

कृति रक्षा

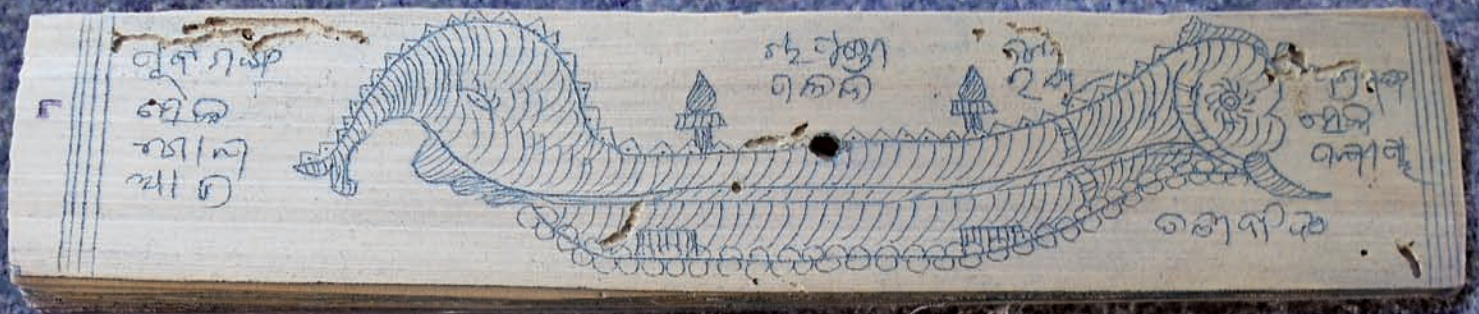
राष्ट्रीय पाण्डुलिपि मिशन की द्वैमासिक पत्रिका

Kriti Rakshana

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

Pandit Jawaharlal Nehru, *The Discovery of India*

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निदेशक की कलम से

राष्ट्रीय पाण्डुलिपि मिशन की दूसरी पाली में पाण्डुलिपियों के सूचीकरण का कार्य नियमित रूप से चलता रहा है और इसका परिणाम है कि आज प्रायः 30 लाख पाण्डुलिपियों की सूची हम तैयार कर चुके हैं। लेकिन सूचीकरण से आगे बढ़कर मिशन ने इस दौर में अत्यधिक सक्रियता से पाण्डुलिपियों में निहित ज्ञान को पाठकों तक पहुँचाने और वर्तमान परिदृश्य के साथ उसको जोड़ने का कार्य आरम्भ किया है। इस कार्य के कई सोपान हैं। सर्वप्रथम पाण्डुलिपि के विषय में सूचना एकत्रित करना, फिर पाण्डुलिपि को पढ़ना, उसका सम्पादन, सम्भव हो तो अनुवाद और अंत में उसका प्रकाशन। यह एक लम्बी प्रक्रिया है और प्रत्येक सोपान पर अलग अलग प्रकार की बाधाओं का सामना होता है। सूचीकरण के पूर्व ऐसे लोगों की आवश्यकता होती है जो पाण्डुलिपियों की भाषा और लिपि को ठीक से पढ़ सकें। भारतवर्ष में, आधुनिक काल में, प्राचीन ज्ञान और पाण्डुलिपियों के प्रति जो उपेक्षा भाव रहा है उसके कारण भाषाविद् और लिपिविद् दोनों का ही अत्यन्त अभाव है।

हमारी पाण्डुलिपियों की विरासत, संख्या में ही नहीं, प्रकार में भी विशाल है। इसमें प्रायः 5000 वर्षों की ज्ञाननिधि संचित है। अलग अलग क्षेत्रों में तत्तत् क्षेत्रीय भाषा एवं लिपि का प्रयोग हुआ है। संस्कृत जैसी भाषा जो अखिल भारतीय स्तर पर शास्त्रीय व्यवहार का माध्यम थी, वह भी स्थान भेद से अलग अलग लिपियों में लिखी गयी। परिणामतः कोई संस्कृतज्ञ होकर भी यदि लिपि-विशेष को नहीं जानता तो वह पाण्डुलिपियों को पढ़ नहीं सकता है। राष्ट्रीय पाण्डुलिपि मिशन इस समस्या के प्रति सजग है, अतः नियमित अंतराल पर भारत के विभिन्न क्षेत्रों में पाण्डुलिपिविज्ञान एवं लिपिशास्त्र की कार्यशालाओं का आयोजन कर इस कमी को दूर करने का सार्थक प्रयास करता रहता है। इन कार्यशालाओं में क्षेत्र विशेष के अनुसार लिपि प्रशिक्षण दिया जाता है। जैसे उत्तर भारत में शारदा लिपि, प्राचीन नागरी, प्राचीन बंगाली, आदि एवं दक्षिण भारत में ग्रन्थ, मोडी, प्राचीन मलयालम

आदि। भारत में फ़ारसी भाषा के महत्त्व को आकलित करते हुए मिशन ने फ़ारसी, उर्दू एवं अरबी भाषाओं के लिए भी कार्यशालाओं का कार्यक्रम प्रचालित किया है।

प्राचीन ज्ञान परम्पराओं को उद्घाटित करने में अलग अलग विषय क्षेत्रों में कार्य कर रहे विद्वानों का हमें सहर्ष सहयोग प्राप्त हुआ है। इसी कारण अप्रकाशित पाण्डुलिपियों को प्रकाशित करने की महत्त्वाकांक्षी योजना मिशन ने आरम्भ की है। इस योजना का नाम प्रकाशिका है और इसके अन्तर्गत तीन प्रकार से पाण्डुलिपियों को प्रकाशित किया जा रहा है – आलोचनात्मक संस्करण (critical edition), प्रतिकृति संस्करण (facsimile) एवं अनुवाद के साथ आलोचनात्मक संस्करण।

मिशन का यह प्रयत्न रहेगा कि इस योजना के अन्तर्गत अब तक अज्ञात लेकिन महत्त्वपूर्ण पाण्डुलिपियाँ विद्वानों एवं शोधकर्ताओं को उपलब्ध करायी जा सकें। स्पष्ट है कि इसमें प्रधानता पाण्डुलिपियों की विषयवस्तु की होगी। विज्ञान से सम्बन्धित पाण्डुलिपि, ऐतिहासिक महत्त्व की पाण्डुलिपि एवं साहित्यिक एवं सांस्कृतिक महत्त्व की ऐसी पाण्डुलिपियाँ जो अब तक किसी संग्रह में छिपी हुई हैं, मिशन के प्रयत्न से लोगों के सामने आ सकेंगी।

इस योजना के द्वारा यह आशा की जाती है कि युवा पीढ़ी प्राचीन भारतीय ज्ञान – परम्परा से जुड़ सकेगी और वहाँ से प्रेरणा ग्रहण कर आधुनिक सन्दर्भ में इसका समुचित उपयोग भी करेगी। यह भारत की बौद्धिक आत्मनिर्भरता एवं परमुखापेक्षिता की निवृत्ति की ओर पहला कदम होगा।

प्रो. दीप्ति एस. त्रिपाठी
निदेशक, राष्ट्रीय पाण्डुलिपि मिशन

Editorial

Nobel laureate Amartya Sen sees India's history and identity in the light of its 'traditions of public debate and intellectual pluralism'. In his book *The Argumentative Indian* he 'demonstrates the importance of public debate in Indian traditions'. Dr. Devshankar Nabin's article on Mandan Mishra is apt for a couple of reasons. As it is based on firm arguments, it is the befitting tribute towards a Mimamsaka of the stature of Mandan Mishra. On the other hand, the article is in fine tune with the Indian intellectual tradition of pluralism of thought. The perception and practice in ancient India was: One who doesn't possess a different view, cannot be identified as a hrishi. In his article, Dr. Nabin has said something not only differently, but something different altogether.

It is rightly said, every elite culture has folk origin and every element of folk culture has elite ingredients in it. Trinatha Mela is a unique living example, which nullifies the elite-folk dichotomy. The article on Trinatha Mela has been organized to share taste of joy, which is at the core of this performance.

The focus of this issue is a rich collection of manuscripts at Parija Library. In another article on *Tarikh-i Khandan-i Timuria*, Dr. Sayesta Khan presents a visual of that rare manuscript in words. Former Principal of the Govt. Sanskrit College, Agartala, Dr. Rabindranath Das Shastri's note on a manuscript, in fact, opens a gateway to the history of Tripura. It is noteworthy how popular Sanskrit was among the tribal kings of the North East.

The article by Padma Sugavanam on treatises and manuscripts on music is thorough research based paper with considerable academic value.

Articles were picked up to table an issue which is delicious, dainty and nutritious, a complete food for thought for the readers. Help us make it more meaningful, through your assessment and advice.

Editor

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मिथिला का सांस्कृतिक उत्कर्ष और मण्डन मिश्र

देवशंकर नवीन

महामनीषी मण्डन मिश्र और मिथिला के सांस्कृतिक उत्कर्ष के प्रसंग में बात करते हुए सर्वप्रथम अनुवाद के विषय में थोड़ी चर्चा करनी पड़ेगी। अनुवाद की भारतीय परम्परा पर नजर दें तो स्पष्ट रूप से परिलक्षित होगा कि हमारे यहाँ कभी अनुवाद का प्रयोजन हुआ ही नहीं। टीका, भाष्य और अनुवचन से काम चलता रहा। इस अर्थ में निश्चित रूप से भारत देश में अनुवाद-कार्य बौद्ध काल का अवदान है। अथवा, यूँ कहें कि समय विशेष के प्रयोजन को देखते हुए टीका, भाष्य और अनुवचन का विकास क्रम है, जो विभिन्न राजवंश के कार्यकाल को पार करता हुआ, उत्तरोत्तर विकसित होता गया। उपनिवेश-काल में यह उद्यम थोड़ा और समृद्ध हुआ, और स्वातन्त्र्योत्तर काल में इसका पर्याप्त विकास हुआ। ये सारी बातें मिथिला के जनपदीय वातावरण में भी लागू हुईं।

हम सब जानते हैं कि मिथिला प्राचीन काल से ही विद्वानों का गढ़ रही है। पर लोक-भाषा में शास्त्र-चर्चा करना उन लोगों के लिए सर्वथा वर्जनीय था। लोक-भाषामें पढ़ने-लिखने की बात करना कितना अनर्गल माना जाता था, इसका उदाहरण महाकवि विद्यापति की भाषा सम्बन्धी घोषणा, और लोक-भाषा में लेखन कार्य करने के लिए चन्दा झा को कवीश्वर की उपाधि देने की किम्बदन्ती से स्पष्ट है। मण्डन मिश्र इस तथ्य के अपवाद नहीं हैं, उन्होंने जो कुछ लिखा, संस्कृत में लिखा; और वह भी प्रकाशित हुआ सन् 1907-1958 के बीच। लगभग तेरह सौ वर्षों तक उनके कृति-कर्मसे मिथिला वंचित रही। इस बीच के सन्नाटे का नाजायज लाभ कुछ लोगों ने लिया। शंकराचार्य के कथित शिष्य (इस कथित शब्द का अर्थ आगे के अंश में स्वतः स्पष्ट हो जाएगा) माधवाचार्य द्वारा लिखी गई पुस्तक *शंकरदिग्विजय* की कल्पित कथाभूमि को इस तरह प्रचारित किया गया, कि मिथिला क्षेत्र तक के लोग भी उस फरेब के शिकार हो गए, लोगों ने उसे ही सत्य मान लिया। मिथिला के नागरिक आज

भी भली-भाँति सत्य-कथा के निकट नहीं आ सके हैं। और की बात कौन कहे, इलाहाबाद उच्च न्यायालय के शताब्दी समारोह में भाषण देते हुए, 25 नवम्बर 1966 को महामहिम राष्ट्रपति डॉ. सर्वपल्ली राधाकृष्णन जैसे विद्वान ने भी उसी कथांश का उल्लेख किया।

महामनीषी मण्डन मिश्र का नाम मिथिला ही नहीं पूरे देश के लोग जानते हैं, पर विडम्बना है कि लोगों को यह संज्ञान मण्डन मिश्र के कृति-कर्म के लिए नहीं है। *शंकरदिग्विजय* शीर्षक पुस्तक की फरेबपूर्ण कथा इस कौशल से रची गई कि मिथिला के आम नागरिकों ने भी उसे ही सत्य मान लिया—कि मिथिला की विदुषी *भारती* ने ऐसे शंकराचार्य को शास्त्रार्थ में पराजित किया जो मण्डन मिश्र जैसे विद्वान को हरा चुके थे!... और विद्वान वर्ग के लोग अपने अलस-भाव में लीन रहे। कहा नहीं जा सकता कि चेतना-हरण की ऐसी चातुरी माधवाचार्य ने कहाँ से सीखी, अथवा मैथिल नागरिक परिदृश्य की नस पकड़ने की ऐसी महीन क्षमता किस उद्योग से हासिल की। इतनी बात तो सत्य है कि यावज्जीवन हमलोग पूर्वजों को स्मरण करने हेतु जयन्ती और पुण्य-तिथि मनाते रहते हैं, पर वस्तुतः हमें अपने अतीत पर गौरव करने नहीं आता है। यदि आता तो क्या आज तक भी हम, मण्डन मिश्र के अवसान के तेरह सौ वर्ष बाद भी उनकी महिमा नहीं जान पाते, और असल कथा को जनमानस तक पहुँचाने में सफल नहीं हुए होते? अचम्भा तो तब और लगेगा, जब वेबसाइट के तन्त्रजाल में प्रवेश करेंगे! वैसे यह वेबसाइट भी आज के समय में बौद्धिक समाज के बीच अबूझ दृष्टकूट-सा बना हुआ है। विश्वसनीय भी नहीं है, पर उसकी सत्ता को नकार भी नहीं सकते; एकदम से ईश्वर की तरह! इसलिए इसके बारे में भला या बुरा स्व-विवेक से ही समझना पड़ेगा। जितने भी साइट पर जाएँगे, हर जगह मण्डन मिश्र, को केअर ऑफ शंकराचार्य, अथवा सुरेश्वराचार्य के अतीत के रूप में उपस्थित पाएँगे! जब कि मिथिला के हजारहाँ अंग्रेजीदाँ लोग वेब-दुनिया के बादशाह हैं।

Kriti Rakshana



असल बात यह है कि सैकड़ों वर्ष से हमलोग इतने भर से सन्तुष्ट होते आए हैं कि शंकराचार्य को शास्त्रार्थ में हमारी भारती ने पराजित कर दिया, जब कि वह पूरी कथाभूमि ही कल्पित है।

मिथिला के सांस्कृतिक उत्कर्ष और मण्डन मिश्र से सम्बन्धित चर्चा को आगे बढ़ाते हुए, यही कहा जाना चाहिए कि यहाँ के लोगों को, मैथिल समाज को, उनके जीवन-कर्म से जितनी अधिक प्रेरणा मिली, उसी के परिणाम-स्वरूप हम मैथिल-जन समयानुसार ठोक-पीट कर जीवन-सन्धान करते चले आ रहे हैं। आज के समय तक आकर इतना अवश्य समझ गए हैं कि उनका वैचारिक-सन्धान जिस तरह का था, वह उनकी जीवन-पद्धति से ही उद्भूत था। मिथिला के नागरिक परिदृश्य में उनकी विचार-व्यवस्था और चिन्तन-परिदृश्य का सही स्वरूप तो आज तक भी प्रचारित नहीं हो सका है। हम लोगों ने उस दिशा में कोई उद्यम भी तो नहीं किया है।

मण्डन मिश्र के प्रसिद्ध ग्रन्थ हैं—*ब्रह्मसिद्धि* (1984), *भावना-विवेक* (1922), *मीमांसानुक्रमणिका* (1930), *विभ्रम-विवेक* (1932), *विधि-विवेक* (1907), *स्फोट-सिद्धि* (1931)। कोष्ठक में उल्लिखित अंक उनके प्रकाशन वर्ष हैं। उनके सर्वप्रसिद्ध और सर्वाधिक महत्त्वपूर्ण ग्रन्थ *ब्रह्मसिद्धि* के सम्पादक कुप्पूस्वामी ने मण्डन मिश्र का काल सन् 615-695 और शंकराचार्य का काल सन् 632-664 सुनिश्चित किया है। स्पष्ट है कि उम्र में शंकराचार्य से थोड़े बड़े होने के बावजूद दोनों लोग समकालीन ही थे। तथापि यह सच नहीं है कि शास्त्रार्थ में मण्डन मिश्र, शंकराचार्य से पराजित हुए, और सुरेश्वराचार्य के रूप में शंकराचार्य के शिष्य बनकर शारदा पीठ के मठाधीश बने, यह पूरी तरह कपोल कल्पना है।

वस्तुतः दोनों ही लोग अद्वैत वेदान्त के आचार्य थे, अन्तर इतना था कि शंकराचार्य निवृत्ति-मार्ग के पोषक थे, जबकि मण्डन मिश्र प्रवृत्ति-मार्ग के। निवृत्ति-मार्ग की पद्धति संन्यासाश्रम है, और प्रवृत्ति-मार्ग की पद्धति गृहस्थाश्रम। गृहस्थाश्रम के सम्बन्ध में जिस तरह के उदारवादी विचार मण्डन मिश्र के थे, मिथिला में उसकी पुरानी परम्परा थी। ऐसी वैचारिक उदारता यहाँ जनक, याज्ञवल्क्य से लेकर वाचस्पति मिश्र होते हुए आगे तक बनी रही। बल्कि कहना चाहिए कि आज का समाज भी उसी उदारता का पक्षधर और पोषक है। अद्वैत वेदान्त की मिथिला-शाखा के प्रकाण्ड विद्वान मण्डन मिश्र

की मान्यता है कि केवल ब्रह्म-चिन्तन करते रहने से तो मुक्ति मिल सकती है, पर इस कारण मोक्ष-प्राप्ति में गृहस्थाश्रम का महत्त्व कम नहीं हो जाता। कोई सद्गृहस्थ यदि ब्रह्म-चिन्तन के साथ-साथ वैदिक कर्मानुष्ठान करे तो उन्हें शीघ्रता से मुक्ति मिल सकती है। उन्होंने शंकराचार्य के संन्यासाश्रम का कहीं निषेध नहीं किया, उसकी अनिवार्यता का खण्डन किया। मनुष्य के जीवन में उन्होंने ब्रह्मचर्य, गृहस्थ, वानप्रस्थ और संन्यास आश्रम के चार सोपान क्रमशः बताए, पर यह भी कहा कि तीव्र विरक्ति आने पर किसी भी सोपान से संन्यास ग्रहण किया जा सकता है, अथवा जिस आश्रम में मन रम जाए, वहीं डटा रहा जा सकता है। जबकि शंकराचार्य का कहना है कि आश्रम-कर्म के यज्ञ, दान तप आदि ब्रह्म-साक्षात्कार के साधन नहीं हैं।... इसी शंकराचार्य के शिष्य माधवाचार्य ने सैकड़ों वर्ष बाद *शंकरदिग्विजय* पुस्तक में मण्डन मिश्र को हेय और शंकराचार्य को प्रेय साबित करने के लिए ऐसा घृणित काम किया, कि अपने संन्यासी गुरु को पर-स्त्रीगामी तक बना दिया। कोई कितने भी मनस्वी हो जाएँ, द्वेष भाव के उदय होने पर कैसे नृशंस जानवर बन जाते हैं, इस बात का प्रमाण इसी कथा से मिलता है। बड़े-बड़े चिन्तकों ने सही ही कहा है कि विचार-व्यावस्था के यात्रा-क्रम में जिस धारा का विनाश उसका विरोधी तक नहीं कर पाता, उसके विचारों का सत्यानाश उसके अनुयायी उसकी पूजा करते हुए कर देते हैं। स्वयं मार्क्स इसके शिकार हुए हैं, कबीर तो हुए ही हैं। और, इस रास्ते *शंकरदिग्विजय* पुस्तक ने तो सहज ही शंकराचार्य को मटियामेट कर दिया।

अभिप्राय यह है कि जिन लोगों को आज भी उसी कथा पर विश्वास है कि मण्डन मिश्र और शंकराचार्य के शास्त्रार्थ में मण्डन मिश्र पराजित हुए और उन्होंने शंकराचार्य का शिष्यत्व ग्रहण कर लिया, वे इस फरेब के शिकार हुए हैं। उस पुस्तक के अनुसार शंकराचार्य अद्वैत वेदान्त के आचार्य हैं, और मण्डन मिश्र द्वैतवाद के; जो सरासर गलत है। मण्डन मिश्र अद्वैत वेदान्त के प्रवृत्ति-मार्ग के आचार्य हैं। उस पुस्तक में कहा गया है कि मण्डन मिश्र के आश्रम में जब शंकराचार्य पहुँचे तो मण्डन मिश्र ने उनका स्वागत करने के बजाए अभद्रता से पूछा-कुतो मुण्डी?—अर्थात्, ओए गंजे! कहाँ आए हो?... मैं निवेदन करना चाहता हूँ कि इस समय, इक्कीसवीं शताब्दी के दूसरे दशक में आकर, हमलोग जिस आचार-पद्धति से जीवन-बसर कर रहे हैं, उसमें



उग्रता, असहिष्णुता बहुत बढ़ गई है; दूसरों को सम्मान देने की आदत विलुप्त—सी हो गई है। मिथिला इसका अपवाद नहीं है। पर दावे के साथ कह सकता हूँ कि घर आए मेहमान के साथ वैसा उद्वण्ड व्यवहार मिथिला में लोग आज भी नहीं करते, जैसा माधवाचार्य ने आज से तेरह सौ वर्ष पूर्व मण्डन मिश्र से करवाया है।... आगे के पृष्ठों में उल्लेख मिलता है कि मण्डन मिश्र और शंकराचार्य के उक्त प्रस्तावित शास्त्रार्थ के निर्णायक मण्डन मिश्र की पत्नी भारती होंगी। तय किया गया कि शास्त्रार्थ में पराजित विद्वान, विजित का शिष्यत्व स्वीकारेंगे। उसी पुस्तक के अनुसार थोड़ी देर बाद परम विदुषी *भारती* उस शास्त्रार्थ को छोड़कर दोनो विद्वानों की गरदन में माला पहनाकर, यह कहते हुए चली गई कि मैं आश्रम के अन्य कामों को देखने जाती हूँ; आप दोनो में से जिनके गले की माला मुरझा जाएगी, उन्हें पराजित समझा जाएगा!...

आगे के प्रसंग में फिर जब *भारती* देखती हैं कि मण्डन मिश्र के गले की माला मुरझा जाती है तब शंकराचार्य से *भारती* कहती हैं कि आपने सिर्फ आधे मण्डन मिश्र को पराजित किया है, मैं उनकी अर्द्धांगिनी हूँ, मुझे पराजित किए बिना आप मण्डन मिश्र की विद्वता पर विजय प्राप्त नहीं कर सकते। अब आपको मुझसे शास्त्रार्थ करना पड़ेगा। और इसके बाद भारती शंकराचार्य से कुछ स्त्री विषयक सवाल करती हैं। जाहिर है कि संन्यासी शंकराचार्य के लिए वैसे प्रश्नों का जवाब देना सम्भव नहीं था। उस पुस्तक की कथा के अनुसार इसके बाद शंकराचार्य उनसे यह कहकर वापस होते हैं कि एक मास बाद आकर वे उन प्रश्नों का जवाब देंगे!... लौटते समय रास्ते में शंकराचार्य ने देखा कि कश्मीर के राजा का देहान्त हो गया है, उनकी अन्त्येष्टि के लिए लोग शवयात्रा में शामिल हुए जा रहे हैं। उन्होंने आनन—फानन अपने शिष्यों को हिदायत दी, और परकाया प्रवेश कर कश्मीर के राजा के रूप में पुनर्जीवित हो गए। और, राजमहल में जाकर भोग—विलास में लिप्त हो गए। इधर शंकराचार्य के शिष्य—भक्तगण उनकी काया को एक गुफा में रख कर अपने गुरु के वापस आने की प्रतीक्षा करने लगे। प्रतीक्षा में जब छह माह बीत गए तब उनके शिष्यों की चिन्ता बढ़ने लगी। वे कीर्तन मण्डली बनाकर राजदरबार पहुँचे और राजा के रूप में जी रहे अपने गुरु शंकराचार्य से कीर्तन गा—गाकर उनकी योजनाओं को याद दिलाने लगे। तब जाकर शंकराचार्य की भंगिमा बदली, और वे

वहाँ से चलने को तैयार हुए।... राजमहल की पटरानियों में से एक पटरानी बड़ी बुद्धिमती थीं। वे इस पूरी प्रक्रिया को भाँप गईं। उन्होंने अपने दूत भेजकर उस गुफा में छुपाकर रखी हुई शंकराचार्य की काया में आग लगवा दी। पीछे से जब शंकराचार्य पहुँचे तो वे जलती हुई काया में ही प्रविष्ट हुए, और फिर अपने योगबल से उस काया में लगी आग को शान्त किया। वापस महिषी आकर अपने गार्हस्थ—जीवन के अनुभव के अधार पर भारती के सवालों का जवाब दिया और फिर घोषणा की कि अब अनुबन्ध के अनुसार मण्डन मिश्र को शंकराचार्य के साथ चलने के लिए वे मुक्त करें।...और इस पूरी प्रक्रिया के बाद मण्डन मिश्र को सुरेश्वराचार्य का नाम देकर शारदापीठ पर आसीन किया गया।...

भारतीय समाज की वर्तमान जीवन व्यवस्था में तो आज नैतिकता की परिभाषा बदल गई है। हर कोई नैतिकता की परिभाषा अपने पक्ष में सुनिश्चित करने और उसे वैधानिक साबित करने को आमदा है, पर यह कथा तो सैकड़ों वर्ष पहले वैसे व्यक्ति द्वारा रची गई है, जिन्होंने समाज—सुधार और धर्म—संस्थापन का दायित्व सँभाल रखा था। इतनी घृणित, कलंकित, और कृतघ्नता भरी बात सोचते समय उनकी चिन्तनशीलता को प्रायः लकवा मार गया था। यह विशुद्ध फिक्शन होता, तब की बात और होती, उन्होंने तो इसे सत्य—कथा कहकर प्रस्तुत किया!

अब सोचने की बात है कि मण्डन मिश्र और शंकराचार्य के उक्त प्रस्तावित शास्त्रार्थ के निर्णायक के रूप में *भारती* के नाम का मनोनयन निश्चय ही पर्याप्त सोच—समझ के साथ हुआ होगा। शंकराचार्य के मस्तिष्क में भी *भारती* के ज्ञान, विवेक, निष्ठा और कर्तव्यपरायणता की स्पष्ट छवि अंकित रही होगी। *भारती* ने भी यह दायित्व अपने विवेक से स्वीकार किया होगा।... इन तमाम बातों की चिन्ता छोड़कर, मण्डन मिश्र और शंकराचार्य जैसे महान विद्वान के तर्क—वितर्क, और शास्त्र—चर्चा से पराडमुख होकर, *भारती* जैसी विदुषी कैसे किसी अन्य काम में तल्लीन हो जाएँगी? ऐसा कौन—सा काम रहा होगा? उनके लिए इस चर्चा को सुनने से अधिक महत्त्वपूर्ण काम और क्या रहा होगा? पर—पुरुष सम्भाषण की मर्यादा निभाने में जिस मिथिला का उदाहरण दिया जाता रहा हो, वहाँ की परम विदुषी नारी *भारती* ने शंकराचार्य जैसे संन्यासी से स्त्री विषयक प्रश्न कैसे पूछा होगा? उनकी तरह की विवेकशील स्त्री ने, सन्दर्भ से बाहर जाकर कोई सवाल कैसे रखा

Kriti Rakshana



होगा?... यकीनन मिथिला भू-खण्ड में ऐसे आचरणों की कल्पना उन दिनों नहीं की जा सकती थी। इस पूरी कथा में विकृत सोच, भ्रामक समझ, और क्षेत्रीय पक्षपात से प्रेरित धारणा भरी हुई है। जिस व्यक्ति ने अपने गुरु तक को नहीं बख्शा, शंकराचार्य जैसे अद्वैत वेदान्त के मतालम्बी और संन्यासी को परकाया प्रवेश करवाकर भोग-विलास में लिप्त करवाया। यह अनुभव किसे मिला?—काया को, या अत्मा को? अद्वैतवादी सोच के संन्यासी शंकराचार्य ने इस अनुभव की बात सोची भी कैसे होगी? अपनी मान्यताओं पर डटे रहने वाले शंकराचार्य ने तुच्छ-सी अहमन्यता प्राप्त करने हेतु ऐसी ओछी हरकत की कल्पना भी की होगी? उनके मन में सपने में भी यह बात आई होगी कि उनके देहावसान के बाद उन्हीं के शिष्य उनकी ऐसी दुर्गति कर देंगे? ऐसे शिष्य सम्प्रदाय की करतूतों से शंकराचार्य की कैसी छवि विकसित होगी, कहना कठिन है। किसी तरह ऐसी जुगत बैठ जाती कि यह पुस्तक वे पढ़ लेते, तो दिवंगत शंकराचार्य निश्चय ही अपना सिर पीटकर एक बार फिर दिवंगत हो जाते!

इस पूरे प्रकरण पर अन्हाराठाढ़ी (मधुबनी) निवासी पण्डित सहदेव झा ने विस्तार से विचार किया है। और उनकी उस पुस्तक की भूमिका बड़ी ममता और उद्वेलन के साथ डॉ. तारानन्द वियोगी ने लिखी है। पण्डित सहदेव झा ने मैथिली की कुछ पत्रिकाओं में और कुछ अन्य लघु पत्रिकाओं में इस मसले पर लिखा भी है। पर उसका व्यापक प्रचार-प्रसार या कहिए कि उचित संज्ञान नहीं लिया गया। प्रयोजन है, शंकरदिग्विजय द्वारा फैलाए हुए भ्रम को तोड़कर सत्य कथा की स्थापना करने की। इसके दो रास्ते सम्भव हैं—पहला तो यह कि इस सम्पूर्ण प्रकरण को शोध-पूर्ण और तर्क संगत ढंग से अंग्रेजी, मैथिली और हिन्दी में लिखकर विभिन्न वेबासाइट पर अपलोड करवाया जाए और सभी दिशाओं से विद्वान लोग इस बात का संज्ञान लेते हुए इस दोषपूर्ण प्रचार का खण्डन करें। और, दूसरा यह कि नेशनल बुक ट्रस्ट, इण्डिया और साहित्य अकादेमी द्वारा मण्डन मिश्र की जीवनी छपे, जिसमें उनके जीवन और कृतिकर्म की सम्पूर्ण और सही सूचना हो; समस्त भारतीय भाषाओं में उसका अनुवाद प्रकाशित हो।

मित्रो! मैंने अपनी बात अनुवाद और भाषा प्रकरण से शुरू की थी। संस्कृत बनाम भाषा की चर्चा करते हुए अपनी प्रसिद्ध पुस्तक After Amnesia में गणेश एन. देवी ने ढेर सारी गुत्थियाँ सुलझाई हैं। मैं संस्कृत

विरोधी नहीं हूँ, पर विद्वजनों की भाषा और लोकभाषा के बीच की फाँक से किस तरह नागरिक परिदृश्य अपने ही धरोहर से अलग-थलग पड़ा रहता है, इसका सीधा प्रमाण हमें इस घटना में मिलता है। जिन दिनों मण्डन-साहित्य उपलब्ध नहीं था, तब की बात और थी। अब पिछले सत्तर-अस्सी वर्षों से मण्डन-साहित्य प्रकाशित है! तथापि हमलोग उस मूल पाठ के अवगाहन से वंचित हैं। मामला भाषा और अनुवाद का है। इसलिए एक प्रयास यह भी होना चाहिए कि मण्डन मिश्र की समस्त उपलब्ध रचनाओं का भाष्य मैथिली, हिन्दी आ अंग्रेजी में हो।

भाषा, भावाभिव्यक्तिका माध्यम भर नहीं होती, वह जनपदीय जीवन-पद्धति और संस्कार-व्यवस्था की वाहिका भी होती है। भाषा की स्वाधीनता, और उदारता से ज्ञान-व्यवस्था के क्षेत्र में फैली सामन्तशाही खण्डित होती है, और वैचारिक-सम्पदा दूर-दूर तक पहुँचती है। बुद्ध-वचन के व्यापक प्रचार-प्रसार इसके सबल उदाहरण हैं। सिद्ध-साहित्य और भक्ति आन्दोलन के काव्य-सन्देश इसके उदाहरण हैं। मण्डन मिश्र के ग्रन्थ यदि आधुनिक भारतीय भाषाओं में उपलब्ध हो जाएँ, तो जीवन-पद्धति, गृहस्थाश्रम, और राष्ट्रवाद की छवि कितने स्पष्ट रूपों में सामने आएगी, यह सहज अनुमेय है।

बात सत्य है कि आज के नागरिक परिदृश्य के लिए ब्रह्मचिन्तन जैसा विषय मुख्य चिन्ता में नहीं है, हर युग के चिन्तकों के विचार किस कारण समकालीन, और किस कारण शाश्वत होते हैं, यह उसकी चिन्तन पद्धति से तय होता है, विषय मात्र से नहीं। हमलोग टीका, भाष्य, मीमांसा करते-करते वेदसे वेदान्त और अब उत्तर आधुनिकता से आगे तक पहुँच गए हैं। पर आज भी मिथिला के लोग जिस जीवन-पद्धति में चल रहे हैं, उसके सूत्र किसी न किसी रूप में गौतम के छान्दोग्योपनिषद, याज्ञवल्क्य के ईशावास्योपनिषद, एवं वृहदारण्यकोपनिषद, मण्डन मिश्र के ब्रह्मसिद्धि में मिलते हैं। यहाँ तक कि वाचस्पति मिश्र द्वारा किए गए ब्रह्मसूत्र के भाष्य (भामती) की पद्धति में भी वही बात विद्यमान है।

संस्कृत में लिखे रहने के बावजूद मण्डन मिश्र की विचार-व्यवस्था और चिन्तन-पद्धति लोक-मंगल की कामना से, और मानव जीवन की सहजता-सुविधा से इस तरह परिपूर्ण है कि वह स्वाभाविक ढंग से आकर्षक लगती है। ब्रह्मसिद्धि में स्पष्ट शब्दों में उन्होंने कहा



है कि संन्यासियों को केवल ब्रह्म-चिन्तन करने भर से मुक्ति मिल जा सकती है, पर वह एकमात्र रास्ता नहीं है। गृहस्थ लोग भी यदि ब्रह्मचिन्तन के साथ-साथ गृहस्थोचित यज्ञ, दान, तप आदि करें, तो वे कदाचित् संन्यासियों की तुलना में शीघ्रता से मुक्ति पा सकते हैं। कर्म एवं ज्ञान के सामंजस्य के बारे में मण्डन मिश्र का अभिप्राय एकदम साफ है कि ज्ञान प्राप्ति से कर्ता सुसंस्कृत होता है, और फिर वह कर्म करने का अधिकारी होता है। धर्म-शास्त्रादि मेरा विषय नहीं है, पर इतना कह सकता हूँ कि आज भारतीय धर्म के जो दो मार्ग हैं—*निवृत्ति मार्ग* और *प्रवृत्ति मार्ग*, उसमें प्रवृत्ति मार्ग की महत्त्वपूर्ण जीवन-पद्धति *गृहस्थाश्रम* है। यह सृष्टि चक्र उसी पद्धति से चलता है। *कृष्ण-यजुर्वेद* के अनुगामी शंकराचार्य की विचार व्यवस्था कभी भी मिथिला के लिए ग्राह्य नहीं हो सकती थी। अलग से कहने का प्रयोजन नहीं कि *कृष्ण-यजुर्वेद*, तैत्तरीयोपनिषद् है, जिसे मिथिला के महान मनीषी और वैशम्पायन के शिष्य याज्ञवल्क्य ने अपने गुरु से विवाद होने पर वमन किया था।

दुर्भाग्य की बात है कि पिछले तेरह सौ वर्षों तक अनुपलब्ध मण्डन मिश्र की ग्रन्थ *ब्रह्मसिद्धि*, लोकमान्य तिलक को उस समय तक भी प्राप्त नहीं हो सकी, जब वे राष्ट्र प्रेम की अवधारणा से परिपूर्ण होते हुए *गीता* का भाष्य कर रहे थे और *गीता* को *कर्मयोग* का शास्त्र मानते हुए उन्होंने कहा था कि *कर्मयोग* की इसी अवधारणा से भारत में नूतन जागृति आई है और नागरिक परिदृश्य स्वाधीन हुआ है, अंग्रेजों को भारत से भगाया जा सका है। लोकमान्य तिलक इस प्रवृत्ति मूलक अद्वैत वेदान्त के प्रबल आग्रही थे। उन्होंने *गीता* की भूमिका में इस बात का स्पष्ट उल्लेख किया कि अद्वैत वेदान्त पर इन दिनों जितने भी ग्रन्थ मिल रहे हैं, वे संन्यासियों द्वारा लिखे गए हैं। स्पष्टतया *गीता* के *कर्मयोग* को संन्यासियों के अद्वैत वेदान्त से समर्थन नहीं मिल सकता है। पूर्वकाल में गृहस्थों के अद्वैत वेदान्त के ग्रन्थ निश्चय ही लिखे गए होंगे, जो अभी प्राप्त नहीं हो रहे हैं।...

कल्पना की जा सकती है कि यदि *ब्रह्मसिद्धि* पुस्तक की प्रति लोकमान्य तिलक को उन दिनों मिल गई होती, तो उन्होंने कितनी प्रसन्नता और स्पष्टता से इसकी व्याख्या की होती। कल्पना इस बात की भी की जा सकती है कि इस ग्रन्थ के भाष्य से भारतीय

राष्ट्रवाद की अवधारणा में कितना महत्त्वपूर्ण योगदान हो सकता था।

सन् 1919 में एक आलेख में मण्डन-शंकर शास्त्रार्थ के बारे में फैली भ्रान्तिपूर्ण दन्तकथा का खण्डन किया जा चुका था। बाद के दिनों में प्रो. एस. एन. दासगुप्ता ने अपनी पुस्तक *ए हिस्ट्री ऑफ इण्डियन फिलॉसफी* में इन समस्त हास्यास्पद प्रसंगों का खण्डन करते हुए एक आलेख लिखा, मगर इन सबसे बेफिक्र महामहोपाध्याय सर गंगानाथ झा *मीमांसानुक्रमणिका* का सम्पादन करते समय उसी पुरानी किम्बदन्ती का राग आलापते रहे।

असल बात यह है कि इन समस्त प्रकरण में मैथिलों की निश्चिन्तता, अपने अतीत और वैभव के प्रति उनकी निरपेक्षता, इसके लिए दोषी है। भविष्य में इस दिशा में मिथिलावासियों को सावधान रहने, और अपनी धरोहर की रक्षा के लिए अग्रसर होने की जरूरत है। अपेक्षा की जानी चाहिए कि ऐसा होगा भी!

देवशंकर नवीन
अनुवाद अध्ययन एवं प्रशिक्षण विद्यापीठ
इन्दिरा गाँधी राष्ट्रीय मुक्त विश्वविद्यालय
नई दिल्ली

Kriti Rakshana



Trinatha Mela:

Folk Way of Trinity Worship

Mrinmoy Chakraborty

The most popular among the Hindu gods are Brahma, Vishnu and Maheswara, collectively known as Trinity or Trinatha. The Trinatha Mela or trinity worship has been in practice in different parts of the country following different traditions. But in eastern region, particularly Orissa, Assam and Tripura, the Trinatha worship is based on a common practice and that practice is in turn based on folk tradition with a root in Hindu religion. Interestingly, this living tradition is the worship of the most powerful gods in the most humble way. No priest is required and except in a few districts of Orissa no *mantra* is required to be chanted. Simplicity and enjoyment are at the root of this practice.

Root of the Trinatha Mela

During the Survey and Post Survey conducted by the National Mission for Manuscripts in 2005

& 2006, 13 manuscripts related to Trinatha Mela were unearthed. The information about these manuscripts is available in the NMM Website, www.namami.org. The categorization table given below, has been prepared on the basis of the information available in this website.

The root of the Trinatha can be traced in Orissa, the melting pot of Brahmanical, Buddhist and tribal culture. Nothing can be said for sure about the originating time of this cult. But it may not be a wild guess to ascertain that this cult is not more than five hundred years old. As per the information available with the NMM, manuscripts on Trinatha Mela are available only in Orissa. Lack of evidence is not the evidence of absence. Manuscripts of Trinatha Mela may be available in Assam, Tripura, West Bengal and Bihar, as the Survey activities, which are monumental by nature,

Categorization Table (Total No. of manuscripts: 13)

Title	District	Language	Material	Script	Author
Trinathamela (11)	Bhadrak (5)	Odia (12)	Palm Leaf (12)		
Trinathavratkatha (1)	Balasore (3)	Sanskrit (1)	Tamra Patra (copper plate) (1)	Odia (13)	Known (4)
Trinathapuja (1), in Sanskrit	Mayurbhanj (1)				Unknown (9)
	Nayagarh (1)				
	Jajpur (1)				
	Puri (1)				
	Cuttack (1)				
Total 13	Total 13	Total 13	Total 13	Total 13	Total 13

Note: Numbers given in brackets are number of manuscripts

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are yet to be completed in these states. But for now, Orissa is the only State from where information about the presence of such manuscripts is available with the NMM and it can be said that the practice of Trinatha Mela is more predominant in Orissa. In this context, another point is to be noted is that, Trinatha is traditionally the major religious practice among the Bauri community in Orissa, though every community and every section of the people celebrate it with equal devotion.

Spread of Trinatha Mela

As in case of Vaisnavism, Trinatha Mela was spread to other parts of Eastern India from Orissa and Bauri community might be the main bearer of this cult. People belonging to Bauri community are found, besides Orissa, Bihar, West Bengal, Assam, Tripura, et al. In Assam, Bauries were migrated to tea gardens during British period and gradually spread the cult among the local people. Now-a-days, Trinatha Mela is in practice in the Barak Valley region of Southern Assam.

Folk tale related to the origin and spread of Trinatha Mela

Trinatha Katha or tale related to Trinatha Mela has little bit different versions in different regions. The following version of the folk tale is popular in the Barak Valley region of Assam:

One fine afternoon a Brahmin was going to the local market. The road to the market, like a giant serpent, travelled through riverside, small hillock, paddy field, bushes and hutments of rural people. Far from human settlements, by the side of the road stood a large banyan tree. Darkness engulfed the land patch under the tree. When the Brahmin was passing by the tree, a loud and soothing voice came from nowhere. "Thakur (as Brahmins are generally addressed) stop! Look below in front of you". The bewildered Brahmin stopped forthwith and looked downward. Three coins were dazzling on the white sand. The voice resumes:

"Take these coins and bring oil, pan (battle leaf) and *ganza* (marijuana) of one paisa each". The Brahmin took the coins hesitatingly and without any further question set out for the market. On the way, he thought about the identity of the fellow, whose voice he heard and whose paisa he took. He should have asked the person to appear before him. Was he a god or ghost or? But the Brahmin did not gather courage to share the story with anyone else in the market. Or he forgot what he had experienced, in the cacophony of the market.

He shopped for himself odds and ends of household use and left the market before dense darkness covered everything under the sky. He tumbled. "Hoo! What is this?" He tumbled again. The way was well known to him; he trade it almost every day. He knew every turning and every bump or pitfall. That day he found it difficult to forward even a step. Suddenly he realized: he committed a grave mistake. He had not purchased the items requested by that mystical person. He went back and purchased pan and *ganza*. When he went to a grocery to purchase the third item, he encountered a problem. He had no bottle or container to take the oil. But he had to take oil. He thought and thought and smiled at last, as if he had thought out a good solution. He spread a corner of his *dhoti* and asked the grocer to pour oil in it. The grocer thought the Brahmin must have gone mad. How could oil be retained in a porous cloth? He wiped the bottom of his measuring mug and said, "Go. This is the oil for one paisa". Simple hearted Brahmin accepted and started his journey towards home.

As he proceeded a few steps, he heard a loud call from the market side. The grocer shouted, "Stop Thakurmashai, forgive me. You are perhaps a god." The Brahmin turned back. The grocer said "Forgive me and come to my shop again. I have cheated you. Oil in my container has evaporated, Entire can is empty". This time the grocer measured correctly and poured just quantity of oil into the corner of

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the *dhoti*. The Brahmin said "I am not a god, perhaps for whom I am taking the oil is a god" and left the market.

After he reached near the banyan tree he uttered, like a soliloquy, "Hey god, or whom so ever you might be, take your goods" The male voice said in ordering note: "Take them to your home and organize Trinatha Mela".

"I have not heard about Trinatha Mela. How is it organized?"

"Light *diya* (lamp) with the oil. Offer pan and *ganza* and sing song in praise of Trinatha".

The Brahmin left home in confusion.

On his way back to the home, he noticed his lost cow. The cow had been lost a few days back and after an extensive search it could not be traced. Now it was grazing on the way side. "Amazing" thought the Brahmin, "some god must have become happy with me".

When he was entering his home, following the cow, his son, who never called him *baba* (he was a dumb), shouted at his mother, who was in the kitchen, "See *maa*, *baba* has found out our cow."

Mother was amazingly delighted to see all these. She addressed her mother in law as *maa* and told, "See *maa*, our son has started to address his father as *baba*"

The mother in law merrily replied "You too are addressing me as *maa*. Perhaps a god has become kind on us"

After reaching home, the Brahmin narrated the story of that unseen man to his family members. They started the process of organizing Trinatha Mela. Neighbourers were invited, *diya* lighted, pan and *ganza* were prepared and offered to the god. After offering *ganza* to Trinatha they started to consume it as *prasad*. They were absorbed in singing devotional songs.

On the other hand, a dark boat was passing through the river piercing the darkness on the river bed. The fire arrangement on the boat was over. For the lack of fire, the sole

passenger, a guru, was unable to have a puff at *hukka* (smoke). The guru ordered the boatman to stop the boat and go to collect fire from the nearby village. The boatman asked: "From where can I collect fire?"

"Follow the sound of the song. Go to that home, it is my *shisyabari*. Ask them. They will give you fire".

After sometime, the boatman came back empty hand. "They don't pay heed to my request. I requested several times on behalf of you. Who cares? They were busy in singing songs."

The guru felt insulted. Who could be of greater importance than the guru, he thought. He rushed straight to the Brahmin's home. Kicked their offerings, collected fire from the *diya* and came back with anger and pride. No one dared to ask any question or request him to be polite in his behaviour.

When the guru was still on the boat he heard wailing from his village. The tensed guru reached home to find his son dead. He realized his mistake. "They were worshiping a god. I showed disrespect towards the god".

He hurried back to the *shisya's* home, where they were singing songs in praise of Trinatha. "Tell me how I can rectify myself. How can be penance of my sin completed? I have lost my son". The persons present there stopped the music after sometime. The *Guru* was wailing and sobbing. Hearing his story, the poor Brahmin said, "Take the sacred ash of the *ganza*, massage the dead body with it. Your son will wake up again. Don't forget to organize Trinatha Mela if your son becomes alive". The *Guru* did accordingly. He got back his dead son and organised Trinatha Mela at his home with fanfare.

Whatever is your prayer, Trinatha will fulfill it. Trinatha Mela got popular in this way.

A folk religious practice

By its nature, Trinatha Mela is basically a folk religious practice. Its ritualistic part may have



been influenced by Buddhism. (This aspect may be discussed in another article). Among the Trinity, Maheswar or Shiva is predominant one, whether in Trinatha songs or in the reverence showed by the people. Mahadeva or Shiva, as in the Trinatha songs is a bankrupt god. He, due to his addiction, purchases bhang and ganza on credit and does not clear the dues on repeated demand. His character is not above board. Despite having a beautiful wife, he visits other women. Such notions are expressed in the songs, sung in praise of Shiva. Here God is like a common man or we may say a man belonging to lower class with many a loophole in his character. In India a common man may be worshipped as God and again God may be relegated to the position of a common man.

Trinatha cult emphasizes that the only way to worship God is through love. The influence of Bhakti Movements of Medieval India can be seen in this cult also. After the rise of Vaishnavism a conflicting situation emerged between Shaivism and Vaisnavism in intellectual level. Trinatha Mela made popular the concept of 'Hari-Hara Atma' and added the less popular Brahma into it to give rise to a new cult. This was in fact a compromising formula, got popularity side by side with the Vaisnavism.

Ritualistic part of Trinatha Mela

The essential items required for Trinatha Mela are ganza, pan supari and fruits as per capability. Other items required are *chilims* for offering *ganza* and musical instruments, etc. Trinatha Mela can be organized at any day of the year; there is no relevance of auspicious day or *tithi*. The celebration generally starts in the evening and continues for four to five hours. Invitation is given to all the households of the locality irrespective of caste or economic status. In the evening people gather at the particular house and offerings including *ganza*, fruits, flower (especially *dhatura* flower, which is in liking of the Lord Shiva) and sitting arrangements for the invitees are made by the host.

Then starts the song and songs are sung by following a particular order. Like *Kirtana* or *Qawali*, one person sings the song and all others repeat the same after completion of every line. Anyone with the knowledge of the song can be the principal singer. After the completion of the first set of songs, smoking of *ganza* starts. Songs go on and smoking also continues simultaneously. But the last *chilim* is consumed when all the songs are over.

Trinatha Songs

The most interesting part of Trinatha Mela is its songs. Songs are sung in different languages in different regions. But the underlying theme or story and rhythm in all the regional variations of the songs are almost the same. Lyrics are simply excellent and have great literary value. In most of the cases the songs are traditional folk songs and the names of the lyricists or music composers are not known. But in Orissa, names of the lyricists can be traced from written sources. Of course, in certain songs the lyricist included his name in the *bhanita* part of the song itself. Most of the songs are eulogies of the greatest of the Trinity, Mahadeva or Shiva. In the lyrics, Shiva is described as almighty and prayer is made to beg his favour. Shiva is described as addicted and his companions are spirits or *bhuts*. That is why he is also addressed as 'Bhutanath'. Simple wishes and aspirations of the rural people are reflected in songs and Trinatha is prayed to fulfill these wishes and grant all sorts of boons.

There is fixed tradition of singing the songs category wise. In these songs, first come the songs related to invitation. Trinatha is invited to join the celebration. Then Trinatha is received, offered seats, after arrival. Songs in praise of Trinatha are sung next. Satisfied with the praise, Trinatha, especially Shiva starts dancing. Then songs are sung to co-operate Shiva in dancing. These are beautiful songs, unique blend of lyrics and rhythms.

There are songs related to *ganza* (marijuana), the main offering of the Trinatha worship and

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Trinatha Idol, Trinatha Temple, Agartala, Tripura
(Photo credit: Arkaprabha Dev, Sun Graphics, Agartala)

bhanga. The musical instruments which are used are: *dhol* (drum), *karatala* (cymbal), *jhanj* or *kasha* (bell) and dafki (a type of one side open small drum) .

Trinatha and Addiction

Ganja and bhanga are traditional addictive items consumed by common Indians. The principal among the Trinatha (Trinity) is Maheswara or Shiva. He is addicted to *ganja* and bhanga. During Trinatha Mela, it is important to offer ganja to please Lord Shiva and the followers smoke *ganja*, after offering the same to Trinatha as the *prasada*. Therefore, ganja is an integral part of the worship. Ganja is the local name of marijuana in India. There are two subspecies of the marijuana plant, *Cannabis Sativa Sativa* and *Cannabis Sativa Indica*. Both of them are available in India. Marijuana is the mind-altering substance produced from a plant with the scientific name *Cannabis sativa*. The drug is used because its primary active chemical, tetrahydrocannabinol (THC), may induce relaxation and heighten the senses.

Socio-religious Implications

Trinatha Mela is basically a religious ritual. People pledges to organize Trinatha Mela if certain wishes are fulfilled. For example, a child might

be suffering from a disease. The parents of that child would pray to the god (Trinatha) for his healing and commits to organize Trinatha Mela once the child comes round. Likewise, a person may have lost his cow. He will organize Trinatha if he finds it back. Besides these, milk of a cow is offered to the Trinatha first and then the household starts to consume it. Therefore, organizing Trinatha Mela after a calf is born is more or less mandatory. Unlike other types of worships in Hindu religion, Trinatha Mela does not need any Brahmin priest to perform the worship. The practice is very simple. The offerings can be arranged by anyone. There is no need to utter any *mantra* (chanting) and the expenditure is bare minimum; within the limit of any poor household. The ritual is above casteism or untouchability. It can be organized in any household and people belonging to different castes and social status sit together and sing Trinatha song in chorus. This might be the reason behind its popularity among the people belonging to the lower strata. So far as its all pervasive nature and the principle of social equality on which it is based are concerned, it is like *hari sankirtan* cult prevalent among the Vaishnavites of Orissa, Assam and West Bengal.

Scope of further study

In Orissa there are booklets related to Trinatha Mela and CDs and cassettes of Trinatha songs are available in the market. But no serious academic study has been made to explore the facts and intricacies of the Trinatha Mela, a unique blend of elite and folk culture and a great socio-religious equalizer. Studies may be commissioned to understand the intricacies of relationship between the Trinatha cult and problems of addiction and bring to light the folk literature ingrained in the Trinatha songs. Origin and spread of Trinatha Mela and its other implications should also be studied. It can be concluded that this is a neglected topic but a lively tradition and awaits just treatment by academia.

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Tarikh-i-Khandan-i-Timuria: An Unpublished History of Central Asia

Shayesta Khan

The manuscript, *Tarikh-i-Khandan-i-Timuria* is important in being the pioneer of firsthand account of Central Asian Timurids written under the aegis of the greatest of Indian Timurids, Akbar. It is also important as the first Indian account of Central Asia.

The unique manuscript is preserved in Khuda Bakhsh Oriental Public Library, Patna. No other copy of the work is known to be available in any known collection of the world. It is important for historians of Central Asia as also for the Chughtai/Mughal India. It is also important for its rare paintings, representing a superb blending of Indian and Central Asian Art. In fact the manuscript is better known, all the world over, for its paintings, as these are related to the climax of Indian art. It contains 112 large-size miniatures by the painters of Central Asian/Iranian origin who, joining hands with their Indian colleagues, produced their masterpieces of Indo-Central Asian School of Paintings.

These paintings are a source of knowledge and information for the historian as well. Through these paintings a historian can get various information like wars and their modes, weapons, social customs, types of dances and dresses, manners and etiquettes, jewelry and their designs, and the styles of living of various classes of people in a highly class-conscious society.

Of the paintings, the most remarkable are those concerning

1. Timur and his immediate successors: Timur as a child, playing with his younger comrades, Timur assumes the position of a king, (f. 1 b).

2. Peace between Timur and Amir Husayn: they are embracing each other at Qunduz, (f.21b).
3. Timur's campaign against Shah Mansur, in which the latter is killed; Mirza Shah Rukh, then seventeen year old, joins Timur, (ff.53b-54a).
4. The death of Prince 'Umar Shaykh (wounded in the neck) from an arrow shot at a venture from the fort of Khormatu.
5. Timur's campaign against the fort of Aunak, and its conquest, (f.63b).
6. Timur's campaign against Baghdad. He takes his position on the bridge. Faraj, the governor of Baghdad, and his daughter try to escape on a boat, but being attacked by Timur's archers throw themselves into the water and are drowned. By Timur's order the boatmen bring out the dead body of Faraj. Timur then orders the town to be sacked, (ff.103b-104a).
7. Timur's mourning for the death of the Prince Muhammad Sultan, the appearance of whose two sons at that time doubles his affliction, (f.118a).
8. Timur orders preparations to be made for the marriage of Prince Mirza Ulug Beg, Ibrahim Sultan, Jahangir Baiqara, and others. Four royal camps are pitched at Samarqand. Amir-zadah Pir Muhammad comes from Gaznin, and Timur receives him with great affection. The chief ambassador of Egypt Mankali Booqa presents a giraffe to Timur, (f. 134a).

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9. Death of Timur, (f. 1 34a).
10. Installation of Mirza Khalil on the throne of Samarqand, (f. 36b). Mirza Shah Rukh ascends the throne of Khurasan, (f.138b).
11. Mirza Badi'uz-Zaman comes to beg pardon of his father Sultan
12. Husayn is being received with honour. Muzaffar Husayn Mirza (the younger brother of Badi-uz-Zaman) and his mother come also to receive the prince. The father forgives his son and embraces him, (f.232a).
13. Babur's rejoicings at the birth of Humayun. He gives a grand feast to his chiefs and nobles, (f.254a).

It is a pioneer work in the field of history of Central Asia based on first hand information. It is also the first work - or among the firsts - dealing with the early history of predecessors of Mughal rulers of India.

This unpublished history of Timur and the Timurids, from their rise in Central Asia to their heyday in India, lies still unedited, untranslated and, by and large, unknown to the historians of Central Asia and students of Indo-Central Asian links during the 14th, 15th & 16th centuries. It has been written by one or more historian(s), at the instance of Akbar, around his 22nd regnal year, but, so far as the existing portion of the manuscript is concerned, it is, presently, available up to the 19th year only.

According to Shahjahan, it contained the history of the period up to 22nd regnal year of Akbar. However the last 3 years are missing from the present manuscript which breaks off abruptly after the account of Akbar's 2nd campaign in Gujarat in his 19th regnal year.

Original text of Shahjahan's comment in Roman will read as follow:

In tarikh mushtamal ast bar mujmal-iahwal-i-hazrat sahibqiran gitisitan wa aulad-i-amjad-i-an hazrat wa sawaneh ayyam-i-hazrat Arsh Ashyani anarullaho burhanahu ta sal-i-bist-o-duwam dar ahd-i-dawlat-iShah Baba tasnif shuda. Harrarahu Shahjahan Padshah bin Jahangir Padshah bin Akbar Padshah.

The author must have been provided with most authentic records and documents, concerning the matter under description, though of course, such 'command-affairs' reveal as well as conceal truths. But that is the way of all official, perhaps



A folio from *Tarikh-i-Khandan-i-Timuria*, preserved at Khuda Bakhsh Oriental Public Library, Patna



even the non-official, histories as it is the compulsion of forces around, that determine the nature and character of historiography, and the limitations and extent of revealing or concealing the truths. In any view of the matter, history written on the instructions of a head of the state/govt. has the advantage of an easy access to the original records which normally are not available to a non-official/ordinary writer.

Tarikh-i-Khandan-i-Taimurya may be counted as one of such authentic histories.

Compared with *Zafarnamah* of Sharafuddin Ali Yazdi (d.1454) (printed copy) Calcutta, *Tarikh-i-Alfi* (Mss., India Office Collection at British Library, London and Aminuddaulah Public Library, Lucknow), it was found that at a number of places it corresponds with earlier one in the case of Central Asia, and the latter one in the case of Indian era as also of Central Asia. *Zafarnamah* has been mentioned by the anonymous author(s) as a work on Central Asia. The authors also used the original Turkish version of *Tuzuk-i-Baburi*. It has been frequently used in the matter of accounts of famous contemporaries like Sultan Husain Mirza & others.

The present manuscript, slightly defective at the beginning to the extent of 1/2 pages, opens with Timur's march in search of Amir Husain followed by his campaign in Samarqand, Kabul and Herat. After consolidating his power inside, Timur is described marching towards the Iranian region of Fars and the adjacent Mesopotamian territory. Onwards he is shown busy in his expedition to Northern India. This is followed by his campaigns to Baghdad. Back to Samarqand, he is described as ailing, and finally dead in the year 1453.

The death of Timur is followed by Mirza Khalil's installation on the throne of Samarqand. Mirza Shah Rukh ascends the throne in Khurasan, is stabbed in the Mosque, falls ill, recovers and finally dies. Thereafter begins the history of Ulugh Beg, the grandson of Timur, followed by Abdul Latif, Abdullah & Abu Sayeed, Abul

Qasim Babur, Sultan Husain Mirza and children of Sultan Husain Mirza. This is followed by a description of nobles and learned men of Sultan Husain's court. Thereafter comes the accession of Zahiruddin Babur to the throne of Samarqand, followed by his campaigns in Samarqand and his expedition to Kabul. During the expedition, his first son Humayun was born.

Then starts the Indian chapter, with the invasion of Babur on India. This was the year when the second son - the first, Humayun, already born in pre-Indian era - is born at the time of his conquest of Hind and is named as Hindal. Then follows the chapter dealing with the decisive Indian wars with Ibrahim Lodi and Rana Sanga ending with the death of Babur in 1530.

Then comes Humayun, his accession to the throne, the birth of Akbar, the in-between ill-fate of the Emperor, his exile in Iran and then his return to power. Humayun dies, Akbar accedes; and from here starts that era, the era of Akbar, which is contemporaneous to the writing of this history. From Akbar's accession, through Hemu's defeat, Salim's revolt, to Akbar's campaign in Gujarat, Chittor, Ranthambhor, Sarnal and Surat the description has been brought down to Akbar's second campaign in and conquest of Gujarat. The operative year is 981 A.H. (=1573 A.D.).

The manuscript contains 522 pages on Central Asia and 146 on the Timurids in India.

Shayesta Khan

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Institution in Focus

Parija Library

Kishor Kumar Tripathy

Introduction

Utkal University is the oldest university of Orissa and the seventeenth oldest university in India. The foundation stone of the university was laid by the first President of India, Dr. Rajendra Prasad on 1st January 1958 and the campus in Bhubaneswar was inaugurated by Dr. S. Radhakrishnan, the second President of India, on 2nd January 1963. With sixty-three years of academic excellence, the university has made a remarkable contribution for the development of higher education system, research, communication and technological applications. This is a teaching-cum affiliating University and is the largest affiliating university in the country with approximately 267 affiliated colleges, 15 law colleges and 6 medical and pharmacology colleges.

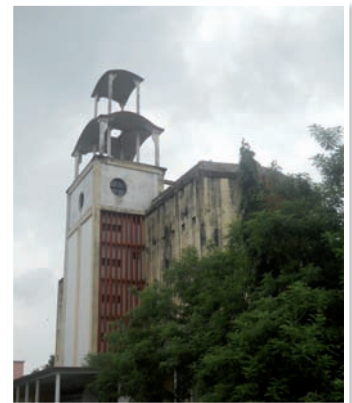
Parija Library

The library of Utkal University is named as Parija Library, which was named after Pranakrushna Parija, a scientist of international repute and the first Vice-Chancellor of the University. The Library was established in 1946 and has a unique collection of over **237695 books and 5,800 manuscripts**.

The manuscript collection at the Library comprises exquisite and priceless palm leaf, bamboo leaf, birch bark and paper manuscripts. In order to develop a collection of manuscripts at the library, the then Vice Chancellor, Pranakrushna Mishra took the initiative and Sadasiva Rath Sharma was appointed to collect manuscripts, rare writings and materials of archival importance from various places in

Orissa. Many private and public organizations and individuals were approached to enrich the collection. Scholars like Prof. Artaballav Mohanty (Founder of Prachi Samiti) and Prof. Karuna Kar also played an important role in this regard. At present Parija Library has a rich collection of manuscripts in Oriya, Sanskrit, Bengali and Urdu languages. In this collection, there are 400 paper manuscripts, which were also copied for the Prachi Samiti.

Manuscripts in the custody of Parija Library are important from historical point of view. A major part of this collection is in some way or other related to Orissan kings, like Prataparudradeva, Divya Singha Deva, Mukunda Deva, Ramachandra Deva and Birakishor Deva, who extended their great support for the development of literary tradition of Orissa. In this collection, there are manuscripts of the well known authors like Ram Chandra Mishra, Bhagavan Pattnayak, Somanatha Mishra, Rupa Goswami, Mayura Kavi, Sarala Das, Jagannatha Das, Srikara Mishra, Bhagavata Acharya, Gopinatha Mohapatra, Dinakrishna



Parija Library, Utkal University, Orissa

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NMM: Summary of Events

1st December 2010 – 31st March 2011

The four month period from 1st December 2010 to 31st March 2011 was an eventful period and will remain memorable for a number of developments took place during that period. National Consultation meeting was held to review the functioning of the NMM and proposed the future course of the NMM. During the Annual Day function held on 7th February 2010, the long awaited '**Guidelines for Digitization of Archival Material**' was brought out. Another book '**Indian Textual Heritage (Persian, Arabic and Urdu)**' was also formally released at this occasion. **Besides other activities, NMM organised an exhibition at the World Sanskrit Book Fare, Bangalore (7th to 10th January 2011). 4 seminars, 6 workshops on manuscriptology and palaeography (4 Basic Level and 2 Advanced Level), 13 workshops on conservation and 16 public lectures under Tattvabodha Series were organised, all within four month period, from 1st December 2010 to 31st March 2011,**

Guidelines for Digitization of Archival Material

National Mission for Manuscripts (NMM) has the primary objective of using digital technology to preserve the manuscripts for posterity. NMM has studied the best practices being adopted in several digitization projects at national and international level and after long consultation with experts in the field has come up with the document that presents guidelines of digitization. The guideline, titled 'Guidelines for Digitization of Archival Material' was prepared by a Technical Committee comprising experts in the fields of information technology and archival matters from NIC, National Archives of India, IGNCIA and NMM under the guidance

of Director, NMM, Prof. Dipti S. Tripathi. The document was edited by Prof. Dipti S. Tripathi and released in book form on 7th February, 2011.

In this Guidenes, 'digitization' is defined in this way:

"Digitization means acquiring, converting, storing and providing information in digital format that is standardized, organized and available on demand"

These guidelines are aimed at decision makers, archivist, library managers and curatorial and technical staff members. The document sets the guidelines for creating archival quality digital still images of materials which include manuscripts, printed books, maps, photographs, slides, negatives, microfilms, etc. The guidelines specify factor affecting image quality, file formats, storage and access standards for images.

Exhibition at World Sanskrit Book Fair, Bangalore

World Sanskrit Book Fair was held for four days, 7th to 10th January, 2011 and NMM participated by organizing an exhibition of the books published by the NMM, framed photographs of manuscripts along with slide show on activities of the NMM.

The World Sanskrit Book Fair was first of its kind and a well organized and well attended fair. The four day gala was indeed an international affair. Besides a few visitors from abroad, people from all over the country attended the Fair. To the people of Bangalore it was simply a festival. From school going children to octogenarians, as per an assessment of the Book Fair Authority, four lakh persons visited the Fair. In the NMM Exhibition, the number of visitors was not



less than eighty thousand (including four days). The remarkable thing is that a large number of school going inquisitive children not only thronged the exhibition but also flung different questions to know about manuscripts and their importance.

Among the visitors were scholars and academicians from all over the country, govt. officials, eminent personalities besides common populace. Dr. Daggubati Purandeswari, Honourable Minister of State for Human Resource Development (Higher Education), Govt. of India visited the NMM Exhibition on 9th January and appreciated the performance of the NMM in the field of heritage conservation. She was accompanied

by former Chief Election Commissioner of India, Shri N. Gopalswami.

The effective functioning of the NMM depends entirely upon the voluntary cooperation of the common people. This type of exhibition is one of the means to garner public support and the Exhibition in Bangalore was a grand success so far as the interaction with the scholars and common people is concerned. People at large were eager to know how NMM can be of their help so far as the conservation of manuscripts is concerned. The primary aim of the Exhibition, dissemination of information about the activities and achievements of the NMM, was achieved more than what had been expected.

Seminar

	Collaborating Institution	Date	Topic
1.	Nagarjuna Buddhist Foundation Gorakhpur, Uttar Pradesh	18 - 20 February, 2011	National Seminar on Buddhist Sanskrit Texts and their Conservation
2.	Andhra Pradesh Government Manuscript Library and Research Institute, Hyderabad	18 - 20 March, 2011	National Seminar on Manuscripts on Poetics in Southern Peninsula (Sanskrit as well as Dravidian Languages)
3.	Kundakunda Jnanapitha Indore, M.P.	27 - 29 March, 2011	National Seminar on Mathematical Manuscripts in India
4.	Central University of Gujarat Gandhinagar, Gujarat	3 - 6 March, 2011	Manuscripts as Alternative Textual Traditions (special panel)

Public Lecture under Tattvabodha Series

Sr. no.	Collaborating Institution/ Venue	Topic	Date	Speaker
1.	Nagarjuna Buddhist Foundation, Gorakhpur Uttar Pradesh	मातृका ग्रन्थों की सुरक्षा और सम्पादन: महाभारत के सन्दर्भ में	11 th December 2010	Prof. Uma Raman Jha Director, Sarasvati Shodha Sansthan, Lucknow, U.P.
2.	NMM, New Delhi Venue: Lecture Hall 11 Mansingh Road New Delhi - 110 001	विशिष्टाद्वैतदर्शन के सम्बद्ध कतिपय विलुप्त महत्त्वपूर्ण ग्रन्थ	24 th December 2010	Prof. Ashok Kumar Kalia Former Vice-chancellor Sampurnananda Sanskrit Vishvavidyalaya Varanasi, U.P.
3.	Dr. H. S. Gaur University, Sagar, Madhya Pradesh.	श्रीमद्भागवतमहापुराण की प्रकाशित और अप्रकाशित पाण्डुलिपियाँ	28 th December 2010	Prof. Gangadhar Panda Prof. in Purana Itihasa, Sampurnananda Sanskrit Vishvavidyalaya, Varanasi, U.P.
4.	Anandashram Sanstha, Pune Venue: D. V. Potdar Hall Bharat Itihasa Sanshodhana Mandal, Pune	Providing High Quality Cataloguing and Access to Sanskrit Manuscripts in the Digital Age	13 th January 2011	Dr. Peter M. Scharf Prof. in Sanskrit, Brown University, USA
5.	NMM, New Delhi Venue: Lecture Hall 11 Mansingh Road New Delhi - 110 001	ज्योतिर्विज्ञान के ग्रन्थों में परिशोधन की समस्या	28 th January 2011	Prof. Mohan Gupta Vice-chancellor, Panini Sanskrit Vishvavidyalaya, Ujjain, M.P.

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6.	Thunchan Memorial Trust (MRC), Tirur, Kerala	A comparative Analysis of Ramayana in Hindi, Bengali and Malayalam	2 nd February 2011	Prof. Indranath Choudhuri Member Secretary, Sasta Sahitya Mandal, New Delhi
7.	Krishna Kant Handiqui Library, Gawahati University Guwahati, Assam	Handiqui and His World Republic of Letters	22 nd February 2011	Prof. Ranjit Kumar Dev Goswami Dept. of English Gauhati University.
8.	ORI & Mss. Library, University of Kerala, Thiruvananthapuram, Kerala	Sanskrit Tradition in Manuscripts	24 th February 2011	Prof. C. Rajendran HoD, Sanskrit, University of Calicut, Kerala
9.	NIPSAR, Shravanabelagola Karnataka	Manuscripts and Scripts Tradition	26 th February 2010	Dr. Sangamesh Kalyana Modilipi Expert, Mudhola Karnataka
10.	Himachal Academy of Arts, Culture and Languages Shimla, H.P. Venue: Bahuddesiya Hall Geyati Campus, Shimla	Himalaya Knowledge and Manuscripts	23 rd March 2011	Prof. Ganga Prasad Vimal
11.	Sampurnanda Sanskrit Vishvavidyalaya, Varanasi, U.P. Venue: Naimisharanya	पाण्डुलिपि एवं भास	10 th March 2011	Prof. Srinivas Rath
12.	Akhila Bharatiya Sanskrit Parishad, "Devavani Bhavanam", Lucknow Venue: Akhil Bharatiya Sanskrit Parishad Lecture Hall	भारतीय चित्रकला और हमारी सचित्र पाण्डुलिपियाँ	23 rd March 2011	Prof. G. C. Tripathi National Fellow, Indian Institute of Advance Studies Shimla, H. P.
13.	Rajasthan Oriental Research Institute, Jodhpur, Rajasthan.	Bhakti Sahitya and Manuscript Conservation	22 nd March 2011	Dr. D. K. S. Gautam Associate Professor, Dept. of Hindi, J.N.V.U., Jodhpur, Rajasthan
14.	Kunda-kunda Jnanapitha, Indore, Madhya Pradesh. Anakanta Jainamandir Shritadham, Bina	भारतीय संस्कृति के विकास में जैन शास्त्र भण्डारों का योगदान	13 th March 2011	Dr. Phul Chand Jain Premi HoD, Darsan, Sampurnananda Sanskrit Vishvavidyalaya Varanasi, U. P.
15.	Sanskrit Seva Samiti, "Valam", Ahmedabad, Gujarat. Venue: Hemchandracharya Jaina Gyanamandir Azad Medan, Patan	Catalogues of Indian Manuscripts: Critical View Point	29 th March 2011	Prof. Mani Bhai Prajapati Former Professor (Library Science), Hemchandra Uttar Gujarat University, Patan Gujarat.
16.	Khuda Bakhsh Oriental Public Library Patna, Bihar	Arabic and Persian Illustrated Manuscripts and Their Significance in Understanding the Past	23 rd March 2011	Prof. S. P. Verma Tagore National Fellow

Manuscriptology and Palaeography

1.	Rabindra Bharati University, Kolkata	11. - 28 Feb. 2011	Number of participants – 32 Scripts taught – Old Bengali & Gaudi
2.	CELMF Department of Bengali Assam University Silchar, Assam	3 - 18th Feb. 2011	Number of participants – 31 Scripts taught – Old Bengali & Gaudi
3.	Vasantrao Naik Govt. Institute of Arts & Social Science Nagpur, Maharashtra	12 - 21 Feb. 2010	Number of participants – 40 Scripts taught – Sharada, Shankha & Nagari
4.	Arabic, Urdu & Persian Dept. University of Calicut Kerala	7 Feb. - 19 2010	Number of participants – 39 Scripts taught – Nastaliq, Kufi & Malayalam



5.	*Chinmaya International Foundation Shodha Sansthan, Ernakulam Kerala	1 Nov. - 10 Dec. 2010	No. of participants – 22 Scripts taught - Sharada, Nagari, Granth & Newari Text edited: 1. <i>Samagrivada</i> 2. <i>Satakotikhandanam</i> 3. <i>Bhashakusumamanjari</i> 4. <i>Smrititattvamani</i> 5. <i>Ekaslokivyakhaya</i>
6.	*Rani Durgavati University Jabalpur M.P	8 Feb. - 24 March.2010	Number of participants – 35 Scripts taught – Sharada & Newari Text edited: <i>Manastirikaraprakarana</i>

* Advance Level Workshop

Conservation Workshops (Preventive and Curative)

(1st December 2010 – 31st March 2011)

Sl. No.	Name of the Workshop	Venue	Date
1.	Preventive Conservation and Awareness Workshop	Abrol Manuscripts and Rare Books Library Jammu, J & K	27 – 31 December, 2010
2.	Preventive Conservation and Awareness Workshop	Govt. DSRMVPK Sanskrit University, Raipur Chhattisgarh	18 – 22 January, 2011
3.	Preventive Conservation and Awareness Workshop	Shri Vadiraja Research Foundation, Udupi Karnatak	17 – 22 March, 2011
4.	Preventive Conservation and Awareness Workshop	Patna Museum, Patna, Bihar	2 – 6 March, 2011
5.	Preventive Conservation and Awareness Workshop	Kundkund Jnanpith, Indore	7 – 11 March, 2011
6.	Preventive Conservation and Awareness Workshop	Bhgoal Leherchand Institute of Indology Delhi	23 – 27 March, 2011
7.	Curative Conservation Internship Workshop	INTACH, Bhubaneswar, Orissa	23 November – 7 December, 2010
8.	Curative Conservation Internship Workshop	NRLC, Lucknow, U.P.	30 November – 14 December 2010
9.	Curative Conservation Internship Workshop	Tamilnadu Govt. Museum, Chennai	14 - 28 February, 2011
10.	Workshop to Create Resource Pool	INTACH, Lucknow	20 – 24 December, 2010
11.	Workshop on Curative Conservation	Manipur State Archives, Imphal	10 -24 January, 2011
12.	Workshop on Conservation of Illustrated Manuscripts	Himachal State Museum, Shimla	22 - 26 February, 2011
13.	Workshop on Rare Support Materials	Rajasthan Oriental Research Institute, Jodhpur	22 – 24 March, 2011





Dasa, Kramadishwara Acharya, Nityananda Pandit, Jayadeva Acharya, Jadunatha Simha, Bhubaneswar Mishra and Bipra Divakara Dasa. Apart from them, manuscripts in this Collection are treasure troves of thoughts and imaginations of a large number of scholars flourished well with their poetic genius and contributed a lot for the development of the literary world with their intuitions and creative writings.

Glimpses of the Collection

Subject-wise, the manuscript collection of Parija Library may be classified under Veda, Abhidhāna, Alaṅkāra, Ayurveda, Darśana, Dharmasāstra, Gaṇita, Jyotiṣa, Nāṭaka, Purāṇa, Kāvya, Tantra and Vyākaraṇa. The Library has a unique collection of Vedic manuscripts, although the number is not so high. Vedic heritage is the source of religion, culture, tradition, knowledge, wisdom, science and technology in India. Especially in eastern India, ceremonies and rituals are celebrated following Vedic ideas and ideals. But the efforts to collect and publish manuscripts on Vedic studies have been much less than what it should be. Some important Vedic manuscripts of Parija Library collection are- Sayanacharya's Kāṇvasaṁhitā, and commentaries of Jaleswar Mishra, Bhaskarapariyajaka and Haldhar Mishra. There are also manuscripts on the Paipalādasamhitā of the Atharvaveda and manuscripts related to the Upaniṣadas.

The Library has a good collection of tantric manuscripts and if exploited fruitfully these manuscripts can go a long way to unfurl new dimensions of tantric system, beliefs and practices as developed in ancient Orissa. Orissan tantrism, its basic characteristics and the influence of different schools like, Vaiṣṇava, Jaina, Buddhist, Siddha, Nātha, Śaiva and Śākta are highlighted in these manuscripts. Durgotsavacandrikā, Kumāritantra, Tantrasāra, Yajanacandrikā, Śāradārcanatarāṅgiṇi, Śyāmārcanapaddhati, Śyāmāraṇapaddhati, Tāriṇitantra, Sundaritantra, Sammohanatantra,

Yoginīsādhanā, Muṇḍamālātantra Vārāhitāntra, Kālitantra, Rudrajāmala, Udāmareśvaratantra and Aṅgirasakalpa etc. are some of the most important Tantra manuscripts available in this collection.

Manuscripts on Puaranas, like- Puruṣottamamāhātmya, Kapila Saṁhitā, Mukticintāmaṇi, Nilādrimahodaya, Ekāmra-candrikā and Arkakṣetramāhātmya etc. available in Parija Library represent the contribution of Orissan scholars in the field of Sanskrit writings. Other writings on the Puranas, like- Bhāgavata, Bhakticintāmaṇi, Bhāgavatasandarbhāṭikā and Śivapurāṇaṭikā etc. also highlight the development of Puranic literature in Orissa.

Manuscripts related to Dharmasāstra are also available in the collection and highlight the ritualistic tradition and ceremonial practices in Orissa. Among the authors of these manuscripts are Shambhu Kar Bajpayee, Jagannath Bajpayee, Shambhukara Mishra, Nrusingha Bajpayee, Shadashiva, Maguni Pathi, Shatrughna Mishra and Maguni Acharya. Manuscripts like, Jotiṣṭomapaddhati, Durvalakṛtya, Durvalapaddhati, Navagrahapūjā, Nityārcanapaddhati, Pratiṣṭhāviddhi, Prāyaścityadīpikā and Puṣkariṇipratiṣṭhā etc. are some of the important manuscripts on Dharmasāstra tradition.

Govinda Senapati (Minister of Ananga Bhima Deva, 1211-1238) Anandagiri, Kavichandra Ray (Author of Bhāratāmṛtamahākāvya), Narasimha Vajpayee (Court poet of Mukunda Deva) etc. have enriched the philosophical traditions with their writings. Some of the valuable manuscripts on philosophy available in Parija Library are Advaitadarśana of Sri Shankaracharya, Nyāyaratnavali (Raghunatah Das), Brahmasūtra (Baladev Vidyabhushana), Atmabodha, Atmavodhārthaprakaraṇa (Bhagavata Acharya), Tatvakaumudē (Vachaspati Mishra), Tatvaviveka, Tatvabodha, Praparṇāmṛta and Mokṣasiddhi.

The Library has a good collection of Jyotiṣa manuscripts. Many royal poets have written

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Manuscript Collection at Parija Library, Orissa

several manuscripts related to astrological theories and applications. Among them the works of Mahamahopadhyaya Dayanidhi Nanda (Śīśuvodhinī), Jagyṇa Mishra (Jyotiṣacintāmaṇi), Yogi Praharaḥ (Smṛtidarpaṇa), Dhananjaya Acharya (Pālakapañji and Jyotiṣacandodaya) and Maguni Pathi (Mandārthavodhinī) etc. are noteworthy. Other manuscripts related to Jyotiṣa are Avadhūtasāgara, Ududaśāpradīpa (Parasara), Karmavipāka (Vira Simha), Grahacakraṃ, Jātakacandrikā (Prana Mishra), Jātakakarma (Raghuvar Singh), Jyotiṣacandodaya (Pitambar Rath) Jyotisārasaṅgraha (Gadadhar Nayak), Jyotiṣāśāstra (Bholi Das), Jyotiṣamuktāvalī (Mahamahopadhyaya), Pañcasvarāvidhāna (Prajapati Das), Ratnakaumudī (Dasrathi Mishra), Siddhāntabhāsvatī (Satyananda Acharya), Siddhāntasāra (Srikara Satapathy), Siddhāntaśiromaṇi (Daibagyan Nilakantha) and Svarodayaṭikā by Narahari Mishra.

Besides these, there are a number of manuscripts on mathematics and Ayurveda. The library has 472 manuscripts on Kāvya and

Nāṭaka, out of which 36 manuscripts are based on Gītaḡovinda.

There are 70 manuscripts on Alaṅkāra (Sl. no. 3098-3168) and some of the important manuscripts, i.e. Kāvyaṭprakāśa by Mamata Acharya, Sāhityadarpaṇaby Viswanatha Kaviraja etc. are also available in this collection.

The collection also includes some illustrated manuscripts, which depict the invaluable tradition of Orissan art and culture. Palmleaves, handmade papers and thin wooden planks were used as materials and different indigenous colours were used in these paintings. Most of these illustrations are related to stories from Rāmāyaṇa, Bhāḡavata, Mahābhārata, Kṛṣṇalīlā, Gītagovinda, and Daśāvatāra Manuscripts. Some of the manuscripts are also illustrated with diagrams and sketches. Thus, the collection is unique with its contents and highlights various aspects of knowledge - Grammar, Philosophy, Poetics, Ayurveda, Mathematics, Astrology, Drama, Epic, Purana, Music, Architecture and other diverse aspects of Indian art, literature and culture. This collection is rich in quantity



and quality and represents the height of Indian cultural and literary tradition.

Publications of Parija Library

To facilitate study and research, Utkal University published a catalogue of manuscripts based on the above collection. This Descriptive Catalogue was published by the financial assistance by National Archives of India in 1958 and it is divided into two parts - Descriptive and Alphabetical.

This Descriptive Catalogue comprises various aspects of the manuscripts, like- name, number, subject, collection number, title, name of the author, category, script, language, length, folios, lines, nos. of letters, condition, status and period etc. This descriptive catalogue is a source of information about the collection and comprises basic information related to the manuscripts. The University has also published some of the important manuscripts of this collection, like- Harivarnśapurāna and Caurāśiājñā etc. The Mādālāpāñji was also published by Utkal University.

Research and Service to the Scholars

As a centre for study and research activities the manuscript unit provides services related to publication of manuscripts and research work on selected manuscripts by in-house scholars and scholars from diverse branches of art and culture.

The Post-Graduate Department of Sanskrit of Utkal University has introduced a practical course on documentation of selected manuscripts, where research scholars of Master of Philosophy Degree have to prepare a report on the documentation of selected manuscripts.

Preservation of Manuscripts

The manuscript collection of Parija Library highlights the creative genius of great scholars and heritage of Orissan art and Culture. Due

to climatic condition and other causes the condition of some of the manuscripts are getting deteriorated. To preserve this valuable source of heritage and culture, Utkal University has started a project for the conservation of manuscripts in association with Orissa State Museum, a Manuscript Conservation Centre of the National Mission for Manuscripts.

Future Projects

In order to develop study, research and publication of manuscripts, the centre has planned to undertake necessary actions, like- publication of a descriptive catalogue, preservation and digitization of manuscripts and publication of rare manuscripts. The centre is in constant touch with Orissa State Museum and National Mission for Manuscripts. The centre has contributed a lot for the manuscript heritage of Orissa. Proper utilization of this collection in research will bring to light the ancient wisdom hidden in the manuscripts and will prove to be a source of inspiration for the students of art, culture and heritage.

References:

1. A Descriptive-Alphabetical Catalogue of Manuscripts, Utkal University, Parija Library, Bhubaneswar, Orissa.
2. Interview of Sri Kedareshwara Mishra, In-Charge of Manuscript Section, Utkal University by the author on 14th/15th July, 2011
3. <http://www.utkal-university.org>
4. Photographs by the author

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Kohala and Jagadekamalla

Padma Sugavanam

Kohala is an ancient authority on Nāṭya. He is believed to be a contemporary of Bharata and is credited with being the founder and pioneer of minor dramatic forms called Uparūpa-s. The original treatise of Kohala is unavailable today and therefore, information about his views is gathered from manuscripts which have been attributed to him, as well as from later lakṣaṇagrantha-s wherein he is quoted. Jagadekamalla (alternatively called Pratāpa) was a Cālukyan king who ruled Kalyāṇ between 1138 and 1151 C.E. and in this period composed a valuable work on music titled 'Saṅgītacūḍāmaṇi'. The present paper is an attempt to determine the relationship between the works of Kohala and Jagadekamalla.

Kohala and his Works

The very first reference to Kohala is found in Nāṭyaśāstra wherein he is mentioned as one of Bharata's hundred sons. Subsequently, several works like Bṛhaddeśi, Abhinavabhāratī, Saṅgītakālānidhi, Saṅgītasudhā, etc. refer to or quote from the work of Kohala. On scrutiny, these references appear to come from more than one hand (all probably going under the name of Kohala) who belong to different periods. Apart from references found in published works, there are six manuscripts and one published work titled Kauhaliya-śikṣā which are attributed to Kohala. In addition to these primary sources, there are also references to Kohala made by modern scholars such as P. V. Kane, S. K. De, M. Krishnamachariar, Dr. V. Raghavan, Mandakranta Bose and others. These scholars have also provided valuable insights into the works of Kohala.

On an examination of the references and quotations of Kohala that have been collected from published works, it can be found that there is no correspondence with those material and those which are available in Saṅgītacūḍāmaṇi (Printed or Manuscript form). Therefore, this study will analyse the relationship between Kohala and Jagadekamalla based on the manuscripts attributed to Kohala. A point to be noted in this context is that all the unpublished works attributed to Kohala belong to a period after the 14th Century C.E. Therefore Kohala (the contemporary of Bharata) can be ruled out as the author of these works. These represent the work of much later Kohala(s). This study will involve only those later Kohala(s).

Jagadekamalla – Saṅgītacūḍāmaṇi

Jagadekamalla was the son of the Cālukyan King Someśvara (1131 C.E.) who is the author of the work Abhilaṣītārtha-cintāmaṇi (otherwise known as Mānasollāsa). Jagadeka is the author of Saṅgītacūḍāmaṇi. This text is available from three different sources.

i. Printed Edition

The edition of Saṅgītacūḍāmaṇi has been made from a single manuscript (BORI, Acc. No. 9892) by Pt. D. K. Velankar. The printed edition (referred to henceforth as SC) contains material under the following heads

- Introductory chapter – Definition of Deśi Saṅgīta, three types of Svāra, Definition of Nāda etc.
- Prabandhādhyāya – Lists the names of 101 Prabandhas

Kṛiti Rakṣana



- Rāgādhyāya – Lists the names of Rāgas
- Vādyādhyāya – Only three verses are found
- Nṛttādhyāya – Missing
- Tālādhyāya – Available in detail

ii. Manuscripts

Manuscripts of Saṅgītacūḍamaṇi are available in the Mysore Oriental Research Institute, the details of which are as follows:

S. No.	Name of the Text	Source	Source No.	Material	Lang/Script	Folios
1.	Saṅgītacūḍamaṇi	ORI Mysore	P-105/1	PL	Skt – Telugu/Kannaḍa	54
2.	Saṅgītacūḍamaṇi	ORI Mysore	P-1298/1	PL	Skt – Telugu/Kannaḍa	154
3.	Saṅgītacūḍamaṇi	ORI Mysore	P-5081	PL	Skt – Kannaḍa	14

Of these, the mss. P-105/1 and P-1298/1 contain material of works such as Saṅgītasudhākara, Abhinayadarpaṇam, Bharatārṇavam and Bṛhaspatidarpaṇam. Saṅgītacūḍamaṇi is not to be found in either of these codices. The mss. P-5081 (referred to henceforth as SC-Ms) contains the text of Saṅgītacūḍamaṇi. Here, a detailed exposition of the Prabandhādihikaraṇam, a brief Tālādihikaraṇam and two folios of an incomplete Rāgādihikaraṇam are found. It is interesting that SC-Ms contains much material that is not to be found in SC and vice versa.

iii. Bharatakośa

In addition to the printed edition and the manuscripts, information regarding Saṅgītacūḍamaṇi is available in Bharatakośa of M. Ramakrishna Kavi (referred to henceforth as SC-BK). SC includes many such verses of Jagadeka as footnotes, which are found in Bharatakośa especially in the chapters on Prabandha and Rāga. There are a little over 200 entries of Jagadekamalla in Bharatakośa. It is interesting to note that M. R. Kavi, in the introduction of Bharatakośa, mentions that the chapters on Tāla, Rāga and Nṛtta of Saṅgītacūḍamaṇi are available¹. But the entries

found in this book do not represent any quotations on the subject of dance.

SC, SC-BK and SC-Ms – A Comparison

The pictures of Jagadekamalla that emerge from SC, SC-BK and SC-Ms appear to be different. Firstly, term used in SC to indicate

a chapter is called 'Adhyāya', while SC-BK and SC-Ms use the term 'Adhikaraṇa'. Whereas D. K. Velankar says that the entire chapter on dance is unavailable, but M.R.Kavi is of the opinion that it is available. While SC merely lists out the names of 101 prabandha-s, Bharatakośa offers the lakṣaṇa śloka for twenty two of these. SC-Ms also has explanatory verses on the Prabandha-s, but there does not seem to be much of a match between this ms. and SC-BK. The verses in SC-Ms relating to 'Mātrkā' are also found in SC. In the chapter on rāga, SC just mentions the names of 29 rāgas whereas M. R. Kavi gives us the lakṣaṇa-s of nearly 100 rāga-s. SC-Ms has two folios which has rāgalakṣaṇa-s. On comparison with SC-BK, nearly ten matches are found. The rāga chapter is incomplete; therefore only limited material is available for study and comparison. SC and SC-Ms have almost entirely matching expositions of the 101 deśi tālas whereas SC-BK presents different verses.

Although there is much overlapping material of Saṅgītacūḍamaṇi amongst these three sources, each of them also provides material which is not to be found in the other two. In other words, no single source contains all the material of Saṅgītacūḍamaṇi. Further, such variances in these sources are a clear indication that the manuscripts of Saṅgītacūḍamaṇi

¹ Bharatakośa, M. Ramakrishna Kavi, Intro, p.iv



consulted in each of these cases were different. Though the editor of SC has included many excerpts from Bharatakośa as footnotes, this represents only a small part of all the material of Saṅgītacūḍāmaṇi available in Bharatakośa.

Kohala and Jagadekamalla

A comparison of the works of these two authors reveals that the unpublished works attributed to Kohala contain common material with Saṅgītacūḍāmaṇi. It is interesting to note that all these works belong to a period after the 14th Century C.E. which is nearly two centuries post-Saṅgītacūḍāmaṇi. These works are as follows:

- Abhinayaśāstram/Kohaliyam
- Dattilakohaliyam
- Kohalarahasyam
- Kohalamatam
- Bharataśāstram
- Tālakṣaṇam

Of these, the manuscript titled Abhinayaśāstram Kohaliyam is unavailable today. The next manuscript titled Dattilakohaliyam contains no information relating to Saṅgītacūḍāmaṇi. The remaining four manuscripts bear some claim to a relation with the work Saṅgītacūḍāmaṇi. These are examined individually.

Kohalarahasyam and Kohalamatam

Kohalarahasyam is available in a single manuscript (GOML R787). The thirteenth chapter of Kōhalarahasyam is found in the 10 available folios of the manuscript. The work begins with the heading Rāgalakṣaṇam. The narrative in this work is in the form of a dialogue between Kohala and Mataṅga, where Mataṅga poses questions regarding the time-theory of rāga-s to Kohala, and the latter answering through śloka-s that follow. There are also other instances of treatises being patterned in a similar manner. For example the work Aumāpatam is presented as a dialogue

between Śiva and Pārvatī. In Kohalarahasyam, the classification of rāgas into sūryāmśa and candramāmśa, pum, stri and napumsaka rāgas, śuddha and saṅkīrṇa rāgas, pūrṇa, śadava and audava ragas, association of rāgas with rasa etc. have been mentioned in this manuscript. There is also a short segment giving list of puruṣa rāgas and their corresponding stri rāgas after which the work ends abruptly. The entire text of Kohalarahasyam is found in the manuscripts of Kohalamatam.

The work Kohalamatam is available in the form of paper and palm leaf manuscripts in the ORI Kāriavaṭṭom in Thiruvananthapuram.² (References to Kohalamatam in this paper represent those found in the manuscript T822). The manuscript of Kohalamatam contains material on Svāra, Rāga, Gīta, Tāla, Vādyā and Nṛtya. The descriptions of the aspects of svāra and tāla are found to be in great detail. In the section relating to the 101 deśi tāla-s, three separate lists are found. The names of the tālas is enumerated first, this is followed by the definition of tāla-s along with Pāṭākṣaras, subsequently alaṅkāras for these tālas in svāra-form can be found. The content of Kohalamatam coincides to a great extent with that of another manuscript titled Svaratāladilakṣaṇam and also shares a lot of material with another work titled Tālavidhikal.

As mentioned earlier, it must be borne in mind that the author of Kohalamatam is quite different from the Kohala mentioned in earlier works like Nāṭyaśāstra, Bṛhaddeśi, Abhinavabhāratī and such others. Concepts such as Sūryāmśa-Candramāmśa rāga-s mentioned in Kohalamatam and Kohalarahasyam could be dated around the 16th Century C.E. Hence, it is possible that this work was written by 'A Kohala' who could have lived in that time period (i.e. around 16th Century C.E.). Further there is no introduction or colophon in the manuscript which would establish that Kohala was indeed the author of this work.

² ORI Tvm- PL-12643,C140B,C1724, Paper-T822



The title 'Kohalamatam' is the only indication available at present to substantiate this theory. Since Kohalamatam contains the material of Kohalarahasyam, they have been studied together. The title of this manuscript namely 'Kohalamatam' could also indicate that this work is a compilation of the views and opinions of Kohala. Further, the Kohala-Mataṅga- samvāda which forms part of both Kohalamatam and Kohalarahasyam could signify that these works were not 'written' by Kohala

but are compilations of his theories. The above mentioned reasons make Kohala's connection with these works rather uncertain.

Kohalamatam and Saṅgītacūḍāmaṇi

The table below presents the common material between Kohalamatam and Saṅgītacūḍāmaṇi which has been studied under the heads - Svāra, Jāti, Rāga, Tāla, Prabandha and Vādyā.

Subject	Kohalamatam	SC	SC-Ms	SC-BK
Svara -Ṛṣabha	Fol.2 Line 19	-		p.88
	Fol.3 Line 6	-		p.88
	Fol.4. Line 11	-		p.88
Jāti – Dhyāna śloka - Ṣādji	Fol. 8 Line 1-4	-		p.690
Jāti – Dhyāna śloka – Āṛṣabhī	Fol.8 Line 5-8	-		p.57
Jāti – Dhyāna śloka – Gāndhāri	Fol.8 Line 9-12	-		p.174
Jāti – Dhyāna śloka – Madhyamā	Fol.8 Line 13-16	-		p.467
Jāti – Dhyāna śloka- Pañcamī	Fol.8 Line 17-20	-		p.346
Jāti – Dhyāna śloka – Dhaivatī	Fol.9 Line 1-4	-		p.299
Jāti – Dhyāna śloka – Niṣādī	Fol.9 Line 5-8	-		p.337
Svaramantra - Ṣadja	Fol.9 Line 9-13	-		p.688
Svaramantra - Ṛṣabha	Fol.9 Line 13-17	-		p.89
Svaramantra – Gāndhāra	Fol.9 Line 17 - Fol.10 Line 2	-		p.173
Svaramantra – Madhyama	Fol.10 Line 2-6	-		p.465
Svaramantra – Pan̄cama	Fol.10 Line 6-11	-		p.346
Svaramantra – Dhaivata	Fol.10 Line 11-15	-		p.298
Svaramantra – Niṣāda	Fol.10 Line 15-19	-		p.337
Rāga- Time theory – Morning	Fol. 13 Line 19 - Fol.14 Line 2	-		p.405
Rāga- Time theory – Prahāra	Fol.14 Line 19 - Fol.15 Line 5	-		p.404
Rāga- Time theory – Evening	Fol.14 Line 19 - fol.15 Line 5	-		p.404
Prabandha	p.21 Lines 1-3, 6-8, 13-20, p.22 line 1-8		Fol.42 Line5, Line8-12	-
Tāla/Laya	Fol.23 Line 10-11	p.7 sl.58		-
101 Tālas list	Fol.24 Line 4 - Fol.25 Line 14	p.8 sl.65- p.9 sl.79b		-
Prastāra	Fol.26 Line 3 - Fol.26 Line 9	p.8 sl. 60-63b		-
101 Tālas – lakṣaṇa	Fol.26 Line 10 -Fol.43 Line 1	p.9 sl.79c -p.19 sl.132	Fol.52-52A Line3	-
101 Tālas- svāra alaṅkāra-s	Fol.44 Line 18 - Fol.50 Line 18			-
Vādyā	fol.54 Line 9-13	p. 69 sl.1 - p.70 sl.3b		-

Kṛiti Rāṣaṇa



On the subject of the svara ṛṣabha, the following entry is found in Bharatakośa

ऋषभः

उद्गीथायास्समुत्पन्नो ऋषभो रञ्जितस्वरः।
शुकपिञ्जरवर्णोऽयं ऋषभो वहिदैवतः।।

ब्रह्मणा कथितः पूर्वं। वीररौद्राद्भुतेषु प्रवृत्तः। शिरसः
उत्थितः। सनन्दो ऋषिः।
प्रतिष्ठाच्छन्दः। सरस्वत्यधिदेवता। कुलीरे विश्रामन्तः।
कुलीरः, कर्कटः।

ऋषभस्त्रिश्रुतिस्तालुमूले तस्यापि संभवात्।
मज्जाधात्वग्निजो नाद ऋषभस्त्रिश्रुतिः स्मृतः।।

ऋषभस्य शाकद्वीपः

तिस्त्रोधमन्यो वर्धन्यो मज्जाया नाभिमाश्रिताः।
तस्माद्वात्वाश्रितत्वेन ऋषभस्त्रिश्रुतिर्भवेत्।।

Only three half-verses from the above entry from SC-BK are available in Kohalamatam. And even here, they are found to occur in different places and as part of different verses.

The common entries relating to the time theory of rāgas are the only ones which find place both in the manuscripts of Kohalamatam and Kohalarahasyam. SC-BK has an account of the lakṣaṇa-s of 100 rāga-s, whereas SC reflects only the names of 29 rāga-s (without Lakṣaṇas) and SC-Ms around ten (with raāgalakṣaṇa-s). The lakṣaṇa-s of some of these rāga-s, as found in Bharatakośa are given as footnotes in SC. Even this list of 29 rāga-s does not match exactly with the entry in Kohalamatam. There are some rāgas such as 'Gatih' which are listed in SC but not found in Kohalamatam. Kohalamatam does not contain lakṣaṇa-s of rāga-s. The names are merely listed out. However it can be noted that the manuscript of Svaratālādīlakṣaṇam mentioned earlier contains the lakṣaṇa-s of some of these rāga-s. On an examination of the rāga-s mentioned in SC-BK and Kohalamatam quite a few variances can be noticed. Of the 100 rāga-s described in SC-BK, the names (with minor changes) of 75 can be found in Kohalamatam. There are 23 rāga-s in the list found in Kohalamatam which do not match

with any of the rāga-s mentioned in SC-BK. On the subject of prabandha-s, SC, SC-BK and SC-Ms have much material, but Kohalamatam shares common material only with SC-Ms.

The lakṣaṇa-s of tāla-s along with the details of the aṅga-s furnished in Kohalamatam and SC (and SC Ms.) are found to match. SC-BK also provides us with lakṣaṇa-s of a few tāla-s. Though these entries are found under the name of Jagadeka, there are some differences between these and the ones found in SC, and therefore consequently those of Kohalamatam too. For instance, in the case of the tāla called Śarabhalīla, the definition that is found in SC as well as Kohalamatam reads thus.

‘लघुर्द्वुतचतुष्कं लौ स्यातां शरभलीलके।। 10000।।’

The corresponding reading found in Bharatakośa is

‘लौ द्वौ चतुर्द्वुतौ लौद्वौ ताले शरभलीलके।। 10000।।’

It is to be noted that the difference lies not in mere phrasing of the lakṣaṇa, but Bharatakośa appears to include an extra laghu in the beginning of the tāla. This is not to be found in the entries in SC or Kohalamatam. Among the 101 Deśī tāla-s mentioned in Kohalamatam, alaṅkāra-s for around 40 tāla-s can also be found in Bharatakośa. There are minor variances of hrasva and dirgha between the entries of Kohalamatam and that of Bharatakośa. SC does not mention the alaṅkāra-s for any of the 101 Deśī tāla-s.

The section on instruments in Kohalamatam begins with vādyā-prakārāḥ with the following verses.

ततं च विततं चैव घनं सुषिरमेव च।
गानं चैव तु पञ्चैतत् पञ्चशब्दाः प्रकीर्तिताः।।
तत च तन्त्रितं विद्यात् विततं मुखवादनम्।
घनं च कांस्यतालादि सुषिरं वायुपूरितम्।।
गानं चैव तु पञ्चैतत् पञ्चशब्दाः इतीरिताः।।

These verses can be found in p.69-70 of SC. Subsequently, Kohalamatam also has a mention of the name of Pratāpa while enumerating the avanaddha-vādyā-s.



Folios from *Tālalakṣaṇam* (SD12992), GOML, Chennai

‘पटहश्च हुडुक्का च कुडुक्का घटसं तथा ।
ठक्का च मण्डिढक्का च मृदङ्गो ढकुली तथा ।
करटा त्रिवली कुञ्जा सेल्लुका कस्सवा तथा ।
तथैव हमणा ज्ञेया ढक्का डमरुकवापिनी ।।
दाणस्तम्बकी चैव भेरी प्रभृतयस्त्विमाः ।
अवनद्धभिदा प्रोक्ता प्रतापपृथिवीभुजा ।।’

Of the three sources of *Saṅgītacūḍāmaṇi*, only SC contains any information about instruments, and even here only three verses (p.60-70 mentioned earlier) are available. On the other hand, *Kohalamatam* begins the section on instruments with the same verses (mentioned above) and continues giving lists of instruments under each category (*tata*, *vitata*, *avanaddha* and *suṣira*). While listing out the *avanaddha* varieties, the name of *Pratāpa* appears. This could indicate that the section on *Vādyā* that is found in *Kohalamatam* is an interpolation from *Saṅgītacūḍāmaṇi*.

In addition to these topics, the work *Saṅgītacūḍāmaṇi* also treats subjects such as *Varṇālaṅkāra*, *Rāga-rāgiṇi-prastāra* and such like. These topics are not to be found in the manuscripts of *Kohalamatam*. Conversely,

subjects on dance such as *Hasta-s*, *Dṛṣṭi-s*, *Vakṣa-s* etc. which find place in *Kohalamatam* are not found in either SC or SC-BK or SC-Ms (most probably because the manuscripts containing the dance chapter are yet to be located).

A significant point to note is that *Kohalamatam* also shares much material with works like *Saṅgītasamayāsāra* of *Pārśvadeva* and *Saṅgītamakaranda* of *Nārada*. It is known that these works themselves have incorporated much from *Saṅgītacūḍāmaṇi* of *Jagadekamalla*. Therefore *Kohalamatam* can also be included as one such work which has used material from *Jagadeka*’s work.

Tālalakṣaṇam and Saṅgītacūḍāmaṇi

The manuscript of *Tālalakṣaṇam* deals with the subject of *Tāladaśaprāṇa-s*. This work has been attributed to *Kohalācārya*, which is gathered from the introductory paragraph. This work is available in four mss³. *Saṅgītacūḍāmaṇi* is

3 GOML- D12992 (PL), R7979 (P), R20175 (PL), SVORI-R452(PL)



a work composed in the 12th century C.E., whereas Tālalakṣaṇam deals with the concept of Tāladaśaprāṇa-s, which was a 16th century phenomenon. The subject matter that is taken up for elaboration in each of these works is different. Whereas Saṅgītacūḍāmaṇi deals with the 101 deśi tāla-s, Tālalakṣaṇam deals only with the daśaprāṇa-s. Therefore there is not too much common material found between these two works. However there is one entry that is found in both these works. It runs as follows:

“विष्णु लोकगुरुं प्रणम्य शिरसा षण्मार्गसन्दर्शकम्
कीर्तिप्रीतिकरं जनस्य लघुना कालेन कामप्रदम् ।
सेव्यं सद्यतिभिर्धृतप्लुतपदं न्यासात्तलोकत्रयम्
तालानां कथयामि लक्षणमहं पूर्वोक्तशास्त्रक्रमात् ।”

This is a nāndī verse found in the manuscripts of Tālalakṣaṇam. The very same verse is also found in the Tāla-prakaraṇam of SC⁴ and SC-Ms⁵. It is common practice to indirectly indicate all the main subjects that are to be handled in a work, through the maṅgalācaraṇa/nāndī śloka. This particular verse, speaks of some general technical aspects of tāla, and not the daśaprāṇa-s in particular. Therefore, it is more likely to be a verse from Saṅgītacūḍāmaṇi which was handed down through many generations and later got incorporated into the work of Tālalakṣaṇam too.

Further, this work, though attributed to Kohala, has been discovered to be the original treatise of Acyutarāya (1530-1543 C.E.), brother of Sri Kṛṣṇadevarāya of the Vijayanagara empire⁶. Acyutarāya is believed to have composed an authentic work on tāla titled Tālakalābdhi or Tālakalāvārdhi. The manuscript of Tālalakṣaṇam has been identified as this very work. Thus the very connection between Tālalakṣaṇam and Kohala has been determined as erroneous and as a result, its relationship with Jagadekamalla in this paper also becomes inconsequential.

4 SC-p.6, sl.42

5 SC-Ms Fol.51 Line 12

6 Tālakalābdhi of Acyutarāya: Discovery of a new work on Tāla, Dr. V. Premalatha, The Music Academy journal 2009, Vol 80, p.98

Bharataśāstram and Saṅgītacūḍāmaṇi

Bharataśāstram is yet another manuscript attributed to Kohala. It is a single palm leaf codex available in the GOML (Acc. No. R20175). The different manuscripts contained in this codex are Svaramelakalānidhi of Rāmāmātya, Tālalakṣaṇam (Tālakalābdhi) of Acyutarāya and Saṅgītacūḍāmaṇi of Jagadekamalla. In addition, there is also a portion of text, title(s) and author(s) which is yet to be identified. There are 13 folios (Fol. No 176-188) containing material from Saṅgītacūḍāmaṇi. This entire section deals with dance. The name of Pratāpa occurs in the section dealing with Karaṇa-s in Fol. 181b. The reading is as follows:

“एवमष्टोत्तरं स्पृष्टं करणानां शत क्रमात् ।
समुद्दिष्टं यथा शास्त्रं प्रतापपृथिवीभुजा ।।
इति करण लक्षणम्”

The following colophon is seen in Folio No. 188b

“इति श्री महाराजाधिराज श्रीमत्प्रतापचक्रवर्ति
जगदेकमल्लविरचिते सङ्गीतचूडामणौ
नृत्याधिकरणं समाप्तम् ।।”

In contrast to the above colophon, SC-Ms reads thus – ‘इति सङ्गीतचूडामणौ ताब्धधिकरणं द्वितीयम्’

Here, Jagadeka calls the chapter Nṛtyādhikaraṇam, whereas in the printed edition, the chapters are called Adhyāya-s. SC-Ms also uses the term Adhikaraṇam, but the colophon herein appears minimalistic. On the other hand, chapters in SC are called Adhyāya-s.

Some subjects dealt with in this section of Bharataśāstram are:

- i. Nikuṭṭaka
- ii. Recaka
- iii. 108 Karaṇa-s
- iv. Recita
- v. Aṅgahāra
- vi. Anñcita



- vii. Nrtyaprasamsā
- viii. Sabhāpatilakṣaṇam
- ix. Sabhya-lakṣaṇam
- x. Sabhā-lakṣaṇam
- xi. Gāyaka-lakṣaṇam
- xii. Vādyā-lakṣaṇam
- xiii. Nartaka-lakṣaṇam

As mentioned earlier, Pt. D. K. Velankar has mentioned that the chapter on dance is completely unavailable. M. R. Kavi, though he indicates the availability of the dance chapter, does not provide us with any excerpts from it in his Bharatakośa. Therefore this manuscript, which contains the dance chapter, assumes great significance.

Besides the chapter on dance, the codex Bharataśāstram has another connection with Jagadeka. The Nāndī verse mentioned earlier in relation to Tālalakṣaṇam and which is found in SC, is also found once again in this codex in the section of unidentified text.

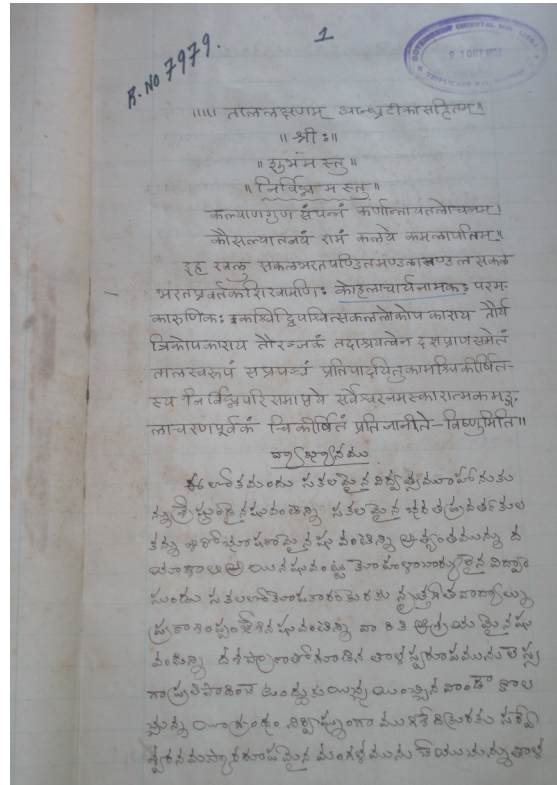
The relationship between Bharataśāstram and Jagadekamalla (Saṅgitacūḍāmaṇi) has thus been established, but the relationship between the codex Bharataśāstram and Kohala (who is supposed to be its author) is still unclear. Three separate manuscripts which are part of this codex have been identified as Svaramelakalānidhi, Tālalakṣaṇam and Saṅgitacūḍāmaṇi. The authors of these three works have also been established beyond doubt. Therefore, the claim to a connection with Kohala could only possibly arise from the portion of unidentified text. Even in this section there are some instances, such as the following:

“सदाशिवः शिरो ब्रह्मा भरतः काश्यपो मुनिः।
 मतङ्गो याष्टिको दुर्गाशक्तिः शार्दूलकोहळ्य।
 विशाखिलो दत्तिलशच कम्लस्य तलस्त-
 युर्वि -- सु रंभा।नस्तुम्बुरु नारदौ।
 आज्ञनेयमातृगुप्तौ रावणो नन्दिकेश्वरः।
 स्वाति गृळ्यो देवराज क्षत्रराजश्च काहळः।
 रुक्मसेनोध भपालो भोजो भूवल्लभस्तथा।
 एते हि नाट्यशास्त्रप्रवक्तारो युग क्रमात्।।
 इति कोहल वदनम्।।”

This is a verse of benediction to all the pūrvācārya-s. (Incidentally this verse is found in Saṅgitaratnākara also). At the end of the verse there is a statement saying ‘Iti kohala vadanam’. This perhaps indicates that these are the words of Kohala as expressed by another author. Therefore this part of the textual material does not appear to be the work of Kohala. Hence it is rather difficult to say that the codex Bharataśāstram has any more relation to Kohala or Jagadeka apart from the presence of the Nrtyādhikaraṇa.

Observations

A comparison of the mss. attributed to Kohala with Saṅgitacūḍāmaṇi reveals that there are several points of commonality in the available material. In particular, the work Kohalamatam contains much material on svara, rāga, jāti, prabandha, tāla etc. which is also found in Saṅgitacūḍāmaṇi. It is possible that Kohalamatam has several interpolations



One page from restored copy of Tālalakṣhaṇam (R7979), GOML, Chennai

Kriti Rakshana



from the work of Jagadekamalla. But since the treatise of Saṅgītacūḍāmaṇi is not yet accessible to us in its entirety, the exact relationship between these two authors appears elusive. A clearer picture can be obtained when a critical edition of the complete work of Saṅgītacūḍāmaṇi is at hand and the original work(s) of Kohala are unearthed.

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6. Premalatha V, Tālakalābdhi of Acyutarāya: Discovery of a new work on Tāla, The Music Academy journal, 2009

Manuscripts consulted

S. No.	Title	Name of Library	Acc. No	PL/Paper
1.	Tālalakṣaṇam	GOML	D12992	PL
2.	Tālalakṣaṇam	GOML	R7979 (Restored copy of D12992)	Paper
3.	Tālalakṣaṇam – Kōhaliyaṭikā	SVORI	R452	PL
4.	Bharataśāstram	GOML	R 20175/SR 8893	PL
5.	Kohalamatam	ORI Tvm	12643	PL
6.	Kohalamatam	ORI Tvm	C140B	PL
7.	Kohalamatam	ORI Tvm	C1724	PL
8.	Kohalamatam	ORI Tvm	T822	Paper
9.	Kohalarahsyam	GOML	R787	Paper
10.	Saṅgītacūḍāmaṇi	ORI Mysore	P-105/1	PL
11.	Saṅgītacūḍāmaṇi	ORI Mysore	P-1298/1	PL
12.	Saṅgītacūḍāmaṇi	ORI Mysore	P-5081	PL



Note on a Socio-cultural Manuscript of Tripura

Ravindranath Das Shastri

In the year 1974-75, I was entrusted with the study of manuscripts, icons, ancient coins and inscriptions at Tripura Govt. Museum, Agartala. On my search there at the Museum, I fortunately came across a rare manuscript which dates back to 1577 Saka Era, that is 1655 A.D and I took it up for thorough study. .

Technical features of the manuscript:

Length	: 13.7 inches
Breadth	: 02.3 inches
Thickness	: 01 inches
Total section with cover	: 01.7 inches
Outer cover	: made of polished wood
Inner pages	: made of tree bark
Number of leaves	: 53
No. of lines in each page	: 5 or 6
No. of letters in a line	: 52 or 53

In the colophon of the original manuscript, it is mentioned that this '*Vajasanevi upanayana-paddhati*' was composed by Mahamahopadhyaya Shri Ramdatta Sharma (*Iti Mahamahopadhyaya-Shri Ramdatta-Sharma-virachita-vajasanevi Upanayana Paddhati samapta*). Scribe of the manuscript, Shri Gopinath Sharmanah writes: *Bhubhamastu Shakavda 1577, tarikh 10 Asaa Shri Gopinath Sharmanah swaksaramidamasya kanca Srirastu lekhake sada*. The scribe invokes Shri or Lakshmi. The next line indicates that the scribe took great pains to copy the book. In the opposite side of the post colophon there are two words 'Khandakala Pargana' which may be the place of scribe's abode. Therefore, it can be concluded that:

1. The title of the manuscript is *Upanayana Paddhati*
2. Author is Mahamahopadhyaya Shri Ramdatta Sharma
3. Scribe is Shri Gopinath Sharma

Written in Bengali script, this Sanskrit manuscript is meant to propagate the ritualistic matters related to Upanayana of Dashakarma (ten rituals). Among the followers of Brahmanical religion, Dashakarma or ten rituals were essential to maintain a disciplined life style in the society. The scribe of the manuscript, Brahmin Gopinath Sharma claimed the popularity of the manuscript. The footnotes and side-notes in the manuscript exhibit the corollaries of the rites and rituals mentioned. The scribe again warned to preserve the manuscript, with the words: *Chaurad raksha jalad raksha/raksha mam shlathavandhanat/evam vadani pustaka*. This means: "Let this book be saved from thieves, water and slack knot".

The era attributed by the copier indicates that the benevolent monarch of Tripura during that period was Maharaja Kalyan Manikya (1626-1664 A.D.). Although ruled by the tribal kings, Hindu/Brahmanical rites and rituals were in vogue and held in high esteem by the rulers and ruled in the princely state of Tripura. There is yet another proof of Sanskrit being the prevalent language in the State for centuries. Court poets, Pandit Sukreswara and Baneswara composed the history of the kings of Tripura, Rajaratnakara in Sanskrit as early as 1458 A.D., hearing the chronological history in local dialect from the royal priest Durlavendra.

Kriti Rakshana



Dr. R.N. Das Shastri (Right) seen deciphering manuscripts of Tripura at R.K. Pur, South Tripura as Principal, Tripura Govt. Sanskrit College on 20.10.1991

This manuscript is most fascinating so far as the calligraphic style is concerned and may be fruitfully used in paleographic research on the evolution of Bengali letters through the ages. The characteristics of the Bengali script used points to certain features, viz, ন (na) and লা (la) are written almost in the same style and again there is no difference between ন (na) and ণ (ṇa). There are remarkable changes in the pattern of certain letters. For example, visarga (:) is written in several forms in the said manuscript, as ২/স/৪/. joint-letters (yuktakshar) used in the manuscript are difficult to understand. For example, ক্ (kr) is written as ঞ্ (hri) and গ্ (gr) as গ্ণ (gna) of our time. Numerical digit 5 of Bengali script is featured as digit 6 with slight difference. In comparison, it may be noted that the epigraphical exhibit of the inscription of Mahadeva temple built during the reign of Maharaja Kalyan Manikya

of the same 17th century is quite similar to the script used in this manuscript.

Though there are few insignificant paintings in the manuscript, still we cannot forget what Prof. Kalyan Ganguly commented upon “the paintings on manuscripts have preserved the evidence of the continuity of the tradition of Indian painting for a long time”. The socio-cultural history of the princely state of Tripura is lullied and applauded in the manuscript. It is a store house of the socio-cultural history of Tripura and needs deeper and comprehensive study.

Rabindranath Das Shastri is retired
Principal, Tripura Govt. Sanskrit College,
Agartala

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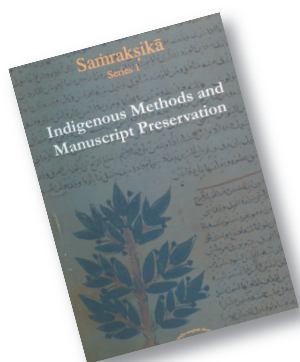
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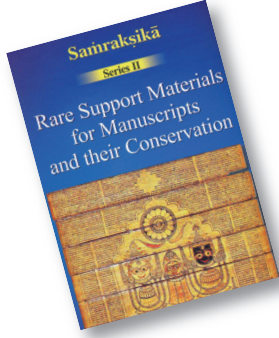
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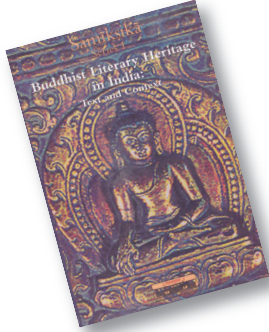
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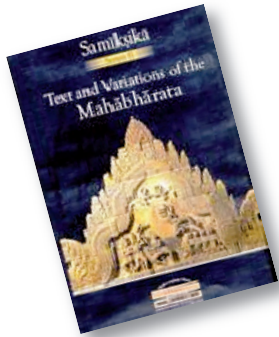
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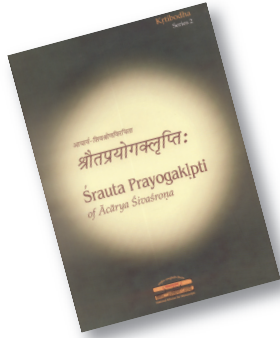
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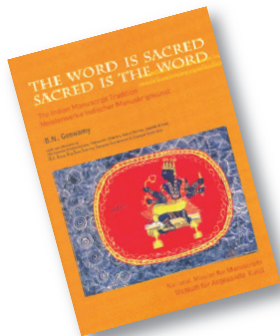
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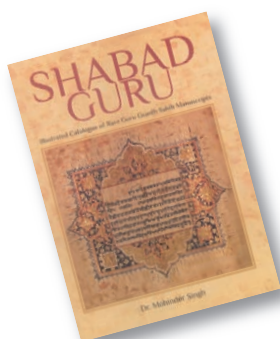
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