टयम् ।  
 ब्रह्मपुत्रं संवत्सं चैवराशिः कृपाकरः ॥  
 निर्मलस्य तद्देवाम्बुधिं भरद्वाजेप्रशुक्तिः ।  
 नभनीतं सङ्गृह्येयं यत्र सर्वस्वरूपकम् ॥  
 ग्रामान्तर्यं लोकागामीपितार्थं कथयन् ॥  
 तस्मिन्वैशित्यां शक्तिं काश्चिदेव संवदयितम् ॥  
 नामा विमानं विभ्रं इत्या कथयन् ॥  
 अथाध्यायै विभ्रं शताधिकं करणं वृत्तम् ॥  
 सूर्यैः पञ्चरातेषु नन्दं ज्योमथानप्रधानकम् ॥

वैमानिकप्रकरणं तु नन्दं अगाधता स्फुरम् ।  
 तत्राद्यै मङ्गलश्लोकानाम् अस्मिन् रूपम् ॥  
 तु नन्दं तापनीयेयं शैल्यप्रश्नेनकारकं ।  
 मङ्गलान्वरणं यदोद्धारः परापरविभ्रगतः ॥  
 तु नन्दं स्वादातुक्तशृणो ब्रह्मप्राप्त्यर्थं प्रादरात् ।  
 विमानलेनं मुनिना तदेव भाषितवर्तितम् ॥  
 भाष्यार्थं लक्ष्यार्थं श्रेयान्तं द्विधा निश्चयं युतौ ।  
 पुगीयत्वं तत्रार्थः प्रणयस्यैति किंति ॥  
 तदेवास्वठै करमः परमात्मेति चोच्यते ॥  
 तत्राद्यै लक्ष्यार्थं श्रेयान्तं द्विधा निश्चयं युतौ ।  
 गमनार्थं स्वाधकारां श्रेयान्तस्य परम् ॥  
 भाष्यक प्रणयोऽत्र विमानं युतिं वर्णितः ।  
 तत्राद्यै लक्ष्यार्थं श्रेयान्तं द्विधा निश्चयं युतौ ॥

शेषि शान्तिप्रदं पदं अगुन्वर्षे हि भाषयाम् ॥  
 तद्विमानं श्लोकं रूपं प्रतिपादितः ।  
 तदर्थं बोधकरान्यक्तं श्लोकं श्रुतादिभिः ॥  
 द्वितीयापदं तु अगुन्वर्षे युक्तं नः ।  
 सातमं कर्तुं भाषीत्याज्जीवनातीति बोधयते ॥  
 यद्विमानं गतेऽत्र भाषकः प्रणयस्मृतः ।  
 विमानलेनात्र अगुन्वर्षे प्रतीपादितः ॥  
 तत्राद्यै लक्ष्यार्थं श्रेयान्तं द्विधा निश्चयं युतौ ।  
 तुदीयपदतः प्रोक्तं नाङ्गमानसगोचरम् ॥  
 अत्यर्थं कर संभ्रं प्रासास्यमानं युतम् ॥  
 तु नन्दे तस्मिन् परमिती श्लोकान्वयकथम् ॥  
 प्रणयस्य विमानं गमनं यत्प्रतीतिम् ॥  
 तच्चुत्तीयपदेनोक्तं कथं लक्ष्यं बोधकम् ॥

*“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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The views, opinions and suggestions expressed in the *Kriti Rakshana* are strictly those of the authors and not necessarily those of the editor or the publisher.



## निदेशक की कलम से

कृति रक्षण का यह अंक राष्ट्रीय पाण्डुलिपि मिशन के द्वितीय चरण का अन्तिम अंक है। यद्यपि द्वितीय चरण पूरे पाँच साल सक्रिय नहीं रहा फिर भी इसकी उपलब्धियाँ अनुपेक्षणीय हैं। अखिल भारतीय स्तर पर पाण्डुलिपियों एवं तत्सम्बन्धी विभिन्न पक्षों पर पाण्डुलिपिधारकों एवं विद्वानों में सक्रिय जागरूकता आयी है। मिशन का यह चरण अन्य नियमित कार्यों के अतिरिक्त पाण्डुलिपियों में निहित ज्ञान सामग्री को प्रकाश में लाने के महत्वपूर्ण कार्य को सुनियोजित ढंग से आरम्भ करने के लिए स्मरण किया जायेगा। दिसम्बर 2011 से मार्च 2012 के बीच जहाँ एक ओर कलकत्ता विश्वविद्यालय में न्याय एवं वेदान्त की पाण्डुलिपियों पर आयोजित संगोष्ठी में विद्वानों ने गहन चर्चा की वहीं दूसरी ओर मार्च के महीने में चेन्नई में सिद्ध (भारतीय चिकित्सा पद्धति की) पाण्डुलिपियों के विभिन्न पक्षों (1) विषय वस्तु (2) संरक्षण (3) आधुनिक विज्ञान की दृष्टि से परीक्षण (4) वर्तमान में उनका उपयोग आदि महत्वपूर्ण विषयों पर शोध पत्र प्रस्तुत किये गये। मिशन हमेशा की तरह इस प्रकार की समस्त संगोष्ठियों की कार्यवाही यथासमय प्रकाशित करेगा।

पूर्वोत्तर क्षेत्र के प्रति प्रतिबद्धता के कारण मिशन सक्रियता से वहाँ की ज्ञान परम्पराओं को प्रकाश में लाने का प्रयत्न कर रहा है। चक्रमा जनजाति की पाण्डुलिपियों के महत्व को रेखांकित करते हुए मिज़ोरम के कमलानगर (चौंगताई) क्षेत्र में इसके लिए जिस 21 दिवसीय पाण्डुलिपि विज्ञान एवं लिपि विज्ञान की कार्यशाला का आयोजन हुआ उससे युवा पीढ़ी को प्रशिक्षण तो मिला ही, पाण्डुलिपियों के संरक्षण एवं तन्निहित ज्ञान के उपयोग के प्रति भी स्थानीय लोगों में जागरूकता आयी। अवसर के अभाव में स्थानीय अनुभव एवं ज्ञान का सदुपयोग नहीं हो पाता है। जब समुचित अवसर मिलते हैं तो लोगों में उत्साह का संचार होता है और यह उत्साह ही हमें हमारे लक्ष्य की ओर अग्रसर करता है।

पाण्डुलिपियों के विषय में चर्चा हो और सुलेखन (कैलीग्राफी) की बात न की जाये तो चर्चा अधूरी रह जाएगी। मानवीय बुद्धि की कलात्मक अभिव्यक्ति का परिणाम सुलेखन है। विषय वस्तु को सुरुचिपूर्वक सुन्दर, चित्ताकर्षक रूप में प्रस्तुत करने की कला दर्शक व पाठक को बरबस अपनी ओर आकर्षित कर लेती

है। सामान्यतः सुलेखन को फ़ारसी लिपि से सम्बद्ध माना जाता है। इस ओर कम लोगों का ही ध्यान गया है कि यह कला किसी विशेष भाषा या लिपि से जुड़ी हुई नहीं है। भारतीय सुलेखन के उत्कृष्ट उदाहरण हर भौगोलिक क्षेत्र में अनेक भाषाओं और लिपियों में मिलते हैं। फिर वह पूर्वी तट पर उड़ीसा प्रान्त की ताड़पत्र की पाण्डुलिपियाँ हों या पश्चिम क्षेत्र में राजस्थान तथा गुजरात की पाण्डुलिपियाँ। काश्मीर से लेकर कन्याकुमारी तक अर्थात् सुदूर उत्तर से दक्षिण तक पाण्डुलिपियों में सुलेखन के अत्यधिक उत्कृष्ट, कलापूर्ण और कहीं-कहीं कल्पनातीत उदाहरण उपलब्ध होते हैं। सुलेखन का शास्त्र अपने आप में अनेक विषयों को समेट कर चलता है। इसमें लेखन सामग्री से लेकर स्याही तैयार करने की प्रक्रिया तक शामिल है। काली स्याही के अतिरिक्त अनेक रंगों की स्याही और उसके साथ-साथ सोने और चाँदी से तैयार लेखन सामग्री द्वारा सुलेखन कागज पर किया जाता है। ताड़पत्रों पर सुलेखन लोहे की अंकनी (stylus) के द्वारा होता है। अंकनी के द्वारा लेखन करने के बाद विभिन्न रंगों से भरकर सुलेखन को अंतिम रूप दिया जाता है। पाण्डुलिपि विज्ञान के अन्तर्गत यह पक्ष बहुत चर्चित नहीं हुआ है या यों कहें कि उपेक्षित रहा है। मिशन ने इसके महत्व को अंगीकार करते हुए अपने कार्यक्रमों में इसे शामिल करने का संकल्प लिया है। इसके प्रथम प्रकल्प के रूप में इस वर्ष वार्षिकोत्सव के अवसर पर सुलेखन प्रदर्शनी का आयोजन किया गया। दर्शकों के उत्साह तथा उनकी प्रतिक्रिया को देखते हुए इस कार्यक्रम को वृहत् रूप देने की योजना है। हमारे इस संकल्प में भारतीय संस्कृति के प्रति समर्पित भारत सरकार की संस्कृति मंत्री कुमारी सैलजा ने सब प्रकार के सहयोग देने का आश्वासन दिया है। यह आश्वासन मिशन के वार्षिकोत्सव के उपहार के रूप में सामने आया, अतः इसका महत्व और भी बढ़ जाता है। मिशन माननीय मंत्रीजी के प्रोत्साहन के लिए हृदय से आभारी है।

हमें विश्वास है कि तृतीय चरण में मिशन पाण्डुलिपियों के क्षेत्र में और अधिक प्रतिबद्धता, सक्रियता और दूरदर्शिता से काम करेगा।

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निदेशक, राष्ट्रीय पाण्डुलिपि मिशन

# From the Director

This edition of Kriti Rakshana is the last issue of the second phase of the National Mission for Manuscripts. Though the Mission was not active through whole of the second phase, the achievements of this period are substantial. An environment conducive to academic interest and activities in this field has been created all over the country. This phase of the NMM will be remembered for having actively initiated the work of bringing to light the knowledge content of manuscripts. Between December 2011 and March 2012, a seminar was held at Calcutta University on Nyaya and Vedanta where scholars deliberated in detail on the manuscripts of these philosophies. In the month of March 2012 another seminar on the Indian medical system, Siddha, was organized at Chennai. In this seminar different aspects of Siddha manuscripts were discussed and deliberated upon including (i) the contents (ii) preservation of manuscripts (iii) evaluation of the contents from modern scientific perspective and (iv) utilization of the knowledge contents of these manuscripts in the present context. Like all other seminars, Mission will publish the proceedings of these seminars in due course.

The NMM is committed to bringing to light the tradition and knowledge system of the North-East. A 21 day manuscriptology and palaeography workshop was organized at Kamala Nagar (Chaungtai) in Mizoram which underlined the importance of manuscripts of the Chakma tribe. This workshop provided an opportunity for the youth to train in the art of reading those manuscripts. It also created awareness among the local populace towards preservation of manuscripts as also utilization of its knowledge contents. It has generally been felt that due to lack of opportunities local experience and knowledge is not utilized adequately. Given the opportunity people get energized which leads to active involvement in achieving the set goal.

No discussion of manuscripts can be complete without reference to calligraphy. It is an art which

expresses the aesthetic side of human mind. It presents the knowledge contents in a beautiful and attractive manner. It has developed into an independent artform. It is generally believed that calligraphy is related to the Persian language and script. Very few people seem to know that this art is not language or script specific.

Examples of Indian calligraphy are available in all geographical areas, many languages and scripts. Whether it be the palm leaf manuscripts of Odisha in the East or manuscripts of Gujarat and Rajasthan in the West, Kashmir in the North or Kanyakumari in the South exquisite examples of calligraphy are available in manuscripts. Science of calligraphy has several dimensions; it includes writing material, inks, colours, including those prepared from gold and silver. Calligraphy on paper is executed with these inks. On the palm leaf, calligraphy is done with stylus and later on, colour is filled into the etched design. Calligraphy has remained an ignored area under manuscriptology. Manuscript Mission has acknowledged the importance of calligraphy and has decided to make it a component of its programme. As a first effort, calligraphy exhibition was organized during the annual day celebration of the NMM this year. Visitors response to this exhibition has encouraged the Mission to expand this programme on a wider scale. The culture conscious Minister of Culture, Government of India Km. Selja has assured all support in this effort. This assurance came as a gift on the occasion of the annual day celebration which makes it all the more important. NMM is grateful to the Honourable Minister for her encouragement.

I am sure in the third phase, NMM will function in a committed manner, actively implementing its programmes and creating forward looking plans.

**Prof. Dipti S. Tripathi**  
Director, National Mission for Manuscripts

# Editorial

William James Durant (1885–1981), American historian cum philosopher, who is best known for his work '*The Story of Civilization*' was of the view that, "Every science begins as philosophy and ends as art". The science of aeronautics made its debut in India at a time, when most other civilizations could hardly dream of flying. Starting its journey from dream to imagination, the winged idea pervaded thought process of ancient Indians. As a result, a number of treatises such as Bharadvāja's Vaimānika Śāstra emerged, in which the authors dealt with both theoretical and technical aspects of aeronautics. In his article on Vaimānika Śāstra, Shri Jayasankar G. informs us about many a less known aspect of Bharadvāja's work and tries to evaluate the master piece in the light of scientific evidence. Regarding the development of aeronautical science in India it may reasonably be said that it emerged as a philosophy, but failed to reach us as an art. Views may differ from thinker to thinker, causes may be debated upon, but it is an infallible fact that practicality of the ideas enshrined in these texts on aeronautics, if there were any, has failed to reach us. Or otherwise, Indians who inherited these texts failed to evaluate them in the right context and let the ideas be stagnant. Shri Jayasankar's efforts deserve appreciation not only for digging out a subject which is hardly alive in our memory but also for his efforts to evaluate the text analytically.

Dr. Rabindranath Das Shastri, an erudite scholar from North-East India, shows in his article, social history as revealed in the manuscripts of Tripura, how manuscript can be fruitfully used to explore social history. In his well-researched article, his approach reveals the social history of Tripura and unfurls the appropriate research methodology as well. His article once again substantiates the fact that manuscripts can be used to bridge the gap between the past and the present.

Besides other articles, Dr. Imtiaz Ahmad's article on *Shahnama* manuscripts unveils the treasure troves in the collection of Khuda Bakhsh Oriental Public Library, Patna. These manuscripts have their value for being the storehouse of history, art and paintings, calligraphy, language, literature and what not.

Articles in this issue once again ascertain that manuscripts are not only the pious holder of philosophy and religion, but also the reliable source of science and technology, sociology, art, history and multiple other disciplines.

**Editor**

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NMM: Summary of Events



# Concept of aeronautics in ancient India

Jayasankar G.

Ancient India was not only a land of philosophy and religion but also a fertile ground for science and technology. Many great sages authored vast literature on science and technology. Of which sage Bharadvāja's Vaimānikaśāstra is one of the most renowned and relevant texts, even during this technological peak of twenty first century.

There is mention of the usage of aircraft in the Indian epics, Rāmāyaṇa and Mahābhārata. As mentioned in the Rāmāyaṇa, Ravana used puṣpakavimāna, which had been captured from Kuvera. However, Rama took charge of this aircraft after killing Ravana and used it to reach Ayodhya along with Lakshmana, Sitā and others. Gavopākhyāna in Mahābhārata, also talks of using aircraft.

Western scientists estimate the antiquity of this aeronautical science in India to be around 5000 years. Indian scientists and critics have a different opinion about judging the number of years. They say that aircraft was used extensively during Rāmāyaṇa and Mahābhārata period indicating that aeronautics was a much developed branch of science by that time. It also points to the fact that aircraft was developed much before this period.

Aeronautics or Vaimānikaśāstra is a part of *Yantrasarvasva* of Bharadvāja. This is also known as Bṛhadvimanasāstra. Vaimānikaśāstra deals with aeronautics, including the design of aircraft, the way they can be used for transportation and other applications, in detail. The knowledge of aeronautics is described in Sanskrit in 100 sections, eight chapters,

500 principles and 3000 shlokas. Great sage Bharadvāja explained the construction of aircraft and way to fly it in air, on land, on water and use the same aircraft like a submarine. He also described the construction of war planes or fighter aircraft.

Vaimānikaśāstra explains how the use of certain metals and alloys and other materials can make an aircraft imperishable in any condition.

Bharadvāja, in Bṛhadvimanasāstra, mentions Nārāyaṇamuni, the author of Vimānacandrika, Saunaka, the author of Vyomayānatantra, Garga the author of *Yantrakalpa*, Vācaspati the author of Yānabindu, Cakrayani the author of Kheṭayānapradīpikā, Dundinātha the author of Vyomayānārkaprakāśa and Lalla, the author of *Yantrakalpataru* as the aeronautical scientists of ancient India.

The first principle of Vaimānikaśāstra defines an aircraft, '*vegasamyat vimāna aṇḍajānām*', which means vimāna is the one which can fly in air like a bird. Subsequent principles explain the requirements for being a vimanādhikari or pilot.

According to Bharadvāja, there are 32 secret techniques to fly an aircraft. They are mantrikā, tantrikā, kṛtaka, antarāla, gūḍa, dṛiśya, adṛiśya, parokṣa, aparokṣa, saṅkoca, viṣṭṛita, virūpakaraṇa, rūpāntara, surūpa, *vyotirbhava*, *tamomaya*, *pralaya*, *vimukha*, *tārā*, mahāśabda *vimocana*, *langhana*, *sarpagamana*, *capala*, *sarvatomukha*, parāśhabda grāhaka, rūpākarsana, *kriya rahasya* grahaṇa, dikpradarśana, ākāśakara *racana*, jaladāruja, *stabdhaka* and karṣaṇa.

Kriti Rakshana



In jātyādhikaraṇa, which classifies aircrafts says, 'jatitridyām yugabhedāth vimānānām'. The aircraft is classified into three types – mantrikā, tantrikā and kṛtakā, to suit different *yugas* or eras.

In Kṛtayuga, it is said, dharma was well established. The people of that time had the divinity to reach any place using their aṣṭasiddhis.

The aircrafts used in Tretāyuga are called mantrikāvimāna, flown by the power of hymns (*mantras*). Twenty-five varieties of aircraft including puṣpakavimāna belong to this era.

The aircraft used in Dvāparayuga were called *tantrikavimana*, flown by the power of tantras. Fifty six varieties of aircraft including śakuna, *sundara* and rukmavimāna belong to this era.

According to Bharadvāja, aṅgānyekatriṃśat, which means there were thirty one instruments to fly an aircraft, including viśvakriyādarpaṇa, to see the surroundings from the aircraft and śāktyākaṣaṇadarpaṇa, to absorb solar energy. Manufacturing of different types of instruments and putting them together to form an aircraft is also described.

In vastrādhikaraṇa, the chapter describing the dress and other wears required while flying, talks in detail about the wear for both the pilot and the passenger separately.

Āhārādhikaraṇa is yet another section exclusively dealing with the food habits of a pilot. This has a variety of guidelines for pilots to keep their health through strict diet.

The Samarāṅgaṇa Sūtradhāra is an encyclopedic work on classical Indian architecture written by Paramara King Bhoja of Dhārā (1018–1060 AD).

In 83 chapters, subjects treated are town planning, house architecture, temple architecture and sculptural arts together with mudrās, the canons of painting, and a chapter on the mechanical contrivances, the *yantras*.

This chapter on *yantras* deals with gaṭhana, the art of mechanical constructions, delineating upon the definition of *yantra*, its elements; qualities and manifold varieties of pleasure machines, toy-machines, the machines of warfare as well as the domestic machines, like dvārapālayantra, the soldier machine, etc.

Samarāṅgaṇa Sūtradhāra contains 230 stanzas that are devoted to flight. It describes in detail, every possible aspect of flying. The vimānayantra like vyomacārivihaṅgamayantra, wooden brief machine travelling in the sky and ākāśavāṇi-dārumayavimāna-*yantra*, wooden aero plane flying in the air together with varieties of vāriyantra, *dharayantra* and the rathadolāyantra, the swinging machines are described in the text.

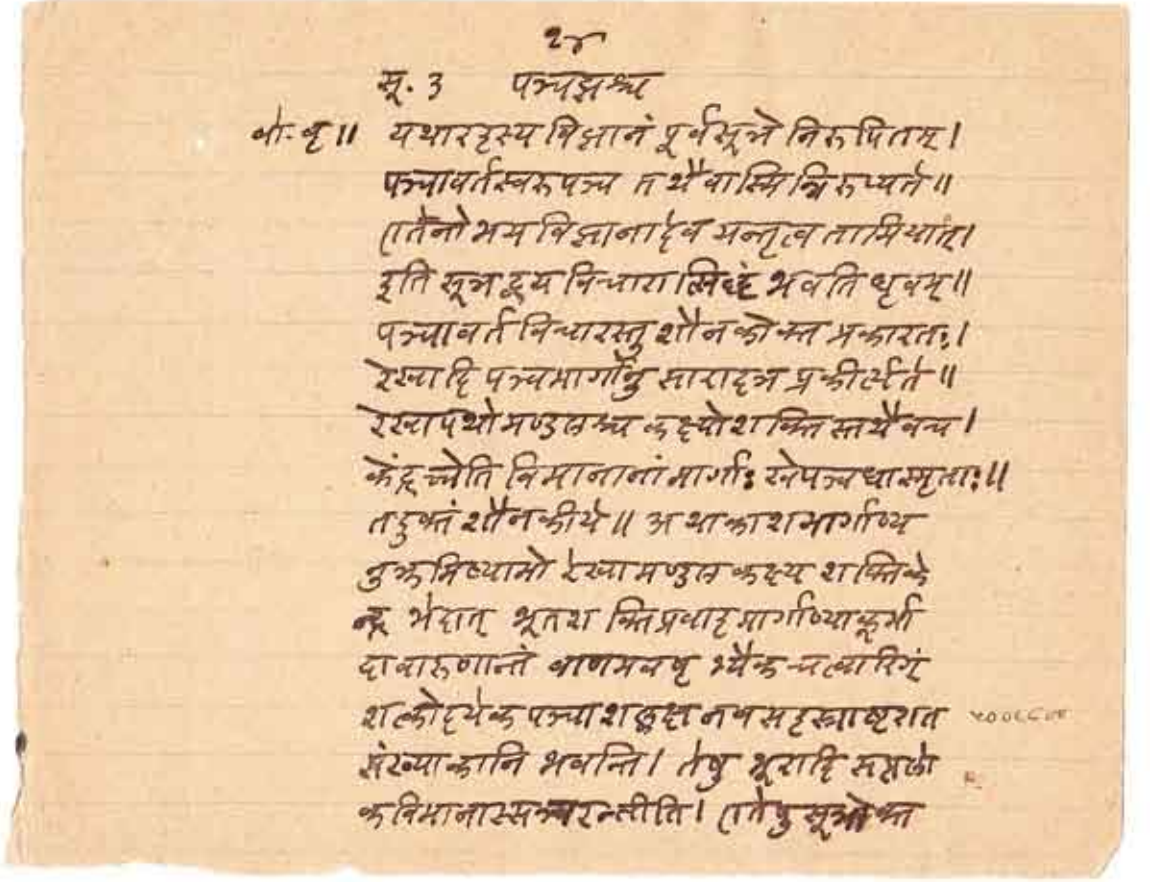
Some of the ideas which have been translated are given below:

“The aircraft which can go by its own force like a bird – on the earth or water or through the air – is called a vimāna. That which can travel in the sky from place to place is called a vimāna by the sage.”

“The body must be strong and durable and built of a light wood (*laghu-dāru*), shaped like a bird in flight with wings outstretched (*mahāvihāṅga*). Within it must be placed the mercury engine, with its heating apparatus made of iron underneath.”

“In the larger craft (*dāru-vimana*), because it is built heavier (*alaghu*), four strong containers of mercury must be built in the interior. When these are heated by controlled fire from the iron containers, the vimāna *develops* thunder power through the mercury. The iron engine must have properly welded joints to be filled with mercury and when the fire conducted to the upper parts, it develops power with the roar of a lion. By means of the energy latent in mercury, the driving whirlwind is set in motion, and the traveler sitting inside the vimāna may

Kṛiti Rakṣhaṇa



A folio from Vaimanika Prakaranam by Bharadvaja, preserved at Bharat Itihas Sanshodhana Mandal, Pune

travel in the air, to such a height as to look like a pearl in the sky.”

## Conclusion

Bharadvāja's Vaimānikaśāstra is not as popular as Vāstu or Āyurveda due to various reasons. Vaimānikaśāstra was never considered to be of much use in day to day life and experimenting with the concepts was difficult due to the technicality and scientific nature. It was also considered that the Vaimānikaśāstra would be misused if it were put to common man's knowledge. Historians also quote yet another interesting reason for keeping the Vaimānikaśāstra out of reach for all and sundry. Fear for the theft of the *shastra* during invasions was one such deterrent against the wide circulation of the text, which in return might have hampered further study or experiment.

Among many significant contributions of ancient Indian scientists, Vaimānikaśāstra is notably a towering work dealing with *vimanas* and allied topics. As a subject, aviation has its own charm over other disciplines, even in these days. It is the firm view of many scholars that mere knowledge of Sanskrit or science or both plays little role in true understanding of such a work. The authors were intelligent to use coded terms, symbolic expressions, and archaic language to safeguard knowledge against falling into unauthorized hands. For right understanding, true flair in Sanskrit and science along with an expertise to decode and interpret with reference to context are the key.

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# Shahnama manuscripts at Khuda Bakhsh Library: An introduction

Imtiaz Ahmad

Khuda Bakhsh Oriental Public Library, Patna is internationally known for its collection of rare Arabic and Persian manuscripts. One of the major attractions of the Library's collection is the large number of copies of Firdausi's *Shahnama* (Book of Kings) preserved here. In the early years of the 20th century, around the time of the death of Khan Bahadur Khuda Bakhsh, the Library had 15 manuscripts of the *Shahnama*. Over a period of a century, more copies of the *Shahnama* have been added to the collection. The total number of *Shahnama* manuscripts in the possession of Khuda Bakhsh Oriental Public Library at present is 28. Since many of these are bound

in separate volumes, the actual physical count goes up to 42. The Website of the *Shahnama* Project of Cambridge University states that there are 92 copies of the *Shahnama* at 26 repositories in India. These manuscripts include 2455 illustrated pages. Of these, the Khuda Bakhsh Library has 28 copies with 1039 illustrated pages. Therefore, more than 30% of the country's collection of the *Shahnama* is placed at Khuda Bakhsh Library and also over 40% of the total illustrated pages. I hardly need to add that considered on the basis of these two parameters – number of manuscripts and number of illustrated pages – Khuda Bakhsh Library occupies the

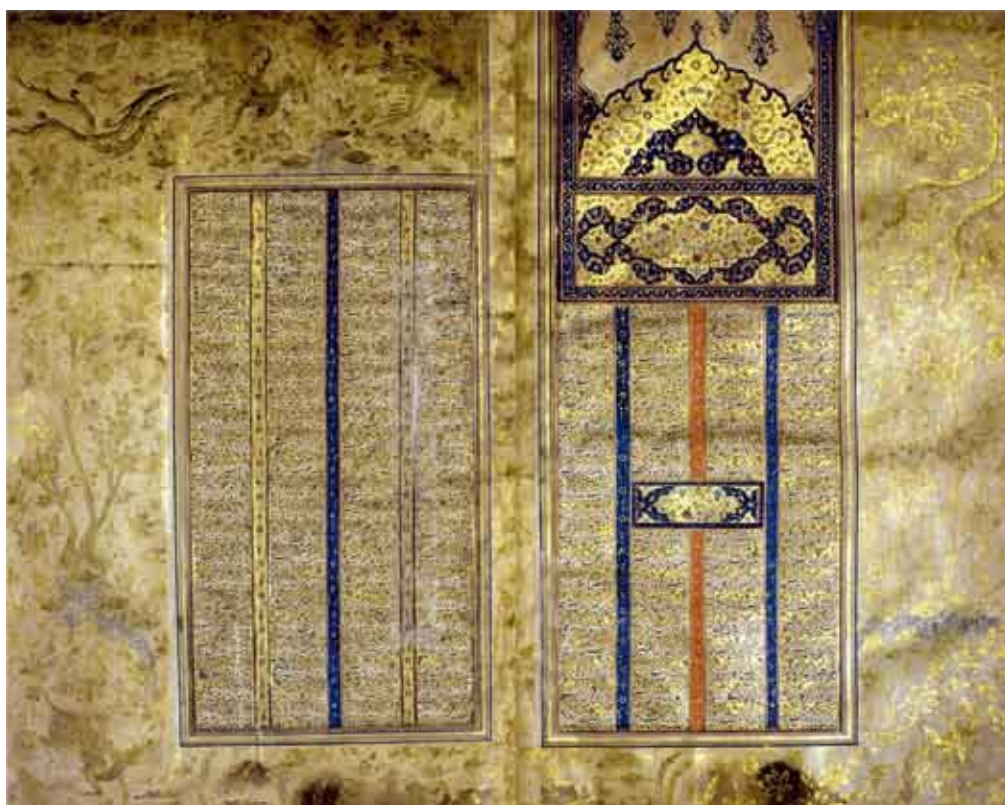


Illustration 1: Folios from *Shahnama*, preserved at Khuda Bakhsh Oriental Public Library, Patna (HL-359-A, 15<sup>th</sup> Century)

*Kriti Rakshana*

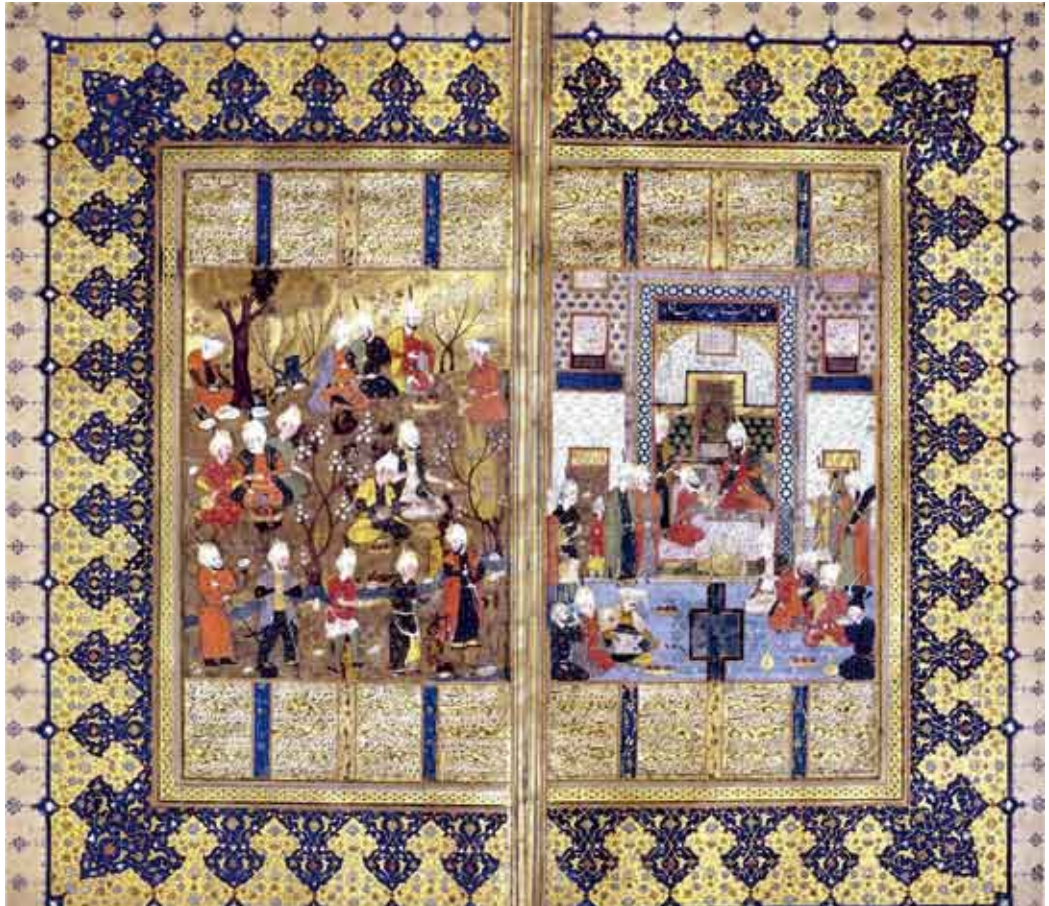


Illustration 2: Folios from *Shahnama*, preserved at Khuda Bakhsh Oriental Public Library, Patna (HL-359-B, 15<sup>th</sup> Century)

foremost position among all the repositories of *Shahnama* manuscripts in India.

*Shahnama* is undoubtedly among the most popular and widely read classics of Persian poetry over the centuries. Written by Abul Qasim Mansur bin Hasan 'Firdausi', it is widely acknowledged as one of the finest classics in world literature. It is also recognised as an "eternal masterpiece of Persian language, literature, thought and culture".

*Shahnama* contains the traditional history of Persia from the mythical first king, Gayumurth of the Pishdadian dynasty, down to the fall of the Sassanians and the Arab conquest of Iran in 637-41 AD. Its narrative can conveniently be divided into two parts: legendary and historical. For the first two dynasties, Pishdadian and Kiyanian, we hardly have any historical sources and these may be taken as legendary. There is a long chronological gap between the second and third dynasties. The third or Achaeminian dynasty finds reference in authentic history. The fourth and fifth – Parthian and

Sassanian – are historical, albeit the narrative in the *Shahnama* in these two cases too is based more on legendary heroic deeds and adventures.

Firdausi completed *Shahnama* in 1010 AD, under the patronage of Sultan Mahmud of Ghazni (998-1030), who claimed to be a descendant of the mythical hero Afrasiyab, eulogised in the *Shahnama*. It took him more than three decades to complete the epic. He drew upon earlier Pahlavi texts and oral traditions in preparing this versified account – spread over 60,000 couplets – of the pre-Islamic history of Iran, spanning a period of over three and a half millennia.

*Shahnama* is considered to be a virtual encyclopaedia of pre-Islamic Iran. It provides an insight into the splendour and grandeur of pre-Islamic Iran, the rules of government, administrative institutions and practices, concept of justice, political and diplomatic etiquette, military affairs, details of warfare, hunting, festivals, recreations, arts, customs,



rituals, ceremonies and other diverse facets of the life and culture of the Iranian people. Thus, the work is rightly referred to as the 'National Epic' of Iran.

*Shahnama* is also a literary masterpiece. It overflows with the poet's comprehension of and reflections on the world. It is also the repository of the 'wisdom' of Iran which reflects moral ideals, humanitarian values and nobility of character, in a simple and lucid but firm and robust style. Both as a vital source of inspiration and a grand prototype of great poetry, *Shahnama* occupies a unique position in world literature. It left a remarkably enduring impact on all Persian-speaking societies, including medieval India. *Shahnama* was one of the most important texts taught at centres of Persian learning throughout the medieval period in India. It inspired generations of writers in Persian and Urdu who wrote about it and also tried to emulate its style. It was translated into Urdu in the 19th century and the Khuda Bakhsh Library has several printed copies of Urdu

translations of *Shahnama* as well. These were printed in the third quarter of the 19th century. A host of eminent scholars from Shibli Nomani to Mahmood Sherani have written at length about *Shahnama* and its author, in the Urdu language. It is also well-known that *Shahnama* inspired many other works of an identical nature, including the famous *Shahnama-e Islam*, in Urdu, by Hafeez Jalandhari, written as late as the first half of the previous century.

The popularity of *Shahnama* is also proven by the innumerable manuscripts of the text available in different libraries all over the world, and particularly at Khuda Bakhsh Library. Many of these are admirable for their rich ornamentation, exquisite calligraphy and fine illustrations. It is through these illustrations that we witness the life cycles of great empires and leaders and visualise their most dramatic experiences. These miniatures depict, among other things a series of *shahs*, princes, and paladins from the *Shahnama*. Much of the earlier part of the epic is concerned with

Rustam. Other heroes who figure in the epic and the miniatures include Afrasiyab, Isfandyar, Sohrab, Siyavush, Anushirwan, Jamshid and Kaikhusro. It is for this reason and their intrinsic artistic merits that the illustrated texts of the *Shahnama* are more widely cherished.

The available texts of the *Shahnama* at the Khuda Bakhsh Library include a wide range - illustrated and non-illustrated. Some are extensively well-decorated, others are simple; some contain



Illustration 3: Folios from *Shahnama*, preserved at Khuda Bakhsh Oriental Public Library, Patna

*Kriti Rakshana*



the full text, others are abstracts; and a few are pictorial albums sans the texts. They belong to different periods – spanning the 15th to 18th centuries – and to different schools – Iranian, Mughal and Indian. A few representative examples of these different categories are described below.

An important example, to begin with, is the manuscript bearing Catalogue No. 2, Hand List no. 359 A & B. It has 538 folios, with 24 lines on each and is written in perfect *nastaleeq*, in 4 columns with 1 gold and 2 ornamental lines. It contains 51,000 verses and 27 fine Persian illustrations with light gold forest-scene ornamented borders. It is decorated with 2 richly gilt, coloured and sumptuously designed full page decorations on folios 3b and 4a. The beginning of the preface is written in gold on blue background with floral decorations. Another attraction is a two-page decorative *unwan* on folios 15b-16a. The headings are ornamented throughout. Mahatma Gandhi wrote about this manuscript in *Young India*: “the *Shahnama* is a veritable feast for the eyes”. The same comment is preserved in the Library’s Visitors’ Book in the hand of the Father of the Nation! Incidentally, the manuscript is preserved in its original binding. (Illustrations 1 & 2)

The most important of these ornamental and illustrated manuscripts, however, is the one bearing Catalogue No. 1, Hand List no. 358. It has 612 folios, with 25 lines on each and is written in fine *nastaleeq*, within 4 gold-ruled columns, with 2 most sumptuous, elaborately decorated *unwans*, in the beginning and a double-page full-size miniature, with exquisite borders. The last 2 pages are decorated throughout in gold headings, written in gold and decorated with coloured flowers. It contains about 50,000 verses and 23 miniatures painted in gold and varied colours. The illustrations are drawn on well-decorated pages and are tastefully executed. (Illustrations 3 & 4)



Folios from *Shahnama*, preserved at Khuda Bakhsh Oriental Public Library, Patna

The colophon is dated 17th Ramzan, 942 AH/ 1535-36 AD. The name of the scribe is given as Murshid al-Katib al-Shirazi. The copy was presented to the Mughal Emperor, Shah Jahan, by one of his nobles, Ali Mardan Khan, who served as governor of Kabul and Kashmir, on different occasions. This is testified by a note on folio 612b. Its extremely ornamental features and remarkably fine illustrations further confirm its status as an imperial copy.

The third example is provided by the manuscript, bearing Hand List no. 3355. The gilt and decorated two-paged *unwan* and the delicate calligraphy along with its 86 illustrations make it one of the finest manuscripts in the collection.

There are other illustrated copies which, however, are not so elaborately ornamented. To this second category belongs the largest number of copies of the *Shahnamah*, approximately 20. They range from the 16th



to the 19th centuries. Though well-illustrated, they lack the ornamental features of the first category. A representative example is the manuscript bearing Catalogue No. 1792, Hand List no. 1814. It has 606 folios, with 25 lines each. It is written in fair *nastaleeq*, in 4 gold-ruled columns, with a sumptuously illuminated double-page *unwan*. It contains over 57,000 verses, which is about 7000 more than the usual number. This is due to the addition of the *Gurshasp Nameh*, in the text, covering folios 523-606. There are 34 miniatures of inferior Persian style. The copy is not dated but apparently belongs to the 17th century. It carries a few seals, giving the dates between AH 1155/ 1742 AD and 1178 AH/ 1764-65 AD.

A second example is the Manuscript bearing Hand List No. 3787-88. It is divided into 2 volumes, hence the 2 consecutive Hand List numbers. The first contains 271 folios with 15 lines each, and the second 270, with 25 lines each, written in *nastaleeq*, in 4 colour-ruled columns. The first volume has a gold-decorated and coloured *unwan*. It contains 32 illustrations, while the second has 13. The date of transcription is given as 843 AH/ 1439-40 AD, but the name of the scribe is not available. It is one of the earliest copies of the *Shahnama* available in the country. The manuscript also bears the seal of Emperor Mohammad Shah on the flyleaf, suggesting that at some later point of time it found entry into the Mughal imperial library.

The non-illustrated texts are of two types. Some were planned as illustrated texts and have spaces left vacant for the paintings. But, for reasons not known to us, the paintings remained incomplete. Others were originally planned without illustrations. Their calligraphy is rather simple. For the first category, we have a manuscript bearing Catalogue No. 3, Hand List no. 361 AB. It is in 2 volumes covering 601 folios, with 25 lines each and spread over four *daftars* or sections. It is written in good *nastaleeq* with four gold-ruled columns. The

date of transcription is 29th Shawwal, 999 AH, corresponding to 1590 AD. There are 79 spaces left blank on different folios for illustrations and headings.

In the second category we may mention the manuscript bearing Hand List/Accession No. 2433, It has 382 folios, with 21 lines each and is written in *nastaleeq*. It is dated in the 13th century AH/19th century AD.

The other category includes *talkhees* or abstracts of the full text. There are three copies of the *Khulasa-e Shahnama* by Tawakkul Beg ibn Tulak Beg, in the Library's collection. Two of these are particularly important. They bear Catalogue Nos. 1796 and 1797, respectively. The first one has 297 folios written in ordinary Indian *Taliq* and is dated 1239 AH/ 1823 AD. The second has 160 folios with 18 lines each, written in ordinary *nastaleeq*. It also has an illuminated *sarnama* or head-piece. Though not dated, it appears to be written in the 19th century AD.

Another example, though of a slightly different nature, is an abstract of *Shahnama* in prose, written by Lal Ram Narain of Hajipur in north Bihar. Two copies of the text are available. Both are very simple and very unostentatious, containing no illustration, and written in simple *nastaleeq*. This clearly shows that the texts were meant for the common readers. They were written in the late 17th century. I mention this example for the simple reason that they show the popularity of the text even at the level of the common people, having a rather elementary knowledge of the Persian language and not being familiar with the nuances of classical Persian poetry. This abridged prose version could introduce them at least to the basic narrative. In later years, the same purpose was served by the Urdu translations of the *Shahnama*.

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Khuda Bakhsh Oriental Public Library, Patna

*Kriti Rakshana*



# Preservation of medical manuscripts at the Institute of Asian Studies, Chennai

G. John Samuel

India is often described as a linguistic laboratory because of its pluralism in language, ethnic diversity, cultural richness and religious varieties. Blessed with a rich and ancient legacy of literary, artistic and cultural traditions, India is the birth place of more than 1600 languages, excluding a large number of dialects which vary according to the socio-geographical factors. In this great spectrum of 1600 different languages, which are categorized into four different families, only 23 languages possess scripts. Hence, they are the proud holders of a very valuable documented heritage which is preserved in various materials including stones, birch bark and palm leaves.

Palm-leaf is a very prestigious organic material for documentation in this great nation of India. Using them was mainly in vogue in the Southern part of the peninsula, besides West Bengal, Odisha and a few other northern states. The leaves of two different kinds of palms, namely the *talipot* palm or 'fan palm' and the country palm, were used for writing purpose. The texts were mainly engraved with the use of a stylus and sometimes with a brush, the latter one was in practice most probably in the northern part of India.

Palm-leaf manuscripts were in use in India since time immemorial and it was on this product of nature that the majority of the collective intellectual, cultural and artistic experience of this country percolated from generation to generation. However, since the life span of a palm-leaf manuscript in ordinary condition is only 350 to 400 years in the tropical climate, many of these valuable documents have

become victims to natural calamities and many more of them have failed to withstand the ravages of time. The vast majority of palm-leaf manuscripts have now disintegrated owing to human negligence or natural calamities, and of those which had been preserved in various centres, many have now crossed four hundred years of their existence and are on the verge of decay.

Besides negligence, natural calamities, and the aging process, there are other factors which have quickened the destruction of much of the palm-leaf manuscripts. Superstitious beliefs connected with religious faiths have also quickened the destruction of many of the documented heritage of this land. The very merciless acts of setting ablaze the palm-leaf manuscripts during Pongal festival and throwing them into flooded rivers to appease angry river deities, continued even upto the middle of the 20th century. These misguided practices have destroyed a large number of the rare palm-leaf manuscripts of India.

Furthermore, the palm-leaf manuscripts, which are products of an agrarian civilization, faced fatal setbacks owing to the introduction of the printing press, the western style of education and the urbanization of major rural areas of India.

Printing press was not largely used in the initial stage for printing the rich cultural and intellectual treasures embedded in the palm-leaf manuscripts. Rather, during the colonial period, almost all efforts for the preservation of the palm-leaf manuscripts were nullified.

Kriti Rakshana



Although a few British civil servants like Colonel Makenzie and missionaries like Charles Gover made great efforts for the up-keep of Tamil palm-leaf treasures, there was no planned or concerted effort in this direction. Likewise, the western type of education introduced to produce low-salary, administrative assistance to help the British rule, created the misconception that the native heritage was insufficient for successful living, and even inferior to the so-called 'imperial' culture of the colonial rulers. Urbanization created a social setup based on modern technology which considered the traditional knowledge in palm-leaf manuscripts to be out of date and not relevant to a developing society.

There remain some manuscripts which have had the rare privilege of being recopied before their expiration. These have escaped destruction and have safely reached the hands of the present generation. Against all adverse forces of nature, human efforts to save the collective memory have persisted. The struggle of our ancestors against entropic nature, to preserve the impermanent human memory and experience is obvious from the documentary heritage still available to us.

It was in this background that we founded the Institute of Asian Studies (IAS) in 1981. This collaborative venture of scholars from India and Japan undertakes projects helpful to restoring the palm-leaf collections. Although the main objective of this Institute is to study the genetic relationship between various cultures of Asia through adopting comparative methodology, we have felt the indispensability to preserve both the documentary and the oral traditions of India, which, would otherwise that die in the remote corners of this country.

As a major step in the preservation of this surviving documentation, we at the Institute of Asian Studies were compelled to conduct a preliminary survey. This survey of the extant Tamil palm-leaf manuscripts and oral

traditions of India revealed much shocking and surprising information, especially regarding the palm-leaf manuscripts.

We estimated tentatively that there are nearly 8 lakh (eight hundred thousands) palm-leaf manuscripts. About half of these belong to Sanskrit. The Sanskrit manuscripts are better preserved, thanks to various organizations and individuals throughout the world. Of the remaining palm-leaf manuscripts, nearly one lakh, written in Tamil, the primary classical language of south India, were completely neglected although they form a vital part of the documentation of the great Tamil culture, the major representative of the Dravidian (or South Indian) ethos. Only 25% of the Tamil palm-leaf manuscripts have been published and the remainders are tragically disappearing due to ignorance of their value and the resulting negligence.

In this scientific and technological age, with its strong emphasis on mechanical – material orientation, there is a tendency to view these rare manuscripts of the past as irrelevant to modern sensibilities and to assign to them merely an exhibition value. Such an attitude towards these palm-leaf manuscripts would however deprive posterity of a significant component of the cultural and literary heritage of the Tamil people.

Most of the Tamil palm-leaf manuscripts stored in various locations are unpublished works which have not yet received serious academic study. If we fail to preserve and study these manuscripts, there is no way of determining how many of these would be beneficial to a larger public. There is high probability the analysis of these unpublished materials could modify or even prove wrong the conclusions of research arrived at on the basis of comparatively few printed texts.

The Institute of Asian Studies has had the rare privilege of availing proper support and encouragement from the UNESCO through

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its world-wide programme Memory of the World, and this has enabled us to expand our activities connected with the preservation of the palm-leaf manuscripts.

The Institute of Asian Studies became one of the potential partners of the above great programme when its Founder – Director Dr. G. John Samuel was invited by the Director – General of the UNESCO as a member of the International Advisory Committee of this unique project. In the year 1994, Dr. G. John Samuel participated in the meeting of the above committee held in Warsaw, Poland, and gave a presentation about the pitiable plight of the Tamil palm-leaf manuscripts. At the meeting of the Advisory Committee held in Tashkent in 1997, the Tamil Medical Manuscript Collection of the Institute of Asian Studies was included in the Memory of the World Register. This great and memorable event has inaugurated a new epoch in the history of the preservation and study of India's palm-leaf manuscript heritage and has revived the influence of the rich Tamil medical manuscript collection held at the Institute of Asian Studies.

### Medical manuscripts

The Tamil palm-leaf manuscripts encompass a wide variety of subject matter including poetry, grammatical treatises and commentaries on astrology, art, architecture, medicine and folklore. Among the manuscripts being preserved at present, those dealing with traditional sciences and folk literature are the most numerous. Of these, manuscripts on traditional science, especially manuscripts on medicine constitute a large percentage.

It is estimated that 60% of the total number of palm leaf manuscripts in Indian languages deal with various types of indigenous medicine and its applications to respective ailments. These deal primarily with various

forms of folk medicine, the Ayurvedic and the Siddha systems of medicine and their praxis. Many of these manuscripts are anonymous and are attributed to Akattiyar, the legendary father figure in Tamil literature. He is believed to be the author of a Tamil grammar namely Akattiyam which was composed 2500 years back. The rest are attributed to well-known authors, such as Bohar and others. A deep study of these rare texts could reveal a wealth of information that may also have significant bearing on modern medical science.

Since the traditional medicinal systems are not injurious to health and since they are more concerned with healing the diseases rather than only giving treatment to their symptoms, there is a tendency nowadays even among the doctors trained in the Western allopathic system to learn about the Siddha and Ayurvedic systems and to even recommend the same to patients. The native peoples of Asia have also started realising the greatness of their cultural heritage the intellectual experimentation and achievement of the ancient seers and sages in the field of herbal medicine. Siddha medicine is now recognised as one of the most significant contributions of the Tamil genius to Asian heritage. Similar systems prevail in another form in the traditional Ninja system of the Japanese people, which focuses on life style. These two systems- the Ninja oral traditions and the Siddha system may share common features with still other similar systems of medicine based on ingredients developed by diverse linguistic communities of Asia. For example, the interaction between the heritage of herbal medicine in Thailand and India has been brought to light by many scholars. The Buddhist monks of these two great countries have played a vital role in popularizing herbal medicine throughout Asia, and Buddhist temples have been considered as centres of learning and healing.





These days, there is growing enthusiasm about the study of the Siddha and Ayurvedic systems of medicine. However, this revival is unfortunately not gaining adequate momentum. This is primarily due to the scarcity of authentic texts on Siddha medicinal system in readable forms. It is imperative, therefore, to bring out all the hidden treasures of all the medicinal palm-leaf manuscripts.

It is also needed that the medical heritage of these palm-leaf manuscripts be made accessible to the people of every nation. The ancient saints and seers who composed these texts considered them as common property of the entire human race. Consequently, they never even claimed authorship and considered their writings as the collective experience of their society. This is evidenced in their anonymity and the practice of ascribing manuscripts to common authors such as Akattiyar.

## Digitizing the medical manuscripts

The Institute of Asian Studies has in its collection 600 rare Tamil palm – leaf medical manuscripts most of which belong to the Siddha system, few manuscripts dealing with folk medicine; and the Ayurvedic system; another few manuscripts belonging to the Tamil tradition of martial art popularly known as Varmam. The Varmam system is used as a treatment method based on identification of the vital points of human body. It is significant to mention that Bodhidharma, the Tamil Buddhist monk, who founded the Chan school of Mahayana Buddhism in China during sixth century AD taught these martial arts of Tamil Nadu to his Chinese disciples.

The digital version of the medical manuscripts of the Institute of Asian Studies was prepared with the generous financial support of the UNESCO. A few of these digitized medical texts from the IAS collection are now available on the Memory of the World website.

## Training programmes

Training programmes should be an integral component of any project of larger magnitude. Since the habit of writing on the palm-leaf and reading them are things of the past owing to the changes in the mode of communication, the number of persons who can decipher the writings on palm-leaf is also declining day by day. Consequently, it is indispensable to give intensive training to scholars on all aspects of manuscriptology – such as decoding and editing the text, conserving and preserving the palm leaves and correctly executing textual criticism. Unless this training is given continuously, the future generation will be fated to lose these rare and valuable manuscripts.

Every year, the Institute of Asian Studies has been organizing workshops and training programmes with a view to involving a large number of scholars in the preservation of palm-leaf manuscripts especially, the medical manuscripts. The Institute of Asian Studies has conducted two special training programmes of longer duration of four months each with the liberal financial support of the UNESCO, and thus imparted valuable training to eighty scholars with a special emphasis on the study of the Tamil medical palm-leaf manuscripts.

## Publication of Tamil palm-leaf texts with English translation

The Institute of Asian Studies pursues an ambitious publication programme under which many of the previously unpublished manuscripts are now being published along with an English translation to make them accessible to a broader audience. The Institute has published more than seventy titles of rare and exceptional value from the fragile palm - leaves. With the liberal support of the UNESCO, it has published ten rare previously unpublished manuscripts along

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with their English version. In the medical manuscripts series, it has also published an informative handbook on Tamil Siddha medical manuscripts. Its publication of a Tamil manuscript from Japan on martial art under the title Varma Cūttiram (with English translation) is another exceptional contribution to the study of the corpus of Tamil medical manuscripts.

### Cataloguing

The paucity of adequate descriptive catalogues for the Tamil palm-leaf manuscripts is another serious limitation for academic research on these cultural treasures. Such catalogues are necessary to identify the texts for publication, as well as to prepare authentic editions comparing different versions of the same text available in different places and centres. Attempts were made to document the Tamil palm-leaf manuscripts and catalogue them. But such catalogues are specific only to the collections of a few centres. Moreover, all of the previously prepared catalogues are unfortunately inadequate and partial in so far as they contain very little information on the thematic contents of the manuscripts and their bibliographic history.

The available catalogues neither present comprehensive information about the manuscript, nor, more importantly, about the different copies of a text and its different versions which could remain scattered in different locations. The catalogue prepared by the Institute of Asian Studies is designed in such a way that it should be holistic and it should cater to all the needs of a modern researcher looking for objective data. It contains all information about the medical manuscripts as well as other manuscripts with different themes. This Institute collects information about Tamil medical manuscript following a specific format.

### National Seminar on Tamil Medical Manuscripts

In order to study the uniqueness of the Tamil medical manuscript collections of the Institute of Asian Studies and to make a systematic survey of the similar manuscripts in different centres of Tamil Nadu and other states of India, IAS organized a national seminar of the Siddha medical manuscripts in the year 2001. Tamil medical palm-leaf manuscripts have been categorized under five heads. These are:

1. General medicine
2. Medicine exclusively for woman
3. Medicine exclusively for children
4. Medical manuscripts connected with martial art and the Varmam type of treatment and
5. Veterinary science

A large number of medical manuscripts under each of the above cited categories have been located in various centres.

### Conservation

The Institute is working with the Government Museum Chennai in organizing workshops on conservation of the fragile palm-leaf manuscripts. Experts from this Centre give conservation treatments – both traditional and modern – to safeguard the rare manuscripts from deteriorating.

Stains caused by dust, fungus etc. are properly treated. Discolouring of the surface, fungal attack, damages caused by insects etc. are attended to properly. Cleavage of the surface layers, brittleness, etc. are the most serious damages caused to the palm – leaf manuscripts. Both traditional and modern methods are used for protecting the manuscripts. Traditionally lemon grass oil, citranol oil, turmeric powder, neem powder, etc. are used to protect the manuscripts from insects and fungus. We feel, conservation methods need elaborate study, apart from the study of the contents of the manuscripts.

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# NMM: Summary of Events

1st December 2011 – 31st March 2012

Besides collecting information about manuscripts and carrying out digitization, National Mission for Manuscripts (NMM) conducts public lectures, seminars, manuscriptology workshops and workshops on conservation. In the field of publication, NMM publishes lectures, seminar papers, unpublished manuscripts, critical editions and

periodicals. The fields of activities covered by the NMM are not only inter-twined but also diverse. Conducting 12 public lectures, 11 seminars, 7 workshops on manuscriptology and 6 workshops on conservation within a period of 4 months is indeed a commendable achievement. A very brief account of these events is presented in the tables given below

## Public Lecture under *Tattvabodha* Series

Date	Collaborating Institution & Venue	Topic	Speaker	Chairperson
9 <sup>th</sup> December, 2011	हिमाचल कला संस्कृति भाषा अकादमी, शिमला, हिमाचल प्रदेश <b>स्थल:</b> चम्बा (जिला मुख्यालय)	आयुर्वेद एवं पाण्डुलिपियां	<b>श्री शाम सिंह</b> राजपुरोहित (रा.प्र.से.) निदेशक, राजस्थान प्राच्य शोध संस्थान, जोधपुर, राजस्थान।	<b>प्रो. गोकुलचन्द्र शर्मा</b> व्याकरण, दर्शन एवं आयुर्वेदाचार्य, घषाहट्टी, शिमला
24 <sup>th</sup> December, 2011	L.D. Institute of Indology, Ahmedabad Gujarat	Lost Text and Live Context: Bhāsarvajña of Kaśmīra to his Nityajñānaviniścaya	<b>Dr. Surendra Mohan Mishra</b> Reader, Dept. of Sanskrit, Pali and Prakrit, Kurukshetra University, Haryana	<b>Prof. M.A. Dhaki</b> Ahmedabad
13 <sup>th</sup> January, 2012	Dept. of Bengali, Assam University Silchar, Assam	Manuscripts of Rabindranath Tagore	<b>Prof. Vishwanath Roy</b> Dept. of Bengali Calcutta University Kolkata	<b>Prof. Tapadhir Bhattacharjee</b> V.C., Assam University Silchar
21 <sup>st</sup> January, 2012	Keladi Museum & Historical Research, Keladi, Dist.-Shimoga Karnataka <b>Venue:</b> Brusam Dist.- Shimoga Karnataka	Śivatattvaratnākara of Keladi Basavarāja	<b>Prof. S.R. Leela</b> Sanskrit Scholar & MLC, Karnataka	<b>Prof. Bari V.C.,</b> Karnataka University Shimoga, Karnataka
9 <sup>th</sup> February, 2012	NMM New Delhi <b>Venue:</b> NMM Hall, 11-Mansingh Road, New Delhi - 1	Mizo language and literature	<b>Prof. Laltiangliana Kiangte</b> Prof. of Language and Literature, Dept. of Mizo Language, Mizoram University, Aizwal	<b>Mr. Zoramsangliana</b> Hon. Minister, Transport, Art & Culture, Printing & Stationary, Govt. of Mizoram
9 <sup>th</sup> February, 2012	NMM New Delhi <b>Venue:</b> NMM Hall, 11-Mansingh Road New Delhi - 1	Tribal Writer's Role in the Preservation of Mizo Manuscripts (To commemorate the quasqui-centennial jubilee of Rev. Liangkhaia	<b>Mr. Zoramdinthara</b> Asstt. Professor, Pu College, Aizwal	<b>Shri R.M. Nawani</b> IFA, NMM, New Delhi



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Date	Collaborating Institution & Venue	Topic	Speaker	Chairperson
10 <sup>th</sup> February, 2012	Scindia Oriental Research Institute, Vikram University, Ujjain, Madhya Pradesh <b>Venue:</b> Svarnajayanti Sabhagar, Vikram University	सांख्य दर्शन की तत्त्व मीमांसा	<b>Prof. Pyari Mohan Pattnaik</b> Prof. of Sarvadarshan, Shri Jagannath Sanskrit University, Puri, Odisha	<b>Prof. T.R. Thapak</b> V.C., Vikram University, Ujjain
27 <sup>th</sup> February, 2012	NMM, New Delhi <b>Venue:</b> Lecture Hall, 11 Mansingh Road, N. Delhi - 1	Manuscripts and Textual Study of Nāṭyaśāstra	<b>Prof. R.V. Tripathi</b> V.C., Rashtriya Sanskrit Sansthan (Deemed University), New Delhi	<b>Dr. Kapila Vatsyayan</b> Chairperson, IIC East Asia Project New Delhi
29 <sup>th</sup> February, 2012	Dept. of Puranetihasa, Sampurnanand Sanskrit University Varanasi, U.P. <b>Venue:</b> Saccha Adhyatma Sanskrit Mahavidyalaya, Allahabad, U.P.	Kālanirṇayavimarśah	<b>Prof. Kishore Chandra Mahapatra</b> HoD, Dharmashastra, Shri Jagannath Sanskrit University, Puri	<b>Prof. Chandradev Mishra</b> Principal, Saccha Adhyatma Sanskrit Mahavidyalaya, Allahabad, U.P.
3 <sup>rd</sup> March, 2012	Dept. of Sanskrit, Pali & Prakrit, Rani Durgavati Vishwavidyalaya, Pachapedhi, Jabalpur, M.P.	पाण्डुलिपियों का योगक्षेम	<b>Dr. Bal Krishna Sharma</b> Director, Scindia Oriental Research Institute, Ujjain, U.P.	<b>Prof. Ramrajesh Mishra</b> V.C., Rani Durgavati Vishwavidyalaya
18 <sup>th</sup> March, 2012	Dept. of Urdu, Shibli National P.G. College, Azamgarh, U.P.	Impacts of Sir Syed Movement	<b>Dr. Abu Sufian Islahi</b> Dept. of Arabic, Aligarh Muslim University, U.P.	<b>Dr. Muzaffar Ahsan Islahi</b> Former Secretary, Students Union, Aligarh Muslim University, U.P.
21 <sup>st</sup> March, 2012	APGOML, Osmania University Campus, Hyderabad, Andhra Pradesh	Rasadhyaya of Nāṭyaśāstra with Abhinava Bharati	<b>Prof. Ramachandrudu</b> Former HoD of Sanskrit, Osmania University, Hyderabad	<b>Dr. K. Aravinda Rao</b> Former Director General of Police, Govt. of Andhra Pradesh



*National seminar on 'Vedalakhana Texts: search and analysis', organized at School of Vedic Studies, Rabindra Bharati University, Kolkata, 12-14 March, 2012*



*Eminent manuscriptologist, Dr. Amalendu Bhattacharya addressing the international seminar on 'Colonialnote from the continuity of culture: emerging study of manuscriptology', held at CSELMF, Dept. of Bengali, Assam University, Silchar, 1-3 March, 2012*



## Seminar

Date	Topic	Venue
14–15 December, 2011	National Seminar on “Manuscripts available in Garhwal”	Dept. of Sanskrit, HNB Garhwal University, Pauri Garhwal, UttaraKhand
15–19 December, 2011	Seminar on “Manipuri identity as reflected in manuscripts ( <i>puyas</i> )”	Moreh Trade Centre, Moreh, Manipur
19–21 December, 2011	National seminar on “History of medieval Deccan as reflected in Arabic and Persian manuscripts”	Andhra Pradesh State Archives, Hyderabad, A.P.
27–30 December, 2011	National seminar on “Advaita Vedanta and Nyaya”	Manuscript Library, Calcutta University, Kolkata
19–21 January, 2012	National seminar on “History of Tripura in the medieval period as reflected in manuscripts”	Dept. of History, Tripura University, Tripura
31 January–3 February 2012	National seminar on “Oral and written forms: literary tradition of India”	Veena Foundation, Chennai
2–4 February, 2012	National Seminar on “Manuscript Heritage on Astronomy”	ORI, Shri Venkateshwara University, Tirupati, Andhra Pradesh
10–12 February, 2012	National seminar on “Siddha manuscripts”	Govt. Museum Chennai Egmore, Chennai
16–19 February, 2012	International seminar on “Prakrit manuscripts”	L.D. Institute of Indology, Ahmedabad, Gujarat
1–3 March, 2012	International seminar on “Colonial note from the continuity of culture: emerging study of manuscriptology”	CSELMF, Dept. of Bengali, Assam University, Silchar, Assam
12–14 March, 2012	National seminar on “Vedakshana Texts: search and analysis”	Rabindra Bharati University, Kolkata



*A person belonging to the Mog community donating a Mog manuscript to MRC, Tripura University at an Awareness Programme held at Sabroom, South Tripura on 15<sup>th</sup> December, 2011*

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## Manuscriptology Workshop

Date	Name of the Workshop	Collaborating Institute & Venue	Details of the Training
7 <sup>th</sup> –21 <sup>st</sup> December, 2011	Basic Level Workshop on manuscriptology and Paleography	Oriental Research Institute, Shri Venkateshwara University, Tirupati, Andhra Pradesh	Script taught: Grantha, Nandinagari, Kannada, Telugu, Malayalam and Tamil
21 <sup>st</sup> –30 <sup>th</sup> January, 2012	Basic Level Workshop on Manuscriptology and Paleography and Exhibition on Chakma Manuscripts	Kamala Nagar College, Kamala Nagar Autonomous District, Mizoram	Script taught: Brahmi, Burmese, Chakma and Old Bengali (Gaudi) During Exhibition 350 Chakma manuscripts were displayed
27 <sup>th</sup> January–5 <sup>th</sup> February	Basic Level Workshop on Manuscriptology and Paleography	Oriental Research Institute, Jodhpur, Rajasthan	Script taught: Brahmi, Newari, etc.
1 <sup>st</sup> –22 <sup>nd</sup> March, 2012	Basic Level Workshop on Manuscriptology	Department of Urdu, University of Jammu, Jammu, Jammu and Kashmir	Script taught: Kufiq, Naskh, Suls, Nastaliq and Shikasta
1 <sup>st</sup> –21 <sup>st</sup> March, 2012	Basic Level Workshop on Manuscriptology and Paleography	Oriental Research Institute, University of Kerala, Thiruvananthapuram, Kerala	Script taught: Brahmi, Grantha, Vattezhuthu and Tamil
29 <sup>th</sup> November, 2011–7 <sup>th</sup> January, 2012	Advance Level Workshop on Manuscriptology and Paleography	Shri Somnath Sanskrit University, Gujarat	Script taught: Brahmi, Sharada, Newari, Nagari, Grantha and Malayalam
1 <sup>st</sup> February–16 <sup>th</sup> March, 2012	Advance Level Workshop on Manuscriptology and paleography	Andhra Pradesh Government Oriental Manuscript Library, Hyderabad	Script taught: Brahmi, Telugu, Grantha and Sharada

## Conservation Workshop

Date	Name of the Workshop	Collaborating Institution and Venue
2 <sup>nd</sup> –6 <sup>th</sup> December, 2011	Preventive Conservation Workshop	Andhra Pradesh State Archives and Research Institute, Hyderabad, A.P.
6 <sup>th</sup> –11 <sup>th</sup> December, 2011	Conservation Workshop on Rare Support Material (Textiles)	L. D. Institute of Indology, Ahmedabad
19 <sup>th</sup> –23 <sup>rd</sup> December, 2011	Preventive Conservation Workshop	National Institute of Prakrit Studies and Research, Shravanabelgola, Karnataka
10 <sup>th</sup> January–10 <sup>th</sup> February, 2012	Curative Conservation Workshop	INTACH, Bhubaneswar, Odisha
18 <sup>th</sup> January–17 <sup>th</sup> February, 2012	Curative Conservation Workshop	INTACH, Lucknow, U.P.
20 <sup>th</sup> –24 <sup>th</sup>	Preventive Conservation Workshop	Dept. of History, Tripura University, Suryamani Nagar, Tripura

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## Participation in the International Exhibition

The Institute has exhibited the stum pages of the selected originals of its medical manuscript collection in the International Archival Cultural Exhibition held in 2010 at Seoul, Republic of South Korea. Having access to this rare collection was eye-opening for the visitors and delegates who came from many countries including South Korea, China and Japan.

Through this unique programme, Tamil medical manuscript was brought close to the international community who evince great interest on it. The inclusion of Tamil medical manuscripts in the Memory of the World Register has created a very good awareness about this significant heritage all over the world.

Thus, the Tamil medical manuscripts, once a strictly regional heritage from the Tamil speaking community of the South Indian region, have become a significant component of the national heritage of India and will hopefully become an integral part of the world's heritage.

**G. John Samuel** is Founder Director and Secretary, Institute of Asian Studies, Chennai

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# भोगीलाल लहेरचन्द भारतीय विद्या संस्थान में प्राकृत की प्रमुख पाण्डुलिपियाँ एवं षड्भाषामय चन्द्रप्रभ-स्तवन का वैशिष्ट्य

फूलचन्द जैन प्रेमी

## संस्थान का संक्षिप्त परिचय

दिल्ली स्थित भोगीलाल लहेरचन्द इन्स्टीट्यूट ऑफ इण्डोलॉजी नाम से प्रसिद्ध यह संस्थान भारतीय प्राच्य विद्याओं का दिल्ली स्थित एक अन्तर्राष्ट्रीय ख्याति प्राप्त अध्ययन एवं शोध संस्थान है। अनेक राष्ट्रीय एवं अन्तर्राष्ट्रीय संगोष्ठियों, व्याख्यानमालाओं एवं पुरस्कारों के आयोजन, प्राचीन हस्तलिखित पाण्डुलिपियों के विशाल भण्डार, पुरातत्त्व संग्रहालय, दुर्लभ एवं महत्त्वपूर्ण ग्रन्थों का प्रकाशन, मुद्रित ग्रन्थों का समृद्ध पुस्तकालय आदि भारतीय विद्याओं एवं भाषाओं के व्यापक प्रचार-प्रसार के कारण इस संस्थान ने वैश्विक स्तर पर अपनी प्रतिष्ठापरक पहचान बनायी है।

## प्राचीन हस्तलिखित पाण्डुलिपियों का विशाल शास्त्र भण्डार

भोगीलाल लहेरचन्द भारतीय विद्या संस्थान की सबसे अमूल्य और अनुपम निधि है (यहाँ का प्राचीन हस्तलिखित शास्त्रों की पाण्डुलिपियों का विशाल भण्डार)। यहाँ पर संरक्षित पाण्डुलिपियों की संख्या पच्चीस हजार से भी अधिक है। यद्यपि अनेक नगरों के जैन मंदिर स्थित शास्त्र भण्डारों, निजी संग्रहों तथा संघों से प्राप्त शास्त्रों को एकत्र कर व्यवस्थित रूप से यहाँ संग्रह किया गया है किन्तु इनमें सर्वाधिक संख्या प्रभावक जैनाचार्य पूज्य विजयवल्लभसूरिजी द्वारा पाकिस्तान के गुजरावाला नगर में स्थापित श्री आत्मानन्द जैन गुरुकुल के शास्त्र भण्डार से समागत शास्त्रों की है।

सन् 1947 में जब हमारे देश का विभाजन हुआ और गुजरावाला पाकिस्तान में चला गया, तब इस शास्त्र भण्डार के संरक्षण की विशेष चिन्ता हुई। इस हेतु गुजरावाला के विशाल जैन मंदिर के तलघर में इसे सुरक्षित रखकर मोटी दीवार खड़ी कर दी गयी। बाद में वहाँ से आकर भारत में बस गये दिल्ली के श्रावक और प्रमुख सन्त उस अनुपम ज्ञाननिधि रूप हजारों हस्तलिखित पाण्डुलिपियों

के शास्त्र भण्डार को भारत में लाने हेतु प्रयत्नशील हुए। सेठ कस्तूर भाई तथा राज्यपाल श्री धर्मवीर जी, माननीय प्रधानमंत्री पं. जवाहर लाल नेहरू आदि के प्रयास तथा पूज्य विजय वल्लभसूरिजी की सतत् प्रेरणा से पाकिस्तान स्थित गुजरावाला से यह शास्त्र भण्डार 56 पेटियों में भरकर दिल्ली लाया गया और दिल्ली स्थित रूपनगर के जैनमंदिर में सुरक्षित रखा गया।

बाद में पूज्या साध्वीश्री महत्तरा मृगावतीजी महाराज की प्रेरणा से निर्मित वल्लभ स्मारक के अतिथिगृह के विशाल भूतल में मुम्बई के दानवीर सुश्रावक श्री प्रताप भोगीलाल जी द्वारा स्थापित भारतीय संस्कृति के विकास हेतु समर्पित इस संस्थान में यह शास्त्र भण्डार सन् 1984 में स्थानान्तरित कर दिया गया।

राष्ट्रीय पाण्डुलिपि मिशन, नयी दिल्ली के अन्तर्गत इस संस्थान में संरक्षित पच्चीस हजार से भी अधिक हस्तलिखित शास्त्रों की पाण्डुलिपियों में लगभग तेईस हजार पाण्डुलिपियों का सांख्यिकीकरण हो चुका है। यह संस्थान राष्ट्रीय पाण्डुलिपि मिशन द्वारा इस योजना के अन्तर्गत पाण्डुलिपि संसाधन एवं संरक्षण केन्द्र (एम.आर.सी. एवं एम.सी.सी.) के रूप में भी मान्यता प्राप्त है।

वस्तुतः यह मात्र इस संस्थान की ही नहीं अपितु सम्पूर्ण राष्ट्र की बहुमूल्य धरोहर है। इस संस्थान के शास्त्र भण्डार में संरक्षित पाण्डुलिपियाँ संस्कृत, सभी प्रकार की प्राकृतों, पाली, अपभ्रंश, गुजराती, राजस्थानी, मरुगुर्जर, पुरानी देवनागरी (हिन्दी), सिन्धी, गुरुमुखी, फारसी-उर्दू आदि भाषाओं तथा प्राकृत जैनागम, प्रकरण, काव्य, अलंकार, दर्शन, न्याय, व्याकरण, वैद्यक, ज्योतिष, इतिहास, कला, स्थापत्य, शकुन, रत्नशास्त्र, रास, सज्जाय, भक्ति साहित्य, स्तोत्र, पूजन, विधि-विधान, मंत्रा, कामशास्त्र, सामुद्रिक शास्त्र, शब्दकोश, वैदिक, बौद्ध दर्शनों आदि प्रायः सभी विषयों से सम्बन्धित शास्त्र हैं। अनेक प्राचीन पाण्डुलिपियाँ तो इतनी कलापूर्ण एवं आकर्षक हैं कि उन्हें यहाँ के संग्रहालय में प्रदर्शन हेतु रखा गया है। साथ ही यहाँ की कुछ पाण्डुलिपियों के चित्र राष्ट्रीय पाण्डुलिपि मिशन





नयी दिल्ली से प्रकाशित होने वाली पत्रिका “कृति रक्षण” (अंक अप्रैल 2008 से मार्च 2009) के मुख पृष्ठ पर प्रकाशित हुए। कागज, ताड़ पत्र, वस्त्र आदि पर लिखित पाण्डुलिपियाँ तो हैं ही, रजत एवं स्वर्ण अक्षरों में लिखित एवं चित्रित पाण्डुलिपियाँ भी विशेष दर्शनीय हैं।

## प्राकृत भाषा की प्रमुख पाण्डुलिपियाँ

मैंने इस संस्थान के हस्तलिखित शास्त्रभण्डार की बृहद् सूची के मात्र आरम्भिक सात रजिस्ट्रों में से प्राकृत भाषा के लगभग सौ प्रमुख शास्त्रों की सूची तैयार की। इनमें से कुछ महत्वपूर्ण शास्त्रों का नामोल्लेख इस प्रकार है—

1. ऋषभपंचासिका (धनपाल कवि, व्याख्या-प्रभानन्दाचार्य, पत्र-17),
2. रत्नसंचय प्रकरण (हर्षनिधान, पत्र 32),
3. विचारषट्त्रिंशिका सस्तवक (गजसार मुनि, पत्र-17),
4. विवेकमंजरी सटीक (आसड कवि पत्र-90),
5. विदग्धमुखमण्डन (धर्मदास विरचित प्राकृत अलंकार शास्त्र, पत्र-13),
6. प्राकृतानन्द (रघुनाथ कंठीरवकृत-प्राकृत व्याकरण, पत्र-18),
7. कररेखालक्षणं (सस्तवक पत्र-3),
8. करलक्षणं (पत्र-3),
9. कालिकाचार्य कथा (पत्र-3),
10. कूर्मापुत्रचरित्र सस्तवक (अनन्तहर्ष पत्र-23),
11. पुद्गलषट्त्रिंशिका (धर्मघोष सूरि, पत्र-5),
12. सुसुहचरित्र (पत्र 14),
13. महावीरचरित्र सटीक (जिनबल्लभसूरि, पत्र-9),
14. चन्द्रप्रभस्वामी स्तवन (जिनप्रभसूरि, षड्भाषामय),
15. सूक्तावली (प्राकृत, संस्कृत, गुजराती में सुभाषित, पत्र-55),
16. भववैराग्य शतक (सटीक, 23 पत्र),
17. प्रास्ताविक गाथासंग्रह (पत्र-12),
18. वीरस्तुति (पत्र-4),
19. इन्द्रियपराजय शतक (पत्र-4),
20. नमिऊण स्तोत्र सटीक (मानतुंग सूरि, पत्र-5)
21. महावीर स्तोत्र सटीक (अभयदेवसूरि, पत्र-5),
22. सप्तस्मरण स्तोत्राणि (सात आचार्यों द्वारा लिखित, पत्र सं. 7),
23. महीपालचरित्र सस्तवक (वीरदेवगणि, पत्र सं. 21),
24. जैनरक्षा स्तोत्र (पत्र-1),
25. लग्नशुद्धि प्रकरण (हरिभद्रसूरि, पत्र-8, ज्योतिष)। इनमें से अनेक शास्त्र अप्रकाशित भी हैं।

## प्राकृत के षड्भाषामय श्री

### चन्द्रप्रभस्वामिस्तवन का परिचय

प्राकृत भाषा के पूर्वोक्त प्रमुख पच्चीस शास्त्रों में से प्रस्तुत श्री चन्द्रप्रभस्वामी स्तवन का परिचय प्रस्तुत कर रहा हूँ जो मात्र एक आचार्य जिनप्रभसूरि द्वारा संस्कृत के साथ-साथ प्राकृत की छह भाषाओं में लिखा गया है। इसमें उल्लेख

के अनुसार तो यह स्तोत्र षड्भाषामय है किन्तु यह आठ भाषाओं में निबद्ध है।

प्रस्तुत श्री चन्द्रप्रभस्वामिस्तवन नामक तेरह पद्यों से युक्त स्तवन के रचयिता श्री जिनप्रभसूरि हैं, जो कि चौदहवीं शती के आसपास के आचार्य हैं। वस्तुतः हमारे आचार्य अपनी रचनाओं में अद्भुत प्रयोग करते रहते थे। उसका प्रत्यक्ष उदाहरण यह लघु स्तवन है। इसमें आ. जिनप्रभसूरि ने प्रथम तीर्थंकर ऋषभदेव से लेकर अन्तिम एवं चौबीसवें तीर्थंकर महावीर पर्यन्त इन चौबीस तीर्थंकरों की शृंखला में अष्टम तीर्थंकर श्री चन्द्रप्रभु स्वामी का गुणानुवाद स्वरूप मात्र एक ही स्तवन दो प्रकार की संस्कृत भाषा के साथ प्राकृत के अलग-अलग छह प्रकारों में - इस प्रकार कुल आठ भाषाओं में इस स्तवन की रचना करने का अद्भुत एवं सफल प्रयोग किया है। यह बात उन्होंने अन्तिम पद्य में सूचित की है। उन्होंने संस्कृत, प्राकृत (महाराष्ट्री प्राकृत), शौरसेनी, मागधी, पैशाचिक, चूलिका पैशाचिक, अपभ्रंश तथा समसंस्कृत इस तरह - इन आठ भाषाओं में से किसी भाषा में एक एवं किसी-किसी भाषा में दो पद्यों में स्तवन रचा है।

भाषा की दृष्टि से इस स्तवन के लेखक आचार्य जिनप्रभसूरि ने जहाँ प्राकृत के प्रमुख भेदों में से प्रायः सभी प्रमुख प्राकृतों में गाथायें निबद्ध की हैं, वहीं संस्कृत भाषा के इन्होंने संस्कृत और समसंस्कृत - इन दो भेदों में क्रमशः आदि और अन्त का पद्य लिखा है। नवम एवं दशम पद्य अपभ्रंश भाषा में रचे गये हैं। इस प्रयोग से हमें संस्कृत के साथ-साथ विभिन्न भाषाओं के साथ प्राकृत व्याकरण की दृष्टि से तुलनात्मक अध्ययन का अच्छा अवसर मिलता है। साथ ही हमें एक साथ एक ही स्तवन में प्राकृत व्याकरण की दृष्टि से छह प्रकार की प्राकृत भाषाओं का स्वरूप भेद भी स्पष्ट हो जाता है। यहाँ यह सम्पूर्ण स्तवन प्रस्तुत है -

## संस्कृत

नमो महसेन नरेन्द्रतनूज जगज्जनलोचन भृंगसरोज।  
शरद्भवसोमसमद्युतिकाय दयामय तुभ्यमनंतसुखाय॥1॥

सुखीकृतसादरसेवकलक्ष विनिर्जितदुर्जयभावविपक्ष।  
सुरासुरवृन्दनमस्कृतनन्द महोदयकल्प महीरुहकन्द॥2॥

## प्राकृत (महाराष्ट्री प्राकृत)

जयनिरसियतिहुयण जंतु भंति जयमोहमहीरुह दलणदंति ।  
जयकुदंकलियसमदतिपति जय जय चंदप्पहचंदकति ॥3॥

Kriti Rakshana



जय पणयपाणिगणकप्परुक्ख जय जगडिय पयड कसायक्ख।  
जयनिम्मलकेवलणाणगेह जयजय जिणिंद अप्पडिमदेह ॥4॥

### शौरसेनी

विगद दुह हेदुमोहारि केइदयं  
दलिदगुरुदुरिदमध विहिद कुमुदक्खयं ॥  
नाथ तं नमदि जोसदनदवत्सलं  
लहदि निव्वुदि गदिसाददं निम्मलं ॥5॥

### मागधी

अश्रुलश्रुलविसलनललाय सेविद पदे ।  
नमिल जय जंतु तुदि दिन्निशिव पुलपदे ॥  
दलनपुलनिलद संसालिसलसीलुहे ।  
देहि मे सामि तंसासदपदे ॥6॥

### पैशाचिकं

तलिताखिलतोसतयासतनं मदनानल-नील-मनान गुणं ।  
नलिनारुण पात तलं नमते जिनजोइधतंसशिवलभते ॥7॥

### चूलिका पैशाचिकं

कलनालिकनातुल तप्पहलं लचनीकर चालुयशप्पसलं ।  
ललनाचनकीतकुनंलुचिलं दिन राच महंसमलामिचिलं ॥8॥

### अपभ्रंश

सासयसुक्खनिहाणुनाहन, दिट्ठो जेहिंतऊं पुन्नविहूणउ ।  
जाणुनिप्फल जम्मुतिहंनरपसुहं ॥9॥  
निम्मलतुहमुहचंदु जेपहु पिक्खै पसरसिउं ।  
इयनिरुदमआणंदतिहिं मनिसामी विप्फुरइ ॥10॥

### समसंस्कृत

हारिहारहरहासकुंदसुंदरदेहाभय,  
केवलकमलाकेलिनिलय मंजुलगुणगणमय।  
कमलारुणकरचरण चरणभरधरण धवलबल,  
सिद्धिरमणसंगमविलास लालसमलमवदल ॥11॥

भवदवनवजलदाह विमलमंगलकुलमंदिर,  
वामकामकरिकेलिहरणहरिवरगुणबंधुर ।  
मंदिरगिरिगुरुसारसबलकलिभूरुहकुंजर,  
देहिमहोदयमेवदेवममकेवलिकुंजर ॥12॥

इति जगदभिनन्दनजनक्तदिचंदनचन्द्रप्रभ जिनचंद्रवर ।  
षड्भाषाभिष्टुतमममंगलयुत सिद्धिसुखानि विभोवितर ॥13॥

इति श्री चन्द्रप्रभस्वामि स्तवनं कृतिरियं श्रीजिनप्रभसूरीणां

फूलचन्द जैन प्रेमी, निदेशक,  
बी.एल. इन्स्टीट्यूट ऑफ इण्डोलॉजी,  
दिल्ली



7वीं शती में आचार्य रविगुप्त द्वारा रचित

# लोकसंव्यवहारप्रवृत्ति का समीक्षात्मक सम्पादन व हिन्दी अनुवाद

विजयपाल शास्त्री

प्राचीन काल से संस्कृत में सुभाषित-ग्रन्थों की रचना की परम्परा चली आयी है। भर्तृहरि आदि के नीतिशतक इत्यादि ग्रन्थ इसके प्रसिद्ध उदाहरण हैं। आचार्य रविगुप्त द्वारा रचित 'लोकसंव्यवहारप्रवृत्ति' नामक प्रस्तुत सुभाषित-ग्रन्थ इस विधा की एक महनीय एवं कालजयी रचना है। यह हमारा सौभाग्य है कि काल के भयंकर प्रहारों में यह ग्रन्थ एकमात्र हस्तलेख के रूप में आज तक सुरक्षित रूप में हम तक पहुँच पाया है। इस मनोहारी रचना में कवि ने लौकिक दृष्टान्तों के आधार पर सदाचार की व्यावहारिक शिक्षा देने वाले बड़े ही सुन्दर व हृदयग्राही सुभाषितों की रचना की है। ये सुभाषित सहृदयहृदय को हठात् आकृष्ट कर आनन्दमग्न कर देते हैं व साथ ही अमूल्य व्यावहारिक शिक्षा भी देते हैं। इनमें अधिकांश सुभाषित सज्जनों के सद्गुण व सत्प्रवृत्तियों को प्रोत्साहित करने तथा दुर्जनों के दुर्गुण एवं दुष्प्रवृत्तियों को हतोत्साहित करने के लिये रचे गये हैं। सरस काव्यात्मक शैली से पाठकों को विनय (सदाचार) की शिक्षा देना ही इस रचना का मुख्य उद्देश्य है। इसमें २६८ पद्य हैं।

## परिचय एवं काल

आचार्य रविगुप्त के काल एवं परिचय के विषय में बहुत निश्चित जानकारी उपलब्ध नहीं है। इनकी इस रचना का एक श्लोक आचार्य मम्मट ने काव्यप्रकाश (२.१२) में अगूढ व्यंग्य के उदाहरण के रूप में उद्धृत किया है—

श्रीपरिचयाज्जडा अपि भवन्त्यभिज्ञा विदग्धचरितानाम्।  
उपदिशति कामिनीनां यौवनमद एव ललितानि॥

(लोकसंव्यवहारप्रवृत्ति-३७)

इससे इतना तो निश्चित है कि आचार्य रविगुप्त का काल मम्मटाचार्य (१२वीं शती ई.) से पूर्ववर्ती है। इसी प्रकार इस रचना के पाँच पद्य विद्याकर ने 'सुभाषितरत्नकोश' में उद्धृत किये हैं। उनमें से एक यहाँ प्रस्तुत है—

निर्गुणमप्यनुक्तं प्रायो न समाश्रितं जहति सन्तः।

सहवृद्धिक्षयभाजं वहति शशाङ्कः कलङ्कमपि॥ ४९ ॥

(सुभाषितरत्नकोषः-१३५७, रविगुप्तस्य)

विद्याकर का समय भी बारहवीं शताब्दी माना जाता है। इससे भी रविगुप्त के समय की अन्तिम सीमा ग्यारहवीं शताब्दी ईस्वी ठहरती है।

इस प्रकार अनेक विद्वान् आचार्य रविगुप्त का अनुमानित समय ग्यारहवीं शती ई. मानते हैं, परन्तु वस्तुतः वे इससे बहुत पूर्ववर्ती हैं। तिब्बत में रविगुप्त की इस रचना के एक संक्षिप्त संस्करण का तिब्बती अनुवाद **आर्याकोश** नाम से उपलब्ध है। यह अनुवाद आठवीं शती ई० में किया गया था। बौद्धसाहित्य में शीलादित्य हर्षवर्धन के समकालीन एक रविगुप्त का उल्लेख मिलता है। यही रविगुप्त इस रचना के रचयिता प्रतीत होते हैं। अतः इनका समय सातवीं शती ई० होना चाहिए। इसके अतिरिक्त रचनाकार के काल व परिचय के विषय में हमें कोई जानकारी उपलब्ध नहीं हो पायी है। इस विषय में विशेष गवेषणा अपेक्षित है।

प्रस्तुत रचना के अन्त में उपलब्ध पुष्पिका से यह सूचना मिलती है कि यह रचना आचार्य रविगुप्त की है— '**लोकसंव्यवहारप्रवृत्तिनाम काव्यम्, कृतिराचार्यरविगुप्तस्य**'। इसका एक ही हस्तलेख अभी तक उपलब्ध हुआ है। वह शान्तिनाथ जैन ज्ञानभण्डार खम्भात (गुजरात) में सुरक्षित है। यह हस्तलेख पुरानी देवनागरी में ताड़पत्रों पर लिखित है। यह अवश्य ही खेदजनक है कि इस हस्तलेख में आरम्भिक सात पद्य आंशिक रूप से खण्डित हो गये हैं। किसी दूसरे अखण्डित हस्तलेख के मिलने पर ही इनकी पूर्ति सम्भव है। इस संस्करण में इनकी पूर्ति **आर्याकोश** नामक तिब्बती अनुवाद के आधार पर की गयी है तथा जहाँ खण्डित अंश का तिब्बती अनुवाद अनुपलब्ध है, वहाँ स्वयं कल्पना के आधार पर भी पूर्ति की गयी है। इस प्रकार पूरित पाठ को कोष्ठक में रखा गया है तथा इसकी सूचना यथास्थान दे दी गयी है। सम्पादन के आधारभूत

Kriti Rakshana



पूर्वनिर्दिष्ट हस्तलेख के लेखन का अनुमानित समय ई. बारहवीं शताब्दी का मध्यभाग है।

## रचयिता का वैदुष्य

प्रस्तुत रचना से आचार्य रविगुप्त की विलक्षण कवित्वशक्ति स्पष्टतया झलकती है। कविता में नवार्थकल्पना (मौलिक अर्थ की सूझ) विशेष रूप से चमत्कारी बनी है। इनकी अभिव्यक्तिशैली बहुत ही सरल, स्पष्ट व सशक्त है। भाषा पर इनका असाधारण अधिकार है। अलंकारों का यथास्थान समुचित सन्निवेश कविता के सौन्दर्य में चार चाँद लगा देता है। प्रस्तुत रचना में आचार्य का नाना-शास्त्रविषयक अगाध पाण्डित्य पद-पद पर परिलक्षित होता है। व्याकरण, आयुर्वेद, नीतिशास्त्र व दर्शनशास्त्रों का गहन ज्ञान तो कविता में स्थल-स्थल पर छलकता सा दिखायी देता है। ग्रन्थ के आरम्भ में कवि ने गुणों से भूषित व दोषों से सर्वथा मुक्त उन सज्जनों को प्रणाम किया है, जो संसार के उपकार व रक्षण में सदा तत्पर रहते हैं। इससे कवि की किसी सम्प्रदाय के आग्रह से मुक्त, उदारतायुक्त सार्वभौम दृष्टि उभरकर आती है। सम्पूर्ण ग्रन्थ में भी कवि की यही दृष्टि प्रधानतया दृष्टिगोचर होती है। इससे स्पष्ट है कि रचयिता के अनुसार सत्याचरण, शुचि शील तथा परोपकार एवं आध्यात्मिक शुद्धता ही सर्वाधिक महत्त्वपूर्ण है, यही संसार में सुख व शान्ति लाने का मार्ग है। इस प्रकार के वर्णन से प्रतीत होता है कि ग्रन्थकार कवि बौद्ध आदर्शों से भी विशेष रूप से प्रभावित था।

## छन्दोयोजना

प्रस्तुत रचना आर्या छन्द में की गयी है। यह मात्रिक छन्द है। इसका प्रसिद्ध लक्षण इस प्रकार है-

**यस्याः प्रथमे पादे, द्वादश मात्रास्तथा तृतीयेऽपि।**

**अष्टादश द्वितीये, चतुर्थके पञ्चदश सार्या॥**

अर्थात् जिसके प्रथम व तृतीय चरण में बारह मात्राएँ, द्वितीय चरण में अठारह तथा चतुर्थ चरण में पन्द्रह मात्राएँ होती हैं, वह आर्या छन्द कहलाता है। मुख्यतया आर्या छन्द में निबद्ध इस रचना के अन्त में एक-एक पद्य वंशस्थ, पुष्पिताग्रा व वसन्ततिलका छन्द में भी है।

प्रस्तुत रचना में निबद्ध आचार्य रविगुप्त की आर्याएँ अपनी सरसता व शिक्षाप्रदता के कारण साहित्य-जगत् में अतीव लोकप्रिय हुई हैं। अत एव संस्कृत के सुभाषितरत्नकोश, सूक्तिमुक्तावली, सुभाषितावलि एवं शार्ङ्गधरपद्धति जैसे

संकलनात्मक सुभाषित-ग्रन्थों में इन्हें बहुत सम्मान के साथ उद्धृत किया गया है।

## प्रथम प्रकाशन

पूर्वनिर्दिष्ट हस्तलेख के आधार पर इस ग्रन्थ का प्रथम सम्पादन १९८६ ई. में श्रीमती **नीलांजना सु. शाह** (अध्यक्ष, संस्कृत-प्राकृत विभाग, गुजरात कालेज, अहमदाबाद) ने किया था तथा इसका प्रकाशन-**सविद् एस. शाह**, १८, स्वैरविहार सोसायटी, अहमदाबाद-३८० ०१५. ने किया था। उक्त संस्करण में प्रस्तुत ग्रन्थ का मूलपाठ ही प्रकाशित हुआ था। साहित्यरसिक पाठकों का प्रस्तुत रचना के रसास्वादन में अनुवाद का अभाव खलता था। उस संस्करण में अनेक पाठदोष भी रह गये थे। उनमें कुछ तो मुद्रणदोष थे तथा कुछ प्राचीन हस्तलेख की लिपि को ठीक से न पढ़ पाने के कारण हो गये थे। प्रस्तुत संस्करण में इन न्यूनताओं का यथासम्भव निराकरण करने को प्रयास किया गया है।

## प्रस्तुत संस्करण

पहली बार जब मैंने इस पुस्तक को देखा तो रचना-सौष्ठव, वस्तुविन्यास व काव्यगुण से नितराम् अभिभूत हुआ। मन में विचार आया कि इस रचना का अनुवाद सहित व पाठदोष रहित परिष्कृत संस्करण तैयार किया जाना चाहिए। इसी शिवसंकल्प के परिणामस्वरूप यह संस्करण तैयार किया गया है।

इसमें अवधानपूर्वक पूर्वसंस्करण की मुद्रणगत त्रुटियों और पाठदोषों का यथासम्भव निराकरण करते हुए सरल हिन्दी अनुवाद प्रस्तुत किया गया है। मूल श्लोक के अनन्तर अन्वय भी दिया है। इससे पाठकों को शब्दार्थसंगति करने में सुविधा रहेगी। अनुवाद में अप्रसिद्ध शब्दों का सरल अर्थ कोष्ठक में रखा है। जहाँ कहीं विशेष स्पष्टीकरण की आवश्यकता हुई, वहाँ टिप्पणी भी दी है। जहाँ पाठभ्रंश के कारण अर्थसङ्गति नहीं लग सकी, वहाँ वैकल्पिक पाठ सुझाकर अर्थ की सङ्गति लगाने का प्रयास भी किया है। पाठशुद्धि के प्रसङ्ग में यह सूचित करना भी अपेक्षित है कि- **उषी भवति** (श्लोक-१२), **मृदू भवति** (श्लोक-१६०), **विषी भवतः** (श्लोक-१६७), **प्रकटी भवन्ति** (श्लोक-२३६), **कठिनी करोति**, **मृदू कुरुते** (श्लोक-२६१) इस प्रकार के प्रयोगों में समास रहित स्थिति दिखाने के लिये शिरोरेखा एक नहीं की है। यद्यपि आज-कल इस प्रकार के प्रयोगों को एक शिरोरेखा के साथ लिखने का चलन है,



परन्तु हमने वस्तुस्थिति के अनुरोध से शिरोरेखा अलग ही रखी है; क्योंकि व्याकरण-नियमानुसार इस प्रकार के सुबन्त के साथ तिङन्त का समास नहीं होता है।

पाठशोधन के लिए हमने शान्तिनाथ जैन ज्ञानभण्डार खम्भात (गुजरात) में उपलब्ध हस्तलेख की प्रतिकृति **आचार्य श्रीकैलाशसागर ज्ञानमन्दिर, श्रीमहावीर जैन आराधना केन्द्र, कोबा (गाँधीनगर)** के सौजन्य से प्राप्त की। एतदर्थ वहाँ के अधिकारी **श्री मनोजभाई व श्री चेतनभाई** का सौहार्दपूर्ण सहयोग विशेषरूप से स्मरणीय है। इस ज्ञानमन्दिर की बहुत ही सुव्यवस्थित व उदारतापूर्ण कार्यशैली के कारण हमें अविलम्ब ही हस्तलेख की प्रतिकृति व सी. डी. उपलब्ध हो गयी। एतदर्थ हम आचार्य श्रीकैलाशसागर ज्ञानमन्दिर के प्रति अतीव कृतज्ञ हैं। इस प्रकार उपलब्ध उक्त हस्तलेख का सम्पूर्ण पारायण कर अनेक स्थानों पर महत्त्वपूर्ण पाठशोधन किया, जिससे यह संस्करण शुद्धतर रूप में पाठकों के समक्ष प्रस्तुत किया जा सका है।

## परिशिष्ट भाग

ग्रन्थ के अन्त में कुछ उपयोगी परिशिष्ट रखे गये हैं। उनमें से **प्रथम परिशिष्ट** में श्रीमती नीलाञ्जना सु. शाह द्वारा सम्पादित व अहमदाबाद से सर्वप्रथम प्रकाशित संस्करण के पाठदोषों का विवरण देते हुए साथ में शुद्ध पाठ प्रस्तुत किये गये हैं। **द्वितीय परिशिष्ट** में हस्तलेखगत अस्पष्ट व खण्डित पाठों के स्थान पर रखे गए ऊहित पाठों का संकलन किया है। **तृतीय परिशिष्ट** में वे पद्य संकलित किये हैं, जो आधारभूत हस्तलेख में तो उपलब्ध नहीं हैं, परन्तु अन्य ग्रन्थों में रविगुप्त के नाम से उद्धृत हैं। **चतुर्थ परिशिष्ट** में ग्रन्थ में उपलब्ध विशिष्ट पाणिनीय सूत्रोदाहरणों का संग्रह किया है। **पञ्चम परिशिष्ट** में कवि के आयुर्वेदीय व नानाशास्त्रीय वैदुष्य के सूचक कुछ पद्यों का संकलन किया है। **षष्ठ परिशिष्ट** में लोकसंव्यवहारप्रवृत्ति का मूलपाठ दिया है। इसमें आर्या छन्द की मात्रागणना के आधार पर प्रत्येक चरण को पृथक्-पृथक् पंक्ति में रखा है। इसमें कहीं-कहीं यति भंग दिखायी दिया है, जिसका सङ्केत (\*) इस चिह्न से किया है। **सप्तम परिशिष्ट** में पद्यों की अकारादि क्रम से अनुक्रमणिका दी गयी है। इसके आगे **अष्टम परिशिष्ट** में पद्यों की चरणानुक्रमणिका भी प्रस्तुत की है। यह शोधार्थियों व विद्वज्जनों के लिए विशेष उपयोगी रहेगी। इसमें पद्य के प्रथम चरण को गाढ अक्षरों में मुद्रित किया है तथा सभी चरणों के आगे पद्यसंख्या व चरणसंख्या लिखी है। **नवम परिशिष्ट** में सन्दर्भग्रन्थ-सूची के अन्तर्गत

उन ग्रन्थों का विवरण प्रस्तुत किया है, जिनका उपयोग भूमिका एवं अनुवाद में प्रमाण व उद्धरण आदि के लिए किया है। इस प्रकार आचार्य रविगुप्त की महनीय रचना-**लोकसंव्यवहारप्रवृत्ति** का समीक्षात्मक सम्पादन व अनुवाद कार्य सम्पन्न हुआ है। इसमें प्रथम प्रकाशन (मूलपाठ) का सम्पादन करने वाली श्रीमती नीलाञ्जना सु. शाह का अवदान भी स्मरणीय है जिनके सत्प्रयास से यह रचना प्रथम बार प्रकाश में आयी थी। इसके अतिरिक्त इस समीक्षात्मक सम्पादन व अनुवाद को परिष्कृत व सर्वांगपूर्ण बनाने के लिए फिलिप्स यूनिवर्सिटी, मारबर्ग (जर्मनी) में भारतविद्या के प्रोफेसर **श्री माइकल हान** ने अपना अंग्रेजी अनुवाद मुझे उपलब्ध करवाया तथा ग्रन्थसम्बन्धी अन्य विशिष्ट जानकारियाँ भी अति उदारतापूर्वक प्रदान कीं। इसके साथ ही **प्रो० हान** ने मेरे निवेदन पर इस पुस्तक के लिए सारगर्भित प्रास्ताविक (Preface) लिखने का अनुग्रह भी किया है। एतदर्थ मैं श्रीमान् हान महोदय का विशेष रूप से आभारी हूँ।

इस प्रकार तैयार किया गया हिन्दी अनुवाद सहित लोकसंव्यवहारप्रवृत्ति का यह समीक्षात्मक संस्करण राष्ट्रीय-संस्कृत-संस्थान, वेदव्यास-परिसर, बलाहर, निकट-गरली (कांगड़ा) हिमाचल प्रदेश ने प्रकाशित किया है। पुस्तक की पृष्ठ संख्या १९४ है। यह राष्ट्रिय-संस्कृत-संस्थान मुख्यालय जनकपुरी नई दिल्ली के पुस्तक विक्रय विभाग में भी उपलब्ध है तथा पूर्वनिर्दिष्ट परिसर से भी प्राप्त की जा सकती है।

**विजयपाल शास्त्री प्रचेता**  
साहित्य विभागाध्यक्ष, राष्ट्रिय-संस्कृत-संस्थान  
वेदव्यास-परिसर, बलाहर, कांगड़ा  
हिमाचल प्रदेश

*Kriti Rakshana*



# Indigenous paper making tradition of Arunachal Pradesh

**Maltesh Motebennur**

In certain pockets of Arunachal Pradesh indigenous process is followed to make paper for writing manuscripts. People belonging to Monpa tribe of Arunachal Pradesh are adept in the techniques of manuscript preparation. The technical skill of the tribe can be noticed in day to day life of the people. Manuscripts are written on indigenous handmade paper, which is very unique. These papers are very tough and can with stand the toughest weather conditions.

Monpas call the hand-made paper *bot shukhu*, in their dialect. They use locally produced paper for writing documents and manuscripts, which are used for ritual purpose. *Bot shukhu* is used mainly for writing the religious text called *chospeicha*. The lamas write important documents of Monpas on *bot shukhu*. They generally use Tibetan script to write documents like *shagamja* (*sha* means land, *gamja* means document), *norgamja* (marriage document), etc. The *bot shukhu* is used as *chophan*. *Chophan* is made by cutting the *shukhu* into pieces and then folding; bringing the two ends together and at other end a thread is tied. This *chophan* is tied on the branches of the trees in the slopes of the mountains. In every ritual performed by the *bonpu* or *yumin*, *bot shukhu* is necessary. This *shukhu* is used as *phan* in the rituals of the *bonpu*.

## Process of paper making

The raw material for paper making is extracted from a plant which is called *sukpasing* in Monpa dialect. This is actually *Daphne Cannabina*, which grow naturally in local forests. This is

a small tree and its inner bark is used as the principal material for paper making.

As the first step, the bark of the plant is stripped off from the trunk and branches. The outer bark, which is greyish to pale green in colour, is carefully scraped-off and separated from the inner bark. The inner bark is white to greenish-white in colour and is the raw material used for preparing pulp. The cleaned inner bark is boiled with a solution of soda ash, which is specially prepared. Kitchen ash of wood is dissolved in water and then filtered. This solution is used for boiling the bark. In the process of boiling, the bark becomes pure



*Sukpasingtree (Daphne Cannabina)*

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white and the tissue turns soft. The boiled material is then soaked in water for a day then thoroughly cleaned and rinsed in water. Then the raw material is made into paste by grinding, either by hand with the help of wooden hammer or with water mills. After grinding, a finer quality of pulp is produced. Now the pulp is ready to be given shape as paper. For this purpose, a wooden frame of the desired size of paper is made. On this wooden frame a thin cloth or mosquito net is fixed, which is used as strainer or the sort of sieve that allows pulp to drain through in adequate quantity. The paper maker proceeds to a clear water pool with the prepared pulp and several such sieves. A sieve is just dipped in the water surface and a certain quantity of pulp, depending upon the thickness and the size of the paper required to be made, is spread by hand uniformly over the cloth, or net. The process of uniform spreading is assisted by gentle oscillation of the sieve while held immersed partially in the water. The pulp is thus spread evenly over the cloth and the sieve is then taken out and the same process is repeated with the other sieves until the prepared pulp is used up. The soft and wet sheet after drying in the sun is ready for use as paper. This local handmade paper is still produced in the Mukto area of Tawang District. This paper, unlike other factory-produced paper, is tough and does not get damaged easily. The Buddhist texts and hymns are written on these handmade papers.

For writing manuscripts on local handmade paper, ink was known to have been imported from Gyana (China). A type of ink was produced in the Mon area too. The Monpa people burnt pinewood and collected the soot on the inner surface of an earthen pot. The soot is mixed with castor sugar or sugar candy (*misri*) and plant gum, deep roasted in barley. Then the mixture is blended with adequate quantity of water to prepare the ink. This mixture is thoroughly mixed and kept for at least a week before it is used. For writing with this ink, a simple type of pen made from sik, a small



*A Monpa lady busy in paper making*

species of bamboo found in Rahung areas of West Kameng District and Tawang is used. For writing on the local hand-made paper, three to five sheets of such papers are pasted together with the help of local plant gum, animal klih from the gall bladder of animals and also wild spice, *yerr*. The purpose of using the bitter klih is to protect the manuscripts from attack of insects and fungus. The ink is also fast and does not easily get damaged with moisture. It takes a scribe one day to write a page of the size 70 cm by 15 cm. Previously other than the black ink, texts were also written using gold, silver and other colour that were made with pigments brought in from nearby Bhutan. In the present day, modern paints are being used for writing manuscripts. Some traditional scribes are still present in and around Tawang District. One of these scribes is Shri Lungten, a resident of Shyo village.

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# Social history as revealed in the manuscripts of Tripura

Rabindranath Das Shastri

Social history of the people of Tripura may gain more authenticity and acceptability when it is reconstructed on the basis of manuscripts available in the State. Study of manuscript is tough and troublesome but becomes easy and rewarding as a scholar goes on deciphering its script to the extent of its enchanting essence. Manuscripts available in Tripura definitely can explore the social aspects, economic and political developments, religious and cultural heritage, and may be the traditional medicinal practices and ecology.

Govt. of Tripura entrusted me with the study of manuscripts, paleography, epigraphy, numismatics and iconography of the available exhibits in the Tripura Govt. Museum in the year 1973-74. I deciphered the colophon and post-colophon of the manuscripts available there and realized that the manuscripts available in Tripura are the treasure-house for investigation into various elements of social history of the State and for visualizing the social environment of the bygone days. What is needed is extensive research work following the correct methodology of manuscript studies. I intend to discuss the social history as revealed in the manuscripts of Tripura under the following heads:

1. Composite nature of the society
2. Social welfare
3. Religions and faiths
4. Rituals and practices
5. Materials and paintings

## 1. Composite nature of the society

In Tripura, the royal leaders and the ruled had great intellectual acumen, the marks of which

can be traced in the manuscripts available on multifarious subjects. Regarding the antiquity of intellectual tradition one can consider the example of *Rajmala*. *Rajmala*, Vol. 1 (1st Lahara), the historical chronicle of the kings of Tripura, which was compiled in the first half of the 15th century AD is perhaps the first known manuscript of the State. The manuscript of *Rajmala* was prepared by the royal priests to delineate the history of the Lunar dynasty of Tripura monarchs to its subjects. Rev. James Long said, "We may consider this as the most ancient work in Bengali that has come down to us, as the *Chaitanya Charitamrita* was not written before 1557, and Kirtibasa translated the Ramayana at a later period." (*Analysis of the Rajmala*, p.4).

Manuscripts available in the State are mostly written in Bengali and Sanskrit. We could however trace the evidences of manuscripts written in tribal languages of the State. One such manuscript written in Kok-Borok, a tribal language, is *Surchya Pujar Khanaimani* of Durga Prasad Narayan. It was copied by Shri Krishna Ballav Debsharma during the reign of Maharaja Mahendra Manikya in 1621 C.E. or 1699 A.D. (as mentioned in the manuscript 'etisenga 16 21// tang//28//Bhadra'). Bengali script was used in this Kok-Borok manuscript, which is a testimony of the long drawn heritage of socio-cultural blending between tribals and non-tribals.

Although ruled by the tribal monarchs, Tripura has been always with the mainstream Indian thoughts and trends. People, irrespective of caste, creed, credence, religion and mother-tongue were free and had faith in co-existence. Not only brahmins but also vaisyas, kayasthas, kapalis, vaisnavis, muslims, professionals,

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military personnels, dwellers in hermitage and sannyasins were among the copyists (scribes) of manuscripts.

Several evidences of the high status of women and female education can also be followed. The copying of the Narottam Das' *Premabhakti Chandrika* in 1244 T.E. (1834 A.D.) by Subhadra Vaisnavi, not only testifies the preparation of manuscript by a woman but also the popularity of Vaisnavism, at least 255 years ago.

## 2. Social welfare

Many of the manuscripts and the copies thereof were written for the welfare of the people. The benevolent and lofty thinking of the copyist expressed in the colophon and post-colophon attests this intention. Some of them were obviously devoted to do good to the inhabitants of the region. The post-colophon of the manuscript titled *Paribhasha mentions*.

*"Likhitaṁ Ramādattatmaja-  
Karunāsamkareṇa.....paropakārāṁtham"*

Karunasamkara, the son of Ramadatta copied the book *Paribhasha* for the welfare of all. Similar idea runs in the post-colophon of the manuscript *Subhasita-Muktavali* as '*paropakārāya*'.

Ramsharan Sharma copied a manuscript titled *Vishnu Puranam* in 1729 S.E. (1807 A.D.) aiming at the well-being of his disciples ('*śiṣyānām hitārtham*').

As a part of social welfare activities, the royal rulers as well as the educated persons have given proper impetus to the preparation of manuscripts. Manuscripts were copied in order to propagate the knowledge embedded in them. This might have been the only way, at that time, to disseminate the works of the elites among the disciples, devotees and fellow brethren of the community.

In many a manuscript it is noted that the manuscript is written with great difficulty ('*kaṣṭhenalikhitaṁ*'). Gopinath Sharma copied a manuscript on *shastra* on the bark of a tree in 1577 S.E. (356 years back) so that the people could be benefitted from the morals embedded in the *shastra*.

In 1808 A.D., Shri Vishnudas Vairagi copied the *Padavali* of the celebrated Vaishnavite poet Chandidas. Shri Vairagi confesses that he copied the book for '*nijapaṭhanārthe*'. The said person copied the Gita for his mental wellbeing. Such was the noble belief.

I came across a manuscript *Uttamanushasanik Parva* wherein the copyist Kirtichandra Sharma in 1730 S.E. mentioned his intention in the post-colophon as '*pātunityāmsaputrakam*' – he desires to attain *surakshanam* along with his son for such noble deed of manuscript writing.

One aged copyist of Kalidasa's *Raghuvamsam* mentioned: '*bhagnaḍriṣṭi-kaṭigrivā-baddhamuṣṭi-adhomukham*'. This shows that despite his dwindled eyesight and other physical limitations he was engaged in copying the manuscript as it was an honourable means to earn his bread and butter. A great sense of value indeed.

Gangagobinda Bardhan Das, copyist of the Mahabharata lamented that he was copying the manuscript to mitigate his financial constraints ('*arthacintayā*'). He intended to get rid of his financial constraints keeping himself engaged in such welfare activities. This reminds us of an obscure shloka of the great poet Kalidasa – "*Annacintā chamatkāra kutah kavitaḥ daridrasutah*".

The intentions expressed by all these copyists definitely prove that people were morally, socially and spiritually healthy at that period, in this State.

## 3 Religions and faiths

The manuscripts, their subject matter as well as colophon or post-colophon therein – are correlated to the prevalent religion and faiths of the people. In 1726 A.D., *Kriyāyogasāra*, a fragment of *Padmapurāṇa* copied by Mukunda Brahmana reflects his faith in the recipe for success:

*"Shri Hari sharanah satatam mama  
Shri Radha-Krishnah sharanam satatam mama  
Shri guru sharanam  
Shri Saraswati charane mama bhaktirastu  
Shri Hari, Shri Ramah, Shri Krishnah"*



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Several manuscripts belonging to the Bhakti cult were prepared by their copyists viz., *Bhaktishastra* (1849 A.D.) by Badandas, *Chaitanya-Mangal* (1805 A.D.) by Lochandas, *Gitagovindam* (1831 A.D.) by Rasamoy, *Naradiya-Puranam* (1827 A.D.) by Rudreswar Debsharma and so on. The presence of these manuscripts authenticates the influence of Vaishnavism in the State. One of the monarchs, Maharaja Birchandra Manikya (1862–96 A.D.) embraced Vaisnavism and and thus Vaishnavism got the impetus. Vaishnavism is still prevalent among the tribal population of the State.

Ramayana and Mahabharata, the two great epics were copied in manuscript form in Tripura by many a copyists. Kirti Sarman copied a portion of the Mahabharata 203 years back wherein he prayed to the Almighty to save his country from 'dharma-sankaṭāt'.

*"Ashuddha haile pad shuddha kare diva  
Balaker aparadhsakal kshamiba  
Ramachandra pade ami riktahaiya magi  
Laiya Ramer nam antakale mari"*

The copyist undoubtedly a staunch devotee of Shri Rama was none other than Gangagovinda Das of Maniy and who copied Valmiki Ramayana in 1796 T.E. The colophon of Ramayana, the manuscript copied by Shri Haragovinda Das Vairagi in 1222 B.S. relates the wish of the copyist as:

*"Ramah Ramah Ramah  
Ram nam balo bhai sabe badana bhari  
Haragovinda bole Rama Ramalaiya mari"*

The Kok-Barak manuscript belonging to the chief priest Shri Durga Prasad Narayan delineates the worship of deities like Sangrama, Kamashri, Naka, Chaturdash Devata besides Surchya the Sun god, among the tribal population of Tripura. The very first shloka of the forty slokas in the manuscript mentions their faith in the worship of the bamboo (*oanaonamananih*). Vedic origin of worship is also traced in the bamboo worship where majority of the tribal people bow their heads at the feet of this tree-god. (Ref. A peep into the foundation of tribal culture in Tripura, Lecture on Indology, Dr. R.N. Das Shastri, p/118).

## 4. Rituals and Practices

Gopinath Sharma copied a manuscript titled *Vājasaneyi Upanayana Paddhatiḥ* in 1577 S.E. The *upanayana* is a ritualistic ceremony of the Hindu Brahmins as mentioned in Smriti Shastra.

In this context we may also cite a manuscript titled *Śrāddha-Tattvam* of Raghunath Bhattacharya copied by Shri Dwija Rammohan.

Astrological practices were very much in vogue in Tripura. Reference can be given of the two manuscripts *Dwadashbhava Phala* copied by Umakantacharya (1768 A.D.) and *Bhairava Stavarajir Punthi* copied by Kailashchandracharya (1894 A.D.) which are related to the practice of astrology. Recovery of the manuscript titled *Rajmala Punthi* from Vangiya Sahitya Parishad Granthasala in 1949 revealed that the manuscript was copied by Ram Narayan Deb. The Horoscope of Maharaja Kalyan Manikya (1625–1660 A.D.) was casted in this manuscript as,

*Bhadramase diva dui prahar samay  
Avijit muhurta take jyotisheke kay  
Tahate janmile raja Kalyan Manik  
Lagne o shuthir Debaguru Brihaspati*

In this very manuscript the benevolent practice of grant of land to the Brahmins is mentioned. It appears that in 1380 S.E. Maharaja Dharma Manikya donated –

*Namna Shri Dharma Manikya bhupadatavyeyah  
kriyanidhi \_\_\_\_\_  
Unatrisha-dronamitambhumiviprivaswesah*

Practice of traditional medicine can be traced from the manuscript titled *Bhasaktousadhapustika* wherein the copyist took pains to mention the remedy for several common ailments as per Ayurveda. Another manuscript on traditional medical practice reveals the treatment of diabetes ('*Helanchigacha sameta prate kichu siddha kalimarich diyakhaile bahumutra khande*').

It was a practice to warn the thieves with a view to protect the manuscript from robbery. In the post-colophon of the manuscript of Mahabharata, the copyist Gangagobinda Das remarked in corrupt Sanskrit:

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"Jatnena likhitam shastra ja  
Choreyati pustika  
Sakati tasya mata  
Pita tasya gardhava"

The voice of warning was also raised in the *Sannyāsakaraṇa Vidhi* manuscript of Tripura which also mentions fear from fools:

"Murkha haste nadatavyam  
Evam badati pustakam".

## 5. Materials and Paintings

The materials used for preparing the manuscripts were locally made from bark of trees (*balka*), pulp of cotton (*tulat*), covering of betel nut tree (*kha*), palm-leaf, birch bark (*bhurjyapatra*), all being the eco-friendly alternative for paper. These materials were pressed into sheets by conch-shell and stone. Wood, leather, cloth, cotton wrapper (*kantha*) were used to make the covers of the manuscripts.

Paint brush (*tuli*), *shalaka*, peacock feather were used as pen. Ink of different hues – red, black, brown – made of natural ingredients – juices of plants, *haritaki* (myrobalan) and animal bone were used. In the Sanskrit drama *Malati Madhav*, *shalaka* is mentioned as writing material. M.M. Gaurishankar Ojha also reported the use of such materials in his book in 1918.

While one of the Ph.D. students was undergoing her research works under my guidance, we have come across one fascinating manuscript preserved in the Shri Shri Shri Nilakantamani Jhur Mandir of Shri Shri Prabhu Badi, Shri Pat, Agartala. The Manuscript of *Shrimadbhagavat* prepared during the reign of Maharaj Birachandra (1862–1896) was found to be wrapped up with a cotton wrapper (*kantha*). It was far more fascinating to note that the *kantha* has a whole long poem copied on it with needle and red thread by one Muktamala Roy. The poem was lucidly composed by Maharaj Birchandra:

"Ahe Radheshyam aji kisukher din  
Jhulan mangal he bhava makha saraca  
Hani jugal adhare hasi shri ange pulak  
Natha mana saha jhulana dolani Radha

Puna Vrindavane jabo jugalrup heriba sukhe  
Birchandra Manomohini puro bancha  
Shri Radharani"

The writing on the *kantha* is unique and far surpasses the social importance of *kantha* gleaned in the famous "Nakshi Kathar Matha" – a Bengali lyrical poetical work by Jasim Uddin of East Bengal (presently Bangladesh).

Last but not the least, I would like to highlight the paintings on the manuscripts of Tripura which bears testimony to the social appeal of the people towards such activities. Maharajkumar Nabadwip Chandra Debbarman, the son of Maharaj Birchandra Manikya in his book '*Abarjanar Jhuri*' mentions that during the period of his father and grandfather, there was one designated painter Alam Karigar, Muslim by religion in the king's realm whose works correspond to Mughal art, the school of art that was widespread in the provinces of India.

Vipra Shiveswara copied *Padakalpataru* in 1802 A.D. which has 13 paintings by Alam Karigar relating to Radha-Krishna Leela. These paintings depict and uphold the devotion of the people of the then period towards Shri Radha-Krishna.

In the manuscript of a part of Ramayana copied by Gangagovinda Das (1207 B.S.), a painting bears the continuity of Indian tradition of rejoicing the victorious Rama against the evil forces of the society.

To conclude here, it is beyond our admittance and expectation that the manuscripts of Tripura are sufficiently equipped to be the source materials of the history of the State. Not only the manuscripts like *Champakvijaya* by Sheikh Mahaddi, the *Gaji Nama* by Manohar Sheikh, *Krishnamala* by Ramganga Sharma and *Jyanta Chantai*, *Shrenimala* by Durgamani Ujir, but also each and everyone of the available manuscripts in Tripura can unfurl the social scenario of the Princely State of Tripura, if in-depth studies are undertaken. However, let us first of all save, protect and preserve these endangered treasures of source materials then only our young generation of researchers can reckon with.

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Kriti Radhanya

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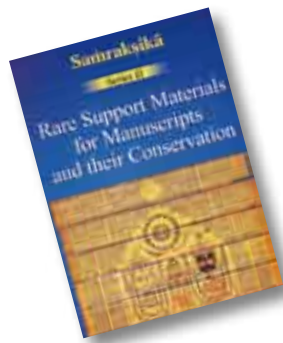
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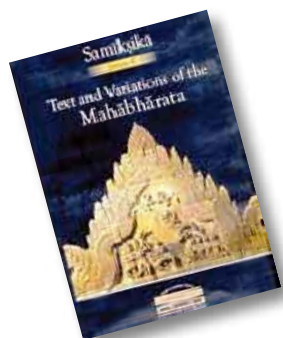
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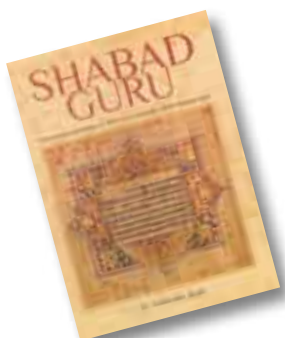
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