

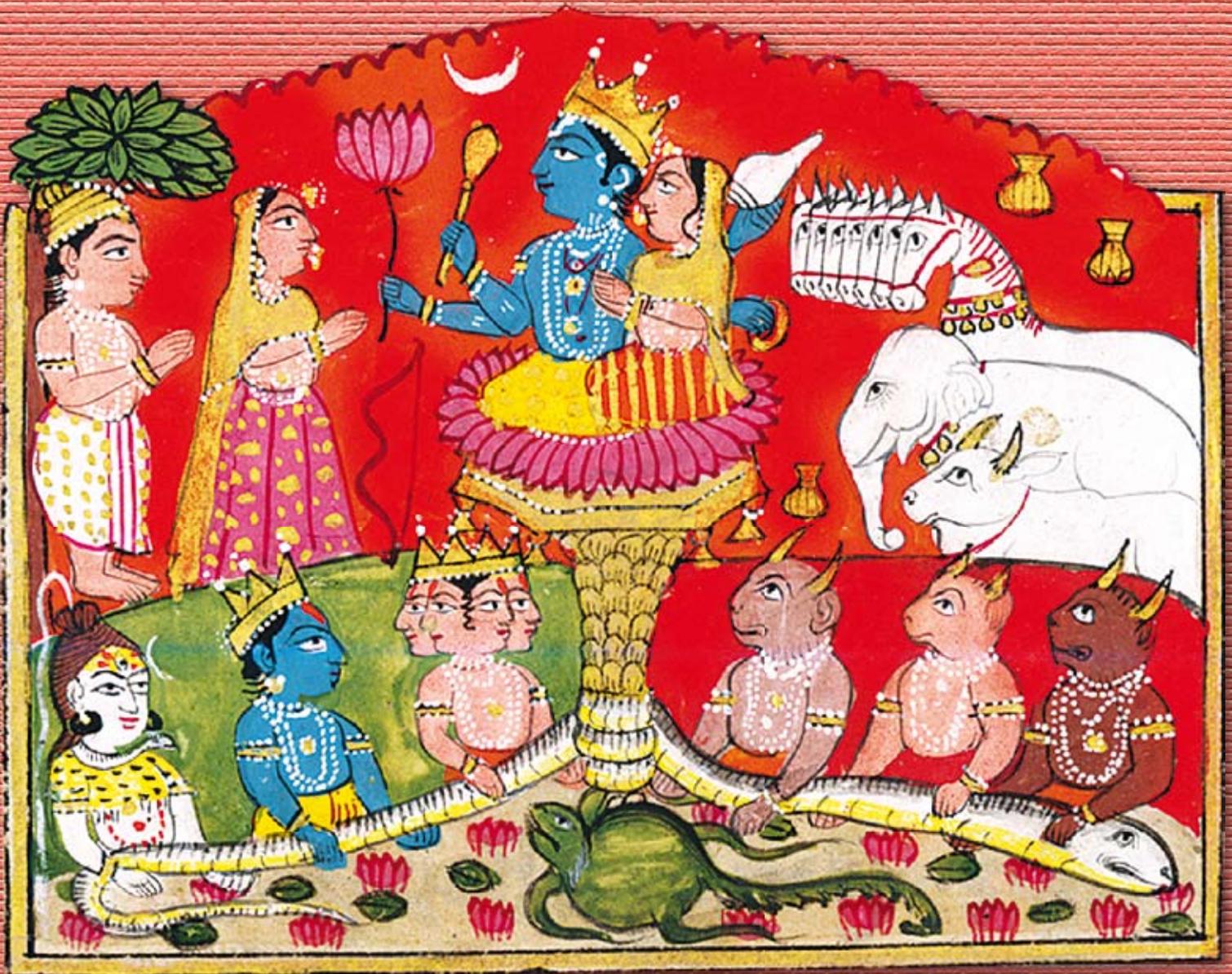
कृति रक्षा

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*

Editor

Mrinmoy Chakraborty

Publisher:

Director, National Mission for Manuscripts
11 Mansingh Road
New Delhi – 110 001
Tel: +91 11 23383894
Fax: +91 11 23073340
Email: director.namami@nic.in
Website: www.namami.org

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From the Director

The period between August and October 2010 was a busy quarter for the National Mission for Manuscripts. Work at the Mission, which almost came to a standstill, has picked up slowly and steadily and what was once a sleepy institution is now alive and buzzing with action. It has been a period of intense mobilization all over the country. The training programmes in manuscriptology and palaeography, in preventive conservation-both basic and advanced level - have been taking place at regular intervals. These workshops help in creating trained manpower resource pool which is badly needed, not only to take physical care of manuscripts but also to provide tools for research in this field. Manipur leads in the North-East by hosting courses both in conservation as well as manuscriptology and palaeography. I had the privilege of visiting Manipur on two occasions in connection with these programmes. The enthusiasm and dedication of participants was heartwarming as also encouraging. Tripura took the lead in organizing a seminar on Manuscripts of the northeastern region. This seminar was held at Dharmanagar, a small town around 150 kms. from Agartala. There were scholars from all over northeast. Some were expected from Bangladesh also but unfortunately they had to cancel their visit at the last hour. This seminar brought to light the problems of manuscript studies in the region and I am sure when the proceedings are published it will be an important addition to the field of serious research in this field.

From Manipur to Thirur is not only a long geographical distance, but culturally as well as historically, the two are poles apart. However, there is one common factor between the two i.e. the interest of the common people and scholars alike in preserving their heritage. Thunchan Memorial Trust is a cultural

organization based in Thirur, Kerala, which has got varied cultural and literary activities in its calendar. It also happens to be the Manuscript Resource Centre as well as Manuscript Conservation Centre of the NMM. The new conservation centre was inaugurated with a superbly organized preventive conservation workshop in which more than 40 participants were trained for a week - both in theoretical and practical aspects of preventive conservation.

The Lalbhai Dalpatbhai Institute of Indology at Ahmedabad is a premier institution for Indic studies in general and studies in Jainology in particular. An advanced level workshop of manuscriptology and palaeography of 45 days duration was organized at this institute. Besides providing training in scripts and theoretical aspects of manuscriptology, practical training, in critically editing manuscripts was given to the participants of this programme. At the end of the workshop, three manuscripts were critically edited and prepared for publication. The workshop served two purposes - i) training research scholars and language teachers in manuscriptology and palaeography and ii) bringing to light three critically edited manuscripts.

As can be seen from the above, the work in the field of manuscriptology is gaining momentum with the active cooperation of scholars, researchers, manuscript owners, experts as well as government institutions. They all deserve our appreciation, commendation and gratitude. I am personally thankful to all for unstinted support to the cause of manuscript studies in this country.

Prof. Dipti S. Tripathi

Director, National Mission for Manuscripts

Editorial

In her article, Bidyāsundar and the Story of Print in Bengal, Prof. Tapti Roy rightly points out that publishing had been there before the introduction of printing. Had it been not so, how would it have been possible for people in Gujarat to relish the *Geetagovinda*, few months after Jayadeva completed it sitting in eastern part of the country. India is not only the country, which produced the largest number of texts in the world, but it had a well-knit system to make them available to largest number of readers. Prof. Roy puts it in right perspective and depicts the transition of publishing in India from pre-print to printing era, illustrating it with the history of printings of Bidyāsunder.

When the sun rises, it illuminates everything under the sky. Likewise, not a single aspect of human endeavor was deprived of Tagore's magic touch. How can Tagore remain untouched by *Kriti Rakshana*, when his work in the field of manuscripts and manuscriptology was so prominent? An effort has been made to acquaint our readers with Tagore the manuscriptologist.

Dr. Dhritabrata's voyage to explore the political history at the backdrop of a creation gives a new perspective of studying manuscripts. In another article, Dr. O. P. Jha reminds us of the contribution of a fertile breeding ground that enlightened with its unprecedented intellectual achievements, not only India but the world as a whole.

As it has been mentioned above, there was publication before the introduction of printing. Indeed the popular dissemination of the text would be possible due to adept and dedicated calligraphers. Prof. Gulfishan Khan, in her short article, paints the life and creations of one such great calligrapher.

Anything from Prof. G. C. Tripathi's pen is something commendable and apt to be identified as 'article' (derived from the term 'art'). This issue is adorned with an article by Prof. Tripathi. Selecting articles on diverse regions, topics and interests we have blended them to produce this issue. Enjoy them and convey your comments to help us to strive towards excellence.

Editor

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Bidyāsundar and the Story of Print in Bengal

Tapti Roy

In the oft told account of book production in India, print technology is believed to have introduced publication of texts which once printed were regarded fixed and immutable. Printed text, therefore, came to be considered definitive and authoritative by virtue of its production and structure, different from manuscripts which preceded it. This difference between the handwritten folios and typed font set on paper and bound, it is argued, was because manuscripts belonged to a cultural and intellectual milieu that predated the one in which printed books appeared and thrived. This is correct, in essence, because the technology of printing text began in the intellectual environment of composing, copying, correcting, reading and reciting of manuscripts. But as recent scholarships in the West have shown, the convention and practice of manuscript reading and composing continued well after printing was introduced and became popular. It would also be a mistake not to regard manuscripts as publications. After all, they were put out to the public by being reproduced several times over and then read, recited and heard by a large number of people. Printing only hastened the process and increased its efficiency. But it continued to allow interventions, which is why different printed editions of the same text had variations and differences. And this was particularly true of texts which were printed versions of older, hand written manuscripts.

Printing in India, as is well known, started on a public scale in Bengal under the auspices of the British missionaries who were actively supported by the government of East India

Company. The objective of the British was to employ the printing press in the interests of Christian religion and colonial state and therefore they consciously and carefully chose texts that would help in proselytizing Indians or instructing the British. The Scottish and Irish missionaries embarked upon printing in the 1780s in Srirampur, 36 kilometers from Kolkata, by publishing catechism and gospels for purposes of conversion. Their evangelical spirit, dedication and literary talents persuaded them to learn local languages and translate both Christian tracts as well as popular vernacular texts like the epics. In 1800, the East India Company set up Fort William College in Calcutta to educate new British recruits in the indigenous custom and culture, a step that led to the sponsoring of edifying prose writings in Bengali, crafted for strictly pedagogical use.

Within a couple of decades, Bengalis undertook printing as private enterprise and flourished. Local markets for books were created and they grew at a phenomenal rate, as Bengali publishers flooded them with printed texts. The early printers had been trained as typesetters under British missionaries and their initiative was informed as much by lessons of book production learnt in the new colonial environment as inherited textual traditions of Bengal. Unlike the British, they wanted to print books for profit and rightly identified texts that would be popular. Not surprisingly, they chose texts of 'religious' content and significance that were widely read and read out in Bengal in the 18th century. Here, we trace the story of one such text - the first to be printed

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and the trajectory of its journey through decades thereafter to showcase some of the less known features of printing in Bengal.

Gangakishore Bhattacharya was the first Bengali to venture into publishing business on his own. Of his misty past, little is known except that he did not own a printing press to start with but used one named Ferris Press and selected Annadāmangal by Bharatchandra Ray as the first publication in 1816. The fact that Bhattacharya acquired a press and was able to open a bookstore shortly later, only proved the merit of his decision and choice of text. Annadāmangal became a best seller and Bhattacharya was able to retire to his village having earned enough to live by. The text of Annadāmangal was composed in verse by Bharatchandra Ray in 1752 at the court of Krishnachandra Ray, the Brahmin king of Krishnanagar, a small estate, 112 miles north of Calcutta. It was intended to be a panegyric on the royal family tracing the lineage of the founder Bhabananda to the world of Gods, but written as a paean to goddess Annadā or Durgā. There were three parts to the long poem - the first was devoted completely to the praise of the goddess; the second enclosed the story of a princess named Bidya and her marriage to prince Sundar and the third described Bhabananda's exploits on earth. Largely religious in nature, it followed one kind of kāvya tradition that spanned three centuries in Bengal, known as mangalkāvya.

The organizing principle of a mangalkāvya was the belief that the power of the god or goddess it extolled protected and blessed everyone who heard it and believed in its truth. With few exceptions, it was quite typical of a regional potentate to engage a poet to compose mangalkāvya. Once done, it was sung before a gathering and following its growing popularity, was copied by professional writers for others to obtain and recite. In this manner, manuscripts and texts were put out to the larger public,

or published even before the moveable types arrived. It was the belief that the deity, usually goddess (though gods like Dharma featured too), who was celebrated, extended her benevolence to all those who were connected to the mangalkāvya – the rich patron, the creative poet, the talented singer, raconteur, the ordinary copier and all her devout listeners. A certain prescribed convention determined the manner in which the kāvya was written, heard and absorbed. Familiarity, faith and the ability to appreciate the text in its appropriate mood and aesthetic taste were essential to be a participant of piety and recipient of divine goodwill.

A year after the first print of Annadāmangal, its second part Bidyāsundar, was printed separately as a stand-alone text in 1817 by Bishwanath Deb, who was also credited with kicking off cheap printing from modest presses in a contiguous neighborhood of north Calcutta. Between 1816 and 1858, there were 9 editions of Annadāmangal and 10 editions of Bidyāsundar from five different presses. Annadāmangal and Bidyāsundar proved to be best sellers that publishers could always count on. An example was the starting of Sanskrit Press by Ishwar Chandra Vidyasagar. In 1847, together with his friend and fellow writer Madan Mohan Tarkalankar, Vidyasagar assayed into the field of publishing with a borrowed capital of 600 rupees. He wisely realized the potential of a growing market for school text books and was equally keen on improving the standard of printing having reformed Bengali letters in the alphabet. As is well known, he was a prolific writer himself. The first text that Sanskrit Press published, however, was Annadāmangal.

The printed versions of this iconic text reflected something of the world of manuscripts. For one, every edition claimed to be the authentic version, indicating thereby that there were multiple



renditions, some considered more genuine than the others. Clearly the raconteurs were responsible for variations, which is why the first edition from Sanskrit Press claimed in the introduction that it was the correct version as the manuscript was obtained from the palace of Krishnanagar. Authenticity was regarded a mark of quality even though there was no clear proof that the manuscript obtained in Krishnanagar was original, untouched by time and human intervention. The Sanskrit Press edition had one singular difference from the others that appeared in the market around the same time, apart from being superior in quality of print and paper. While every other edition had a detailed contents page, with broad sections and sub sections, this had none. The composition, however, remained the same. There were minor variations in words and phrases but the broad structure of the narrative and its sections were shared by all editions of Annadāmangal and Bidyāsundar.

Printing of the text, in other words, did not erase marks of the manuscript tradition. Well into the 19th century, given the low level of literacy which was barely above 3%, books were printed to be read out. In some editions of Annadāmangal and Bidyāsundar, at the end of a particular episode there would be printed a line: 'end of Wednesday's reading session.' It seemed that most of the reading of this text was done over Wednesdays and Thursdays. In fact, the relationship between the two spaces of printing and manuscript tradition was interlinked and intertwined in a manner that disallowed any single descriptive category. They were neither together nor altogether separate. Therefore, while there were shared features, printing also introduced major difference to the text, both in its structural as well as in its cultural significance. This was particularly true for Bidyāsundar. What used to be embedded into the larger religious text, now increasingly came to be printed separately.

Shorn of its 'sacred' nature, Bidyāsundar turned into an immensely popular tale of love. The British missionary and censor dismissed it, disparaging its literary worth for its content; Bengalis celebrated its success and popularity made possible by printing, to use the tale for various first time experiments, like the public theatre.

The resilience of Annadāmangal and Bidyāsundar to survive other literary endeavors, like the writing of novels and plays modeled on western example, is proven by the fact that starting from 1868 and continuing well into the next century, both these texts found themselves together in the larger compilation of works of Bharatchandra, called *Granthavali*. Possibly, the first was published by Sideshwar Ghosh, the owner of Hindu Press. Ray's complete work also included Rasamanjari and his scattered verse compositions. The following year, Ghosh added a long biography of Ray and a critical discussion of his compositions. Subsequently, this became the template that others like Bangabasi Steam Machine Press and Bengali Printing Press imitated till it became the accepted version. Till the end of the century, at least 9 presses published these anthologies, most of them running several repeated print runs. Bidyāsundar that had appeared alone and journeyed a distance all by itself, was once more incorporated into the larger text and reclaimed its place on the shelves of classical literature. But it did not go without some change. Inserted in these compilations was quite a distinctive piece of writing called Chaurapanchasika. Written in Sanskrit, these 500 short verses were supposed to have been chanted by Sundar in his hour of acute crisis to seek the goddess's intervention for his own safety. The interesting point here is that these slokas were not composed by Bharatchandra as none of the older versions contained them which later scholars like Brajendranath Bandyopadhyay and Sajanikanta Das pointed out while editing the Bangiya Sahitya

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Parishad compilation. The immensely lyrical slokas, very appropriate for recitation and group reading, easily blended into the larger text. This was made possible and popular both by the technology and the continuing tradition of reading in public that manuscripts handed down.

The 19th century world of printing in Bengal was a lot more complex than present scholars credit it with. There is an assumption that there was only one division - between lofty intellectual works and commonplace writings and cheap productions, or between religious and non religious texts. The relationships in reality crisscrossed to create a fascinating world of editors, writers, readers and listeners who navigated through different provinces of literary practices and taste. The story of Bidyāsundar is told to give a brief glimpse into this rich history.

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*Tapti Roy is Vice Chancellor
of Indus International University, Una
Himachal Pradesh*

Collection, Conservation and Publication of Manuscripts: Tagore's Initiative



Mrinmoy Chakraborty

This year, the whole nation is celebrating the 150th birth anniversary of Gurudev Rabindranath Tagore, the legendary litterateur, painter, musician, visionary ----. In these days, it appears that the academics have started to focus more on Tagore's multidimensional personality, rather than his indelible imprints in the fields of poetry, songs or fictions. Contemporary trend in research on Tagore's personality and works is aimed at exploring, so far unexplored or less explored fields; and one such field is undoubtedly the field of manuscriptology. Here is an effort to highlight this aspect for the readers of this publication.

"Isn't there any ancient manuscript waiting to be re-discovered in our country? Who cares for that? The foreigners, who are mining gold, cultivating land to harvest new products, are also retrieving the knowledge in the custody of the heaps of these rare manuscripts. We cursorily look at the comments made by them and think that we are incomparable in this world."

With this comment Tagore ends his short article '*Pracin Puthi-Uddhar*' published in the *Leisure Hour* in 1891 (1298 *Bangabda*). In his article, he not only points at the need to retrieve the knowledge contained in manuscripts but also satirizes the apathy of the learned Indians towards manuscript studies. This was the beginning of 30 year old Tagore, to collect, preserve and explore the most precious literary heritage of India. And in the subsequent 50 year long journey he remained active in this field and like many other fields he excelled in the field of manuscript collection and manuscriptology also.

In fact, there are evidences that Tagore was well acquainted with manuscripts since his childhood days. Prof. Visvanath Roy writes, "He was devoted to collect and explore the ancient literature contained in them since the beginning of his career". His endeavor was not limited to Bengali literature only but encompassed the entire gamut of Indology. In the year 1911, Tagore donated more than 100 manuscripts in his collection to Bangiya Sahitya Parishad. Interesting to note is that, almost all of them were in Sanskrit, mostly collected by him from Varanasi and one among them was in Tibetan language. This was the first major contribution to the manuscript collection of Bangiya Sahitya Parishad. Then onwards, the Parishad went forward to collect manuscripts from diverse sources to possess more than seventy thousand manuscripts in its collection at present. The collection was enriched by the donation of personal collections of Babu Rajendralal Mitra, Prankrishna Biswas, Sir P. C. Roy et al but it was Tagore who made the happy beginning and remained active to enrich this collection for a long time.

After 1922, when Ashram Vidyalaya was converted to Visva-Bharati, Rabindranath tried to establish it as a center for Indological research. In *Visva-Bharati: The University of Rabindranath Tagore* (P. 7) the Research Department of Visva-Bharati was described thus:

"This has been organized with the object of creating a center for all the different cultures of the East. Research is being carried on in Vedic and Sanskrit literature,

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Indian and Buddhist Philosophy, Medieval Indian Religions, and in Persian, Arabic and Islamic languages and cultures. It is recovering lost works in Sanskrit from Tibetan and Chinese sources. The students are in continual contact with the work of the masters of higher learning in this department.”

Rabindranath was well aware of the fact that resources were required to materialize this plan on Indological research and the resources, for obvious reasons, were manuscripts. Therefore, a separate manuscript section was established in 1923, the very second year of the establishment of the Visva-Bharati. Research based on old manuscripts was started under Tagore’s enthusiastic initiative and able administration and thousands of manuscripts were collected for the purpose. Of course, the collection of old manuscripts at Santiniketan had been started as early as 1901.

Young Sanskritist, Vidhusekhar Sastri left Varanasi in 1904 and settled at Santiniketan to teach Tagore and Santosh Chandra Mazumdar ancient Indian shastras. Tagore was much impressed with his knowledge. In turn Shastriji also started to learn Pali and later on Tibetan, Chinese and the language of the Avesta. Rabindranath made all types of arrangements for his research. As a result, Vidhusekhar’s *Milindapanho* (1909) and *Madhyandin Shatpat Brahman* (1910–1912) were published from Bangiya Sahitya Parishad. Later on his another work, *Paliprakash* was also published. Learning Pali from Vidhusekhar, Rabindranath also partially translated the *Dhammapada* and the *Buddhacarita* of Asvaghosha. In reality Vidhusekhar was the right hand of Tagore so far as collection of manuscripts and Indological research at Santiniketan are concerned. Within four to five years of his joining at Santiniketan renowned scholars, like Acharya Kshitimohan Sen, Shivdhan Vidyarnav, Prabhat Kumar Mukhopadhyaya

joined the Ashram Vidyalaya in their respective disciplines; thus a congenial atmosphere for Indological research was established at Santiniketan. But the joining of French scholar, Sylvain Lévi as visiting professor inducted new life into the Indological research at Santiniketan. The students and teachers continued to learn Tibetan and Chinese languages from Prof. Lévi. Realising the dearth of manuscripts and books at Santiniketan, he set out for a tour to Nepal. Though Rabindranath himself had planned to accompany Prof. Lévi, he could not do so and Prof. Prabodh Chandra Bagchi was sent with him. As a result of this tour, copies of many a rare manuscript were brought to Santiniketan, a few were also collected from Dhaka.

In his visit to South-east Asia in 1927, Tagore followed a large number of manuscripts in Javanese islands which could be fruitfully used for Indological research. On receiving this information, Prof. Lévi went to Bali to have a look at them. In Bali he collected a number of Javanese manuscripts on different Parvas of the Mahabharata. Latter on he translated and analysed those texts to write an article. He dedicated this article, 'An Ancestor of Tagore in Javanese Literature' to Rabindranath.

After Prof. Lévi left Santiniketan, Sanskritist scholar of Oriental Institute of Prague, Prof. Moriz Winternitz joined Santiniketan in 1922 as a visiting professor. He was accompanied by another scholar, Prof. Vincenc Lesny. Large projects based on manuscripts were adopted during that period. A new center of manuscriptology, established in cooperation with Bhandarkar Oriental Research Institute, Pune took initiative in critical editing of the Mahabharata consulting manuscripts available in different parts of the country. In reality, Winternitz had been invited by Tagore to work on the Mahabharata. He also requested Vidhusekhar to look for



competent student scholars, who could help the scholars in their research works. During this period, Dr. Manmohan Ghosh joined Visva-Bharati and among the scholars who visited regularly or occasionally were Suniti Kumar Chatterjee, Prabodh Chandra Bagchi, Sahidullah and Sukumar Sen.

Among other scholars, Vidhusekhar and Prof. Udgikar of Pune were more intimately related to the Mahabharata project. Behind the enthusiasm and activities of Vidhusekhar, the main inspiration was none other than Tagore himself. He guided Sastriji to retrieve Shastras following standard methods and evidences.

In the field of manuscript collection, Rabindranath also took initiatives on his own. On his initiative, manuscripts were collected from different parts of the country. On Vidhusekhar's recommendation, Rabindranath invited renowned manuscriptologist, Ananthakrishna Shastry from Baroda Library. The major parts of manuscripts available in the collections at the different language departments in Visva-Bharati today, were collected by Ananthakrishna Sastry alone. Ananthakrishna Sastry used to say, "Manuscripts are national property, no individual can be the proprietor of a manuscript. By any means, these are to be collected and preserved". After completing manuscript collection from the Birbhum region, Shastryji set out for 'Bharat Bhraman' to collect manuscripts from different parts of the country. Rabindranath appealed to the people of India to help Sastryji in his mission. His appeal was published in reputed papers, like *The Hindu*, *Bihar Herald*, etc. under the heading, "Letter to the editor in quest of rare manuscripts". The appeal reads thus:

"Sir,

Realising the urgent necessity of preserving old manuscripts of Sanskrit and vernacular literature from destruction and disappearance from India, Visva-Bharati has

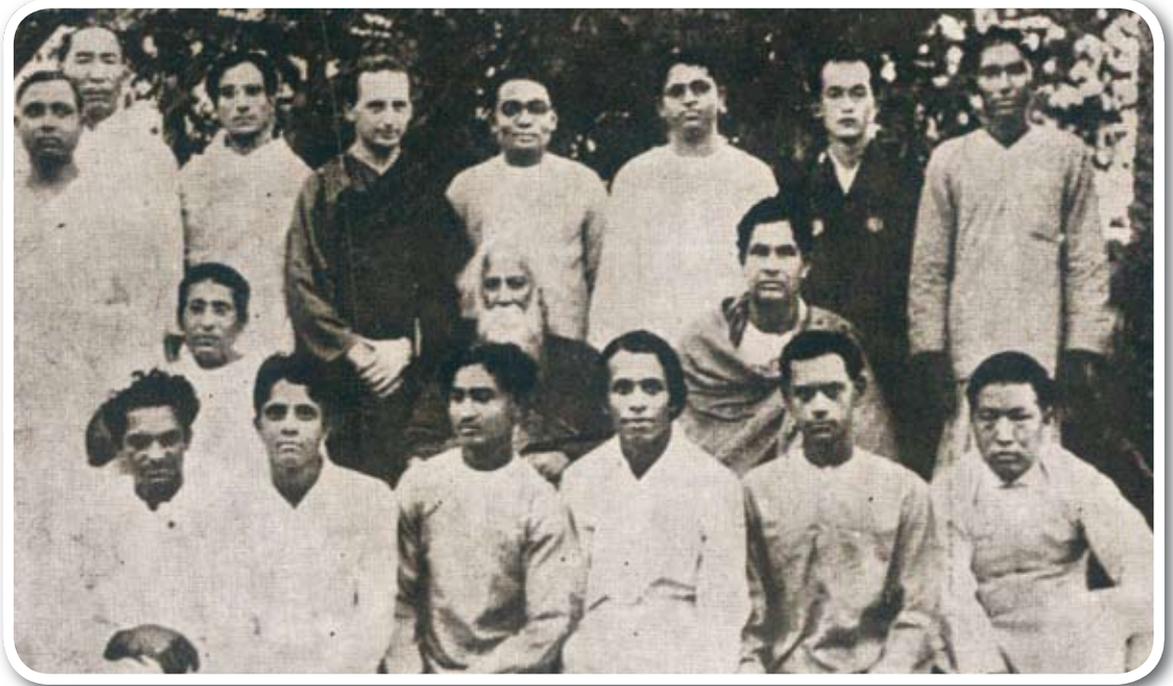
undertaken to collect, edit and utilize them for public benefit. Mr. R. A. Sastry, late of Baroda Library has generously volunteered his service and is ready to travel throughout India for this purpose. Being a man of vast experience in this line of work he hopes to collect a large number of rare manuscripts scattered in obscure and out of the way villages, often in possession of illiterate persons. We earnestly hope that Mr. Sastry will be helped in his mission by those of our countrymen who are conscious of the importance of this great object. It is needless to say that any old manuscript sent to us that have a literary or historical importance, will be gratefully received by our institution and preserved in Visva-Bharati Library in Santiniketan with care.

Santiniketan, Feb.-2, Rabindranath Tagore"
Bihar Herald, 19th Feb. 1923

Perhaps, this was first such national level effort to collect manuscripts and the response was indeed overwhelming one. Within a year, Ananthakrishna Sastry could collect thousands of manuscripts from different corners of the country. Among the collected manuscripts, there were not only Bengali or Sanskrit manuscripts, but a large number of manuscripts were in Oriya, Tamil and Malayalam.

During this period Rabindranath invited the South Indian Pandit, N. Aiyaswami Sastrigal to join the Manuscript Library as its Director (1924). He prepared a descriptive catalogue of the manuscripts in the collections of Visva-Bharati.

Large amount of money was required for the collection, conservation of manuscripts and carry on research related to manuscripts. Responding to the appeal made by Tagore, affluent persons came forward with help. The Maharaja of Baroda, Sayaji Rao Gaekwad would contribute rupees six thousand per year, from 1924 to 1934. Besides Gaekwad, in 1927, Nizam of Hyderabad contributed rupees one lakh to



Orientalists from India and abroad, along with Rabindranath & Vidhusekhar at Santiniketan (1930).

sponsor the manuscript based work in Islamic literature and culture.

Tagore's second initiative, first being Javanese Islands, to collect manuscripts from abroad was from Persia. The beginning to establish a Persian centre was made in the year 1922. Just after this, Russian scholar, Vagdanav joined Santiniketan and in 1922 itself Maulana Jiauddin joined Santiniketan as a scholar. Nearly 200 Arabic, Persian and Urdu manuscripts are in the Visva-Bharati today, and most of them were collected during that period. A few of them were collected from Palace of Murshidabad. Besides these, a few manuscripts were collected by Rabindranath himself, during his visit to Persia (Iran) in 1932. Among the manuscripts available at Visva-Bharati collections, important ones are (1) *Divan-e-Hafiz*, (2) *Kulliat-e-Sa'adi*, (3) *Mathnavi-e-Rumi*, (4) *Khamsa-e-Nizami* and (5) *Divan-e-Anuari*. Most of the manuscripts collected from Persia were gifts and only few were purchased from the market. Not only manuscripts, Tagore arranged for bringing Persian scholars from Persia to enrich his Visva-Bharati.

What is remarkable about Tagore's initiative is, he was not confined to any

region or any particular language. All India or we may say entire domain of manuscripts of Indian origin, even if they are in the collections abroad was within his purview. He devoted his attention to Buddhism, Jainism, Islam, besides Hinduism and its different sects. He collected Bengali, Sanskrit, Pali, Oriya, Tamil and Persi manuscripts and led a collective effort at Visva-Bharati to explore the knowledge contained in manuscripts. This was unparalleled at that time. Before Tagore, a few European scholars had such type of pan-India vision; but Tagore was undoubtedly, the first Indian to initiate a comprehensive effort to collect and preserve manuscripts, invite scholars on Indology from nook and corner of the world, accumulate resources and explore and disseminate the knowledge contained in Indian manuscripts. Thus he emerged as the forerunner of heritage conservation and an icon of rejuvenated Indian nationalism.

*Mrinmoy Chakraborty is Editor,
Kriti Rakshana*

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विदुरनीति का एक प्राचीन हिन्दी अनुवाद

गयाचरण त्रिपाठी

एक भाषा से दूसरी भाषा में ग्रन्थों के रूपान्तरण की परम्परा भारत में बहुत प्राचीन है। यों तो बौद्धों के समस्त पाली-त्रिपिटक के विषय में कुछ विद्वानों ने संभावना व्यक्त की है कि यह गौतम बुद्ध की मातृभाषा मागधी का मध्यदेशीय भाषा में रूपान्तर है, किन्तु पाली के भाषिक क्षेत्र के सम्बन्ध में विद्वानों में ऐकमत्य नहीं है। तथापि जहाँ तक बौद्ध महायान साहित्य का प्रश्न है, इसमें कोई सन्देह नहीं कि अनेक ग्रन्थ भारत से चीन ले जाए गये जहाँ चीनी तथा भारतीय विद्वानों के सम्मिलित प्रयास से उनका चीनी भाषा में रूपान्तर किया गया। आठवीं शताब्दी के बाद बौद्ध वज्रयान साहित्य का तिब्बती (भोट) भाषा में अनुवाद करने के लिये भी बिहार के बौद्ध विहारों से अनेक विद्वान् ल्हासा एवं अन्यत्र गये।

मुगल काल में अकबर द्वारा अनेक महत्त्वपूर्ण संस्कृत ग्रन्थों का फ़ारसी में अनुवाद कराया गया जो प्रायः हिन्दी के माध्यम से संपन्न हुआ। संस्कृत के विद्वान् श्लोकों का हिन्दी में अनुवाद करते जाते थे और फ़ारसी के विद्वान् उसे सुनकर फ़ारसी भाषा में निबद्ध कर देते थे। रामायण एवं महाभारत जैसे बड़े-बड़े ग्रन्थों का अनुवाद इसी प्रकार संपन्न हुआ, बाद में वे चित्रित भी किये गये। संभवतः इसी प्रक्रिया एवं परम्परा से प्रेरणा प्राप्त कर हिन्दी में भी संस्कृत ग्रन्थों के अनुवाद की परिपाटी प्रारम्भ हुई।

केशवदास कृत 'विज्ञानगीता' को 'प्रबोधचन्द्रोदय' का स्वतन्त्र भावानुवाद कहना असंगत न होगा। 'बिहारी सतसई' और कबीरदास के बीजक जैसे ग्रन्थों का प्राचीन समय में संस्कृत में अनुवाद तो नहीं हुआ किन्तु उन पर संस्कृत में विस्तृत टीकाएँ अवश्य लिखी गईं। अकबर के दरबारी कवि पृथ्वीराज राठौड़ कृत डिंगल (मारवाड़ी) भाषा में रचित एवं रुक्मिणी हरण पर आधारित 'बेलि किसन-रुक्मिणी री' काव्य की सुबोधिनी संस्कृत टीका भी विख्यात है। भगवद्गीता के प्राचीन हिन्दी अनुवाद अनेक हैं और विविध काल के हैं। प्रायः सभी पद्यात्मक हैं।

अनुवादों की इस शृंखला में हम प्रस्तुत लेख में महाभारत के उद्योग पर्व (प्रजागर-उपपर्व) के अन्तर्गत आये हुए 'विदुरनीति' नामक प्रकरण के एक पद्यात्मक हिन्दी अनुवाद की ओर पाठकों का ध्यान आकृष्ट करा रहे हैं जो अभी तक अप्रकाशित है। उद्योग पर्व के 33वें से लेकर 40वें तक के आठ अध्याय 'विदुरनीति' के नाम से प्रसिद्ध हैं। इस प्रकरण की एक स्वतन्त्र ग्रन्थ के रूप में भी मान्यता है, इसलिये कई आधुनिक प्रकाशकों ने इसे स्वतन्त्रतया एक पृथक् ग्रन्थ के रूप में भी हिन्दी अनुवाद आदि के साथ प्रकाशित किया है। जैसे भगवद्गीता की विषय-वस्तु केवल अर्जुन के विषाद के दूर करके उसे युद्ध में प्रेरित करने मात्र तक सीमित नहीं है, वैसे ही विदुर द्वारा धृतराष्ट्र को दिया गया यह उपदेश केवल तात्कालिक समस्या के समाधान तक ही सीमित नहीं, अपितु व्यवहार-जगत् के अनेक पक्षों को उजागर करता हुआ, प्रत्येक व्यक्ति को 'जगाता' हुआ ('प्रजागर'), उसे इस संसार और इस समाज में हर दृष्टि से एक उद्देश्यपूर्ण सफल जीवन जीने का संदेश देता है।

उक्त अनुवाद एक पाण्डुलिपि के रूप में हमारे व्यक्तिगत संकलन में उपलब्ध है। पाण्डुलिपि अजयगढ़ नामक स्थान से एक पण्डित के घर से प्राप्त की गई थी। अजयगढ़ मध्यप्रदेश के सतना जिले में अवस्थित आज एक छोटा सा उपनगर मात्र है किन्तु स्वतन्त्रता से पूर्व यह एक छोटी सी रियासत हुआ करती थी जिसके शासक साहित्यिक गतिविधियों को प्रोत्साहन एवं संरक्षण प्रदान करते थे। पाण्डुलिपि अजनहर गाँव के लाला (कायस्थ) नैनसुष (नयनसुख) सक्सेना द्वारा शुक्रवार, वैशाख शुक्ल द्वितीया, संवत् १८२४ को प्रतिलिपि की गई थी, जैसा कि निम्न पुष्पिका से स्पष्ट है-

*लिषतं श्री लाला नैनसुष अजनहार वारे सकसैने।
जो कोऊ वांचै सुनै ताकौं जै सीताराम। जैसी
प्रति देखी स्ही तैसी लिषी वहोर। अछिर घरै*

कालिका



सुधारवौ मोहि न दीवौ षोरा। वैसाषमांसे सुक्ल
पछे दुतिया। २॥ भ्रगवासरे। संवतु १८२४। मुकामु
अजनहर। सुभमंगलं ददात्। श्री श्री श्री।

ग्रन्थकर्ता कवि का नाम केवल 'क्रस्न (कृष्ण) कवि' प्राप्त होता है कवि ने ग्रन्थ के अन्त में लिखा है कि यह भाषानुवाद उसने राजा 'आयर मल्ल' की आज्ञा से किया है और यह कविकर्म एक प्रकार से उसकी धृष्टता है। ग्रन्थ निर्माण काल का उसने स्पष्ट उल्लेख किया है- कार्तिक शुक्ल पक्ष पञ्चमी तिथि, गुरुवार, संवत् १७९२। उसी के शब्दों में-

सकल कथां हितिहास कौ भारथ कहियतु सार।
ताही मैं उद्दिम परव तामै विदुर विचार॥
राजा आयरमल्ल की अग्या अति हितु जानि।
विदुर प्रजागर क्रस्न कवि भाषा कहिव वषानि॥
मैं अति ही ढीठौ करी कविकुल सरल सुभाहि।
भूलि चूकि कछु होहि सो लीजौ समुझ वनाहि॥
सत्रहसै अरू वानवै संवतु कातिकमास।
सुकल पछि पांचैं गुरौ कीनौं ग्रन्थ प्रकास॥
इति श्री महाभारथे उदोगपर्वन प्रजागरे कविक्रस्न
विरंचतायां धृतराष्ट्र विदुर संवादे नवमो अध्याव॥

उक्त स्पष्ट उल्लेखों से अनुवाद एवं पाण्डुलिपि का काल निभ्रान्त रूप से क्रमशः ईसवी सन् १७३५ एवं १७६७ ठहरता है। पाण्डुलिपि ग्रन्थरचना के ३२ वर्ष पश्चात् तैयार की गई अतः लेखकीय अशुद्धियों को यदि छोड़ दें, तो ग्रन्थ प्रायः प्रामाणिक, अर्थात् ग्रन्थपात-प्रक्षेपादि रहित, कहा जा सकता है।

पाण्डुलिपि में खुले पत्रे नहीं हैं जैसा कि भारत की प्रायः सभी पाण्डुलिपियों में होता है, अपितु, फ़ारसी पाण्डुलिपियों की भाँति इसे ऊर्ध्वाधर रूप में लिख कर डोरे से सिलाई कर दी गई है जिससे सम्पूर्ण पत्र एक साथ हैं और सुरक्षित हैं। भारत में, काश्मीर को छोड़ कर, पाण्डुलिपियों के पत्रों को परस्पर जोड़कर जिल्द बाँधने की प्रथा नहीं थी जिसके कारण आज दुर्भाग्य से अनेक पाण्डुलिपियाँ अपूर्ण मिलती हैं। हमारी पाण्डुलिपि का कागज हाथ का बना हुआ देशी है। लेख काली स्याही से एवं बहुत मोटी कलम से लिखा गया है। पृष्ठ में प्रायः १४-१५ पंक्तियाँ हैं और एक पंक्ति में प्रायः इतने ही अक्षर। पद्यों के अन्त में पूर्ण विराम हेतु तथा छन्दों के निर्देश हेतु लाल स्याही का प्रयोग किया गया है। पत्रों की कुल संख्या ७५ है। पाण्डुलिपि की स्थिति बहुत अच्छी नहीं है। लम्बे समय तक इनस्ततः उपेक्षित रूप से पड़ी रहने के कारण पुस्तक-प्रेमी कीड़ों का भक्ष्य बनती रही है।

पुस्तक का आरम्भ इन शब्दों (दोहों) के साथ होता है-

सुमतिसरन सिंदुर बदन एकरदन वरदानि॥
घनरुचि विघन विनास करि गनपति मोदकपानि॥
सरद सुधानिधि वदनपदुति सुमिरौं सारद माइ।
जाके क्रपा कटाछि तें विमल बुद्धि अधिकाइ।।
वदौं गुर गोविंद के चरनं कमलविलास।
कहौं जथामति वरनि कछु भारथ मति इतिहास॥
विदुर कहत धृतरास्ट सौं परम धरम संवाद।
कहत क्रशन भाषां वरनि, सुनत विलात विषाद॥

उक्त मंगलाचरण में गणेश एवं सरस्वती के साथ ही गुरु का नाम भी उल्लिखित है। किन्तु 'गोविन्द' नाम के इन गुरु की वास्तविक पहचान करना कठिन है।

कृष्ण कवि की इस रचना पर एक सरसरी दृष्टि डालने से सर्वप्रथम तो पाठक उनके हिन्दी के छन्दों के ज्ञान से प्रभावित होता है। कृष्ण पिंगलशास्त्र के अद्वितीय ज्ञाता एवं उनके प्रयोग में अत्यन्त निपुण थे। प्रायः प्रयुक्त होने वाले छन्दों में हैं- दोहा, सोरठा, छप्पय, सवैया, घनाक्षरी, कुण्डलिया, मोतीदाम, चौपही (चौपाई), गीतिका, मल्लिका, अरिल्ल, नील, रोला, मालती, तोमर, दोधक, त्रिभंगी आदि। संस्कृत के इन्द्रवज्रा, भुजंगप्रयात आदि भी प्रयुक्त हैं।

अनुवाद की भाषा उत्तर-मध्य युग में हिन्दी की साहित्यिक कृतियों में प्रायः सर्वत्र प्रयुक्त ब्रजभाषा है जिसमें स्थान-स्थान पर क्षेत्रीय प्रभाव भी परिलक्षित होता है। मध्य प्रदेशी बुन्देली के शब्द एवं उसकी अभिव्यक्तियाँ भी यत्र-तत्र दृष्टिगत होती हैं। उक्त पद्य की अन्तिम पंक्ति में आया हुआ क्रियापद 'बिलात' (बिलाना=नष्ट होना, सं० 'विलय') ऐसा ही एक क्षेत्रीय बुन्देली शब्द है।

कृष्ण कवि की यह कृति केवल विदुरनीति का अनुवाद मात्र नहीं है। विदुरनीति में जहाँ आठ अध्याय हैं, वहीं इस कृति में नौ। प्रथम अध्याय में कवि ने प्रजागर पर्व से पूर्व में घटित महाभारत के संपूर्ण घटना चक्र का बहुत सुन्दर, काव्यात्मक वर्णन किया है जो पाण्डुलिपि के १६ पृष्ठों में है, अर्थात् ग्रन्थ का लगभग पञ्चमांश महाभारत की युद्धपूर्व घटनाओं पर आधारित कवि की मौलिक रचना है इस अध्याय से कुछ पद्य उद्धृत किये जाते हैं-

अनुजसहित आजातरिपु आइसु त्रप कौ जानि।
विदुर द्रुपतितनया सहित गजपुर पहुचे आनि॥
आये कुन्तीतनय षवर जरजोधन पाइ।
धृतसभा मैं बोलि जुवा की बात सुनाइ।



धर्मपुत्र धर्मग्य कछू छलि छिद्र न जानै।
षेलन लागे जुवा कपट के पांसे ठानै।
सब राज साज संपति सहित नारि जीत पलि में लड़ी।
पुनि भूमि भौन भंडार घर हारि धर्मसुत की भड़ी।
भीषम द्रौन विलोकत द्रोपती पैचि कै राजसभा मै आनी।
द्वारिकानांथ क्रपानिधि केसव दीन पुकारत आरत वांती।
ताही समय बढायौ यौं तन अंमर ज्यौं उमगै
परवाह कौ पानी।
हारि रहौ मन मारि दुसांसन पैचति पैचति वाहि पिरानी॥

अब कृष्ण कवि के अनुवाद की कुछ बानगी देखिये-
यथाशक्ति चिकीर्षन्ति यथाशक्ति च कुर्वते।
न किञ्चिदवमन्यन्ते नराः पण्डितबुद्धयः॥
“सुख तैं होइ जु अर्थ तिन्है उर मैं अभिलाषै।
अपनी सक्ति समानं क्रत्य करिवैं चित राषै।
काहू कौ अपमानं कहू जातैं नहि होइ।
करै जितौ करि सकै काजु पंडित नर सोइ॥”
क्षिप्रं विजानाति चिरं शृणोति
विज्ञाय चार्थं भजते न कामात्।
नासम्पृष्टो ह्युपयुङ्क्ते परार्थं
तत् प्रज्ञानं प्रथमं पण्डितस्य॥
“जानि लेहि जो तुरत ही सुनै बात चितु लाइ।
कांम क्रोध सेवै नही जानै अरथ बनाइ।
विनि पूछैं परिकाजु कौं जुक्ति न कबहू होइ।
लछिन जामै होंहि ये पंडित कहिये सोइ॥”

विदुरनीति के तृतीयाध्यान्तर्गत निम्न तीन श्लोकों का
'त्रिभंगी' छन्द में अनुवाद भी सुन्दर बन पड़ा है जिसमें
कुछ विशिष्ट पापकर्मों को ब्रह्महत्या के समान माना
गया है-

अगारदाही गरदः कुण्डाशी सोम विक्रयी।
पर्वकारश्च सूची च मित्रधुक् पारदारिकः॥
भ्रूणहा गुरुतल्पी च यश्च स्यात् पानपो द्विजः।
अतितीक्ष्णश्च काकश्च नास्तिको वेदिनिन्दकः॥
स्रुवप्रगहणो त्रात्यः कीनाशश्चात्मवानपि
'रक्षे' त्युक्तश्च यो हिंस्यात् सर्वे ब्रह्महभिः समाः॥

विदुरनीति ३/४६-४८

जो पर घर जारै, विसु दै मारै, सोमवल्लि है। लेहि धनै
परतिय रुचि राषै, चुगली भाषै, द्रोह मित्र सौं धरै मनै॥
गुर सेज सिधावै, तीर बनावै, सुरा पानि रुचि चित्त धरै।
श्रुतिनिंदा ठानै कछू न मानै देव दरव लै भोग करै॥
जो है कुंडासी, बाल बिनासी, नहि जाकौ व्रत बन्ध करयो।
सरनांगत घाती अति उतपाती, क्रपनु होइ धानु धाम भरयो॥
जो सब कछु भक्षै, धरम न रक्षै, अति तीछन बहु कोपु है।
यौं वेद बषानै, सब ही जानै, ये ब्रह्मघ्न समान कहै॥

अगले श्लोक का 'मुरिल्ल' छन्द में अनुवाद भी सुघड़
है जिसमें किस व्यक्ति की किस स्थिति में या किस
प्रकार परीक्षा होती है, इसका उल्लेख है-

तृणोल्कया ज्ञायते जातरूपं
वृत्तेन भद्रो व्यवहारेण साधुः।
शूरो भयेष्वर्थकृच्छेषु धीराः
कृच्छेष्वापत्सु सुहृदश्चारयश्च॥

विदुरनीति ३/४९

कनकु जानिअँ अगिन तपाअँ।
अरू कुलीन देषैं आचार।
काडिर सूर समर मैं लषिये
भलौ बुरौ कीजै त्योहार॥
धीर परषिअँ दारिद्र आअँ
बिपति परैं वैरी अरु मीत
सुघर कूर बोलत ही लषियै
फलु पाअँ पातकी-पुनीत॥

विदुरनीति का “जीर्णमन्नं प्रशंसन्ति सुभाषित बहुत
प्रसिद्ध है जिसमें जीर्ण का अर्थ 'पचना' लेते हुए
'भली प्रकार पचने के बाद' यह अर्थ लिया जाता है,
कृष्णकवि इसको 'प्राचीन' के अर्थ में लेते हैं। चावल
आदि कुछ धान्य पुराने होने पर अधिक अच्छे माने
जाते हैं-

जीर्णमन्नं प्रशंसन्ति भार्या च गतयौवनाम्।
शूरं विजितसंग्रामं गतपारं तपस्विनम्॥

विदुरनीति ३/६९

'अरिल्ल छन्द' में अनुवाद देखें-

अनु पुरातन होइ सु नीकौ आहिअँ।
पार होइ संसार सु तपी सराहिअँ॥
जोवन पाइ न चंचल होइ सु नांगरी।
जीतैं जुद्ध सुभट की कीरति आगरी॥

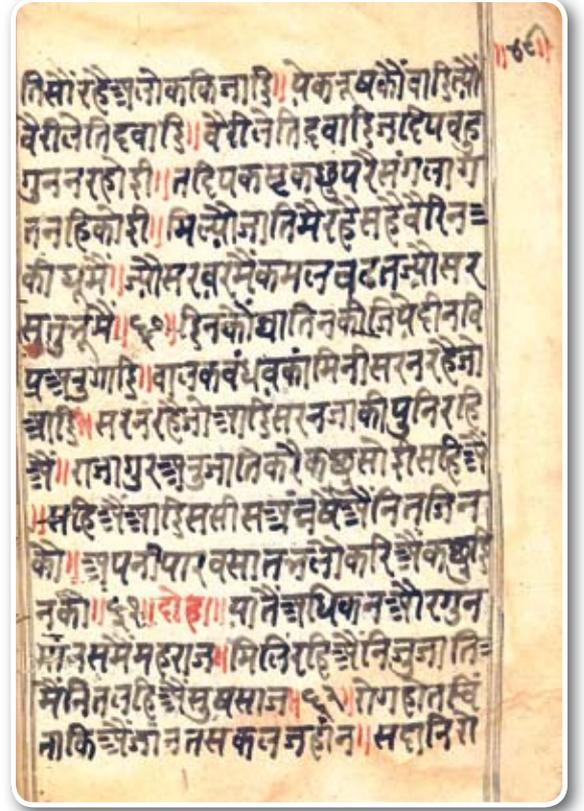
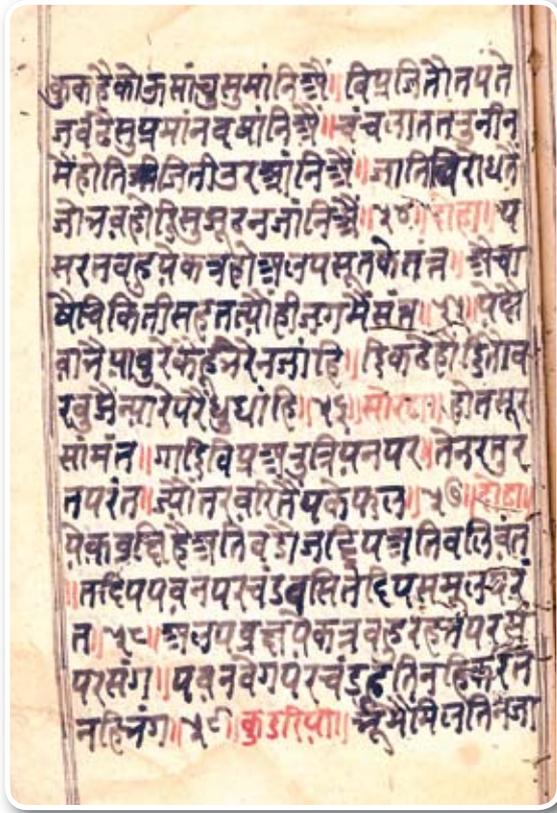
'आहियै' (=कहा जाता है) क्रिया का प्रयोग नया है,
जो संस्कृत के 'आह' से निकला हुआ प्रतीत होता है।

'कुण्डरिया' छन्द के दो सुन्दर अनुवादों को देकर
हम दृष्टान्त दर्शन के इस प्रसंग को समाप्त करते हैं।
अपेक्षाकृत छोटे श्लोकों को यदा-कदा कैसे कुण्डलिया
के विस्तृत आयाम में फैलाया गया है, ये इसके
उदाहरण हैं-

अवध्या ब्रह्मणा गावो ज्ञातयः शिशवः स्त्रियः।
येषां चान्नानि भुञ्जीत ये च स्युः शरणागताः॥

-विदुरनीति ४/६६

कवि रक्षा



विदुरनीति पाण्डुलिपि के दो पन्ने, प्रो० गयाचरण त्रिपाठी के व्यक्तिगत संग्रह।

इनकों घाति न कीजिये दीन विप्र अरु गाड़ि।
बालक बंधव कामिनी सरन रहै जो आड़ि।
सरन रहै जो आड़ि सरन जाकी पुनि रहिअैं ।
राजा गुर अरु जाति करै कछु सोड़ी सहिअैं
सहिअैं नाड़ि ससीस अंन षैअैं नित जिनकौ।
अपनी पारवसात भलौ करिअैं कछु इनकौ॥

पुरा ह्युक्तं नाकरोस्त्वं वचो मे
छूते जितां द्रौपदीं प्रेक्ष्य राजन्।
दुर्योधनं वारयेत्यक्षवत्यां
कितवत्त्वं पण्डिता वर्जयन्ति॥

विदुरनीति ४/७०

तबही मैं तुमसौं कही तुम न सुनी चित आनि।
जीति लड़ी जब द्रोपती जुवा कपट कौ ठानि।
जुवा कपट कौ ठानि मानि तबही किनि लीनी।
बरजे काहि न पूत धूत जिनि इतिनी कीनी।
कीनी बहुत अनीत जदिप समुझायौ सबही।
अब काहे पछितात तात समझे नहि तबही॥

विदुरनीति का यह अनुवाद प्राचीन हिन्दी के अनेक भाषागत प्रयोग, उसकी शब्दसम्पदा तथा व्याकरण आदि की दृष्टि से महत्वपूर्ण है। ध्यातव्य है कि लेखक या

लिपिकार 'इ' स्वर के साथ इ-कार की मात्रा का भी प्रयोग करता है। 'अ' वर्ण के ऊपर मात्रा लगा कर ऐ ('अै' प्रादि) का निर्माण करता है। 'ख' के स्थान पर सर्वत्र 'ष' का प्रयोग है (पंजाबी वर्णमाला का 'ख' भी वस्तुतः मूलरूप से 'ष' ही है) य एवं व का उच्चारण सामान्यतः 'ज' 'ब' है, जब इसे शुद्ध य-कार अथवा व-कार के रूप में बोलते हैं तो प्राचीन पाण्डुलिपियों में इन अक्षरों के नीचे एक बिन्दु लगा दिया जाता है ऐसे कतिपय हिन्दी अनुवादों का मूल संस्कृत सहित प्रकाशन, उस हिन्दीकवि-विशेष की संस्कृत भाषा के ऊपर पकड़, ग्रन्थ की विषय-वस्तु की समझ एवं प्राचीन भारतीय अनुवाद विद्या के अध्ययन की दृष्टि से महत्वपूर्ण है।

गयाचरण त्रिपाठी
नेशनल फ़ैलो भारतीय उच्च अध्ययन संस्थान
राष्ट्रपति निवास, शिमला-5

कतिपय



चम्पू-रामायण में भोजराज की नूतन उद्भावनाएँ

बलदेवानन्द सागर

प्रस्तावना

अभी, जब मैं उपर्युक्त विषय पर अपने विचार और भाव लिपिबद्ध करने को उद्युक्त हुआ हूँ, तो बचपन में अपने पूज्य गुरुजी स्वामी शिवोहं सागरजी के श्रीमुख से, कई बार कथा-प्रवचन में सस्वर उच्चारित किया हुआ, कवि वल्लाद के 'भोज प्रबन्ध' का निम्नांकित श्लोक बरबस मेरे स्मृतिपटल पर आ रहा है-

“मान्धाता च महीपतिः क्षितितलेऽलंकारभूतो गतः,
सेतुर्येन महोदधौ विरचितः क्वासौ दशास्यान्तकः।
अन्ये चापि युधिष्ठिर-प्रभृतयो यावन्त एवाभवन्,
नैकेनापि समं गता वसुमती मुञ्ज! त्वया यास्यति॥

भोजप्रबन्धः ३८

जब-जब इस श्लोक को सुनता हूँ या उच्चारित करता हूँ, महाकवि भोजराज की एक अद्भुत-प्रतिभा-सम्पन्न छवि, आँखों के सामने तैरने लगती है। राजा भोज का परिचय देते हुए डॉ० भगवतीलाल राजपुरोहित अपने शोधप्रबन्ध- 'राजा भोज का रचना विश्व' में लिखते हैं-

“भारतीय ज्ञान-साधक नृपों में भोज अग्रणी है। भोज एक महान् विजेता था। भोज के व्यक्तित्व के विविध आयामों की चर्चा करें तो कह सकते हैं कि धार्मिक-प्रवृत्ति का होने के कारण भोज उदार-दानी था। भोज ने कई मन्दिर बनवाये। वह परम दार्शनिक था। भोज ने दर्शन एवं धर्मशास्त्र-विषयक अनेक ग्रन्थों की रचना की। वह न केवल विद्वानों का आश्रयदाता अपितु स्वयं भी विद्वान् था। वह सारे राजशास्त्र, ३६ आयुधविज्ञान, ७२ कलाओं एवं सारे लक्षणों से अभिज्ञ था। धनपाल भी भोज को अशेष वाङ्मय का वेत्ता समझता है।”

सः (भोजः) अभ्यस्त-समस्त-राजशास्त्रः

षट्त्रिंशदायुधन्यधीत्य द्वाप्तप्रति-कला कूपार-पारङ्गमः
समस्त-लक्षणाक्षितो ववृधे-‘प्रबन्धचिन्तामणिः’

पृष्ठ-22

वस्तुतः भोज का राज्य एक ऐसा मण्डप बन गया था जहाँ सतत ज्ञानयज्ञ होता रहता था। डॉ० वासुदेवशरण

अग्रवाल के शब्दों में “भोज का राज्य कल्चर-स्टेट का अनुपम उदाहरण है। भोज के राज्य को एक शब्द में काव्य प्रधान राष्ट्र कह सकते हैं। समस्त राष्ट्र एक महाविद्यालय अथवा विश्वविद्यालय के समान हो गया जिसमें शिक्षित समुदाय का कार्य एक मात्र काव्य-साहित्य की उपासना था।”

भोज की कृतियों में रूपक, खण्डकाव्य, महाकाव्य आदि प्रचलित काव्यविधाओं का अभाव है। भोज के अनुसार प्रत्यक्ष-प्रतीयमान पदार्थों में पह आस्वाद नहीं जो वाग्मियों की वाणी में होता है। अतः वे अभिनेता की अपेक्षा कवि को तथा अभिनय की अपेक्षा काव्य को अधिक महत्त्व देते हैं। यह अभिमत भोज ने शृंगार-प्रकाश में स्पष्ट किया है- “तत्र न तथा पदार्थाः प्रत्यक्षेण प्रतीयमानाः स्वदन्ते यथा वाग्मिनां वचोभिरा-वैथमानाः, अतोऽभिनेतृभ्यः कवीनेव बहुमन्यामहे, अभिनयेभ्यश्च काव्यभेवेति” शृंगार प्रकाशः पृष्ठ-2.

चम्पू-रामायण का संक्षिप्त विवरण

रामायण चम्पू अथवा चम्पू-रामायण के नाम से विख्यात भोजविरचित यह चम्पू काव्य भोज चम्पू के नाम से विख्यात है। भोज की साहित्यिक कृतियों में केवल चम्पू-रामायण ही ऐसा ग्रन्थ है जिस पर अनेक टीकाएँ रची गयीं। स्पष्ट है भोज की अन्य कृतियों की अपेक्षा रामायण-चम्पू अधिक लोकप्रिय रही और विद्वानों में समादृत हुई।

वाल्मीकि रामायण के कथानक के आधार पर परवर्ती काल में अनेक रूपक तथा महाकाव्य रचे गये। इन सारी कृतियों में वाल्मीकि रामायण के कथानक में यत्र-तत्र यथारुचि परिवर्तन कर रामायण को नूतन कलेवर में प्रस्तुत किया गया। पुरातन कथानक का आधार ग्रहण करने पर भी अपनी कृति में मौलिकता लाने के लिए ये परिवर्तन उन्हें आवश्यक लगे होंगे। वाल्मीकि के पुरुषोत्तम राम परवर्ती काल की

कवि रत्ना



साहित्यिक कृतियों में पुराण पुरुष विष्णु के अवतार बन गये।

भोज ने चम्पू-रामायण में राम को विष्णु का अवतार स्वीकार करते हुए वाल्मीकि कृत कथानक को संक्षेप में यथावत् उपस्थित कर दिया। पुरातन कथानक को संक्षेप में यथावत् पुनः उपस्थित करने पर भी चम्पू-शैली में अभिव्यक्ति की अभिरायता ने उसे सर्वथा अभिनवता प्रदान कर दी। प्रतीत होता है कि यह युग प्रायः प्राचीन ग्रन्थों को संक्षेप में उपस्थित करने की कला में कौशल दिखाने में व्याप्त रहा।

चम्पू-रामायण का कथानक

रामायण का कथानक सुप्रसिद्ध है। चम्पू-रामायण के बालकाण्ड में प्रारम्भिक देवस्तुति के साथ ही तमसा सरिता की ओर जाते वाल्मीकि क्रौञ्च वध के हृदयविदारक दृश्य से अनुकम्पित होकर “मा निषाद! प्रतिष्ठां त्वमगमः शाश्वतीः समाः ... आदि श्लोक का उच्चारण करते हैं। ब्रह्मा का आदेश पाकर वे रामायण की रचना करते हैं। लव-कुश इसका गान करते हैं। अयोध्या के राजा दशरथ अनपत्य होने से सन्तान के लिए अश्वमेध यज्ञ करते हैं। राम आदि चार पुत्रों की प्राप्ति से सीता-विवाह तक और उनके साथ अयोध्या में सुखपूर्वक समय व्यतीत करने के साथ बालकाण्ड सम्पन्न होता है।

भरत तथा शत्रुघ्न के मामा के घर जाने के साथ आरम्भ होकर भरत को अपनी पादुका सहित अयोध्या की ओर रवाना कर राम के दण्डकारण्य पहुँचने के साथ अयोध्या-काण्ड पूरा होता है।

उसी वन में विचरण करते रामादि को विराध-नामक राक्षस से युद्ध से आरम्भ होकर राम-लक्ष्मण के पम्पा-सरोवर पहुँचने के साथ ही अरण्य-काण्ड पूरा होता है।

सीताविरही राम की सुग्रीव से भेंट के साथ शुरू होकर किष्किन्धाकाण्ड सीता के अन्वेषण में हनुमान की समुद्र-सन्तरण की तैयारी में पूरा होता है।

हनुमान के समुद्र-लंघन के वर्णन के साथ सुन्दरकाण्ड आरम्भ होता है और सीता के द्वारा पहचान के लिए दिये गये चूडामणि को लाकर हनुमान् जी श्रीराम को समर्पित करते हैं- इसके साथ ही सुन्दर-काण्ड यहीं पर सम्पन्न होता है।

भोज कृत चम्पू-रामायण यहीं पर पूरा होता है।

चम्पू-रामायण में भोज की नूतन

उद्भावनाएँ

कवि का महत्त्व नवीन वस्तु की शोध में नहीं अपितु धारावाही विचार-सरणि को नवीन भूमिका प्रदान करने में है और इस दृष्टि से भोज की कृति वाल्मीकि-रामायण तथा उसके आधार पर रची गयी प्राक्-भोजकालीन कृतियों से विशिष्ट है।

रामायण को उपजीवी बनाकर रची गयी भास, कालिदास, कुमारदास, भट्टि, भवभूति, मुरारी, राजशेखर, भोज, क्षेमेन्द्र आदि की कृतियों में जो मौलिक अन्तर है, वह है रचनाकार की अपनी विशिष्ट शैली एवं अनुभूति की अभिव्यक्ति में। अतः हम कह सकते हैं कि वाल्मीकि-रामायण के कथानक को रूपक का कलेवर प्रदान करने का द्वार भास ने खोला, महाकाव्य के रूप में प्रस्तुत करने का मार्ग कालिदास ने प्रशस्त किया तथा चम्पू रूप में सुलभ करने का मार्ग कविराज भोज ने दिखाया।

चम्पू-रामायण में, वैसे तो रामायण के तथ्यों को जिस रूप में प्रस्तुत किया गया, वह शैली की दृष्टि से आमूल नवीन है। इतना ही नहीं, रामायण से भोज तक आने वाली साहित्य-यात्रा में वाङ्मय ने जिन वैशिष्ट्यों की उपलब्धि की है, उसका समाहार भी इस कृति में उपलब्ध होने से यह अन्य कृतियों से विशिष्ट बन गयी है। फिर भी, कविराज भोज ने रामकथा में कुछ ऐसे अपूर्व सन्निवेश किये हैं कि जिनसे वाल्मीकि कृत कृति से किसी प्रकार पृथक प्रतीत न होने पर भी नवीन लगती है।

वाल्मीकि-रामायण में प्राप्त कतिपय संकेतों का भोज ने अपनी कल्पना से पल्लवन कर दिया है। ऐसे प्रसंगों में प्रमुख है- गङ्गावतरण का दृश्य-

“अथ वीचीचयच्छन्न-दिगन्त-गगनान्तरा।

शशांक-शंख-सम्भन्न-तारा-मौक्तिक-दन्तुरा॥ इत्यादि

-चम्पू-रामायण, बालकाण्ड-78 से 82

वैसे तो स्थान-स्थान पर कथानक की रक्षा करते हुए वर्णनों में नूतनता का सन्निवेश किया गया है। यह नूतनता कहीं भाव क्षेत्र में है तो कहीं चमत्कारिता के क्षेत्र में।

हेमन्त, वर्षा, शरद् आदि ऋतुओं के वर्णन में कवि ने कल्पना-स्वातन्त्र्य का पर्याप्त आश्रय लिया है।

महेन्द्रपर्वत, सन्ध्यावर्णन, रावणवर्णन, लंकादहन आदि वर्णनों में भोज की वाक्यचातुरी, अलंकरण-कल्पना तथा सूक्ष्मदृष्टि का स्वतन्त्र-उल्लास मिलता है।



NMM: Summary of Events

1st August – 30th November, 2010

Documentation

The main thrust of the NMM is to fulfill the objectives of locating, documenting, conserving and digitizing manuscripts. For the efficient functioning, the NMM has established a network of Manuscript Resource Centres (MRCs) and Manuscript Conservation Centres (MCCs). In the period, from 1st August to 30th November, 2010, NMM, in its endeavour to broad-base its network, established a few more MRCs and MCCs in addition to the existing ones.

New MRCs

B.L. Institute of Indology

Vijay Vallab Smarak Complex
20th KM, GTK Road
PO: Alipur
Delhi-36

Department of Archaeology

Tamil Valarchy Valagam
Halls Road, Egmore
Chennai-600 008

Mazahar Memorial Museum

Bahariabad
Ghazipur (UP)

Tripura University

Suryamaninagar
Agartala
Tripura West

Shree Dwarakadhish Sanskrit Academy and Indological Research Institute

Dwaraka, Gujarat

Centre for Heritage Studies

Hill Palace
Thripunithura
Dist-Ernakulam
(Kerala)

NEW MCCs

Centre for Heritage Studies

Hill Palace
Thripunithura
Ernakulam (Kerala)

B.L. Institute of Indology

Vijay Vallab Smarak Complex
20th KM, GTK Road
PO: Alipur
Delhi-36

AP State Archives and Research Institute

Tarnaka, Hyderabad-7

National Institute of Prakrit Studies and Research

Shri Davala Teertham
Srovanabelagola
Dist: Hassan
(Karnataka)

Kund Kund Jnanpith

Devi Ahilya University
584, M. G. Road
Tukoganj, Indore – 452 001

Thunchan Memorial Trust

Thunchan Parambu
Tirur – 676 101

Gurucakaran College

Silchar- 4.
(Assam)

Department of Manuscriptology, Kannada University

Hampi Vidyananya – 583 276
Dist. Bellary
(Karnataka)



Keladi Manuscripts Resource Centre

Keladi Museum
Keladi, Sagar
Shimoga Dist.
Karnataka

Tripura University

Suryamaninagar
Agartala, Teipura West

Dept. of Sanskrit, Pali & Prakrit Kurukshetra University

Kurukshetra
Haryana

Mazahar Memorial Museum

Bahariabad
Ghazipur (UP)

Documentation, being the first step, deserves much importance in the entire gamut of functioning of the NMM. It is done through Survey, Post Survey and documentation through MRCs. Through this process information about manuscripts is collected, processed and included in the National Database of Manuscripts available in the NMM website, www.namami.org.

Total data received up to 31st July, 2010 31,36,949

Data received from 1st August to 30th Nov., 2010 01,04,369

Total data received till 30th November 32,41,318

Position in Detail

Sl. No.	Item/ description	Position up to 31 st July, 2010	Position up to 30 th Nov., 2010	Achievement from 1 st August to 30 th Nov., 2010
1.	Total electronic data received	22,42,000	23,37,000	95,000
2.	Total data received in hard copy	9,12,000	9,18,000	6,000
3.	Total data edited	19.50,000	20,10,000	60,000

Conservation

Workshop at Tirupati (20th–24th September, 2010): NMM organized a five day National Workshop on Preventive Conservation of Manuscripts at Tirupati in cooperation with Manuscript Conservation Centre, Oriental Research Institute, Shri Venkateswara University (ORI, SVU). In the workshop continued for five days, 29 participants from Karnataka, Kerala, Tamilnadu, Puducherry and Andhra Pradesh were trained in sign of deterioration, types of fumigation and deacidification of manuscripts, storage of manuscripts and making of insecticidal and fungicidal papers, making of boxes for the storage of manuscripts, imergency repairs, lamination and disaster management through theoretical and practical sessions. Nine experts in the field of manuscript conservation took part to impart the training. During the workshop, 152 manuscripts containing 4684 folios have been treated with preventive measures like cleaning, etc.

and bound with planks, covered with starch-free red clothes and kept in the (ORI, SVU) collection by the participants.

Workshop at Tirur (6th–12th October, 2010): A workshop on preventive conservation of manuscripts was organized at Thunchan Memorial Trust, Tirur (Tamil Nadu), from 6th to 12th October, 2010. Jnanpeeth awardee writer, M. T. Vasudevan Nair chaired the Inaugural Fuction held on 6th October. Prof. Dipti S. Tripathi, Director, NMM inaugurated the workshop along with the formal opening of the MCC at the Thunchan Memorial Trust. In this workshop, 40 participants were trained in different aspects of preventive conservation of manuscripts by 9 resource persons. During the workshop, the participants could conserve 99 palm leaf manuscripts (11,690 folios). These include manuscripts on kavya, mantra, ayurveda, itihasa, etc.

Workshop at Varanasi (21st–25th October, 2010): NMM organized a five day Preventive Conservation Workshop at Varanasi in

Kriti Rakshana

cooperation with Sayajirao Gaekwad Central Library, Benaras Hindu University, Varanasi. The workshop was designed to train the participants about the latest technology in preventive conservation of manuscripts. Thirty participants were trained through theoretical and practical sessions. The participants were divided into two teams. One team gave preventive treatment to nearly 2000 folios in the collection of Parshnath Vidyapeeth, Karoudi, Varanasi and another team treated about 2500 folios at Jangambari Muth, Varanasi. The emphasis of the workshop was learning through doing.

Workshop at Imphal (20th–24th October, 2010): NMM, in collaboration with Manipur State Archives Manuscript Conservation Centre, organized a 5-day National Level Workshop on Preventive Conservation of Manuscripts at Manipur State Archives Manuscript Conservation Centre, Imphal. It was held from 20th to 24th October, 2010. A total of 45 scholars participated in the workshop.

Digitization

Till 30th November 2010, digitization of 70,053 Manuscripts (93,97,422 pages) has been completed. There are 58,045 DVDs containing the digital images of the Manuscripts in the NMM office in New Delhi.

The remaining 20 Lakh pages which were kept reserved has been allotted among the four digitization agencies (shortlisted for digitization work under second phase against a tender). Around 85% of the job has been completed and the rest is expected to be completed before 31st March 2011.

NMM will initiate the IIIrd Phase of Digitization shortly for digitization of Manuscripts in several repositories and collections throughout the country. The tender document for digitization of Manuscripts under the third phase was published in the website and the advertisement for the same was published in the leading newspapers throughout the country. Quotations have been received and the evaluation is in process. The selection of digitization agencies, signing MoU with them as well as with the repositories, allotment of

digitization work to agencies are scheduled to be completed soon. The third phase of digitization will be started as and when these processes are complete.

A booklet, *Guidelines for Digitization of Archival Material*, has been prepared in compliance with the latest trends in technology and is going to be published soon.

Outreach

Seminar at Dharmanagar (Tripura):

A Seminar was organized at Government Degree College, Dharmanagar, Tripura on the 'Manuscript Wealth of the North-East and the Problems of their Conservation and Dissemination' from 20th–22nd November, 2010. The seminar was attended by scholars from almost all the States in the North-East region. Some observers from other parts of the country also attended this Seminar. Scholars presented papers on availability of manuscripts – state-wise, region-wise and community-wise – important, rare and unpublished manuscripts and the problems of conservation and dissemination, specific to the North-East region. As the seminar was first of its kind in and on this region, many a new facts cropped up during the seminar. Among the facts and figures to reckon with, the availability of manuscripts in Mizoram (Kamala Nagar Dist.) was a major discovery. NMM will shortly publish the proceedings (Papers) of this seminar.

Public Lecture

1. **Tattvabodha Lecture on 25th November:** A public lecture under Tattvabodha Series was organized on 25th November, 2010 at International Youth Centre, Chanakyapuri, New Delhi. Prof. Bhagawat Sharan Shukla, Vyakarana, Sanskrit Vidya Dharma Vijnana Samkaya, Benaras Hindu University, Varanasi delivered the lecture on 'Sanskrit Manuscripts on Music and their Importance'.
2. **Special Lecture on 26th November:** A special lecture was organized at the International Youth Centre, Chanakyapuri, New Delhi on 26th November, 2010. The lecture was delivered by



Kriti Rakshana



Dr. S. Kalyanaraman, Director, Sarasvati Research Institute, Chennai on the topic 'Indus Civilization and Script'. Dr. Radha Madhav Bharadwaj, Associate Professor, Dept. of History, Deen Dayal Upadhyaya College, New Delhi chaired the lecture session. Dr. Kalyanaraman, in his informative and analytical speech tried to find the nature of linkage between Harappan script and Brahmi script. He analysed the nature of Indus script, addressed the question of continuity or influence of the Harappan script and thus ventured into digging out the origin of Indian scripts. The lecture was an eye opening session for the students of palaeography and in commensurate with objectives of the National Mission for Manuscripts.

Manuscriptology and Palaeography

Basic Level Workshop at Varanasi: A workshop on Textual Criticism and Editing of Manuscripts (Basic Level) was organized

by the NMM in collaboration with IGNC, Varanasi Regional Centre. The Workshop was organized at Varanasi from 9th–30th November. Twenty participants were taught scripts, like Sharada and Newari, and trained in editing of manuscripts. During the Workshop, participants edited three important and rare manuscripts: *Ganita Prakasha*, *Mayracitraka* and *Vasturajavallabha* under the guidance of eminent scholars and manuscriptologists.

Basic Level Workshop at Keladi: A basic level workshop was organized at Keladi Museum, situated at the Simoga District of Karnataka. The workshop, inaugurated on 17th November, 2011, was organized by the NMM in collaboration with MRC Keladi Museum. Forty participants were trained in Modi, Tigalari, Nandinagari and Devanagari scripts.

Basic Level Workshop at Imphal: A basic level workshop was organised at Manipur State Archives, Imphal from 22nd August to 11th September, 2010. Besides Meithei script, Bengali and some other scripts were taught in this workshop.



Prof. Dipti S. Tripathi, Director, NMM inaugurating basic level workshop on Manuscriptology at Manipur State Archives, Imphal, 22nd August, 2011.





भोज की नूतन उद्भावनाओं के प्रसंग में संक्षेप में, हम निम्नांकित वर्णनों का उल्लेख कर सकते हैं-

१. दशरथ के द्वारा प्रजापत्य पुरुष से प्राप्त पायस का वितरण।
२. राम के राज्याभिषेक का समाचार सुनकर अयोध्या की प्रजा का उल्लसित होना, जिस पर दशरथ का अमात्यों से पूछना कि प्रजा राम के प्रति इतना आकर्षित क्यों है?
३. वाल्मीकि-रामायण में शूर्पणखा सीता की निन्दा करती है। इस प्रसंग को भोज ने अपनी मौलिक उद्भावना के साथ शूर्पणखा-द्वारा आदिपुरुष ब्रह्मा को कोसकर कहलवाया है कि उसे सीता के समान रूपवती क्यों नहीं बनाया?
*लावण्याम्बु-निधेरमुष्य दयितामेनाभिवैनं जनम्,
कस्थान्नासृजदस्मदन्वय-गुरो रुत्पत्तिभूः पद्मभूः।
आस्तां तावदरण्य-वासरसिके हा कष्टमस्मिन्निमाम्,
कान्तिं कानन-चन्द्रिका समदशां किं निर्ममे निर्ममे॥*
चम्पू-रामायण, अरण्यकाण्ड-१८
४. मायामृग के 'हतोऽस्मि' चिल्लाने पर सीता का राम की स्थिति जानने के लिए लक्ष्मण को जाने के लिए कहना, उलाहना देना- आदि।
५. सुन्दरकाण्ड के १९वें श्लोक में रावण के साथ वेश्याओं का उल्लेख तथा ६७वें श्लोक में सीता को लंकादहन की सूचना चारणों से प्राप्त होना, भोज की स्वयुगानुरूप कल्पना है।
६. वाल्मीकि और कालिदास ने हिमालय की पत्नी का नाम 'मैना' कहा है परन्तु भोज उसे मनोरमा अथवा पाठ भेद में मेनका के नाम से अभिहित करता है।
७. वाल्मीकि के राम पुरुषोत्तम है तो भोज ने उन्हें विष्णु के अवतार के रूप में ही देखा और तदनु रूप ही उन्हें दिव्य-चरित्र से मण्डित किया।

संक्षेप में कहा जा सकता है कि वाल्मीकि-रामायण तथा चम्पू-रामायण के आकार में अन्तर हो सकता है किन्तु उनके गुणों में नहीं। जो तथ्य और कथ्य का वैशिष्ट्य रामायण के विराट् कलेवर में है, भोज की कृति में भी वही है। इस विराट् कृति को चम्पू-रामायण जैसा लघु कलेवर देना साधारण बात नहीं है। स्वयं भोज ने ग्रन्थ के आरम्भ में कहा है-

*वाल्मीकि-गीत-रघु-पुङ्गव-कीर्ति-लेशैः,
तृप्तिं करोमि कथमप्यधुना बुधानाम्।*

*गङ्गाजलैर्भुवि भगीरथयत्नलब्धैः,
किं तर्पणं न विदधाति नरः पितृणाम्॥*

चम्पू-रामायण, बालकाण्ड-४

इस श्लोक के द्वितीय चरण में प्रयुक्त "कथमपि" से स्पष्ट ही प्रतीत होता है कि महान् प्रयत्न से चम्पू-रामायण की लघु आकृति में, रामायण अवतीर्ण हुई है।

भोज ने कथानक को यथासम्भव संक्षिप्त तथा रुचिकर बनाने का प्रयास किया है। उसकी शैली की रुचिरता तथा वाणी के आकर्षण से यह कृति संस्कृत-साहित्य में विशिष्ट बन सकी है।

भोज के चम्पू-रामायण में गद्य-विस्तार नहीं है। वह पद्यों के बीच छोटे-छोटे खण्डों के रूप में प्राप्त होता है। उत्कालिका प्राय, चूर्णक तथा वृत्तगन्धि- इन तीनों प्रकार की गद्य शैली भोज के चम्पू-रामायण में देखी जा सकती है। ये शैलियाँ वातावरण तथा परिस्थिति की अपेक्षानुसार व्यवहृत हुई हैं।

अन्त में, विस्तारभय से इस शोध-निबन्ध में चम्पू-रामायण की कुछ ग्रन्थगत-समस्या एवं कृतित्व-समस्या पर कुछ न कहकर, भोज द्वारा अपने काव्य की विशिष्टता का वर्णनकारी श्लोक प्रस्तुत है-

*गद्यानुबन्ध-रस-मिश्रित-पद्यसूक्ति-
हृद्या हि वाद्यकलया कलितेव गीतिः।
तस्माद्दधातु कविमार्गजुषां सुखाय
चम्पू-प्रबन्धरचनां रसना मदीया॥*

-चम्पू-रामायण, बालकाण्ड-3

*बलदेवानन्द सागर प्रभारी, संस्कृत-समाचार
आकाशवाणी, नई दिल्ली-110001*

कृति रक्षा



Jamal al-Din Abul Durr bin Abdullah: Calligrapher the Great

Gulfishan Khan

THE EXORDIUM

IN THE NAME OF ALLAH
THE COMPASSIONATE
THE MERCIFUL

*Praise be to Allah, Lord of the Creation,
The Compassionate, the Merciful,
King of Judgement-day!
You alone we worship, and to You alone
We pray for help.*

*Guide us to the straight path
The path of those whom You have favoured,
Not of those who have incurred Your wrath,
Nor of those who have gone astray.*

Seven hundred and fifty year old magnificent manuscript of *Holy Qur'an*, preserved at Andhra Pradesh Government

Oriental Manuscript Library and Research Institute, Hyderabad is from the pen of Jamal al-Din Abul Durr bin Abdullah (A.D.1221-98), popularly known as Yaqut al-Mustasimi. He was the celebrated calligrapher at the court of Al-Mustasim Billah, the last Abbasid Caliph. This priceless legacy belongs to the Arabic collection of the Asafiya Library, Hyderabad founded by Mir Mahbub Ali Khan Asaf Jah known as Nizam VI in 1891, later on re-named as the Andhra Pradesh Government Oriental Manuscripts Library and Research Institute. This text is written in naskhi script, a calligraphic style for writing the Arabic alphabet. *Naskhi* the 'inscriptional' script which is slender and



Surat Al-Baqara and Surat Al-Fatihah.

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supple, and highly readable form of script is one of the six best known styles of Islamic calligraphy. Others being *thuluth*, *tawqi*, *riqa*, *muhaqqaq*, *rayhani*, known as *ahkam-i-sitta*, the 'six cursive hands' developed by the accomplished artists after centuries of devotion and patience. The art of calligraphy was considered truly compatible for preserving and conveying the Word of God, believed to be pre-eternally written on the well-preserved tablet. Moreover, it was seen imperative as the scripts used to copy the holy text should differ from everyday scripts, prompting the development of early *Kufi* and *Naskh* scripts. *Naskh* or the cursive writing, which literally means writing or transcription, began to be employed to write manuscripts of the Holy Qur'an as early as the first century (Hijri) after the Prophet's migration from Makkah to Madinah. With the introduction of paper from China in the 10th century illumination, the sacred text with various calligraphic styles became steadily more ornate. The noted calligrapher also known as "*qibla al-Kuttab*" or model of calligraphers reshaped the *naskh* letters. He invented a new way of writing by cutting the nib of the "*qalam*" or reed pen at an angle which imparted to his writing an extra dimension of beauty and grace. Maintaining a long point he produced more elegant and rhythmic script than that of the earlier masters. This manuscript is a very good example of a complete Qur'an text in *naskh* which is hardly different from the modern printed Qur'ans. This style of writing became one of the most widespread styles throughout the Islamic world. It is the basis of modern Arabic print and is used in virtually all printed Qur'ans today. A script called *Yaquri*, also derived its name from the same skilled artist. The legendary calligrapher is said to have copied two *juz* (parts) of the Qur'an every day and completed two Qur'ans every month. He is reputed to have produced 1, 001 Qur'ans in his life time and to have given away 70 samples of his writing every

day; yet authentic works of the distinguished artist are extremely rare. Amin bin Ahmad Razi, the author of the geographical-cum-universal history *Haft Iqlim* (Seven Climes) writing in 1593-4, under the court patronage of Emperor Akbar (1542-1605), commented that in his time a specimen of al-Mustasimi's writings was as rare and precious like a gem. This manuscript of Qur'an is written in a fine, small, closely written and fully vocalized *naskh*, within blue, black and gold ruled borders. The first, the middle and the last lines of every page being in a very beautiful large *thuluth* characters, enclosed by illuminated borders of floral design. The titles of every *surah* with the number of verses indicating in each case, whether it was revealed in Makka or Medina, are written in elegant *raihan* in gold. The verses are separated with gilt circles. The present copy of the holy text clearly reveals the elegant, clear cursive scripts for which the master craftsman is renowned.

The other masterpiece penned by the same accomplished calligrapher of 13th century A.D. Baghdad is preserved in the invaluable collection of Rampur Raza Library (U.P.). It bears the ornamentation in gold and precious lapis lazuli stone colour (No. 13293D). The Khudabakhsh Oriental Public Library, Patna (Bihar) also has two copies of the Qur'an from the pen of Yaqut al-Mustasimi. (Nos. 2904 H. L. No. 3919, and No. 118.). The other richly illuminated manuscript from the hands of the famed calligrapher-writer, dated Rabi I 687/April 1283, with autographs of the Mughal emperors Nuruddin Jahangir (reigned 1605-27), Shahjahan (1628-58), the builder of Taj Mahal and Aurengzeb Alamgir (1658-1707) is preserved in the splendid collection of Salarjung Museum of Hyderabad. This copy (Arabic No. 238) was later embellished by the Mughal court painters with gold foliages of artistic and intricate designs on the margins with lavish use of gold and lapis

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Surat an-Nas, written by Yaqut Mustasini in the year 661 A.H.

lazuli. However, these invaluable specimens of the illustrious calligrapher remain largely ignored among the modern scholarship. Other manuscripts attributed to the pen of the same noted master calligraphist are preserved in different libraries, such as the Topkapy Saray Library, Istanbul (Turkey), Chester Beatty Library, Dublin, (Ireland) and Mashahd (Iran). (Reference: *The Encyclopaedia of Islam* Vol. XI, Leiden, Brill, 2002). The stylistic features of this thirteenth century inimitable calligraphic specimen of Islamic calligraphy preserved in Indian libraries remain unstudied.

The manuscript bears the seal of a number of noblemen who claimed custodianship of the holy book:

1. Hafeez Khan Bakhshi (paymaster) of Maharaja Holkar

2. Sultan Muhammad Qutub Shah bin Najaf Shah
3. Mohammad Sharafuddin Khan
4. Wahid Husain
5. Muhammad Mirza Khan Bahadur, grandson of Nawab Ali Quli Khan Bahadur
6. Ali Muzaffar Khan (servant of) Muhammad Shah Badshah Ghazi
7. Nawab Muhammad Muzaffar Ali Khan Bahadur (servant of) Muzaffar Ali Khan.

Gulfishan Khan is Associate Professor in History, Centre of Advance Study in History, Department of History, Aligarh Muslim University, Aligarh

Legacy of the Past: Review of *Ashiqqa* at the Crossroad of Fiction and History



Dhritabrata Bhattacharjya Tato

In these days, the reading of a manuscript tends to go beyond its textual and visual contents. The study of the physical aspects along with other related sources seems to place a manuscript in a more complex context. A systematic study of colophon and any other inscriptions on a manuscript reveals the journey of the object, whereas other sources on the same historical fact throw light on the historicity of the given manuscript.

Manuscripts being the precursor of the book industry had a group of technically sound artisans in its atelier. However the choice of the texts to be published was subject to an aggregate of political, social, cultural and historical policy of the given period. The coming to life of a manuscript depends on its circulation within and without the manuscript industry. Thus, it may be suggested that a manuscript requires a comprehensive study in ecological way, which combines a set of historical, social and political factors in order to find out its historicity. However, an isolated manuscript in a museum seems like a dead body without identification in a morgue.

The present paper is an initiative to study *Ashiqqa* manuscripts preserved in the collections of the Indian state agencies such as the National Museum, New Delhi, Salarjung Museum, Hyderabad, Asiatic Society, Calcutta, et al. This paper does not pretend to re-interpret the 'art history' aspect of the manuscripts or the iconographic issues. Here, the manuscript is studied as a text, as an object with cross-references of the grand narrative of history. It seems important to

examine the textual content of *Ashiqqa* in the view of its fictional and historical elements. The proper archival value can then be derived in terms of historiography. It may also explain why this particular manuscript is not considered by many as a primary source for writing political history of Khalji period.

For our information, '*Ashiqqa*' is one of the 45 works that Delhi based poet Hazrat Amir Khusrau Delhvi wrote or, rather what we still find in different depositories of manuscripts across the world. The text of *Ashiqqa* is also known by different names such as '*Isqiya*', '*Duwal Rani e Khizr Khan*', '*Qissa e Khizr Khani*' and '*Duwal Rani*'.

As per the Persian term of the genre, we can call it a *masnavi*, which means biographical work. Prof Sunil Sharma says that in this genre Khursau derives the inspiration from two earlier Persian poets Firdawsi (A.D. 1019–20) and Nizami (A.D. 1209). Firdawsi's work *Shahnama* or Nizami's *Iskandarnama* has the same literary aspiration. One interesting aspect about Amir Khusrau's work is, he never tried to maintain the Persian suffix *namah* nor did any later version of this text bears '*namah*' at the end.

The story of *Ashiqqa* is based on a series of events that took place in the year 1295 to 1320 in Delhi. Khusrau says that he had written this text on request by its main protagonist Khizr Khan. The latter is believed to supply a slave-girl who actually witnessed Khizr's love affair to recount the story to the poet. Before entering into codicological details, let's quickly see the series of events that took place in Delhi in those years.

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Delhi was undergoing a political turmoil in those days. Jalaluddin Khalji just became the Sultan. Jalal's nephew was the great warrior Alauddin. Jalal married off his daughter to Alauddin. Alauddin's wife and mother-in-law, being the princess and the Queen, used to treat him untowardly. However, Alauddin was close to a girl Mahru, sister of an influential officer of Jalal. Once Alauddin's wife caught him red handed with Mahru and insulted him in the presence of his subordinates. While this family matter was weighing heavy on his head, Jalal ordered Alauddin to station at Karra following an uprising. From there he conspired to remove his uncle and became the Sultan. For that he required to bribe the amirs of the city of Delhi.

Then he set his eyes on the state of Devgiri. The treasury of Devgiri was known to everybody, even across the seven seas. Alauddin, given his skills in warfare conquered Devgiri at ease and seized the treasure and the queen of Devgiri, Kanwaldi. But instead of surrendering the booty to the Sultan following the tradition, he went directly to Kara and invited Jalal to come and collect the acquired treasures. On Jalal's arrival, on a royal boat on the Ganges, Alauddin killed Jalal and declared himself the Sultan. Alauddin came back to Delhi and married Mahru and kept Kanwaldi in his harem.

Years passed by, Alauddin's grandeur increased day by day. He got a son, Mubakar from one of his wives, who was a granddaughter of Balban and two from Mahru - Khizr and Shadi. At the time of Gujarat invasion, Alauddin came across a handsome transvestite, called Kafur Hazardinari. The word 'Hazardinari' is due to the fact that Kafur was once sold as a slave against a thousand dinars. In the following years, Kafur became the most trusted among the generals of Alauddin. Khizr, Shadi and Mubarak grew up in the palace without paternal affection. Mahru, being concerned about Khizr's future sent him along with his bother to a spiritual guide at Hazrat

Nizamuddin, few kilometres away from the palace. Subsequently he qualified to be a kazi'.

One day Kanwaldi requested Alauddin to bring her beloved daughter from her ex-husband, then residing in a neighbouring kingdom in exile. Upon the arrival of Kanwaldi's daughter at the palace, Khizr developed a great affection for Diwaldi and that turned out to be a deadly love affair for both of them. Mahru, the Queen got anxious over this relationship.

No doubt, Kanwaldi's influence in the harem and Alauddin's attention towards Kanwaldi was already a headache for Mehru. Now seeing her own son being in relationship with Diwaldi, she designed a ploy to arrange her son Khizr's marriage with her niece (her brother, General Alp Khan's daughter). On top of that she convinced Alauddin to declare Khizr as the heir-apparent which added to the bloody enmity between the sons of Alauddin.

Khizr, deeply confused between his mother's wish and his love life, finally agreed with his mother and got married to his cousin. Khizr could not bear the pain of this separation with Diwaldi and fell ill for several times and locked in his private chamber, he remained aloof from the palace affairs for several months. Mahru thought that it would be stupid of her to loose her own son for her niece. She finally agreed to the marriage of Khizr and Diwaldi.

Meanwhile, General Kafur became partner of Alauddin in all affairs. Slowly he took over all the royal duties, while Mahru was busy in festivities and Khizr in merry-making with his newly wed wife. Kafur became de facto ruler of Delhi. He engineered a major rift between Alauddin and Khizr, and slowly Alauddin's health declined. He persuaded Alauddin to send Khizr away on official charges to Gwalior and Alauddin relied on Kafur blindly.

On Ali's death Kafur declared one of the minor sons of Alauddin as the king and



he became regent of the state. Through a special envoy to Gwalior he blinded the princes. Mubarak got imprisoned in Delhi. Kafur governed the country well as he knew the nitty-gritty of the state affairs. One fine evening, while gambling and dicing with his friends on the veranda of the palace, Kafur got murdered by his bodyguards in a drunken state.

Mubarak was one of the first prisoners to get free in Delhi. He became the Sultan upon his release and without wasting any time, he ordered Khizr's death and asked Diwaldi to be thrown into his harem to avenge the injustice that his mother and he received from Alauddin. Khizr was killed and nobody knows what happened to Diwaldi.

Between 1497 and 1579, this story was copied at least for thirty-two times. The text is supposedly a testimony of first inter-religious in terms of Hindu-Muslim love story. It is worth mentioning here that it was one of the first manuscripts reproduced at the Mughal Imperial *Karkhana* (the aggregate of *Tasveerkhana* and related departments that produced manuscripts). It is quite clear from the arguments of Bonnie C. Wade in her book *"Imaging the Music"* that Mughal Emperor Akbar's cultural policy was overtly political in nature. Commissioning seven copies of *Ashiq* may have been a result of Akbar's intention to get closer to the Rajputs or sending a message through historical references. The scope of this text goes further when we find Khizr Khan was a disciple (as referred to by Amir Khusrau) of much respected saint Nizamuddin Auliya, whose shrine in Delhi is still adorned by millions of people in the subcontinent. Interestingly, during this period at Fatehpur Sikri Karkhana the translation of Mahabharata – the Hindu epic, into Persian called Razmnama was also commissioned.

Coming back to the Mughals, this 4200 verse manuscript had its own trajectory inside the Kitabkhana (Library). Former Curator of the National Museum, Dr. Nasim

Akhtar in his article 'Duwal Rani Khizr Khan – An illustrated manuscript in the National Museum collection, writes.

This manuscript is based on the love affairs between prince Khizr Khan, son of Sultan Alauddin Khalji and Devaldi, the princess of Gujarat. It is a historical *masnavi* and is included in the source material. Besides the love affairs of the prince and the princess, Khusrau, supplied some very important information regarding 13th century history.

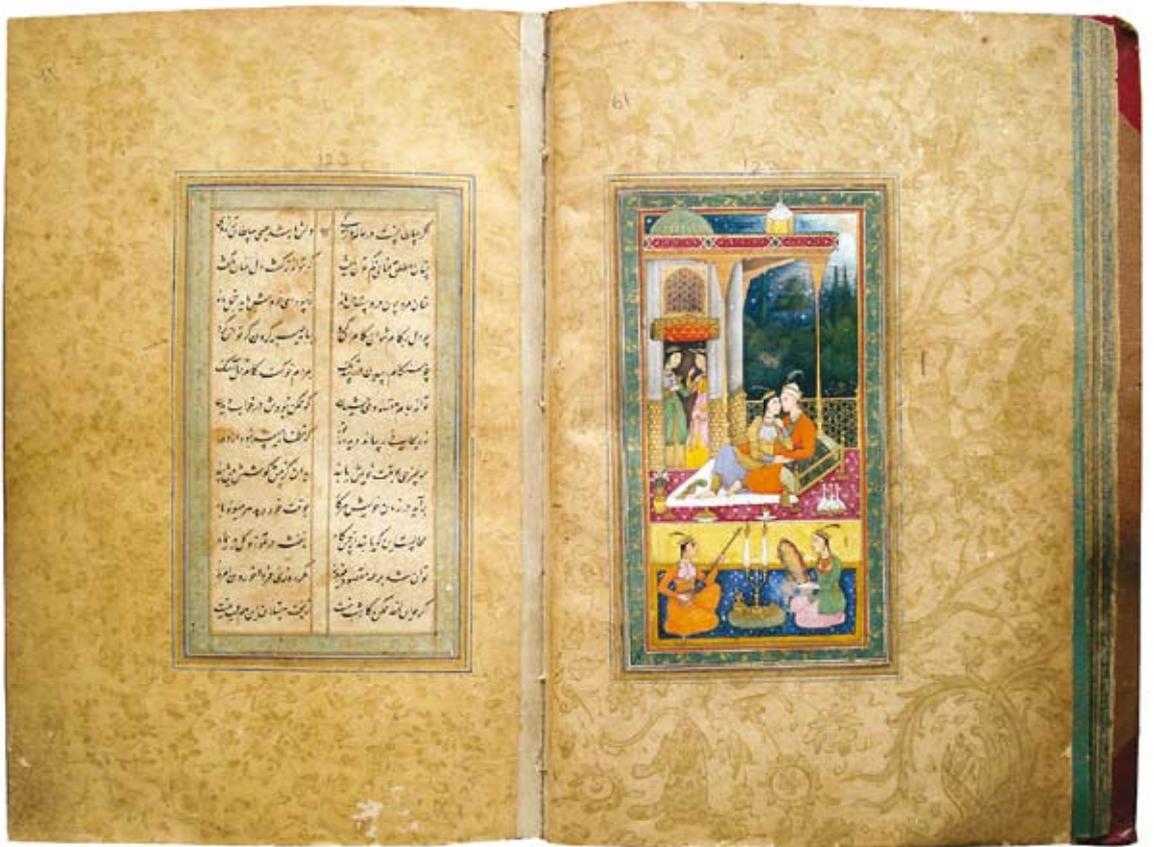
This is the earliest known dated illustrated manuscript of emperor Akbar's period. The manuscript is complete and fairly preserved. The manuscript is written in excellent Nastaliq script. The black shining ink has been used on light brown background and paper of high quality is used for the text.

The titles are given in red and blue in beautifully decorated panels and double page. The mounts of the folios are in blue, biscuit and beige colours with designs in gold. The manuscript is a fine example of composite art where the scribe, the painter and the illuminator have joined to put the best performance. The manuscript has two full page illustrations, depicting a darbar scene on folio 28 and princess enjoying dance and music on folio 177. The combination of blue red and white colours in both the miniature paintings looks very beautiful. Being an early Mughal miniature, it is almost in Persian idioms, because Mir Sayia Alia, a Persian artist had illustrated the manuscript.

The manuscript has a number of seals and inscriptions of several persons on the cover and on the last page, which indicates that it was seen and consulted on various occasions by the Mughal rulers and nobles including Emperor Akbar, Jahangir, Shahjahan, Aurangzeb and others. An outstanding endorsement of Salima Sultan Begum indicates that the queen had rewarded Rupees twenty for this manuscript.

(National Museum Bulletin No. 9)

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Young couple seated on a garden terrace surrounded by minstrels and attendants, drawn by Muhammed Muqim. The manuscript is written in nastaliq by Kwaja Mahmud Katib and has waslis with bands and hashiyas of coloured paper with golden foliage and Shikargah scenes. (Conserved at Salarjung Museum, Hyderabad, Acc No. 2802, A./Nm. 861 - M. No. 148).

About the same copy, Losty writes in his *Art of Book-Making in India* – “that it is of Bokharan tradition”. He further adds that “Like the Gulistan, it may have been brought to Agra from Bokhara and had two miniatures added in Agra. The Miniatures which fill the whole page, are more Mughal in their character (...).” While archiving this document a part of these codicological details has been incorporated in the catalogue in order to establish the relation between the object/document and its consultation.

The Salarjung copy contains 188 folios and written in good calligraphic Nastaliq by Kwaja Mahmud Katib probably in 1524. There are waslis with bands and hashiyas (margins) of coloured paper with gold foliage and

Shikargah scenes. It also bears a seal of Mir Jalal Kitabdar (librarian). There are spaces for headings left blank. The verso of the folio number 60 bears a young couple (Khizr Khan and Diwaldi) in romantic moments seated on a garden terrace surrounded by minstrels and attendants. This one is drawn by Mahmud Muqim. Folio number 800 contains another scene of Khizr Khan fainting holding Diwadi. The Salarjung catalogue further suggests “drwan by bihzad?”.

Akbar’s Kitabkhana was the first organized library of the Mughals but his administration also managed the documents in systematic arrangements. The Kitabkhana was professionally maintained by the officers. Abul Fazl gives a vivid account of the library in *Ain e Akbari*.



Despite being its own legacy, *Ashiqā* in Aurangzeb's time fell to the fifth rung in terms of its value at the Mughal library. Prof John Seller has established a table of different manuscripts along with their value in terms of Mughal currencies. In Aurangzeb's time it had fallen to 150 *mohars*.

On the text of *Ashiqā*, Prof Muhammad Habib argues that *Ashiqā* is more humane in nature, whereas *Kazain-Ul Futh* or *Tariq-i-Alai* or *Nuh Siphir* is mere court annals (of the same period). Going by the dates provided by later historians, for example Barni and Isami, unlike other texts of Khusrau during Khalji period, *Ashiqā* was the only one that was written and published after the fall of Khalji dynasty. It means that the poet was not under any obligation par rapport this text with the royal court.

Amir Khusrau's texts were also quoted as a source for historians like Barni and Isami, however *Ashiqā* never obtained the status of a historical source with them. Even after a couple of century when Khwaja Nizamuddin Ahmad writes the *Tabaqat-e-Akbari* during Akbar's regime, *Ashiqā* does not serve as a source either.

After the arrival of the East India Company, a good number of literatures came out on the historical/political events of India. One of such books is "The history of India as it was told by its own historians" by Elliot & Dowson. Surprisingly, this book tries to give a complete chronological history of India by compiling the texts of different historians. This text mentions *Khazain-ul-Futuh* as the only historical text of Khusrau followed by Zia-ud-din Barni's *Tariq-e-Firozshahi*. However, an abridged *Ashiqā* finds its place in the appendix of this book.

The complete exclusion of *Ashiqā* remains a question as it deals with a historical event that binds in love two major communities of the subcontinent. Interestingly, a couple of texts from Rajasthan, such as *Hammira Mahakavya* of Nayachandra Suri and *Hammira*

Mada Mardana of Jayasimha also register the same event. Even some of the traditional performances in this part of India still relate to that event.

Books on Khalji Period written in English after independence, such as Kishori Saran Lal's book, *History of the Khaljis*, do not refer *Ashiqā* at all. On the other hand, the books by Dr. D. Sharma or *Khalji Sultans in Rajasthan* of Ashoka Srivastav have the entire reference of the event from Elliot & Dowson's book. Again Elliot & Dowson's book is not an integral translation but a selective portion of the original text.

Finally, the text of *Ashiqā* does not stand valuable only for its historical or literary value but also for its detailed description of everyday life of Khalji period as it talks of all social aspects including musicians, dancers, acrobats, bazaars, ceremonies rites and rituals. Whatever the value of *Ashiqā* may be in terms of history or fiction, it may help us to know more about the intangible cultural heritage from the past. With the turn of every page of *Ashiqā*, we come across history beyond the story that takes us to a journey through several centuries.

Dhritabrata Bhattacharjya is a Delhi based writer and translator

Kriti Rakshana



Intellectual Heritage of India: Mithila's Contribution

O. P. Jha

Each geographical entity carries its distinct personality. In the constitution of this personality its geo-political circumstances play a pivotal role. Geo-political landscape is often driven by its need based economic drives. Cultural and artistic pursuits follow suits. We find reflections of soul of the particular region in its arts, crafts and written words. Hence, such activities commonly belong to a distinct intellectual expression. In this way, the intellectual facet of a region emerges and indeed, this facet has many hues. Since the sun-rise of Indian civilization many such geographical entities contributed in their own ways in the shaping of intellectual tradition of India. Mithila is not an exception to it.

Etymologically, the word 'Mithila' was derived from 'King Mithi'. In this regard, there is an interesting story in the *Shrimadbhagvata Mahapurana*. After the death of the King Mithi, to find his successor his dead body was churned (*manthan*). After the long process of churning, with the grace of divine power a prince came out from that body and he was named Videh Janaka (having born out of a non-living body = *binadeha janaka*). All the kings of this lineage were called Videha Janak. Videha Janaka was the title, not the name of a particular king. Father in law of Lord Rama was called Shiradhvaj Janaka. In the Ramayana, Mithila is described as an independent powerful state. Even during historical period, we find the mention of independent Mithila Janapada in several texts.

Rivers and rivulets flowing perennially throughout the length and breadth of Mithila

are the arteries of not only the geo-economic-political personality of the region but also the life lines of its intellectual expressions. To an extent, they protected the region from the onslaught of foreign invasions. They also acted vigorously in preserving and promoting its intellectual activities. In the sphere of language, literature, philosophy, painting etc. this region has immense contribution. Mithilanchal incorporated many important features of intellectual trends flourished in the Indian subcontinent in all times into its personality and it reciprocally contributed something of widely acclaimed distinctions in the evolution of intellectual India.

Most of the major systems of Indian philosophy, namely Vedanta (from Janaka and Yajnavalkya), Mimamsa (from Jaimini), Nyaya (from Gautama), Sankhya (from Kapila), Jaina (from Mahavira) and Buddhism owe their origin to the land of Mithila. During its halcyon days Buddhism could not penetrate into and become popular in the land of Mithila and this region always remained the bulwark of Mimamsa. The Buddhist influence that can be marked on the religion of the Maithils (people of Mithila) is seen in the Tantric forms of beliefs and practices which found favour during the mediaeval times. Maithils are Shaktas in their original religious convictions. Every Maithil family has a temple of its own where one of the forms of Shakti is enshrined for daily worship. Since Shakti is the divine spouse of Shiva, Shaktism is only another form of Shaivism. Vaishnavism is a later influence which percolated from the South. The three main divine figures who have inspired the Maithils are Shiva, Shakti and Vishnu.

Kriti Rakshana



The great tradition of learning, largely in the Sanskrit language, has spread all over India; but some parts have pursued it more intensively than others. Mithila is a region of learning (*vidya ksetra*) where the wisdom tradition began with the eminent trio: Janaka (Shiradhvaj Janak), Yajnavalkya and Gautama whose praises are sung in the *Satapatha Brahmana* and the *Brihadananyaka Upanishad*. Janaka, the king of Mithila, was a philosopher. Yajnavalkya, who lived in village Kusume, wrote a *Smriti* known after his name. His wife Maitreyi was also a *brahmavadini*, a person plunged into the quest for reality. Gautama, also known as akshapada (eye-footed), he who would often stand looking down at his feet while lost in contemplation, lived in village Brahmapuri (modern Gautamsthan) and composed the famous Nyayasutra, aphorisms of logic. Jaimini was the founder of the Mimamsa school. Thus, four of the six orthodox systems of Indian philosophy were founded in Mithila. The rise of *mimasaka* and *naiyayika* is marked by three brilliant jewels: Mandan Misra (8th century), Vachaspati Misra (9th century) and Udayanacharya (10th century). Mithila has contributed a lot to the understanding of the philosophies of Jainism, Buddhism, Prachin and Navya Nyaya, Purva and Uttara Mimamsa, and also to other schools to some extent. The growth and development of the Nyaya and Mimamsa schools may easily be attributed to Mithila alone. In the sphere of Dharmasastra, Mithila produced a number of authors. Of them the most famous are Chandesvara, Vachaspati Mishra and his disciples Vardhamana Upadhyaya, Misrau Misra and Dinanath Thakur. Jyotish (astronomy, astrology and mathematics) has been another favourite of the Maithil scholars. During the 13th century, Gangesha Upadhyaya founded the *Navya-Nyaya* (New Logic) school of Mithila in his village Mangrauni. Some time in the 15th century, 1,500 *mimamskas* gathered in village Jarahatiya. The women of Mithila have also contributed to sanskritic learning.

Besides the famous Gargi and Maitreyi of the upanisadic age, there were many women scholars during the middle age: for example, Lachchama Devi, who wrote a treatise on Nyaya Vaisesika, Visvasa Devi, Chandrakala Devi, and others.

The founder of the school of Navya Nyaya, with an exclusive emphasis on the pramanas, was Gangesa Upadhyaya (13th century), whose *Tattvachintamani* ("The Jewel of Thought on the Nature of Things") is the basic text for all later developments. The logicians of this school were primarily interested in defining their terms and concepts and for this purpose developed an elaborate technical vocabulary and logical apparatus that came to be used by, other than philosophers, writers on law, poetics, aesthetics, and ritualistic liturgy. In this way, Navya Nyaya school provided a broad base for all sorts of intellectual deliberations. Hence, it fostered a new light in the shaping of argumentative India.

Navya Nyaya school may broadly be divided into two subschools: the Mithila school represented by Vardhamana (Gangesa's son), Pakshadhara or Jayadeva (author of Aloka gloss), and Shankara Mishra (author of Upaskara); and the Navadvipa school, whose chief representatives were Vasudeva Sarvabhauma (1450–1525), Raghunatha Shiromani (c. 1475–c. 1550), Mathuranatha Tarkavagisa (fl. c. 1570), Jagadisha Tarkalankara (fl. c. 1625), and Gadadhara Bhattacharya (fl. c. 1650).

Emergence and Development of Maithili Language

Maithili is an Indo-Aryan language which is spoken by the people of North- Eastern Bihar and Nepal. The language has been named Maithili because it is spoken in the ancient land of Mithila. It is also called Tirhutia, because Tirhut is another name of the same region, which is derived from 'Tirabhukti', which means the bank of the river purified thrice by the sacrifices. An Italian scholar,

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named Amaduzzi, in his book *Alphabetum Brahmmanicum* (1771 A.D.) has mentioned this language as Maitili.

Scholars believe that Siddhacharyas formed Protomaithili during 8–9th c. A.D. when they composed *Charyapada* (vide Prof. R.K. Chaudhary's *The Survey of Maithili Literature*) since then the language has progressed and several works have been composed. The forms of Protomaithili words are also obtained sporadically in Prakrit Paingalam and other Sanskrit works written by scholars of Mithila under the native influence. In 14th c A.D. Kavi Shekhar Jotirishwar used the language Avahatta, a form of Protomaithili in his *Varnaratnakar*, which depicts the oldest prose used for the first time in any of the languages of Northeastern India.

Besides, bringing out a huge body of literature of knowledge (Jnan sahitya), the intellectuals of Mithila put their great endeavor to bring forth a mammoth corpus of literature of power (Lalit sahitya). Among them Jyotirishwar, Govind Das and Vidyapati are important. Literary tradition is found in Sanskrit as well as in Maithili. The most famous literary figure in Maithili is the poet *Vidyapati*. He is credited for raising the importance of 'people's language', i.e. Maithili, in the official work of the state by influencing the Maharaja of *Darbhangha* (King Shiva Singh) with the quality of his poetry. The state's official language used to be Sanskrit, which distanced common people from the state and its functions. Vidyapati said – *Delis bayana sabh jan meetha* i.e. the sweetness of local dialect is rejoiced by all the people. The name Maithili is also one of the names of Sita, the consort of Rama. It is a fact that scholars in Mithila used Sanskrit for their literary work and Maithili was the language of the common folk (Abahatta).

Maithili Literature

The earliest work in Maithili appears to be *Varn Ratnakar* by *Jyotirishwar Thakur* dated

about 1224 A.D. Though some of the scholars argue that a eighth century Buddhist text, *Charayapada*, appears to be the first literary text in Maithili. But Bengali and other linguistic groups of eastern region also claim this work as their own literary text. This common lineage is claimed and accepted by many scholars belonging to related linguistic groups.

The Medieval age of Maithili appears to be during Karnat Dynasty when the names of the following scholars got prominence: Gangesh, Padmanabh, Chandeshwar, Vireshwar, Vidyapati, Vachaspati, Pakshadhar, Ayachi, Udayan, Shankar etc.

Vidyapati is said to have lived in the period 1350–1450 (the period is accepted by most of the historians). Vidyapati, though a Sanskrit scholar, wrote innumerable poems (songs) relating to Bhakti and Shringar in Maithili. Though equally accepted in Bengal and Mithila, his songs are the soul of Mithila and no celebration is complete without his songs. His devotional song –

*“Jaya Jaya Bhairavi Asur Bhayavani/
Pasupati Bhamini Maya/Sahaj Sumati Var
Diyah, O Gosauni/Anugati Gati Tua Paya
.....”* is sung as a mangalacharana (song for invocation) in all cultural occasions of Maithili speaking people even today. It will not be an exaggeration to say that his songs have survived in the throats of Maithil women. Verses of Vidyapati are given religious importance in the culture of Mithila.

Vidyapati the most prolific writer has also used Avahatta, form of Protomaithili, in his dramas, the *Kirtilata* and *Kirtipataka*. He also composed melodious poems depicting the love of Radha-Krishna in his *Padavali* that is written in the Maithili of medieval period. Vidyapati also influenced Nepali, Bengali, Assamese, Oriya and Manipuri literature during the medieval period. His influence has also been seen unto the modern period in the *Bhanusingher Padavali* of Rabindranath Thakur, composed under his pen name Bhanu Singha.



Some of the theatrical writings of the medieval age are - Umapati (Parijat Haran), Jyotireeshwar (Dhurt Samagam), Vidyapati (Coraksha Vijay, Mani Manjari), Ramapati (Rukmini Haran), Lal (Gauri Swayambar), Manbodh (Krishna Janma).

Maithili has been preferred by many authors to write humour and satire. Writers like Dr. Hari Mohan Jha took steps to bring about fundamental changes in the centuries old Mithila Culture. His work like *Khatar Kaka Ke Tarang* decorated modern Maithili Literature. Modern Maithili came into its own after Sir George Abraham Grierson, Irish linguist and civil servant, tirelessly researched Maithili folklore and wrote its grammar.

Maithili also flourished in the court of Kings of Nepal, during Malla period. Several dramas, anthologies of lyrical poems, songs, and inscriptions in Maithili are available in Nepal of this period.

During the last 150 years the foreign scholars like Colebrooke (1801), Hoernle (1880), Grierson (1881), Kellog (1893) and others have studied Maithili grammar, phonology, lexicography, historical surveys, and comparative linguistics. These scholars along with Indian linguists like Dr. Suniti Kumar Chatterji and Mahapundit Rahul Sankrityayan have declared Maithili as a full fledged independent language which has originated from Sanskrit-Prakrit, Magadhi-Prakrit, Apabhramsa, to Avahatta, Protomaithili and then developed into the formation of modern Maithili. Earlier attempts were made by Sir G.A Grierson to publish the grammar in 1881 A.D., chrestomathy and vocabulary of the language in 1882 A.D. and Bihar peasant life in 1885 A.D. to compile the form of Maithili words. He also collaborated with Hoernle to write a comparative dictionary of the Bihari languages in 1885 & 1889 A.D. In 1946, Pundit Deenbandhu Jha wrote its grammar based on the sutras of Sanskrit grammar of Panini. He also published a Maithili Dictionary in 1950. In 1973 the Institute of Advanced Studies

Simla, published an incomplete dictionary of the language compiled by Dr. Jayakant Mishra. Now, Royal Nepal Academy has taken up the job to publish a Maithili - Nepali - English Dictionary under the guidance of Dr. Y. Yadav. Dr. Subhadra Jha has written the formation of Maithili language in 1958. Prof. Radhakrishna Choudhary has written the Survey of Maithili Literature (1964), Dr. Jayakant Mishra has written the History of Maithili Literature. In 1968 Pt. Govind Jha wrote The Origin and Growth of Maithili and he has also compiled a Maithili - English dictionary recently.

It should not be forgotten that Maithili belongs as much to dalits, Muslims, and people belonging to lower caste as much as it belongs to persons of upper castes. The ballads and other folk tales like Lorik, Nayaka Banjara, Salhes, Deenabhadri, Rayaranpaal, etc. have been preserved by these so-called dalits and lower castes since the time immemorial by memorizing and singing traditionally. Many writers of the modern times also write in Maithili and continue to enrich the literary tradition of Mithila.

Maithili Music

The history of music of Mithila takes us back to 11th c. when we find a definite source in the Karnat period when its ruler Nanyadev (1097–1133 A.D.) had a keen interest in music. Though in the 7th-8th c. the Siddhacharyas' *Charyapad* mentions the raga in which a particular couplet is to be sung. The couplets were based on lyrics, which followed the tradition of Bharata's 'Natya Sashtra'.

Nanyadev used to compose music himself and was himself a singer of high order. He classified and analyzed the ragas and left a distinct mark on the development of music. He wrote a treatise on music, '*Saraswati Hridayalankar*' which has been preserved in the *Bhandarkar Oriental Research Institute of Pune*, till the modern time. This is also called 'Bharat Bhasya'. He

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mentions a village–Gandhar where certain raga was evolved. He mentions about a particular raga giving rise to a particular lyric: -“Kiyanto niyata ragalayesu pratipadita rasanurodhadanyepi raga karyamanisibhi.” Nanyadev opines, madhya laya is chosen for Hasya (humorous) and sringar (libido) rasa, bilambit is chosen for karun (compassion) rasa and drut is chosen for veer (brave), rodra (anger), adbhut (marvelous) and bhayanak (fearful) rasas.

Maharaja Shubhankar (1516–1607 A.D.) of Kharoure mul (dynasty) wrote another important book, *Sri Hastamuktavali* that deals with a companion art of dance.

Jyotirishwar Thakur (14th c.) the minister of Maharaja Harisinghdev, the last king of Karnatas, was also a singer, describes in his encyclopedic work ‘Varnaratnakar’ the term ‘vidyavant’ as a kalāvānt. According to Dr. Suniti Kumar Chatterji, the editor of ‘Varnaratnakar’, a vidyavant used to be professional singers and teacher of music. His rank was that of highly posted Bhat. Jyotirishwar has described fourteen types of defects in a song and seven types of defects in singing. He has mentioned many ragas which are prevalent even now as for example: *koushik, bhairbi, hindol, ramkali, sri, dipak, gujari, dhamachi, malar, desakhi, vasant, kamod, gour, karnat, bangla, mansai, mulki, varati, todi, patmanjari, khambabati, gandhar, pancham and nritya*. Here he describes various types of dances, musical instruments like various mridangas and veenas, metric prosody to obtain different tunes and rhythms.

The renowned exponent of Maithil music Lochan Kavi, who wrote ‘*Ragatarangini*’ has also described the first fourteen ragas described by Jyotirishwar which have been mentioned above. In addition he describes *lalit, bivas, ahirani, gopidattal, kodar (kedar), aswar (asavari) bhupali and raj-vijay*.

Raja Shivasingh of Oiniwar dynasty, the patron of Mahakavi Vidyapati, had a courtier,

Jayat by name. He was a great singer and he used to sing the songs of Vidyapati in various ragas and talas, which has been mentioned by Lochan in *Ragatarangini*. This book was written during Muslim period and mentions the foreign ragas like *yaman* and *fardost*. It shows the impact of Muslim music on the Maithil music. Lochan propounded new system of raga-ragini and this became the pioneer work for the music of later period.

Here a glance on the *Ragatarangini* will not be out of context. There are five “taranga” (chapters) in this book. The first taranga deals with the form of a Raga. The second one deals with the Raginis. The third chapter deals with their origin, examination of nada. We also find here the usual raga, lyric tala and rhetorics used in Tirhut desh. The fourth chapter deals with description of sankirna ragas usually sung in Tirhut desh. In the fifth chapter the author deals with the voices, veenas, audition, the institution of ragas, period of the day and night when a particular raga is to be sung and at last he describes the type of nayikas (heroine). Lochan, following the theory of Hanumat School, has described six ragas and thirty raginis in toto.

He has described *khambhati* and for the first time *adana* raga. According to him some of the *sankirna* Ragas are only prevalent in Mithila. There is no doubt that barring aside the treatise on music of Karnat period the *Ragatarangini* is the best book amongst all treatises available on music in north India.

Maithil musicians were called up in the court of kings of Nepal, Bengal and Madhyadesh (U.P.) Jagaddhar (1414–75 A.D.). Maithil translator of ‘Malati Madhab’ wrote ‘Sangit-Sarbaswa’ the manuscript on music which has been well preserved in Nepal.

The kings of Darbhanga, Banaili and Bettiah were fond of music and patronized musicians of high order. Some of them were themselves good musicians.

Dhrupad was well developed by the Mallik gharana of Bettiah and Darbhanga.



The rare and incomparable composition of Khandar Vani and Seniya traditions have been preserved by the Mallik singers of Amata (Darbhanga) and Bettiah even in the modern times in the original form.

The most important and common type of lyrical folk songs in Maithili is Tirhuti. It represents the most popular and successful indigenous lyrical expression of Tirhut and is the richest of all classes of Maithili songs. All aspects of love affairs are unfolded therein. They sing of separation as well as of union.

Paintings

Besides, contributing in the other forms of art, Mithila made a special mark on the horizon of painting. In the field of painting its famous painting school is commonly known as Madhubani paintings. Tradition states that this style of painting originated at the time of the Ramayana, when King Janak commissioned artists to do paintings at the time of marriage of his daughter, Sita, to Lord Ram. The painting was traditionally done on freshly plastered mud wall of huts, but now it is also done on cloth, hand-made paper and canvas. Madhubani painting mostly depict nature and Hindu religious motifs, and the themes generally revolve around Hindu deities like *Krishna*, *Ram*, *Shiva*, *Durga*, *Lakshmi*, and *Saraswati*. Natural objects like the *sun*, the *moon*, and religious plants like *tulsi* are also widely painted, along with scenes from the royal court and social events like weddings. Generally no space is left empty. Traditionally, painting was one of the skills that was passed down from generation to generation in the families of the Mithila Region, mainly by women. The painting was usually done on walls during festivals, religious events, and other milestones of the life-cycle such as birth, *Upanayanam* (Sacred thread ceremony), and *marriage*. Even on the mud walls of common folk we find the depiction of paintings of this genre. On the walls of people from

so called dalit community, we find the paintings of flora and fauna found in their ambience. This tendency reflects their close association with nature. Rama Devi and Sita Devi are internationally acclaimed artists of this school. This school of painting is not only practised by experts but common folk try their hands in this painting. Hence, we can say that Madhubani painting is directly associated with the daily life of the people.

In short, we find the existence and expression of an all encompassing intellectual endeavors in Mithila region that contributed in the making of intellectual India. Really, it's a wonder that is called India. And this India carries an eternal imprint of intellectual psyche of a living Geographical entity known as Mithila, a region situated in the north of Bihar adjoining Nepal border and dominated by Maithili speaking people. Despite all its distinctions, it's a part and parcel of the cradle of civilizations and religions i.e. India.

*O.P. Jha is a well-known
fiction writer & translator*

Kriti Rakshana

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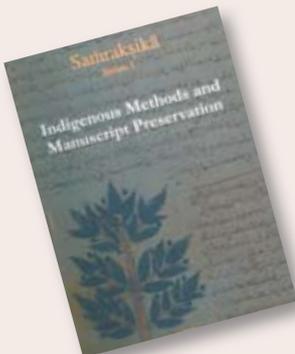
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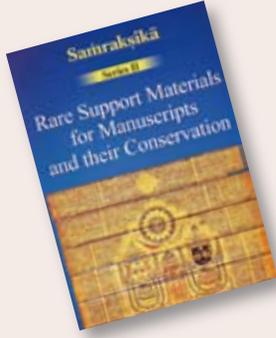
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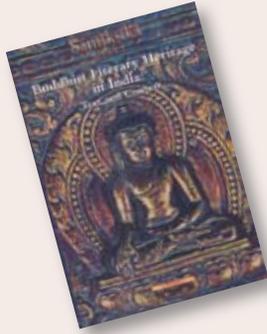
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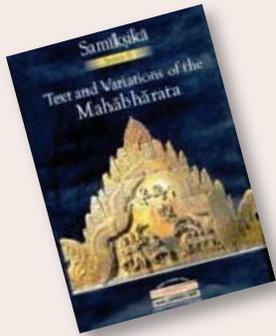
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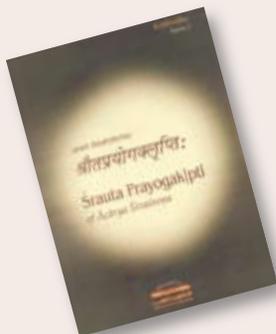
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