

From the Editor

The National Mission for Manuscripts is happy and proud to announce that in June 2007, UNESCO selected the collection of Rigveda Manuscripts from the Bhandarkar Oriental Research Institute of Pune for inclusion in the Memory of the World Register among thirty seven other international documentary selections. In this issue, we give a brief feature on this corpus of manuscripts.

We also explore a wide range of other subjects and manuscripts in this *Kriti Rakshana* including an essay on the *Ayurveda Nighantu* tradition, one of the most popular Indian remedial systems, a close look at the *Sulbasutra-s* – a series of texts believed to have been composed more than two millennia ago, a Hindi article on the written tradition in Himachal Pradesh and a walk through the Asiatic Society of Bombay – a repository of great historical importance.

Finally, the present issue explores various scholastic attempts made in the field of Indian manuscripts through two conferences that took place in Germany and the United States of America, the first focusing on private collections of Indian manuscripts and the second dealing with research on the Vedas.

As always, we request you to send us your feedback and suggestions at our mailing address – NMM, No. 5, Dr. Rajendra Prasad Road, New Delhi – 110001 or at our website www.namami.org. You may also e-mail us at director.namami@nic.in.



Neha Paliwal

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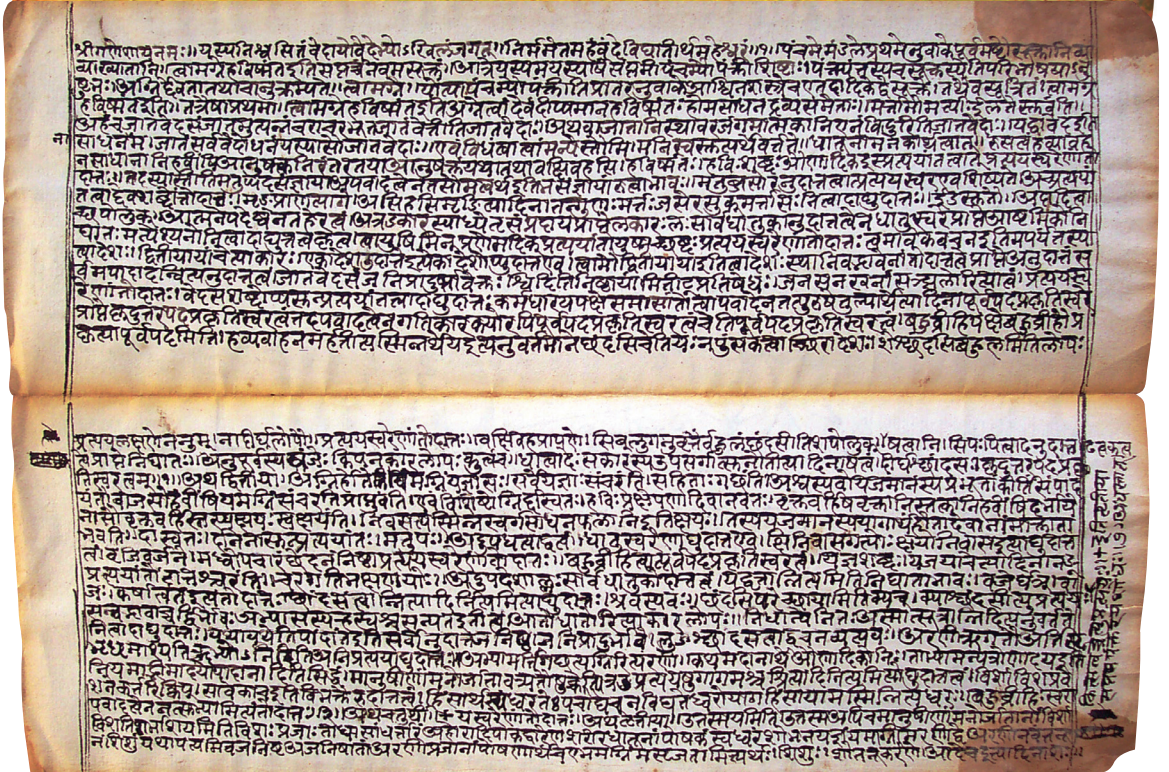
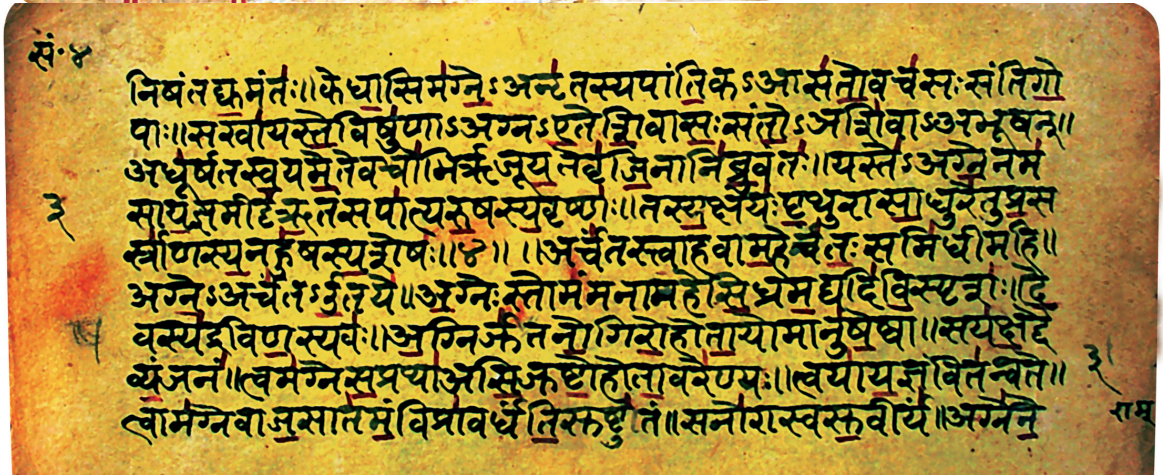
Others

Quiz

NMM: Summary of Events

Forthcoming Events

Kriti Rakshana



Folios from the *Rigvedapadapatha*, preserved at Bhandarkar Oriental Research Institute, Pune



Rigveda Nominated for Inscription in UNESCO's "Memory of the World" Register 2007

A Report

The Rigveda manuscripts from the Bhandarkar Oriental Research Institute, Pune, have been nominated for inscription in UNESCO's "Memory of the World" Register 2007. The programme for the Memory of the World was started by UNESCO fifteen years back to honour significant landmarks in documentary heritage and record them in its "Memory of the World Register" as world's inheritance. The Memory of the World programme seeks to guard against collective amnesia, calling upon the preservation of valuable archival holdings and library collections all over the world, ensuring their wide dissemination.

On behalf of the Bhandarkar Oriental Research Institute, Pune, the National Mission for Manuscripts submitted the nomination of the Rigveda manuscripts to the Memory of the World programme.

So far, India has had three other nominations inscribed on the Register

- i) The I.A.S. Tamil Medical Manuscripts Collection (1997)
- ii) Archives of the Dutch East India Company (2003) - Dutch nomination
- iii) Saiva Manuscripts in Pondicherry (2005)

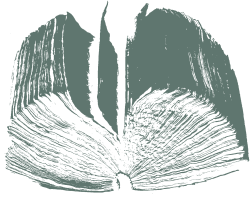
The Vedas are the first literary documents in the history of humankind. Initially passed down through generations over centuries as oral tradition, this valuable treasure of the ancient world has been preserved in the form of manuscripts in different parts of India.

Out of the total number of 28,000 manuscripts housed at the Bhandarkar Oriental Research Institute, Pune, the 30 manuscripts of the Rigveda form a valuable part of the collection. These manuscripts evince several unique features in terms of scripts, accentuation marks and support material used, among others. Even the pioneering Indologist, Prof. F. Max Müller, has referred to one of these Rigveda manuscripts currently at the Institute. The material in this collection of Rigveda manuscripts was also used to prepare the well known Critical Edition of the Rigveda by the Vaidika Samshodhana Mandala, a premier institute in Pune for Vedic Studies. These manuscripts are of a high value as unique examples of the intellectual and cultural heritage not only of India, but of the world.

अग्निमीले पुरोहितं यज्ञस्य देवमृत्विजं। होतारं रत्नधातमं ॥
अग्निः पूर्वेभिर्ऋषिभिरीज्यो नूतनैरूत। स देवां एह वक्षति ॥
अग्निना रयिमश्नवत्पोषमेव दिवे दिवे। यशसं वीरवत्तमं ॥
अग्ने यं यज्ञमध्वरं विश्वतः परिभूरसि। स इद्देवेषु गच्छति ॥
अग्निर्होता कविक्रतुः सत्यश्चित्रश्रवस्तमः। देवो देवेभिरागमत् ॥

-Hymn I, The Rigvedasamhita

Kriti Rakshana



The Rigvedasamhita: Editions and Translations

A Bibliographic Survey

Satkari Mukhopadhyaya

The National Mission for Manuscripts is pleased to announce the inclusion of thirty manuscripts of the Rigveda-Samhita and Sayanacharya's commentary belonging to the 14th century, now preserved in the Bhandarkar Oriental Research Institute, Pune, in the Memory of the World Register of the UNESCO.

The news of the inclusion has been well covered by the media—both print and electronic. It is no wonder that it has sparked a renewed interest in the ancient heritage of India. Therefore, it is befitting that we dwell upon the importance of this celebrated text.

The Rigveda-Samhita forms the oldest part of the corpus of the Vedic literature. Seen from various points of view its importance is unique. As with all other divisions of the Vedic corpus, the Rigveda is regarded by Indians as “revealed” scripture and, as such, the fountainhead of their religious beliefs and practices, ethical and social codes, and spiritual knowledge. In India, the Rigveda retains a continuity of more than three thousand years, recited by chanters from all over the country, transmitted from teachers to students in both oral and written forms. There exist innumerable manuscripts of the Samhita preserved in manuscript libraries and private collections that were written on various materials, and in many regional scripts. None of the known manuscripts, however, predates the 14th century C.E.

Information regarding the Rigveda reached Europe in the last decade of the 18th cent. The attention of western scholars was immediately drawn to this valuable literary text and they took up the task of studying, editing, translating and interpreting the text. The first printed edition of the first octave with Latin translation was prepared by Franz Rosen (1805-1837), to be published posthumously in 1838. This edition contains the original text in Devanagari and Roman characters, along with its translation in lucid and idiomatic Latin. It also has elaborate

annotations, in Latin, which profusely quote from allied literature. This edition, unfortunately, could not proceed further due to sad and sudden demise of F. Rosen in 1837, at the young age of thirty-two.

Another edition, also incomplete, by Eduard Roer (1805-1866), a versatile German scholar, deserves to be mentioned here. Roer had been working as the Librarian of the Asiatic Society of Bengal and Editor of the Society's **Bibliotheca Indica** series, when he started publishing and translating into English the Rigveda-Samhita with Sayanacharya's commentary, (referred to as Madhavacharya's by Roer). The project was abandoned by him, possibly upon learning that the same work was also being done by F. Max Mueller at Oxford.

F. Max Mueller (1823-1900) dedicated the best part of his life to this cause and migrated to England in 1846, for this purpose. The entire text of the Rigveda-Samhita with Shakalaya's Padapatha or disjointed text and Sayanacharya's commentary was known to the West through Max Mueller's **editio princeps**. With financial support of the East India Company, he published his edition in six quartos, the first of which was published in 1849 when he was only 26 years of age. This project took twenty-six years and was completed in 1874. While Max Mueller's edition was in progress, Theodor Aufrecht (1821-1907) published an edition of the Samhita text in Roman characters in two volumes (*Die Hymnen des Rigveda*, Berlin 1861-1863). This was followed by a second edition issued by Max Mueller between 1890-1892, with the financial support of H.H. the Maharaja of Vizianagram Sir Pasupati Ananda Gajapati. We know from his autobiography that Max Mueller planned to bring out a complete English translation of the Rigveda-Samhita. Towards this he translated some forty-nine hymns chiefly on the Maruts, which were published from Oxford in 1869. A second edition was published as volume XXXII

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स॒मा॒नः । म॒न्त्रः । सं॒ऽई॒तिः । स॒मा॒नी । स॒मा॒नं । म॒नः । स॒ह । चि॒त्तं । ए॒षां ।
स॒मा॒नं । म॒न्त्रं । अ॒भि । म॒न्त्र॒ये । वः । स॒मा॒नेन॑ । वः । ह॒विषा॑ । जु॒हो॒मि ॥ ३ ॥

पूर्वोऽर्धर्चः परोचकृतः उत्तरः प्रत्यचकृतः । एषामेकस्मिन्कर्मणि सह प्रवृत्तानामृत्विजां स्तोतृणां वा मंत्र-
स्तुतिः शस्त्राद्यात्मका गुप्तभाषणं वा समान एकविधोऽस्तु । तथा समितिः प्राप्तिरपि समान्येकरूपास्तु ॥
केवलमामकेत्यादिना समानशब्दादडीप । उदात्तनिवृत्तिस्वरेण डीप उदात्तत्वं ॥ तथा मनो मननसाध-
नमंतःकरणं चैषां समानमेकविधमयस्तु । चित्तं विचारजं ज्ञानं तथा सह सहितं परस्परस्थैकार्यैर्नैकीभू-
तमस्तु । अहं च वो युष्माकं समानमेकविधं मंत्रमभि मंत्रये । एकविधाय संस्करोमि । तथा वो युष्माकं
स्वभूतेन समानेन साधारणेन हविषा चरुपुरोडाशादिनाहं जुहोमि ॥ तृतीया च होश्चंदसि । पा० २. ३. ३ ।
इति कर्मणि कारके तृतीया ॥ वषट्कारेण हविः प्रक्षेपयामीत्यर्थः ॥

स॒मा॒नी व॒ आकू॑तिः स॒मा॒ना हृद॑यानि वः ।

स॒मा॒नम॑स्तु वो॒ मनो॑ यथा॒ वः सु॑संहासंति ॥ ४ ॥

स॒मा॒नी । वः । आ॒ऽकू॑तिः । स॒मा॒ना । हृद॑यानि । वः ।

स॒मा॒नं । अ॒स्तु । वः । म॒नः । यथा॑ । वः । सु॑संह । अ॒संति ॥ ४ ॥

हे ऋत्विग्यजमानाः वो युष्माकमाकूतिः सकल्पोऽध्यवसायः समान्येकविधोऽस्तु । तथा वो युष्माकं
हृदयानि समानान्येकविधानि संतु । तथा वो युष्माकं मनोऽंतःकरणं । प्रत्येकापेक्षयैकवचनं । तदपि समा-
नमस्तु । यथा वो युष्माकं सुसह शोभनं साहित्यमसति भवति तथा समानमस्त्वित्यन्वयः ॥ अस्तेर्लटि वङ्ल
कंदसोति शपो लुगभावः ॥ ॥ ४९ ॥

वेदार्थस्य प्रकाशेन तमो हार्दं निवारयन् । पुमर्थीत्यतुरो देयाद्विवातीर्थमहेश्वरः ॥

इति श्रीमद्राजाधिराजपरमेश्वरवैदिकमार्गप्रवर्तकश्रीवीरबुक्कभूपालसाम्राज्यधुरंधरेण सागुणाचार्येण
विरचिते माधवीये वेदार्थप्रकाशे ऋक्संहिताभाष्येऽष्टमाष्टकेऽष्टमोऽध्यायः संपूर्णः ॥

शार्मण्यदेशजातेन श्रीगोतीर्थनिवासिना ।

मोक्षमूलरभट्टेन भाष्यमिदं विशोधितं ॥

Last page of Max Mueller's 2nd edition of the Rigveda-Samhita (1892)

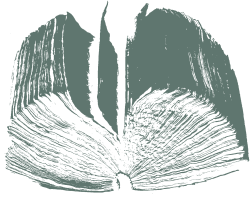
of the *Sacred Books of the East*. The translation however was discontinued thereafter. The entire commentary by Sayana remains un-translated to this date, though a small portion of it have been translated by Peter Peterson and a little more by Sitanath Pradhan.

The work of editing the Samhita along with its commentary has also been attempted by some notable Indian scholars. Among these are MM. Rajarama Shastri Bodas and Shivaram Shastri Gore, who published an edition in nine volumes, containing the Samhita, the Pada text and Sayana's commentary (1888-1890).

Also important is the edition of the Rigveda-Samhita (which includes the Samhita and the pada texts) together with Sayana's commentary which was brought out by Manmatha Nath Dutt Shastri. This is an incomplete series which ends at VIII.2.30 and was brought out by the Society for the

Resuscitation of Indian Literature, Calcutta, in 1906-1912. An excellent edition was started in Calcutta by the Indian Research Institute in 1933. This ambitious project had MM. Sitaram Shastri working on editing the text and Sayana's commentary with his own Sankrit tika while Sitanath Pradhan worked on translating the text and its commentary, along with elaborate and scholarly annotations. This edition was also accompanied by a Bengali translation. This project too, was unfortunately discontinued, after the publication of six fascicules, due to sudden death of the founder-patron of the Institute. One of the most accurate and authentic editions of this text is the one by Sripad Damodar Satvalekar, which was published by the Swadhyay Mandal, Paradi. In terms of critical editions of the text, the one published by the Vaidika Samsodhana Mandala, Pune, under the editorship of N. S.

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Sontakke and C. G. Kashikar (5 vols. 1933-1951) ranks among the best.

The significance and popularity of the Rigveda-Samhita can be gauged by the vast range of its translations in Indian and foreign languages. The first translation of the Rigveda into English was by J. Stevenson, according to available information. The first part of this translation was published as early as 1833, but remained incomplete. We do not know how much of the text was covered by this translation.

The first complete translation of the Rigveda was produced by Horace Hayman Wilson (1786-1860), who had been the Principal of the Sanskrit College, Calcutta and later became the first incumbent of the Boden chair for Sanskrit at Oxford. His translation, which adhered to Sayanacharya's commentary, was published in six volumes from London, in 1850-1888. Wilson's translation was followed by the lucid English translation, with a popular commentary, of Ralph T. H. Griffith (1826-1906) published from Banares, in 1889-1892. The continued popularity of this translation is proven by the fact that it is still being reprinted in India. Manmatha Nath Dutt Shastri's edition of the Rigveda has already been referred to; he also published a prose translation of the Rigveda in four volumes, also incomplete upto IX.49.3, in 1906-1912.

A complete English translation, by Swami Satya Prakash Saraswati and Satyakam Vidyalkar has recently been published by Veda Pratishthan, New Delhi, in 1977. This translation closely follows the interpretation of Swami Dayananda Saraswati. Some other incomplete translations of the text also deserve mention here. Max Mueller's translation of forty-nine hymns, published as the first volume of Vedic Hymns has been mentioned earlier in this article. This scheme was continued by Hermann Oldenberg in the second volume of Vedic Hymns, published in 1897, which formed the XLVI volume of the *Sacred Books of the East*. Oldenberg selected one hundred thirty suktas or hymns from the first to the fifth mandalas, or books of the Rigveda. His selection contains the Apri suktas (hymns) and others dedicated to Indra and Agni. The noted British Sanskritist, A.A. Macdonell brought out a selection of Rigvedic hymns in excellent versified translation titled Hymns from the Rigveda, from Oxford in 1922. He had earlier translated thirty Rigvedic

hymns in prose in A Vedic Reader for Students, published from Oxford in 1917. Versified translations of select mantras of the Rigveda were also prepared by Raimundo Panikkar along with extracts from other Vedic texts, in his Vedic Experience—Mantramanjri, published by Motilal Banarsidass, in 1983.

There are several translations of the Rigveda in the German language. Theodor Benfey (1809-1881) from Goettingen was a versatile scholar, better known for his edition and translation of the Samaveda and Panchatantra studies. He translated one hundred thirty hymns of the Rigveda (I.1-130) into German, which were published in two journals in the years 1862-1864. These have been quoted by Max Mueller in his Vedic Hymns.

Hermann Grassmann (1809-1877), another German scholar, was basically a mathematician and scientist. He took up Sanskrit, especially Vedic studies 'for recreation' and as a pastime. The entire Rigveda was translated by him in German verse, which was published in two volumes from Leipzig in 1876-1877. This translation became very popular and created a great deal of interest in this subject among general public in Germany. Almost simultaneously, Alfred Ludwig (1831-1912) of Austria started publishing his German prose translation of the Rigveda. This translation was published from Prague in six volumes, from 1876 to 1888. Along with the translation Ludwig also added his commentary and articles on several issues. The technical terms in this translation were retained in the Sanskrit original making his style difficult to read and access. In spite of this, German scholars preferred Ludwig's complex translation for its accuracy to the smooth rendering of Grassmann, Who also rearranged the hymns in the order of deities.

Among all the German translations of the Samhita, the best produced, is the translation by Karl Friedrich Geldner, the celebrated scholar of the Vedas and the Avesta. The first volume of Geldner's Der Rigveda appeared in 1923 in Goettingen. The complete translation was published in three volumes, as volumes thirty-three – thirty-five of the Harvard Oriental Series, published from Harvard University Press, Cambridge, Massachusetts in 1951. This was augmented by an Index volume (HOS, 36, 1957), compiled by Johannes Nobel. Geldner believed that the Rigveda should not



be explained on the basis of linguistic methods alone but also should take into account Indian tradition of interpretation.

There is some indication that Hermann Oldenberg had also started a project of translating the Rigveda into German; however the progress on this project is not known to us, with access only to his introductory volume, *Metrische und textgeschichtliche Prolegomena*, published in Berlin, in 1888. Alfred Hillebrandt also published some hymns in German translation from Goettingen, in 1913.

We come across two French translations of the Rigveda. The first is a complete prose translation of the text by M. Langlois, in four volumes, published from Paris in 1848-1851. The second translation by Paul Regnaud contains the original text of the ninth Book only, known as Soma Book, in Roman and French translation. This edition, *Le Rigveda: text et traduction, Neuvieme mandala, le cult vedique du Soma*, published from Paris in 1900 contains valuable exegetical notes. Only one Italian translation of the Rigveda has been traced by us- this is an extensive selection produced by Valentino Pappesio in two volumes from Bologna, in 1929-1931.

To the best of our knowledge, there exist Bengali, Hindi, Marathi, Telugu, Kannada and Malayalam translations of the Rigveda with regard to translations of the text in Indian languages. The first complete Bengali translation was a contribution of the noted civilian and illustrious Bengali novelist Ramesh Chandra Dutt (1848-1909). He toiled for several years on this task with support from Iswar Chandra Vidyasagar and Bankim Chandra Chatterji. The translation was published in Calcutta in 1885-1887. Dutt's translation still stands unsurpassed. Besides several reprints, one revised edition with an introduction by Hiranmay Banerji has been issued by Haraf Publications in recent years.

The next important work on the Rigveda was the multi-volume edition of the Rigveda by Durgadas Laheri (1851-1929) who published similar editions of other Samhitas. His edition contains a Bengali translation and commentary - all in the Bengali script. Dr. Paritosh Thakur, a noted Vedic scholar from Calcutta has initiated a series on the interpretation of the Rigveda. Each part contains Bengali translation as well.

There are several translations of the Samhita in Hindi. The first Hindi translation was

incorporated into the edition of the Rigveda published by the Arya Samaj in the last quarter of the 19th Century. The translation is based on the Sanskrit commentary by Swami Dayananda himself (completed by one of his disciple).

The second Hindi translation, which is rather explanatory, is a part of an edition of the text by Shivnath Ahitagni and Shankardatta Shastri. The publication was brought out in nine volumes in 1904. Ram Govind Tripathi brought out another edition with a literal Hindi translation, now available in a Chowkhamba reprint of 1991.

The most avid and continual scholarship on Vedic studies comes from the state of Maharashtra. We know of three Marathi translations of the Rigveda. The oldest known is by Keshav Vaman Lele, published in 1911. The second is by R. V. Patwardhan and the most recent translation is by M. M. Siddheshwar Shastri Chitrav, in 1968.

In Kannada, a translation prepared by a group of scholars led by H. P. Venkata Rao, and sponsored by the ruler of Mysore, H. H. Jayachamarendra is well known. This edition of the Rigveda comprises the text, the Padapatha and Sayana's commentary - all in Kannada script. The work was published in thirty parts.

Bankupalli Mallaiah Shastri produced two translations of the Rigveda in Telugu. The first one, in prose with the text, was published in 1950. The second one, in verse, was published by the Tirumala Tirupati Devasthanams.

There are three Malayalam translations of the Rigveda. The most well known of these is the one that is translated by the illustrious Malayalam poet Mahakavi Vallathol Narayana Menon, also an erudite Sanskrit scholar. He brought out one edition of the Rigveda with Malayalam translation. The second Malayalam translation is by Mavelikara Achyuthan. The third, by O. M. C. Narayanan Nambudiripad is an excellent edition of the Rigveda with a very lucid Malayalam translation, published in eight volumes by Vadakke Matham Brahmaswam, Trissur from 1981.

It is to be noted that the above list of the Rigveda translations is in no way exhaustive: it is intended as an indication of the vast scholarship that the Rigveda has inspired.

“नामूलं लिख्यते किञ्चित्”

Satkari Mukhopadhyaya is former Co-ordinator, Kala Kosa, IGNCA, New Delhi

Kriti Rakshana



Institution in Focus

Asiatic Society of Bombay

B.V. Shetti

The Asiatic Society of Bombay originally came into existence as the Literary Society of Bombay on 26 November 1804, at a meeting held in the building which at present houses the Haffkine Institute, but which was then the Government House. At the suggestion of Sir John Malcom, on the 27th of February 1828, the Society's name was replaced with another—the 'Bombay Branch of the Royal Asiatic Society of Great Britain and Ireland'—but it was not until 27 January 1930 that the new name first appeared in the minutes of the Bombay Society. The Society moved to the Town Hall in September 1930. After India gained Independence, the Society's name was changed to The Asiatic Society of Bombay.

Manuscript Collection

The Asiatic Society of Bombay has a collection of about 3,500 manuscripts, some of which are very rare and 27 of which are illustrated. In 1826, the Government of Bombay donated to the Asiatic Library a rich collection of very valuable manuscripts that had been bequeathed to the Court of Directors of the East India Company by Dr. Taylor. Subsequently some Gujarati manuscripts procured by Colonel Miles in Gujarat were also presented to the Library. The holdings were further enriched by the presentation of several Oriental manuscripts in 1834 by Mr. Borradaile. Further, a part of the Pandit Bhagawanlal Indraji collection was presented to the Society towards the end of the nineteenth century. Thereafter, the most notable addition to the Library was a donation of Sanskrit manuscripts belonging to Dr. Bhau Daji Lad. This was presented to the Society at the public meeting held in Bombay to honour the memory of the departed scholar, and is known as the "Bhau Daji Memorial". A noteworthy presentation some years ago was a collection of Sanskrit manuscripts of the late Mr. Shankar Pandurang Pandit by his daughter,

Mrs. Kshamabai Row. Over the years, further additions to the Asiatic Library's collection have been made by D.P. Podar and others.

Documenting Manuscripts

In 1919, a Sub-Committee was appointed to prepare a list of manuscripts in the Society's possession and to recommend steps necessary for their careful preservation. A catalogue of the Library's collections, which had been a desideratum all these years, was at long last completed in 1931, albeit in parts—the Sanskrit, Jaina and Vernacular sections in four volumes by Prof. H.D. Velankar over a period of ten years, and the Arabic, Persian, and Urdu sections by Mr. A.A.A. Fyzee. Velankar's catalogue includes 2093 manuscripts and Fyzee's work deals with 28 manuscripts. Velankar's catalogue, out of stock for a while, is now being reprinted. At present the Society has 356 manuscripts which are yet to be studied and catalogued.

Since there have been no recent additions to the library's collection, and given the stringent conditions under which manuscripts must be maintained in order for their successful survival, it is thought that an appeal may be made through the media to the public to donate manuscripts in their possession for study and preservation for posterity.

Highlights of the Collection

In 1820, Mountstuart Elphinstone, Governor of Bombay, and President of the Society, presented a number of books in foreign languages, which included, amongst others a manuscript of Dante's work. The manuscript is one of the most precious possessions of the Society. It is a quinternion of great beauty and excellence, and its dimensions are 12½" × 8½". It has wide margins and is written in a single column. The calligraphy is large, clear and attractive. The title of each canto is beautifully illuminated, while each terza begins with a simple ornament

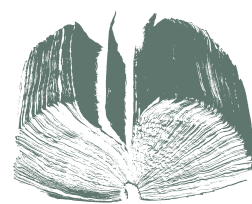
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alternating in the vibrant hues of blue and red. The inside of the leather binding has an inscription in Italian which says: 'Magnificent book in parchment of the *Divina Commedia* of Dante Aleghieri, which equals in preservation and beauty those existing in the leading libraries of Europe, especially those in the Ambrosion Library of Milan, with which it has been compared. The form of the characters dates to the middle of the fourteenth century, thirty years after the death of Dante, which took place in A.D. 1321 at the age of fifty-six. The miniatures at the head of each canto allude to the contents of each canto and indicate the style of the art of the fourteenth century in a way that renders the book highly precious.'

The manuscript was rebound in calf-skin in 1906 when on a visit to the library His Excellency the Governor of Bombay remarked that it was in a dilapidated condition and needed repairs. Many offers for its purchase

have been received in the past, including one from the Italian Government under Mussolini. But the management rejected these offers and the manuscript remains one of the proudest possessions of the Society.

Another gem in the collections of the library is an illustrated manuscript of the *Shahnamah* of Firdausi. The *Shahnamah* is an epic text that narrates the history of the early kings of Persia and historical episodes such as those that occurred during the reign of Yazdagir in the early 11th century A.D. and with which the epic ends. The manuscript is profusely illustrated with every chapter beginning with a painting. The colophon of the manuscript mentions that it was prepared in A.H.900/A.D. 1495 at Shiraz in Iran, a famous school of painting at the time. A large number of paintings illustrate war scenes and the feats of heroes. The warriors and heroes are seen fighting their enemies either on foot or on saddled horses, wearing heavy armour, inside the fort as well as



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outside in an open landscape. The paintings are vibrantly colored, featuring various shades of red, pink, mauve, green and a prominent gold. The calligraphy, too, is of a very high quality.

The discovery of the dated illustrated manuscript of the *Aranyaka Parva*, now a part of the Asiatic Library's collection, has been an event of major importance for the history of Indian miniature painting. The manuscript is the basis for ascribing approximate dates to a number of other well-known illustrated manuscripts, as well as for determining their provenance. The Society received this manuscript along with the other manuscripts of the Dr. Bhau Daji Lad collection in 1882. The colophon folios date the manuscript to Samvat 1573/ 1516 A.D. This manuscript was copied at Yoginipura, under the rule of Sikandar Lodi, for Bhanudas Chaudhari. Almost all the folios of the manuscript are ornamented with beautiful pictures indicative of the story described in them. The *Aranyaka Parva* of the Mahabharata deals with the events during the 12 years of exile of the Pandavas after Yudhishtira's loss at the game of dice.

The Jaina community has traditionally patronised the art of illustrating various episodes from the life of the twenty-four Tirthankaras in their manuscripts, although it was chiefly done to lend visual aid to the devotees. The illustrations were also patronized by pious Jainas to acquire religious merit. The Asiatic Society has four such illustrated manuscripts of the Kalpasutra, one of the most important and popular religious texts of the Jainas. They are painted in the western Indian style of painting popular during the 15th century and later. The four manuscripts, in order of chronology, are dated A.D. 1415, 1625, 18th century, and A.D. 1826.

Yet another highlight in the Library's collection is the set of six palm-leaf illustrated folios from the Buddhist manuscript *Astasahasrika Prajnaparamita* of circa A.D. 1200. Illustrated palm-leaf manuscripts painted during the reign of the Pala Kings in Bihar and Bengal were very popular at one time. They usually contained illustrations of Tantric Buddhist deities. But the invasion by Bakhtyar Khalji in A.D. 1200 brought about a decline in the practice of this art in Eastern India and it found a new home in the regions now known as Nepal and Tibet. It also appears to be influenced by paintings from Ajanta and Ellora. It is this style of painting

that is represented in the six folios that the Asiatic Society houses.

All the manuscripts in the Society's collection have been micro-filmed. Scholars can now refer to these manuscripts with the use of the micro-film reader provided at the Society's premises. Interested scholars may also get xerox copies of folios at nominal fixed rates.

List of Rare Manuscripts:

Brahmanical:

- *Ganaratnamahodadhi*, Samvat 1480 (B.D. 63)
- *Suryasiddhanta of Candesvara*, Samvat 1452, Saka 1318 (B.D. 282)
- *Suryasiddhanta* of King Madanpala, Samvat 1459 (B.D. 282)
- *Atharvavedasambhita* of Paippaladaksha, Samvat 1925 (B.D. 246)
- *Bhagavatapurana* of Yogesvara, Samvat 1573 (B.D. 231)
- *Aranyakaparva* of Mahabharata, Samvat 1573 (B.D. 245)
- *Pancadandatpatrachatraprabandha*, Samvat 1499
- *Vikramacaritra*, Samvat 1492, Saka 1357

Jaina:

- *Kalpasutra*, Samvat 1472 (B.D. 63/4)
- *Sadavasyakasutra*, Samvat 1455 (B.D. 202)
- *Sadavasyakasutra*, Samvat 1525 (B.D. 141)
- *Gautamapriccha* of Sritilaka, Samvat 1480 (B.D. 234)
- *Samgrahaniratna* of Sritilaka, Samvat 1480 (B.D. 234)
- *Vasupujyacaritra*, Samvat 1440 (B.D. 184)

Buddhist:

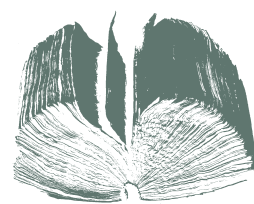
- *Santasahasrika Prajnaparamita*, Govindapala. A.D. 1200; No. 210 (B.I.)

Persian:

- *Shahnama* of Firdausi, Dated 1495 (zz-a-1)
- *Shahnama* of Firdausi, A.D. 1843
- *Kershaspnama* A.H. 625/A.D. 1227
- *Ain-i-Akbari* by Abu'l Faiz (zz-b-2)
- *Mahabharat* by Faizi, 18th century (zz-b-2)
- *Nal-u-Daman* by Faizi, A.D. 1594-95 5 EX-d-68)

Urdu:

- *Naqliyyat-i-Hindi* 5z-d-31)
- *Qissa-i-Rustam Ali*



European:

Dante Alighieri's *Divina Commedia* dated c. 1350

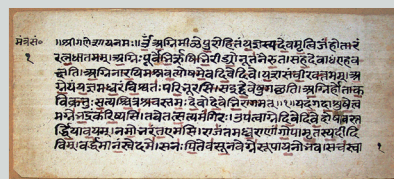
List of Illustrated Manuscripts:

1. BD26/3 *Yogasutra* of Hemacandra and other stories-Sam 1550, 1 III
2. BD26/6 1674 *Sangrahanitantra* of Sricanda-1 III
3. BD26/9 1969 *Silaratha Citra*-19 ILL
4. BD61/1 1639 *Pravacana Saroddhara* of Nemichandra-1 ILL
5. BD63/4 1429 *Kalpasutra* of Bhadrabahu Sam 1472-a.d. 1415-21 ILL
6. BD72/6 1970 *Silarasa* of Vijayadeva Suri-Sam-1799-1 ILL
7. BD91/2A 2065 *Bhagavadgita Samasloki* of Vamana Pandita-1 ILL
8. BD91/5 382 *Narapatijayacarya* -Charts and Diagrams
9. BD94/2 380 *Narapatijayacarya* 13 ILL
10. BD107/22 2041 *Ramavinoda* of Rama Kavisvara 1 ILL-Painted Wood covers
11. BD156/2 1592 *Ksetrasamasa*, Ratnasekhara-11 ILL
12. BD205/1 1438 *Kalpasutra*-C-1625 A.D. Patan 31 ILL
13. BD205/4 1593 *Ksetrasamasa*, Ratnasekhara-Illustrated with Diagrams
14. BD245 966 *Aranyakaparva* Dt. 1516
15. BD310/1 383 *Narapatijayacharya*-3 ILL + Diagrams
16. BD310/5 1464 *Jnatadharmakathasutra*-1ILL
17. BI148 1428 *Kalpasutra* of Bhadrabahu, 18 century-3II
18. BI194 *Karandavyuha*-1 ILL
19. BI206 *Avalokitesvara Stotra*-1 ILL & 2 painted wood covers
20. BI208 *Gandavyuhamaharnava*-1 ILL
21. BI210 *Astahasrika Prajnaparamita*-6 ILL Folio A.D. 1200
22. DP 35 2322 *Silpasastra* of Visvakarma-2 ILL
23. DP 41 2344 *Lilavati* Dt. Saka 1625-1 ILL
24. Forbes Manual 12 143693 Mahabharata in Persion-17 Illustrations(Mahabharata by Fiazee-Z.Z.B. 2 18TH Century)
25. ZZ. A. 1 140714 *Shahnamah*
26. Forbes Memorial 15 Album of Painting by P.Dajicebhoy-48 ILL

B.V. Shetti is Research Scholar, Asiatic Society of Bombay

Quiz

1. Name the lady who was the wife of a Chalukyan general and is known to have got one thousand copies of the *Shanti Purana* manuscripts written and distributed among monks and nuns.
2. Name the Zoroastrian religious text which describes the dream-journey of a devout Zoroastrian through the next world.
3. Where do we find the earliest references to astrology in India?
4. What is the subject of the *Balabodhini*, a text authored by a Kashmiri Pandit, Jagaddhara Bhatta of the twelfth century A.D.?
5. In which country was the art of paper making evolved for the first time?
6. What are Gayatri, Ushnik, Anustubh, Tristubh, Brihati, Pankti and Jagati?
7. Which type of palm leaf was generally used for preparing manuscripts in South India?
8. Who was the author of *Ratnamalavyakarana*, a text on Sanskrit grammar originally written in the Kaitheli script?
9. In which language was the *Uttaradhyanasutra*, said to be composed by the founder of Jainism Mahavira, written?
10. With which sect of Buddhism is the text *Arya-manjushri-mula-kalpa* associated?



Folios from the *Rigvedapadapatha*, preserved at Bhandarkar Oriental Research Institute, Pune

Answers on page 30

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Manuscript Treasures of India at the Khuda Bakhsh Library (Part-2)

Imtiaz Ahmad

In the previous issue we introduced two Arabic manuscripts – *Kitab al-Hashaish* and *Kitab al-Tasreef* – preserved at the Khuda Bakhsh Oriental Public Library and identified among the Manuscript Treasures of India. It may bear repetition, here, that in February 2007, the National Mission for Manuscripts identified 45 manuscripts in different languages from 21 repositories across the country as *Vijnananidhi* or Manuscript Treasures of India, on the basis of their antiquity, content, “insights and discoveries”, records of “attainments in disciplines such as the sciences, philosophy, scripture, history and the arts”, ornamental features such as calligraphy, paintings, decorations and “their unique contribution to India’s life and history”. In the present article, we introduce two more manuscripts of the Khuda Bakhsh Library included among the Manuscript Treasures. These two are in the Persian language, the first relates to History and the second to Persian literature (poetry).

It may be added here that the Khuda Bakhsh Library has a fairly large collection of Persian manuscripts (about 7000, mostly illustrated) belonging to diverse subjects, especially history, mysticism and literature. Many of these are rare, some to the point of being the only extant copies of the text in the world.

Tarikh-e Khandan-e Timuriya

The first of the two manuscripts is entitled *Tarikh-e Khandan-e Timuriya*. It was written in the 22nd regnal year of Akbar (1578 A.D.) and has been authenticated by Shah Jahan (1592-1666 A.D.), in his own hand-writing at the beginning of the text. The book narrates the history of Timur and his descendants (the Mughals) until the middle of Akbar’s reign. The earlier part of this narrative has been largely borrowed from the *Zafar Namah* of Sharafuddin al-Yezdi and the *Baburnamah* (Persian translation of Babur’s Memoirs, *Tuzuk-i Baburi*). But the

events thereafter are based on contemporary observations. However, the value and rarity of the work lie in the 133 miniature paintings that it contains. They are unique in their size and features. The folios are larger than normal (12” x 7”). They were produced by some of the most notable painters of Akbar’s court, whose names are given below their paintings in the text. Unfortunately, many of these have been damaged due to careless binding in the past; but quite a few can still be seen. Of the 30 names that are decipherable, 13 are those that also find mention in the list of 17 most distinguished painters of Akbar’s time, mentioned by his court historian, Abul Fazl. Some renowned painters that contributed to this text are: Basawan, Daswanth, Keshu, Madhav, Jagjiwan, Manohar, Behzad, Husain, Hyder Kashmiri, Kamal Kashmiri, Miskin and Mulla Shah Muhammad.

One observer writes of the manuscript: “each of these pictures, exquisite and wonderful in their richness, is crowded with incident, enameled in gold, and exquisite with colour; the work of men to whom time was nothing....such scenes as these carry one into the very heart of a life that has vanished from the continent (sic) of India”.

A large number of paintings (79 out of 133) portray episodes from the life of Timur, and relate to Central and West Asia; the remaining ones portray Babur, Humayun and Akbar. Two of the memorable events depicted here include the famous siege of Champaner when Humayun personally scaled the steep scarp of the rock at night to storm the fort and another during the siege of Chittor when Akbar personally shot down Jaimal with his musket.

The manuscript seems to have been prepared for the personal use of the Emperor and no other copy of it is known to exist today. Apart from the authentication in the hands of Shah Jahan, there are several seals and *arz-didabs*, where the readers testify that they have consulted the text,

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A folio from *Tarikh-e-Khandan-e Timuriya*, preserved at Khuda Baksh Oriental Public Library, Patna

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A folio from *Diwan-e Hafiz*, preserved at Khuda Bakhsh Oriental Public Library, Patna

in the hands of eminent nobles and chiefs that add to its historical value. The name of Francis Gladwin, the famous historian and Oriental scholar of the times of Warren Hastings is noted in a corner of one of the pages and the price of the manuscript is written as Rs.8000/- but the date is not given. However, the manuscript is priceless and is the only text of its kind that exists today.

Almost three decades ago, a small pictorial album, containing 12 pictures of Timur, was published by the Library under the title *Timur Namah*. The National Mission for Manuscripts, however, has suggested the digitization of the entire text and its publication. Funds have also been made available. The proposal is to be approved by the Library Board before the actual work can be taken up.

Diwan-e Hafiz

The second Persian manuscript is the *Diwan-e*

Hafiz – an anthology of the *ghazals* or lyrics of the renowned Persian poet of the 14th century A.D, Hafiz of Shiraz. Hafiz is universally acknowledged as the finest composer of Persian lyrics, lyrics that have significant mystic content. An interesting fact about the *Diwan* is that it has been consulted by credulous persons for obtaining *Faals*, that is, to ‘plumb the secrets of the Fate’. Consequently, the text is very popular. There are thousands of copies of the *Diwan-e Hafiz* available in different libraries of the world. The Khuda Bakhsh Library itself has over 50 copies of this text, some representing extremely fine specimens of calligraphy and some richly illustrated. But the present copy is unique. It was in the possession of the Mughal Emperors and it contains marginal notes in the handwriting of at least two of them – Humayun and Jahangir. Two examples may be cited here. One note by Humayun, dated 1554 A.D and written at Dinpanah (Delhi), mentions that when he decided to proceed on the re-conquest of his Indian dominions, he consulted the *Diwan* and got the good tidings of a victory. In a different context, Jahangir records that he consulted the *Diwan* when he was yet a prince and had revolted against his father (1602). He was unsure of his next move; but a verse from the *Diwan* made him decide to return back to his father who ultimately pardoned him and later declared him the heir-apparent to the throne. Some notes in the writing of Prince Khurram (the future Shah Jahan) and lesser nobles are also to be seen in this copy.

The date of transcription of this text is not recorded; but it appears to belong to the 15th century A.D. It bears the seal of the Central Asian chief, Mirza Husain Baiqra who is said to have gifted it to Babur, the founder of the Mughal dynasty in India. This copy has two beautiful paintings and carries several seals and *arz-didahs*.

Like the other three manuscripts of *Vigyananidhi* category, this copy is also to be digitized and published with the funds provided by the National Mission for Manuscripts.

Taken together, the two manuscripts present a rare and glorious example of the rich cultural heritage bequeathed by the Great Mughals to this great country.

Imtiaz Ahmad is the Director of the Khuda Bakhsh Oriental Public Library, Patna



"Production, Distribution and Collection of Sanskrit Manuscripts in Ancient South India"

Report of a Conference in Leiden, the Netherlands

Sarayu Rath

Our access to ancient Indian texts, many of which have a history of over a millennium, is based on manuscripts whose lifespan is normally not more than a few centuries. For a better understanding of these texts it is essential to know the history and pedigree of the manuscripts. It is hence of great importance to study not only the manuscripts themselves as text sources, but also the production, distribution and collection of manuscripts, both in early pre-modern times and in the late 19th and early 20th century when the then Government of India took an active interest and allocated funds for the search and collection of manuscripts. An international workshop was organised at the International Institute for Asian Studies, Leiden, on 20-21 April 2007, to deal with this subject. The workshop was organised in connection with the ongoing work on the Johan van Manen collection of South Indian palm leaf manuscripts which is carefully preserved at the Kern Institute, Leiden, since 1929.

The aim of the workshop was threefold:

(1) to study the production, distribution and collection of palm leaf manuscripts from early to modern times;

(2) to get a better picture of the ancient, pre-modern, and recent history of currently available manuscripts of the smaller and larger, public and private collections inside and outside India;

(3) to place the Johan van Manen collection of ca. 400 South Indian palm leaf manuscripts in a larger context.

After an opening recitation and chant from the Rgveda and Samaveda by Shri Chaitanya Kale, the workshop was opened with a Word of Welcome by the director of the International Institute for Asian Studies, Prof. Max Sparreboom, and with a brief overview of the Van Manen Collection by Dr. Saraju Rath. The Introductory Lecture of Prof. Christopher

Minkowski (Oxford), entitled "The Lives of Manuscripts and the Defects of Scribes," dealt with the information that can be gleaned from the lines which are often found at the end of manuscripts beyond the final colophon in which the scribe gives information about himself and frequently a statement regarding the possible faultiness of the manuscript, a prayer for its protection, etc.

Among the other contributions presented at the workshop five dealt with special, relatively small collections of manuscripts in South India:

Prof. Masato Fujii (Kyoto): "The *Jaiminiya Samaveda* Traditions and Manuscripts in South India: Past and Present"; Dr. N.V. Ramachandran (Palghat): "A Review of Private Collection Manuscripts in South India and the Facts Within"; Dr. Christophe Vielle (Louvain-la-Neuve): "The Fragile Richness of Manuscript Collections in Kerala." Prof. S.R. Sarma (Aligarh), in "From My Grandfather's Chest of Palm Leaf Books," emphasizes the importance of the innumerable individual collections of priestly or other Brahmin householders that are the basis of the majority of manuscripts available in major manuscript depositories. On the basis of the palm leaf manuscripts of his own family he gives an insight into the conditions of collecting and preserving these documents, and how they narrate the family tradition.

Dr. Dominik Wujastyk (London), in "Ramasubrahmanya's Manuscripts: A Kaveri Delta Collection Then and Now," reports on a visit to the village on the banks of the river Kaveri near Kumbakonam where King Shahji of Thanjavur founded an academic community in or just before 1693. Special attention is paid to the work and manuscript library of Ramasubba Sastrigal, an active scholar from about 1900 whose family members today still energetically maintain the intellectual

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tradition started by members of King Shahaji's academy.

Three contributions dealt with the establishment of well-known collections of manuscripts:

Dr. Gérard Colas (Paris), in his paper "South Indian Manuscripts sent to the King's Library by French Jesuits at the Beginning of 18th century," dealt with the establishment of some of the earliest collections of Sanskrit manuscripts outside India, which were later on of the greatest importance for the development of Indology in Europe: the collection of South Indian manuscripts in the King's Library and other libraries in Paris. Most of the manuscripts sent by the French Jesuit Fathers were collected in Bengal (by Pons) and in South India (by Le Gac, Gargam and others).

Dr. Perumal (Tanjavur), senior conservator and librarian at the Thanjavur Maharaja Serfoji's Sarasvati Mahal Library, discussed the "Production and Collection of Sanskrit Manuscripts in Tamil Nadu with special reference to the Tanjavur Sarasvati Mahal Library Collection."

Prof. Kenneth Zysk (Copenhagen), in his paper entitled "Towards a Map of Indian Intellectual History via Individual Collections of Sanskrit Manuscripts," investigated how the establishment of central repositories of Sanskrit manuscripts in the 19th and 20th centuries in India almost completely eliminated the traces of the preceding diversity and geographic localization of intellectual activity in India. On the basis of the early catalogues of some collections it is nevertheless possible to draw the outlines of a map of the intellectual history of specific areas, first of all of Mithila, which is Dr. Zysk's "test-case," and next of restricted regions in South India on the basis of data available for the Sarasvati Mahal Library in Tanjore.

Three contributions dealt with the search for and collection of manuscripts of a specific text of which initially only a title is known: Dr. Galewicz (Krakow) on "The manuscripts of *Yamalastakatantra*"; or which is available in different versions;

Dr. Silvia D'Intino (Paris): "From the Manuscript to the Critical Edition: the *Rgvedabhāṣya* by Skandasvamin"; Dr. Vincenzo Vergiani (Rome): "South Indian Manuscripts of the *Kasikavrtti*: An Overview."

Prof. A.G. Menon (Leiden and Kerala), in "From Formless to Form: Preparing a Text as Basis for Linguistic Analysis," dealt with the problems to be solved in the linguistic analysis of one of the oldest manuscripts from Kerala.

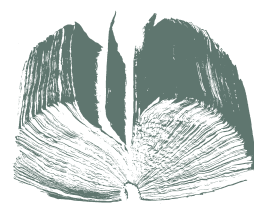
Two contributions dealt with the problem of the fixation of the date of manuscripts: Dr. Kim Plofker (Brown University, U.S.A.), in "Indian Exact Sciences in Sanskrit Manuscripts and their Colophons," discusses the important information to be derived from the colophons of manuscripts in the field of traditional Indian exact sciences, and especially the information on the numeric and calendric systems that are abundantly represented in dates found in scribal colophons of astronomical and astrological texts. Dr. Saraju Rath (Leiden), in "Varieties of Grantha Scripts: Date and Place of Origin of Manuscripts," dealt with the distinct styles of Grantha script in manuscripts which have so far not been properly described in currently available studies and handbooks. With the help of test-characters it can be shown that these distinct styles are linked with different periods and regions. This correlation can be used as one of the crucial factors for the determination of the date and place of origin of a manuscript.

The workshop concluded with recitation and chanting from the *Rgveda* and *Samaveda* by Shri Chaitanya Kale which demonstrated the richness and unexpected vitality of the tradition that over the millennia motivated the development of refined techniques of oral transmission but also, in later times, the production, preservation and use of a significant part of Indian manuscripts.

The publication of a book on the basis of the papers of this workshop is envisaged.

The organisation of the workshop was made possible by the support of the International Institute for Asian Studies (IIAS, Leiden), J. Gonda foundation (KNAW, Amsterdam), the Leids Universiteitsfonds (LUF, Leiden), the School of Asian, African and Amerindian Studies (CNWS, Leiden).

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Sulbasutra-s: Indian Texts on Geometry

Parameswaran Murthiyedath

The *Sulbasutra-s* deal with geometrical constructions, a large majority of them for the purpose of carrying out Vedic rituals at precisely constructed altars and similar such ends, that are popularly believed to date to the millennium before Christ or the end of the Vedic age. Of these, Baudhayana's *Sulbasutra* is believed to date to the 8th century B.C. Later, other authors including Apastamba, Manava, Katyayana, Satyasadha Hiranyakesin, Vadhula, Varaha and Kathaka composed *sulbasutra-s* as well, although the chronological order in which these texts were composed remains unknown as yet. The first five of the *sulbasutra-s* is found available in text form while the manuscripts of the others are known to exist. Still later, the commentaries of Kapardi, Karavinda, Sundararaja and Dwarkanatha appeared. In more recent times there have been commentaries written by Thibault and Van Geldner in the second half of the 19th century A.D., followed by S. N. Sen and the last by A.K. Bag in 1983.

Baudhayana's work and his successors

The Baudhayana *Sulbasutram* (BSS) is possibly the most important *sulbasutra* text since it contains the principles of prescribed geometry for the Vedic altar space. Baudhayana, after dwelling upon the basic geometrical construction concepts prevalent during his and earlier times in the first set of *sutra*, described the Vedic altar space in general and then the 14 *uttaravedi* forms. His descriptions of the *uttaravedi-s* reveal a remarkable approach to geometry and the text serves as a model for technical accuracy and brevity. The order present in the geometrical analysis as well as in the flow of the text, its subject matter, reveal great clarity of thinking in the author's mind and set the text apart from its later counterparts.

The later *sulbasutra-s* either dealt with matters mentioned in Baudhayana's work and developed it further, or discussed issues that were omitted

from this earlier work. Some of these works may be considered supplementary material. Katyayana's text described how the construction of the *uttaravedi-s* may range from a size of 7.5 to 101 *purusam* square in a clear narrative style. Similarly, Manava documented the examples of 8.5 square *purusam uttaravedi-s*, something that neither Baudhayana nor Katyayana had done. Manava further stated a new approach to the use of the *purusam* measure and a new unit of measure called *pancangi*. While a continuity of subject-matter may be observed in Katyayana and Manava's work, Apastamba's output did not conform to the trend set by Baudhayana. No clear enhancement or elucidation of former works on geometry was discernible in his work. He described two forms of brick layout for the *pithan syenaciti* and new *kanka* and *alaja citi-s*, and his work on this proved to be very popular.

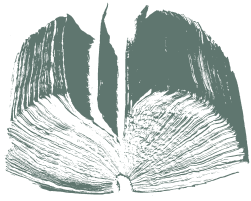
Recent Interest in the *Sulbasutra-s*

The cryptic style of the *sulbasutra* texts was essentially suited to the Vedic ritualists and in the wake of a break with traditional rituals and practices after the Vedic period, the texts could have lost their popular relevance. In some cases, this seems to be exactly what happened – a disconnect between the content of the text and the purposes to which it no longer was applicable. This made it very difficult to retrieve the *sulbasutra-s* completely at a later date when scholastic interest in them was reawakened. Therefore, it is doubtful how far the earlier mentioned commentaries are capable of revealing the real geometrical contents of the *sulbasutra* in all their glory.

The work done on the *sulbasutra-s* since the 19th century A.D. has, however, been followed with interest in recent times. It is clear that the major concern of the *sulbasutra* is geometry alone, although some observations of the *srauta* nature and certain mathematical operations connected with geometry also find mention

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in these texts. It is worth noting that the geometry of the *sulbasutra* has more affinity to modern engineering practice than to theoretical mathematics of the present times. This is natural given that the Vedic geometers were more concerned with accurate constructions of ritual altars and the altar space than with proving a theorem.

The essence of the *sulbasutra-s* lies more in the concepts discussed therein than in the authors' use of grammatical accentuation. The latter was incidental Baudhayana employed the then prevalent style of the *sutra* and the other authors followed in a similar fashion. One of the reasons for the perhaps inaccurate reproduction of the geometry of the *sulbasutra* may be the approach adopted by later commentators, an approach that was affected by strongly pre-conceived grammatical notions. Instead, the *sulbasutra-s* ought to be approached with an inquiring mind regarding the meanings of the words in association exclusively with the subject under discussion. The modern Indian commentators further tend to find arithmetical and mathematical references in the *sulbasutra*, references that are unlikely to have been

intended as such by the authors. One of the acid tests for the accuracy of presentation of a particular meaning is whether it may result in constructions of the Vedic style. Thus, while $\sqrt{2}$ is of great concern to the *sulbavid* (author of a *sulbasutra*) the same may not be said of $\sqrt{3}$ which is irrelevant to Vedic constructions, although more recent commentators have interpreted the *sulbasutra-s* to ascribe relevance to this numerical value.

The *sulbasutra* on the other hand reveal a great degree of development of geometry not only as applied to techniques of constructions, but also extending to conceptual symmetries and an unknown methodology of evolution of the conceptual approach to such geometry. While this is the very approach to basic geometry, it then becomes a passionate progress to various shapes of the *uttaravedi*'s. In fact the very geometry of the *mahavedi*, in which the *uttaravedi* is an element, is of unique conceptual beauty. The 30-36-24 regular trapezium of the *mahavedi* contained several triples in their construction format such as 3-4-5, 12-5-13, 15-9-17, 35-12-37 which could be employed to attain the accuracy of layout. The area of

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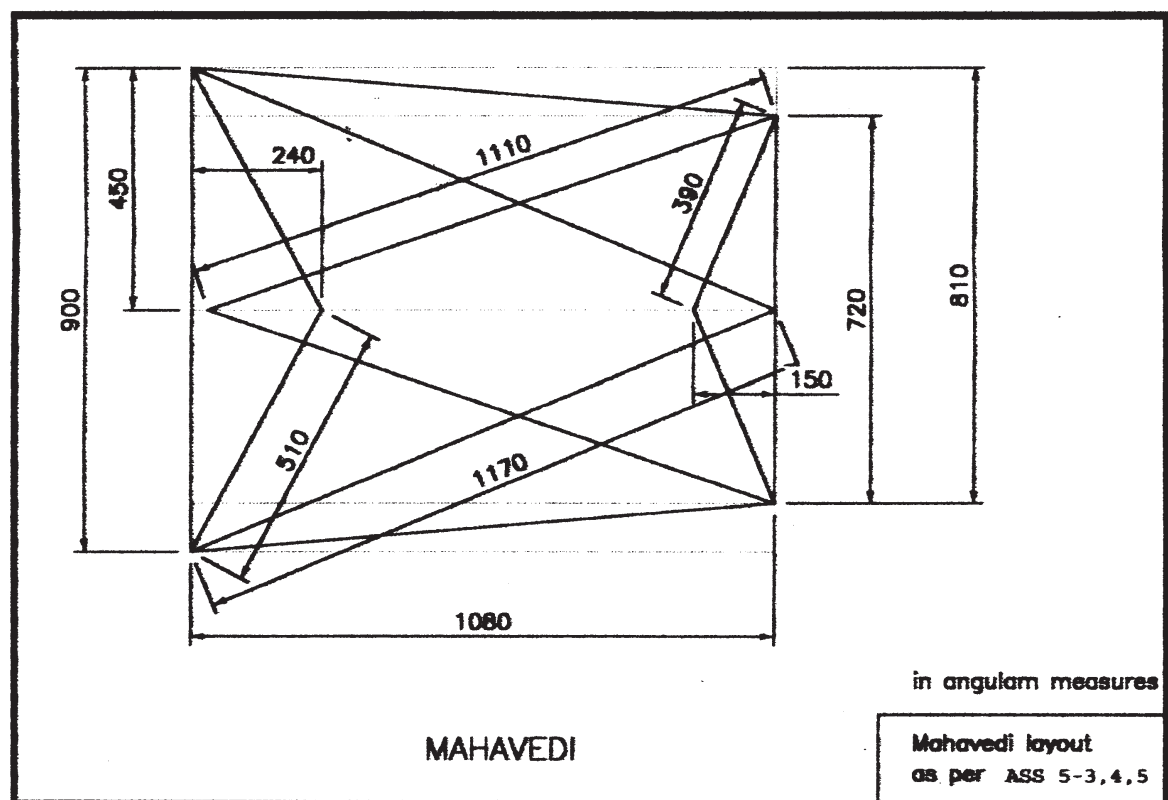
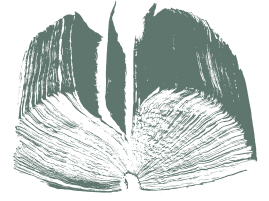


Figure 1: Mahavedi



the mahavedi thus being 972 square of 18 prakramam, the *uttaravedi*'s were initially of 1/3rd of 972 and at the same time the square of 18. Then 1.3rd of 324 is 108, an important number since ancient times for obvious reasons. A trapezium shape of 10-12-8 amounting to an area of 108 thus became the smallest size of the *uttaravedi* in *prakramam* measures. The taper of this trapezium narrowing down to the east is impressed upon by all the *sulba* texts. The eastward striving nature of the *uttaravedi* (for, gods reside at the east) is of paramount importance to the vedic rituals and one could not possibly say for what long period of time it took, to later develop into highly complex and realistic geometrical shapes in the form of three later *uttaravedi*'s, meant as *kamyaciti*.

In the further development of the *uttaravedi*'s, the concept of "*saptavidha: sampadyate*", meaning that the area of the *uttaravedi* should follow a certain pattern became a great spirit of enquiry. The eastward striving nature and this new concept put together developed into highly complex and yet beautifully conceived geometrical shapes of symmetry perhaps unparalleled in the history of geometry and mathematics. It is at an unknown point of time after that *Baudhayana* stood and decided to document it for posterity. And it is this very thing that the modern commentators, in a way, failed to redeem and realise. At the very first, the term "*saptavidha:*" was insufficiently interpreted to mean as 7.5 times the *purusam* measure, whereas it was really referred to as the 7 stages of development from the 7.5 to the 101 as area and corresponding sizes. Later, *Katyayana* described this in good detail, which also went properly not delineated. While *Manava* updated to the mathematical order of his time and described several types of equalities and arithmetical series, it was ironically *Apastamba* who was accredited with several modern mathematical interpretations. As a whole, it would be fair to state that the magnificent total geometry of the *sulbasutra* remains undiscovered as on date.

The BSS contains 21 major sutra sets, of which the first two describe basic geometrical constructs. They contain basic units of measurements, conversions from one shape to another of equal area, notions of right angles and the value of $\sqrt{2}$ etc. Sutra 3 and 4 describe the geometry and general concepts of the total altar space. Sutra 5 and 6 are general in nature

as well, but in sutra 7 an initiation of the geometrical complexities to follow is indicated by the description of the new *garhapatyaciti* of 21 bricks. The general layout of the *pracinasala* and *mahavedi*, with a detailed definition of the position of the *uttaravedi*, is already clear at this point, since it uses the *rathacakraciti* with its well-defined centre for the purpose. The next 14 sutra-s are devoted to the various formats of the *uttaravedi*.

After describing 2 brick-laying orders of the pithan *syenaciti*, *syenaciti of pancapatri*, *sadpatri*, *kanka* and *alaja* forms are described. These distinct bird-shaped altars used different methods to fulfill the "*saptavidha:*" concept with the 7.5 *purusam* square as the basis. All of them are based on clear symmetries and on basic formative squares and rectangles. Next, two simple triangular *praugaciti* are described. Then the geometrical content is intensified to describe the *rathacakraciti*, 3 *dronociti*, the *smasanaciti*, and the *kurmaciti*. Esoteric compositions are displayed in the final *sutra* which goes beyond the bounds set by basic, definitive principles.

It is possible that this process of creative design and constructions was already declining before the time of *Baudhayana* and this motivated him to create the BSS text. While going through the BSS text, one may doubt that all of the *citi* formats described by him were in practice during his time since the descriptions contain varying levels of details, though each of the descriptions could be termed as sufficient in itself. It is here and in the unknown nature of the time line that the strength of the *sruti* is revealed in its capacity to travel intact wide expanses of time. Indeed there are very specific examples of such demonstration of strength of the system in its further travel to our present times. What is more demonstrative in the second period of about 2800 years since *Baudhayana* is that the text travelled intact almost without its meanings really taken in. And yet there are words in the BSS which could have easily got transformed into something else but did not. Then there are such instances where certain versions of the manuscripts tried to inject words into the body text which were found to be stoically resisted by the extant contents.

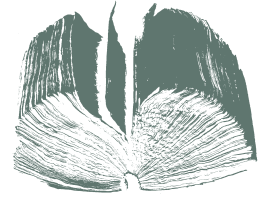
In comparison, the later *sulbasutra* texts are explanatory in nature with some additional altar designs and some mathematical updates by the authors. These have definitely added strength

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area of 54 sq. *aratni* and additional 3 *aratni* and the statement of 57 sq. *aratni* are now established. The statement '*adhyardhavasisyate*' is about the excess area resulted amounting to $1\frac{1}{2}$ *aratni* in the configuration which will be later adjusted by the leg trimming of the tail.

Fig. 12.1 given here shows the *citi* geometry. First a basic square 1-2-3-4 will be established with side as 144A, deriving from the statement of '*saratnipradesa*'. The south end of the wings from which the wing tips take off is line 9-10, parallel to 1-4 and at a distance of 12 *aratni* (288A). Line 4-8 is the diagonal of a square of 108A as side. Line 8-9 is mirrored from line 4-8. Thus the wing formation of 4-8-9-10-13-1 is established. The six wing tips are formed by the diagonals of boxes of an *aratni* by an *adhyardha* ($1\frac{1}{2}$ *aratni*) as sides, as shown within 9-10-11-12.

Sutra 12.5

*taya pucchasyavastat
padavaratnimatravaratnyantaralau
pradesavyasau bhavatah | tayloravastadabhito
dvaudvavastamabhagau pragbhedavupadadhyat |
taya pucchasyavastat
padavaratnimatravaratnyantaralau
pradesavyasau bhavatah
tayloravastadabhito
dvaudvavastamabhagau
pragbhedavupadadhyat*

(At the backside of the tail feet of an *aratni* length in an *aratni* gap with 1 *pradesa* as width at the back and near as 2 and 2, and 8 sided with a forward cut will be obtained)

The tail is having a forward cut of 1 *aratni* length and 1 *pradesa* as width of sides, in a gap of 1 *aratni*, and thus having 8 sides split into two as forward cut.

The tail portion of 15-14-16-17 contains the details mentioned above. Thus the tail have two cuts of 1 *aratni* square which is modified to form the root and two such feet are placed touching each other as stated forming an 8 sided cut in total.

A statement like '*pancadasa pucche*' is judiciously left out for the reason of the cut in the tail, though the overall outline agreed to such a statement. Further in *sutra* 12.8 the placement of two *astamsi* bricks at the tail to obtain this configuration are mentioned, to which the

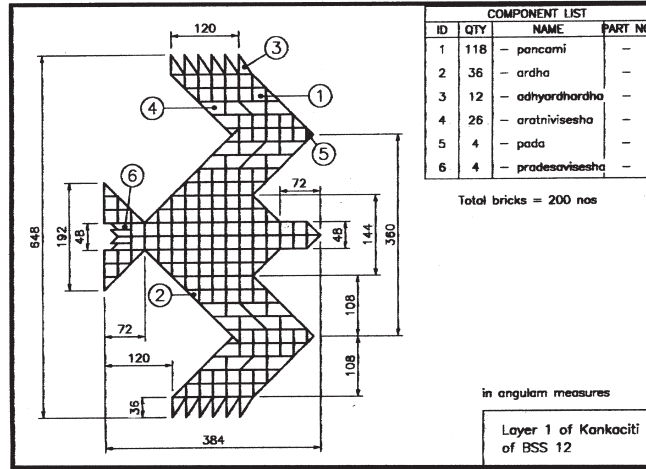


Figure 3: Karika citi Layer 1

presentation here corresponds.

Sutra 12.6

*evam saratnipradesah saptavidhah sampadyate ¹
evam saratnipradesah
saptavidhah sampadyate*

(With only the *aratni* and *pradesa* the *saptavidhah* concept will be achieved)

Thus with the *aratni* and *pradesa* measures alone, the *saptavidhah* concept will be achieved.

Indeed, the altar shape graphically feeds back an area report of exactly 7.5 times the *purusam* square, as could also be seen from the calculation of area given here.

Table 1: Area of Kankacit

	Part	Shape	Size	Qty.	Area
1	Body	Square	144×144	1	20736
2	Body	Trapezium	(144+48)÷2×48	2	9216
3	Tail	Trapezium	(192+48)÷2×72	1	8640
4	Head	Square	48×48	1	2304
5	Head	Triangle	(48×24)÷2	1	576
6	Wing	Rhombus	108×144	4	62208
7	Wing	Triangle	36×24÷2	12	5184
8	Tail	Triangle	12×12÷2	4	288
9	Tail	Rectangle	48×24	1	(-1152)
			Total		108000

Sutra 12.7

*athestakanam vikarah | pancamabhagiyah
savayavah | padestakam caturbbih
parigrhniyadardhapradesenadhyardhapradesena*

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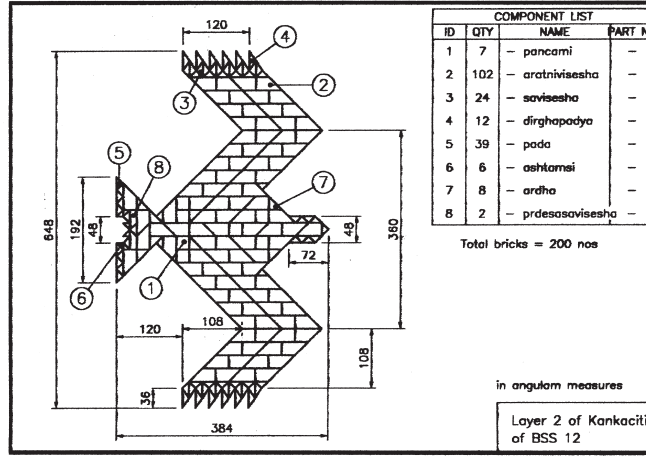


Figure 4: Karika city Layer 2

*pradesena pradesasavises eneti |
adhyardhestakam caturbbih
parigrhniyadardhavyayamena
dvabhyamaratnibhyamaratnisavises eneti | tah sat*

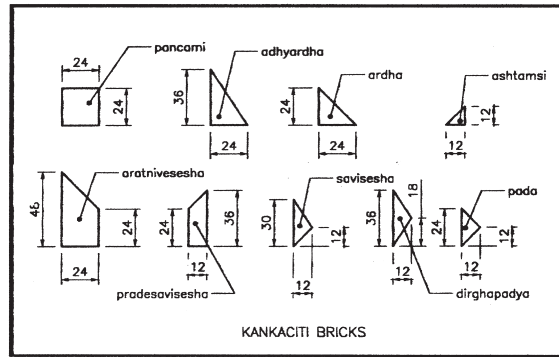


Figure 5: Karika city Bricks

*athestakanam
vikarah
pancamabhagiya savayavah
padestakam caturbbih
parigrhniyadardhapradesenadhyardhapradesena
pradesena pradesasavises eneti
adhyardhestakam
caturbbih
parigrhniyadardhavyayamena
dvabhyamaratnibhyamaratnisavises eneti
tah sat*

now the bricks configuration with the *pancami* all over with the *pada* square brick with surrounded (sliced) *ardha* and *pradesa* and the *adhyardha* and *pradesa* and the *adhyardha* and *pradesa* with *pradesa* and a modified *pradesa* with the *adhyardha* brick from a square brick with the surrounded (sliced) half *vyayama* by two and by *aratni* and *aratni* modified like that six

With *pancami* as the basic brick all over with the *pada* of a square brick, and the *ardha*, the *adhyardhardha* and *pradesa* sliced, the *vyayama* and the *aratni* sliced, the modified *aratni* consisting 6 bricks will be used.

However, some more bricks are found required and the lists of bricks are as given below:

Sutra 12.8

*tasam caturasrapadyah sastamabhagah
padayorupadhaya sesam yathayogam
yathasamkhyam yathaadharmam
copadadhyat*

tasam

*caturasrapadyah
sastamabhagah
padayorupadhaya
sesam yathayogam
yathasamkhyam
yathaadharmam copadadhyat*

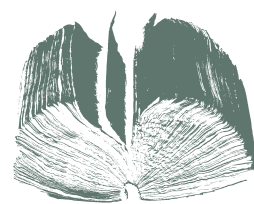
with these the *caturasrapadyah* and 8 divided part at the wings having placed balance as required in as many numbers as per rules be placed

The *caturasrapadyah* and the *astamsi* bricks having placed as the feet, the balance will be filled with the required numbers as per rules.

Table 2: Kankacita Bricks

	Brick	Layer 1	Layer 2
1	Pancami	118	7
2	Adhyardhardha	12	
3	Ardha	36	8
4	Pada	4	39
5	Aratnivisesa	26	102
6	Pradesavisesa	4	2
7	Dirghapadya		12
8	Savisesa		24
9	Astamsi		6
	Total	200	200

Parameswaran Murthiyedath is a scholar of Vedic Mathematics



Ayurveda Nighantu

B.Rama Rao

Ayurveda, the Indian system of medicine, refers broadly to the 'knowledge of life' and is based on 'life' (ayus) and 'knowledge' (veda). During the last few centuries, although there have only been negligible changes in the philosophical background, theories and concepts of Ayurveda, a number of significant developments, modifications and additions have occurred in the applied aspects of Ayurveda such as drugs, methods of treatment, diseases dealt with as well as the lifestyles of the people that need treatment. More recently, a survey of about 150 collections of manuscripts in India documented 3,500 titles related to Ayurveda. Among these, more than 500 titles apparently deal exclusively with the *nighantu* (Ayurvedic Materia Medica).

Ayurvedic Nighantu texts are concerned with describing drugs, herbs and other substances used in Ayurvedic treatments. They provide the synonyms, *rasa* (taste), *virya* (potency) and *vipaka* (taste at the end of digestion) of each substance as well as the effects of each on different ailments. Thus the study of, and further research on *nighantu-s* was considered essential. As a result, information on additional drugs and substances, and even on the newly observed properties of substances earlier identified was added to the corpus of *nighantu* content. Therefore, *nighantu* texts were written at what appear to be really short intervals and in various regions across India. The focus of the present article is the corpus of Ayurvedic *nighantu* texts found in the State of Andhra Pradesh on the eastern coast of India.

The Dravyaratnavali, seemingly the most detailed *nighantu* of the period, was very popular in the region now known as Andhra Pradesh and multiple manuscripts of this *nighantu* are found in many districts of the State. The text describes more than two thousand substances which are classified in over fifty categories. The *Rajanighantu*, another important text, classifies substances into thirty-three groups. Several varieties of grains, milk, water, curries, pickles and many other food items including the meat of different animals, birds, fish and other substances consumed and used by people find a mention in this *nighantu*. A further fifteen varieties of paddy (rice), twenty-two types of soups, ten kinds of sugarcane and sixteen types of honey are also described. Oils are classified into *drumasara* and *bijasara* groups and fruits into *ama* (very tender), *apakva* (unripe), *pakva* (ripe) and *suska* (dried) groups. Vegetables are classified into *saka* (general vegetables), *phala* (fruit), *pুষpa* (flower), *nala* (stalks), *mala* (root), *majja* (fleshy part) and *harita* (green) groups. A strange feature of the text, relative to the other *nighantu-s*, is that it does not give synonyms for the terms described. No information about the author of the text is available although it appears to have been compiled in the later part of 16th century A.D.

The Dravyaratnakara is another valuable contribution to this tradition and it appears to have enjoyed levels of popularity similar to the Dravyaratnavali. In terms of content,

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Folios from *Dravyamuktavali*, preserved at the Govt. Oriental Manuscript Library, Chennai.





though it is similar to the latter text, it is less comprehensive. In Dravyaratnakara, the classification of substances is still more detailed. For instance, the text groups fruits in categories such as vanajata (small forest), aramajata (garden), griharamajata (house-garden), ksetrajata (harvest fields), aranyajata (forest), mahavanajata (thick forest), mahyavanajata (medium forest) and gramajata (village forest or garden). Vegetables are classified as *aramasaka*, *ksetrasaka*, *jaladharasaka*, *krusisthanajata* and *aranyajata*. Prepared foods are categorised as *kharparabhrishtha*, *kandupakva*, *asgarapakva* and *jalapakva*. There is no information available about the author and the text may have been compiled during the 17th or 18th century A.D. Both Dravyaratnavala and Dravyaratnakara specify a group for medicinal substances but the authors do not emphasize them as much as other substances – especially those that are consumed regularly.

The Dravyamuktavali places more stress on drugs, herbs and other substances that enjoy popular usage and not on the more esoteric remedies. Therefore, the categories dealt with in this text are fewer in number. However, it does mention some substances for which evidence is not found in other *nighantu*-s, indicating the existence of varied local practices. Another text, the Cudaman, inighantu, is identical to the Dhanvantarinighantu in some respects, but it provides a wider range of synonyms, while the Daks, in, amartinighantu mentions just the synonyms without other information such as rasa, virya and others. The Rasanighantu is a short work that deals specifically with metals and minerals that are commonly used in rasasastra.

The Vaidyanighantu appears to be a very late work, probably written in the 19th century A.D., that names of herbs and drugs utilizing the Sanskrit alphabetical order and provides the meaning in the Telugu language. Finally, another unique Ayurveda nighantu is the Camatkaranighantu by Raghavacharya. It is a short work consisting of twenty-five verses. The text provides the names of various herbs and drugs, which (names) are very similar or with the difference of only one or two matras or letters but denote different substances. One verse as sample from it is given below:

Vari vari varuni varuni va moca moca mocamoca vaca ca

Raji raji rajika rajika ka, kanda kanda kandpuspi supuspi

Until very recently, students of Ayurveda in the region of Andhra Pradesh that borders Karnataka were asked to memorize these verses at the initiation of their academic course.

All these nighantu texts provide colophons at the end of each category of substances making it easier to distinctly identify the discussion relevant to each group of substances. It is also interesting to note that in many of these manuscripts, the names of other texts dealing with similar matters are mentioned in the colophons. For instance, in the Dravyaratnakara, in one colophon the name of the book is mentioned as Dravyartnavala. The substantial number of these manuscripts and the instances of close identification between texts indicate that the works were not only very popular, but that they also constantly borrowed and lent some content from and to each other.

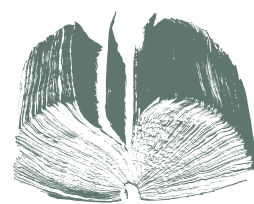
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Acknowledgements

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"The Vedas in Culture and History"

Report of a Conference on the Vedas

Sudha Gopalakrishnan

A Conference focusing on the Veda and Vedic tradition with the theme "The Vedas in Culture and History" was organised by the Department of Asian Studies and the South Asia Institute, University of Texas at Austin from May 24-27, 2007. The Conference dwelt on multi-disciplinary topics pertaining to the Vedas, such as the relation of the Vedic tradition to the religious, social and political history of the Vedic period and the response to the Veda in post-Vedic India.

The opening keynote address, erudite observations by Prof. Ludo Rocher on the evolution of Indic studies on the Veda and the making of Western Indology with reference to the work of H.T. Colebrooke and the Asiatic Society set the context of the Conference. Following his lecture, the Conference addressed wide-ranging themes on the Vedas and Vedic heritage, such as "Vedic ritual", "Linguistics", "Comparative Mythology", "Textual

Transmission", "Vedic Culture and Worldview", "The Reception of the Veda: Then and Now" apart from the relation of Veda to canonical and non-canonical literature relating to Buddhism, the epics and the Upanishads. More than 55 scholars participated in the different sessions.

In the first session on the Rig Veda, Georges Jean Pinault spoke about the concept of 'holiness' in the Vedic hymns, while Frank Kohler traced the worldview represented in the poems ascribed to Dirghatamas. Kohler argued that the deliberate obscurity in the poems can be understood as a strategy adopted by the poet for the configuration of enigmas. The paper offered a fresh interpretation of RV1.164, setting it as an impressive attempt to situate the abilities of the poet in the larger cosmic setting. The paper by Victoria Yaraeham explored alternative ways for interpreting the plurality of Ushas, by focusing on hymn RV 4.1, along with a few other salient Rig Veda references. Stanley Insler spoke on



Participants of the Conference

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Vishvarupa, while Konrad Klaus elaborated on the possibility of a new Vedic index of names and subjects based not merely on secondary sources, but on primary texts themselves. Joel Brereton drew attention to the Rig Veda hymn 10.56, the funeral hymn composed by Brhaduktha for his son Vajin, but argued that the Vajin could be a metaphorical horse and not the deceased, for which the hymn was ostensibly composed.

The papers by Julia Mendoza Tunon, Pramod Pathak, Madhavi Kolhatkar and Henry Walker traced comparative mythology of the Vedas. Pathak, citing the god Pusan, spoke on the transition from hunter-gatherer society to early food production through the domestication of animals. Kolhatkar, drawing a connection between *lakshman* and *lakshmi*, argued that in the original meaning *lakshmi* was a branded animal, and through the extension of this meaning of the term, it became linked to wealth and prosperity. Later, the concept was gradually deified and came to be associated with Goddess Lakshmi. Henry John Walker drew comparisons between the Asvins in India and their Greek equivalents, the Dioskouroi. Contesting previous research on the Asvins, the paper argued that there is no possibility of double paternity with regard to the origin of Asvins.

In the session on Linguistics, there were papers on diverse areas pertaining to the linguistic aspects of the Vedas, such as the historical development and typology of *dvandva* compounds in the Rig Veda, the temporal semantics of the indicative aorist and imperfect, the relation between *kanva* and *kranva*. There were specific discussions on Vedic accentuation, including Jan Houben's analysis of the accentuation of *Shatapatha Brahmana*, Peter Scharf's "Vedic Accent: Underlying versus Surface" and Saraju Rath's paper on the systems of notating Vedic accents with reference to Grantha palm leaf manuscripts.

Different aspects of textual transmission were examined, in which Michael Witzel observed that the study of Vedic manuscripts has largely been neglected in the 20th century, other than a few illustrious exceptions. According to him, some manuscripts got noticed not for their variant readings or stylistic specificities, but because they represent the cultural history of India. Another paper by Yasuke Ikari evaluated two Malayalam manuscripts of Vadhula Anvakhya against the Vulgate Madras manuscript. Sudha

Gopalakrishnan spoke about the efforts of the National Mission for Manuscripts in documenting, safeguarding and providing access to the manuscript heritage of India.

In the session on Vedic ritual, Francois Voegeli examined the position of Vadhulas among the Vedic school of rituals, while Timothy Lubin presented formats of standardization of Vedic domestic rituals. The paper by Shingo Aino discussed the rites for rain discussed in Vedic and post Vedic literature, while S.S. Bahulkar spoke on the Vedas and Vedism on Buddhist Tantrik literature such as Hevajra Tantra, Samvarodaya Tantra, Kalachakra Tantra, etc. In an analysis of Vedic culture and worldview, P.C. Muraleemadhavan threw light on the concept of man in Vedic literature while Elizabeth Tucker discussed the concepts relating to agriculture from Paippalada Samhita. Fritz Staal spoke about the imaginary and the symbolic significance of the Rathakara, the charioteer, in nomadic Vedic times. Brian Black's paper centred on secret knowledge in early Upanishads, which is couched in deliberate mystical language as an overall literary strategy. Apart from these, there were papers relating to the Vedas in the light of Buddhism and other streams of literature such as the Upanishads and the epics.

In the session on the "Reception of the Veda: Then and Now", T. Mahadevan spoke on the institution of *gotra* and Vedic oral tradition, while Benjamin Fleming spoke on Vedic ritual and medieval Shaivism. David Knipe spoke on reflections of Andhra *abhitagnis* on old age and dying, while Laurie Patton highlighted her recent research on contested attitudes towards women and Vedic study in contemporary Indian cultural history.

The Conference brought together a group of select scholars from different disciplines relating to the Vedas, transcending national boundaries and backgrounds. The papers and the rich discussions that followed each of the sessions helped to throw light on specialized areas of Vedic learning. The Mission congratulates Prof. Patrick Oliville, Prof. Joel Brereton and the team of the Department of Asian Studies and the South Asia Institute, University of Texas for making the Conference a memorable experience.

Sudha Gopalakrishnan is the Director, National Mission for Manuscripts



शिवोपासना का दिग्दर्शन

बलदेवानन्द सागर

श्वेताश्वतरोपनिषद् में रुद्र-स्वरूप शिव की कृपादृष्टि की प्रार्थना करते हुए इस मन्त्र¹ में कहा गया है कि “हे रुद्रदेव! आपकी जो भयानकता से शून्य तथा पुण्यकर्मों से प्रकाशित होनेवाली कल्याणमयी सौम्यमूर्ति है, जिसका दर्शन करके मनुष्य परम आनन्द में मग्न हो जाता है, हे गिरिशान्त अर्थात् पर्वत पर निवास करते हुए समस्त लोकों को सुख पहुँचाने वाले परमेश्वर! इस परम शान्तमूर्ति से ही कृपा करके आप हम लोगों की ओर देखिए। आपकी कृपादृष्टि पड़ते ही हम सर्वथा पवित्र होकर आपकी प्राप्ति के योग्य बन जायेंगे।”

त्रिदेवों में देवाधिदेव भगवान् शिव का स्थान अत्यन्त महत्त्वपूर्ण है। एक ओर, वे कल्याण के प्रदाता हैं, तो दूसरी ओर प्रलयकर भी। वे दिगम्बर होते हुए भी सबको ऐश्वर्य प्रदान करने वाले, त्रैलोक्याधिपति होकर भी श्मशान में निवास करने वाले, अनन्त विभूतियों के स्वामी होने पर भी भस्म रमाने वाले, योगिराजाधिराज होकर भी अर्धनारीश्वर तथा कान्तासेवित होते हुए भी कामजित् हैं। भगवान् शिव आशुतोष और अवढरदानी हैं। वे क्षमाशील, परमकारुणिक तथा अशरणों को शरण देने वाले, सबके मूलकारण, पालक, रक्षक एवं नियन्ता हैं। अतः ईश्वर के भी ईश्वर, महामहेश्वर कहे जाते हैं।²

यजुर्वेद-संहिता में शिव-तत्त्व के उदार एवं व्यापक स्वरूप का वर्णन प्राप्त होता है। नीलकण्ठ और श्वेतकण्ठ वाले रुद्र के प्रति मेरा बारम्बार प्रणाम है।³

वेद, उपनिषद्, रामायण, महाभारत, पुराण आदि में शिव-तत्त्व की विविध प्रकार से व्याख्या मिलती है। संत-महात्माओं, आचार्यों, विद्वानों तथा ऋषि-मुनियों ने विभिन्न-युगों में शिव-भक्ति का प्रचार-प्रसार करके जो महनीय कार्य किया है, उसीके द्वारा शिवभक्ति जन-जन में इतनी लोकप्रिय हुई और आज भी ग्राम-ग्राम में सर्वत्र शिव-मन्दिरों के दर्शन होते हैं।

भगवान् विष्णु द्वारा की गई शिवोपासना का वर्णन करते हुए गन्धर्वराज पुष्पदन्ताचार्य अपने ‘शिवमहिम्नः

स्तोत्रम्’ में कहते हैं कि —“हे त्रिपुरारि! शिव! श्रीहरि-नारायण ने आपकी अर्चना के लिए एक सहस्र-कमलों की भेंट चढ़ाने के संकल्प के साथ जब पूजा आरंभ की तो उनकी भक्ति-परीक्षा हेतु आपने एक कमल को छुपा दिया। कमल-नयन श्रीहरि ने अपना एक नेत्र, तुरन्त आपको अर्पित करने का प्रयास किया तो आपने प्रसन्न होकर उसको ‘सुदर्शन’-चक्र में परिणत कर दिया, जो आज भी तीनों लोकों की रक्षा के लिए सदा जाग्रत रहता है।”⁴

वायु पुराण में सन्दर्भ मिलता है कि पितामह ब्रह्मा शिवस्तुति करते हुए कहते हैं कि “हे अनन्त तेजोराशि भगवन्! हम आपको प्रणाम करते हैं। हे सुव्रत! आप क्षेत्राधिपति बीज-स्वरूप हैं। आपको हम नमन करते हैं।”⁵

जगन्माता महालक्ष्मी की शिव-निष्ठा सर्वविदित है। देवीभागवत में सन्दर्भ मिलता है कि माता लक्ष्मी ने भगवान् विष्णु के शाप से मुक्ति पाने के लिए शिवाराधना की। भूलोक में कालिन्दी और तमसा के संगम पर भगवान् शंकर की समाराधना से भगवती लक्ष्मी की अश्वयोनि में पुनः अश्वरूप विष्णु से संगम तथा, तदनन्तर उस संगम से ‘हैहयवंश’ की समुत्पत्ति का अद्भुत वर्णन उपलब्ध होता है।⁶

स्कन्द-पुराण के प्रभास-खण्ड के अध्याय 68 में भगवती सती के अलौकिक शिवप्रेम को दर्शाया गया है। दक्षपुत्री सती, अपने दूसरे जन्म में हिमालय की कन्या पार्वती बनकर शिव को पति के रूप में पाने के लिए जो कठोर तप करती है, उसका हृदय-ग्राही वर्णन महाकवि कालिदास के ‘कुमारसंभवम्’ में और गोस्वामी तुलसीदासजी के श्रीरामचरित-मानस के बालकाण्ड में उपलब्ध होता है।

शिवपुराण की कोटि-रुद्र-संहिता में कहा गया है कि जिस जीव की कहीं भी गति नहीं है उसके लिए काशी-नगरी परम-गतिरूपा है। शंकर की प्रिय नगरी वाराणसी पुरी भुक्ति-मुक्तिप्रदायिनी है।⁷

Kriti Rakshana





काशी(पंचक्रोशी) ने भगवान् शंकर से प्रार्थना की थी कि –“हे कालरूप रोग की औषधि! तीनों लोकों के पति! आप ब्रह्मा, विष्णु आदि देवताओं के साथ यहाँ निरन्तर निवास करें।” इस प्रकार प्रार्थना करने पर साम्ब-सदाशिव भगवान् विश्वनाथ ने समस्त लोकों के उपकार के लिए काशीपुरी में निवास किया।

‘लिंगपुराण में समुल्लेख मिलता है कि भगवान् शंकर के प्रलय-कालीन मेघ के समान गंभीर शब्द को सुनकर उग्ररूप-धारी नृसिंह-देव शान्त हो गये और अनेक प्रकार से शिव की स्तुति करने लगे।

त्रेतायुग में मर्यादा पुरुषोत्तम भगवान् श्रीरामचन्द्र जी ने तमिलनाडु-प्रदेश के रामनाथ पुर जिले में, जहाँ सेतु का निर्माण किया था, वहीं पर भगवान् शिव का लिंग प्रतिष्ठापित किया था।⁸ भगवान् श्रीराम की शिवोपासना के अनेक सन्दर्भ श्रीरामचरित-मानस के अलावा स्कन्दपुराण के ब्रह्मखण्ड में भी मिलते हैं।⁹

लीला-पुरुषोत्तम योगेश्वर श्रीकृष्ण की शिवोपासना के विविध-सन्दर्भ श्रीमद्भागवत महापुराण, महाभारत, कूर्मपुराण, स्कन्दपुराण आदि ग्रन्थों में प्राप्त होते हैं।

द्वापर-युग में श्रीकृष्ण ने श्रीमुख से स्पष्ट निर्देश करते हुए सुदामा को कैवल्य-मुक्ति की प्राप्ति के लिए शिवभक्तिरूप उपाय का उपदेश दिया और सुदामा ने श्रीकेदारेश्वर की आराधना द्वारा स्वात्म-साक्षात्कार-रूप कैवल्यमुक्ति प्राप्त की और श्रीकृष्ण ने शिवमहिमा का स्वमुख से वर्णन किया।¹⁰

भगवान् के अंश नर और नारायण ने जो शिवोपासना की, उसका सन्दर्भ स्कन्दपुराण के रेवाखण्ड में मिलता है।¹¹

देवगुरु बृहस्पति की शिवाराधना का उल्लेख स्कन्दपुराण के काशीखण्ड में मिलता है।¹²

संसार की सृष्टि करने की इच्छा से ब्रह्मा ने मरीचि, अत्रि, अंगिरा आदि मानस-पुत्र उत्पन्न किये। उनमें से अंगिरा के पुत्र आंगिरस हुए। आंगिरस की कठोर शिवाराधना से भगवान् शिव ने उनको वरदान दिया कि ‘हे आंगिरस! तुमने बहुत तप किया है, अतः तुम इन्द्रादि-देवों के पति तथा ग्रहों में पूज्य होओगे और तुम्हारा नाम ‘बृहस्पति’ होगा।

देवराज इन्द्र कई वर्षों तक उग्र तप करके भगवान् शिव को प्रसन्न किया और नर्मदा के दक्षिणी तट पर

शिवलिंग का संस्थापन किया। इन्द्रेश्वर शिवलिंग की महिमा का वर्णन रेवाखण्ड में प्राप्त होता है।¹³

रेवाखण्ड में ही समस्त देवताओं द्वारा की गई शिवोपासना का सन्दर्भ मिलता है। सभी देवताओं ने नर्मदा-तट पर भगवान् शिव की आज्ञा से सौम्य-यज्ञ किया। इसी भूमि पर प्रकट ‘ॐकारेश्वर’ महालिंग, कल्पान्तक-जीवी देवताओं एवं दैत्यों से नमस्कृत हैं।

स्कन्दपुराण के रेवाखण्ड के ही एक सन्दर्भ के अनुसार अग्निदेव, अनेक रोगों से छुटकारा पाने के लिए सैकड़ों वर्षों से महेश्वर शिव की आराधना कर रहे थे। इस तपस्थली का नाम था ‘भृगुकच्छ’। अग्निदेव की तपस्या से प्रसन्न होकर भगवान् शिव ने आदित्य का रूप धारण कर उनके सभी रोगों को हर लिया और वरदान दिया कि अग्नि द्वारा स्थापित इस ‘पिङ्गलेश्वर’ के दर्शनमात्र से प्राणियों के सभी पाप नष्ट हो जायेंगे।¹⁴

शिवाराधकों की श्रेणी में देवताओं के बाद अब क्रम आता है दानवों एवं राक्षसों का। दशानन रावण की शिवभक्ति जग-प्रसिद्ध है। पुराणों में एवं अन्य कई ग्रन्थों में बाणासुर, भस्मासुर आदि असुरों की शिवोपासना का विस्तृत वर्णन उपलब्ध होता है।

महान् शिवभक्त गन्धर्वराज पुष्पदन्त ने ‘शिवमहिम्नः स्तोत्र’ की रचना करके शिवभक्तों में अपना आदरणीय स्थान बना लिया। इन्होंने प्रभासक्षेत्र में ‘पुष्पदन्तेश्वर शिवलिंग की स्थापना की थी।

पद्मपुराण के उत्तरभाग में अध्याय-237 में कल्पान्तजीवी महामुनि मार्कण्डेय एवं स्कन्दपुराण के प्रभासखण्ड में अध्याय 1 से 4 में महर्षि वसिष्ठ की शिवभक्ति के सन्दर्भ मिलते हैं।

‘कुम्भीपाकं गतो द्रष्टुं दुर्वासाः शैवसम्मतः’ इत्यादि उल्लेख के साथ देवीभागवत – 11/15/64 में रुद्रावतार महर्षि श्रीदुर्वासा की शिवभक्ति का वर्णन प्राप्त होता है।

कल्प-कल्पान्तजीवी परमशैव महर्षि लोमश की शिवभक्ति का उल्लेख स्कन्दपुराण के कौमारखण्ड और महान् शिवभक्त महर्षि गर्गाचार्य की शिवोपासना का वर्णन महाभारत के अनुशासनपर्व के अध्याय 18 में उपलब्ध होता है।

देवी अनसूया एवं महर्षि अत्रि की शिवोपासना का



उल्लेख शिवपुराण की कोटिरुद्र-संहिता के अध्याय 2 से 4 में वर्णित है। इसी प्रकार शिवाराधना से महर्षि कपिल को सांख्यशास्त्र की प्राप्ति हुयी थी।¹⁵

आदिकवि महर्षि वाल्मीकि की शिव-शरणागति का सन्दर्भ भी महाभारत के अनुशासनपर्व के अध्याय 18 में प्राप्त होता है।

भगवान् शिव की कृपा से कृष्णद्वैपायन वेदव्यास पुराणादि शास्त्रों के स्रष्टा बन गये।¹⁶

शिवभक्त बालक उपमन्यु की शिवसाधना की कथा, विस्तार से महाभारत में मिलती है। वाल्मीकि-रामायण के बालकाण्ड में महाराज भगीरथ की शिवोपासना का उल्लेख है।¹⁷

इसी प्रकार से, वैष्णवशिरोमणि भीष्म-पितामह का शिवप्रेम भी महाभारत में वर्णित है।¹⁸

शिवभक्त ऋषि-मुनियों की सूची बहुत लम्बी है। इस लघु-निबन्ध में सभी पुण्यनामों का समावेश करना संभव नहीं है।

आचार्यों में भगवान् भाष्यकार भगवत्पाद आदि शंकराचार्य एवं श्रीमद् वल्लभाचार्य की शिवोपासना जगविदित है। आचार्य विद्यारण्य स्वामी ने अपने गुरु के निर्देशानुसार ग्यारह अनुष्ठान किये थे किन्तु उसका कोई परिणाम न मिलने पर कुछ समय के लिए वे नास्तिकता के आवेश से अभिभूत रहे किन्तु पुनः सद्गुरु के मार्गदर्शन और शिवाराधना से प्रतिष्ठित विद्वान् बन सके।

संस्कृत-वाङ्मय के कविकुलगुरु कालिदास तथा हिन्दी के आदिकवि चंदबरदाई के शिवोपासना-सन्दर्भों के साथ-साथ विद्यापति जी, गोस्वामी तुलसीदासजी, सुरदास एवं कृष्णोपासिका मीरा के अनेक पद प्राप्त होते हैं जिनमें सम्बद्ध शिवभक्तों की दृढ़ शिवभक्ति प्रतिबिम्बित होती है।

उपसंहार में, मैं आधुनिक-युग के प्रतिनिधि प्रमुख शिवभक्तों में से श्रीअप्पयदीक्षित, योगिराज अरविन्द, शिवयोगिनी लल्लेश्वरी, स्वामी विवेकानन्द आदि महापुरुषों का उल्लेख करते हुए कहना चाहूँगा कि शिव-तत्त्व को अर्थात् स्व-स्वरूप को पाना ही जीव का लक्ष्य होने से प्रत्येक व्यक्ति जाने-अनजाने शिवोपासना करता ही है। अपने इस कथन की

पुष्टि के लिए इतना ही कहना चाहूँगा कि शिव के सच्चिदानन्द-स्वरूप को पाना ही प्राणीमात्र का अन्तिम गन्तव्य है। अतः स्थान एवं समय के अभाव में जिन महापुरुषों का उल्लेख इस शोध-निबन्ध में नहीं हो पाया है, वे सब 'हस्तिपदे सर्वपदाः निमग्नाः' न्याय से अन्तर्भावित हैं।

संदर्भ

1. या ते रुद्र शिवा तनूरघोरापापकाशिनी।
तया नस्तनुवा शन्तमया गिरिशन्ताभिचाकशीहि॥
—श्वेताश्वतरोपनिषद्- 3/5
2. यस्य निःश्वसितं वेदाः यो वेदेभ्योऽखिलं जगत्।
निर्ममे तमहं वन्दे विद्यतीर्थं महेश्वरम्॥
मायां तु प्रकृतिं विद्यान्मायिनं तु महेश्वरम्।
तस्यावयवैस्तु व्याप्तं सर्वमिदं जगत्॥
—श्वेताश्वतरोपनिषद्
3. नमो नीलग्रीवाय च शितिकण्ठाय च।
—यजुर्वेद संहिता- 16/28
4. हरिस्ते साहस्रं कमलबलिमाधाय पदयोः,
यदेकोने तस्मिन् निजमुदहरन्नेत्र-कमलम्।
गतो भक्त्युद्रेकः परिणतिमसौ चक्रवपुषा,
त्रयाणां रक्षायै त्रिपुरहर! जागर्ति जगताम्॥
—शिवमहिम्नःस्तोत्रम्
5. नमस्तुभ्यं भगवते सुव्रतेऽनन्त-तेजसे।
नमः क्षेत्राधिपतये बीजिने शूलिने नमः॥
—वायुपुराणम्
6. पति-शुश्रूषणं स्त्रीणां धर्म एव सनातनः।
यादृशस्तादृशः सेव्यः सर्वथा शुभ-काम्यया॥
—देवीभागवतम् 6/18/23
7. येषां क्वापि गतिर्नास्ति तेषां वाराणसी पुरी।
अमरा मरणं सर्वे वाञ्छन्तीह परे च के।
भुक्ति-मुक्तिप्रदा चैषा सर्वदा शंकर-प्रिया॥
—शिवपुराण-कोटिरुद्रसंहिता-22-27/28

Kriti Rakshana





8. परम रम्य उत्तम यह धरनी।
महिमा अमित जाइ नहिं बरनी॥
करिहऊं हहाँ संभु थापना।
मोरे हृदयँ परम कलपना॥
सुनि कपीस बहु दूत पठाए।
मुनिबर सकल बोलि लै आए॥
लिंग थापि बिधिवत करिपूजा।
सिव समान प्रिय मोहि न दूजा।
—रामचरिमानस, लंकाकांड, दो-1, चौ- 2-3
9. अस्ति रामेश्वरं नाम रामसेतौ पवित्रिम्।
क्षेत्राणामपि सर्वेषां तीर्थानामपि वोत्तमम्॥
दृष्टमात्रे रामसेतौ मुक्तिः संसार-सागरात्।
हरे हरौ च भक्तिः स्यात्तथा पुण्य-समृद्धिता॥
—स्कन्दपुराण, ब्राह्मखण्ड
10. अहं ब्रह्मा च शर्वश्च जगतः कारणं परम्।
सृजन् रक्षन् हरन् विश्वं दध्रे संज्ञां क्रियोचिताम्॥
त्रयाणामेकभावानां यो न पश्यति वै भिदाम्।
सर्व-भूतात्मनां ब्रह्मन् स शान्तिमधिगच्छति॥
—श्रीमद्भागवत महापुराण 4/7/50-54
11. यः पूजयति केदारं स गच्छेत् शिवमन्दिरम्।
तस्मिँस्तीर्थे नरः स्नात्वा पितृनुद्दिश्य भारतः॥
ददाति श्राद्धं विधिवत् तस्य प्रीताः पितामहाः॥
—स्कन्दपुराण, रेवाखण्ड
12. गुरु-पुष्य-समायोगे लिङ्गमेतत् समर्च्य च।
यत् करिष्यति मनुजस्तत् सिद्धिमधियास्यति॥
—स्कन्दपुराण, काशीखण्ड - स-17/62
13. इन्द्रतीर्थे तु यः स्नात्वा तर्पयेत् पितृदेवताः।
महापातक-युक्तोऽपि मुच्यते सर्व-पातकैः॥
इन्द्रतीर्थे तु यः स्नात्वा पूजयेत् परमेश्वरम्।
सोऽश्वमेधस्य यज्ञस्य पुष्कलं फलमश्नुते॥
—स्कन्दपुराण, रेवाखण्ड 118.39.40
14. वाचिकं मानसं पापं कर्मजं यत् पुरा कृतम्।
पिङ्गलेश्वरमासाद्य तत्सर्वं विलयं ब्रजेत्॥
तत्र स्नानं च दानं च देवखाते कृतं नृप।
अक्षयं तद्भवेत् सर्वमित्येवं शंकरोऽब्रवीत्॥
—स्कन्दपुराण, रेवाखण्ड - 176 / 2-3

15. कपिलश्च ततः प्राह सांख्यर्षिर्देव-सम्मतः।
मया जन्मान्यनेकानि भक्त्या चाराधितो भवः॥
प्रीतश्च भगवान् ज्ञानं ददौ मम भवान्तकम्॥
—महाभारत, अनुशासनपर्व, अध्याय 18
16. एवं लब्धवरो व्यासो महेशान्मध्यमेश्वरात्।
अष्टादश पुराणानि प्रणिनाय स्वलीलया।
—शिवपुराण, उमासंवाद, 44/119
17. प्रीतस्तेऽहं नरश्रेष्ठ करिष्यामि तव प्रियम्।
शिरसा धारयिष्यामि शैलराज-सुतामहम्॥
—वाल्मीकिरामायण, बालकाण्ड - 43/3
18. को हि शक्तो भवं ज्ञातुं, मद्भिधः परमेश्वरम्।
ऋते नारायणात् पुत्र, शंख-चक्र-गदाधरात्॥
—महाभारत अनुशासनपर्व - 14/8

Baldevananda Sagara is the Incharge, Sanskrit
News, All India Radio

Answers to the Quiz

1. Atimabbe (10th century)
2. Arda Veraf
3. In the Rigveda
4. Sanskrit Grammar
5. China (2nd century A.D.)
6. Seven standard metres used in the Rigveda
7. Kharatala or Palmyra-palm (*borassus flabelliformis*)
8. Purushottama Bhattacharya
9. Prakrita (Ardhamagadhi)
10. Mahayana Buddhism



हिमाचल प्रदेश में संस्कृत शिलालेख तथा पाण्डुलिपियाँ

देव राज शर्मा

हिमाचल प्रदेश में संस्कृत की समृद्ध परम्परा रही है जो आज भी प्रचलित है। हिमाचल प्रदेश के मंदिरों में प्राप्त संस्कृत शिलालेखों से संस्कृत का गौरवपूर्ण इतिहास सामने आता है। प्रदेश के संस्कृत-विद्वानों के व्यक्तिगत संग्रहों से प्राप्त पाण्डुलिपियों से भी यहाँ की समृद्ध परम्परा का प्रमाण प्राप्त होता है। प्रदेश के भरमौर क्षेत्र में संस्थापित मंदिरों में 7वीं शती के संस्कृत शिलालेख प्राप्त हुए हैं। ताम्रपत्रों पर भी संस्कृतलेख मिले हैं। लाहुलस्पिति की प्रचलित चिनाली भाषा में 80 प्रतिशत शब्द तथा वाक्य विन्यास संस्कृत पर आधारित है। हिमाचल प्रदेश के भरमौर जनपद की गादी भाषा संस्कृत मूलक है जिसका उल्लेख पाणिनि ने अष्टाध्यायी में किया है। कांगड़ा के खनियारा तथा निरमण्ड में प्रथम शताब्दी के संस्कृत शिलालेखों की उपलब्धि से संस्कृत का गौरव और भी द्विगुणित हो जाता है।

चौपाल क्षेत्र से संस्कृत तथा लोकभाषा में पंचांग का प्रकाशन इस बात का प्रमाण है कि ज्योतिष, तथा देवपूजन का व्यवहार भी संस्कृत में ही रहा है।

मन्त्र, तन्त्र और यंत्र विज्ञान की सांचा विद्या आज भी प्रचलित है।

साहो (सराहन) प्रशस्ति

चम्बा शहर से लगभग 12 कि.मी. की दूरी पर साहो में चन्द्रशेखर का मंदिर है। मंदिर में शिवलिंग बड़ी शिला के भीतर है। लोक विश्वास के अनुसार इस मंदिर का निर्माण साहिल वर्मन् द्वारा करवाया गया। परन्तु शिलालेख की लिपि के आधार पर मंदिर निर्माण का समय 10 वीं शती माना जा सकता है जो साहिल वर्मन् के उत्तराधिकारी का समय है। शिलालेख से स्पष्ट होता है कि चन्द्रशेखर मंदिर का निर्माण सात्यकि नामक किसी राजा द्वारा अपनी पत्नी सोमप्रभा के लिए करवाया गया। यह शिलालेख 1908 से भूरि सिंह संग्रहालय चम्बा में सुरक्षित है। 21''x 6'' ऊँची इस शिला पर एक ओर 20 दूसरी ओर 21 पंक्तियाँ लिखित हैं -

ॐ स्वस्ति॥

जयति शिव एव ईशस्सोमप्रभया विभूषित शरीरः।

सततानुरक्त-गौरी देहार्थ निबद्ध सद्भावः ॥१॥

जयतु हिमरश्मि शेखर आ वुसुद्याचेदमस्तु देवकुलम्

प्रख्याततमञ्जयतु च पृथ्वी श्री सात्यकिस्सकलाम् ॥२॥

प्रारंभिक मंगलाचरण के अतिरिक्त पूरा शिलालेख संस्कृत काव्य में हैं जिसमें 22 छन्द हैं। पहला, अंतिम आर्या छन्द, दूसरा, तीसरा वसंततिलका तथा शेष श्लोक उपजाति छन्द में हैं।

आलेख में सोमप्रभा से सज्जित अर्धनारीश्वर का स्मरण करते हुए सात्यकि और किष्किन्धा नरेश की कन्या सोमप्रभा का वर्णन है।

विभिन्न उपमाओं द्वारा नायिका के नख-शिख सौन्दर्य का वर्णन करते हुए पर्वत पुत्री पार्वती की सोमप्रभा के

साथ और सात्यकि की चन्द्रशेखर शिव के साथ मैत्री की कामना करते हुए सात्यकि द्वारा निर्मित शिवालय की ख्याति पृथ्वी में फैलने तथा सात्यकि द्वारा सम्पूर्ण पृथिवी को जीतने की मंगल कामना की गई है।

लक्षणा देवी का शिलालेख

चम्बा की प्राचीन राजधानी ब्रह्मपुर (भरमौर) में लक्षणा देवी तथा शिवमंदिर के प्रांगण में खड़े नंदी के आधार में महत्त्वपूर्ण शिलालेख है। महिषासुर मर्दिनी के रूप में अवस्थित लक्षणा देवी की मूर्ति 3.4'' x 9'' है। मूर्ति के आधार में लेख 18.6'' x 17.4'' दो लम्बी पंक्तियों में 3.8'' x 1.6'' आकार में उत्कीर्ण है। यह आलेख मेरु वर्मन् के आदेशानुसार गुग्गा नामक कलाकार से बनवाया गया जो निम्न प्रकार से है -

ॐ ॥ मोषूणस्वगोत्रादित्यवंशसंभूतः श्री आदित्यवर्मदेव के प्रपौत्र श्री बलवर्मदेवपौत्र श्री दिवाकर वर्म देव पुत्रेण (1.2) श्री मेरुवर्मणात्मपुण्यवृद्धयै लक्षणा देव्या अर्चाकारिता कर्मिणा गुग्गेन॥ ॐ मोषूण गोगोद्भव सूर्यवंशी श्री आदित्य वर्मदेव के प्रपौत्र श्री बलवर्म देव के पौत्र तथा श्री दिवाकर वर्मदेव के पुत्र श्री मेरुवर्मा ने पुण्य के हेतु लक्षणा देवी जी का गुग्गा मिस्त्री से निर्माण करवाया।

गणेश की मूर्ति के नीचे भी चार पंक्तियों का लेख है। पंक्तियों की लम्बाई 13'' से 5.3'' तक है। आलेख का पाठ इस प्रकार है -

ॐ नमो गणपतये। मूषूणस्वगोत्रादित्य वंश संभूत श्रीमदित्य वर्म देव प्रपौत्र (1.2) श्रीवल वर्म देव पौत्र श्री दिवाकर वर्म देव सूनुना (1.3) महाराजाधिराज श्री मेरु वर्मणा कारितो देव धर्माऽयं (1.4) कर्मिणा गुग्गेन॥

मणिमहेश मंदिर भरमौर के प्रांगण में खड़े नंदी की ऊँचाई 5'' है। इसका आधार 13'' है। लोकास्या के अनुसार यह मूर्ति आक्रमणकारियों द्वारा खंडित की गई है। आलेख 3.2'' दो लम्बी पंक्तियों में है। इसके अक्षर 1.2'' आकार में हैं।

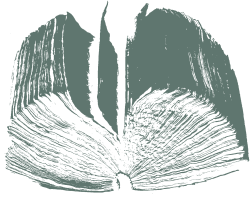
ॐ प्रासादं मेरुसदृशं हिमवन्मूर्ध्नि कृत्वा स्वयं प्रवरकर्म शुभैरनेकैः। तच्चन्द्रशाला रचिता नयनाभिरामा प्राग्ग्रीवकैर्विधिमण्डपैर्नैकचितैः॥ (1.2)

तस्याग्रतो (स्थापितो) वृषभः पीनकपोलकायः संश्लिष्ट वक्षः ककुद् उन्नतदेवयानं। श्री मेरु वर्मणश्चतुरुदधि (समतिक्रांत) कीर्तिरेषा मातापित्रोरात्मनश्च सततफलामि वृडौ॥ (1.3'') कृतं कर्मिणा गुग्गेन॥

ॐ। अपने अनेक शुभ कर्मों के साथ-साथ हिमालय के ऊपर मेरु पर्वत के समान एक ऊँचे प्रासाद का निर्माण कराया गया।उसके आगे एक सुंदर नंदी की मूर्ति स्थापित की गई।अपने माता पिता तथा अपने आध्यात्मिक लाभ हेतु चारों समुद्रों तक जिनकी कीर्ति फैली हुई है उन श्री मेरु वर्मन् ने इसका निर्माण कराया शिल्पी गुग्गा के द्वारा।

Kriti Rakshana





युगाकरवर्मन् का ताम्रपत्र लेख

भरमौर में प्राप्त यह ताम्रपत्र 13.6'' x 8.3'' आकार का है। ताम्रपत्र का आरंभ शिवस्तुति से होता है। मध्य पंक्तियों में युगाकर वर्मन और माता पिता साहिल तथा नीना का नाम उत्कीर्ण हैं ब्रह्मपुर का भी उल्लेख है।

ॐ स्वस्ति। ॐ गणपतये नमः। अग्नि सलिल वह्नि व्योमवायवान्तरात्मपुराण संभूत योने। लिखितं कायस्य जास (टेन) श्री मधुगाकर वर्म देव स्वाहातः॥

इस ताम्रपत्र के आलेख में दान, पुण्य कृषि, यज्ञ, अश्वमेध आदि का भी उल्लेख है।

शक्ति देवी छतराड़ी के शिलालेख

कमल पत्र पर विराजमान शक्ति देवी चतुर्भुजी मूर्ति छतराड़ी मंदिर में स्थापित है। मूर्ति के नीचे 13'' की दो लम्बी पंक्तियों में संस्कृत में आलेख है -

ॐ। आमीद्विशुङ्कुलधुर्यवाहः श्री देव वर्मेति प्राङ्कीर्तिः। तस्य भूतः सर्वगुणाभिरामः श्री मेरु वर्मन् प्रथितयशः पृथिव्याम्। माता-पितृ-पुण्य-निमित्तं पूर्व कारिता भक्तित एवं शक्तिः जित्वा रिपून् दुर्जयदुर्ग संस्थां कीर्तियशो धर्म विवर्द्धितायुः। कृतं कर्मिणा गुग्गेण॥

इस आलेख में संस्कृत पाठ पूर्ण शुद्ध नहीं है।

गूशिलालेख

चम्बा से लगभग 30 कि.मी. दूर गूनामक ग्राम में देवी का मंदिर है। मंदिर के चारों ओर एक सौ एक शिवलिंग है। यहाँ एक शिला लगभग 3.2'' x 9'' ऊँची जिनमें 15'' से 18'' लम्बी 4 पंक्तियों में लेख है।

यह लेख मेरु वर्मन् से पूर्ववर्ती है। इसके अक्षरों की बनावट गुप्त काल के प्रारम्भिक काल से मिलती है। इसका समय 7 वीं शती का है। लेख आषाढदेव का है।

- 1.1 ओम। मोषीणादित्यवंश संभूत पद्म शिवनत शृंग,
- 1.2 श्री मेरु वर्म देव पादकमल किसलयश्रितेन,
- 1.3 सामनताषट् देवेन सुरपितृजन वृन्दसेवा प्रसादात्
- 1.4 कृतोऽयं देय धर्मः शिवपुरमध्यं षंकलीशस्य हर्म्यम्।

आलेख में उल्लिखितषंकलीश की मूर्ति अभी तक एक रहस्य बनी हुई है। मंदिर की मूर्ति के निर्माण तथा वेशभूजा में ससेनियन (ईरानी) और गुप्त शैली का प्रभाव है। यह सूर्य प्रतिमाओं की विद्यमानता इसकी विशेषता है।

हिमाचल कला संस्कृति भाषा अकादमी पुस्तकालय शिमला में संस्कृत की दुर्लभ पाण्डुलिपियाँ

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7. प्रश्नशिरोमणि -
8. अर्थ अन्नपूर्णा कथा -
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25. देवी कवच स्तोत्रम् हस्तलिखित
26. भुण्डा विवरणिका (नृमेधायज्ञ) हस्तलिखित
27. शब्द क्रमी राज्य शिक्षा संस्थान, सोलन
28. शब्द संगिका राज्य शिक्षा संस्थान, सोलन
- प्रथम शतकम्
29. शब्दस्तरी भाग 1 व 2 राज्य शिक्षा संस्थान, सोलन
30. हिमाचल कृत शिव स्तोत्रम् हस्तलिखित
31. हनुमान स्तुति हस्तलिखित
32. इन्द्राक्षी स्तोत्रम् हस्तलिखित
33. अथासप्तश्लोकी चंडी हस्तलिखित
34. नृसिंह कवचम् हस्तलिखित
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41. भेज्ज्य रत्नावली हस्तलिखित
42. देवी कवचम् हस्तलिखित
43. देव्यपराधक्षमापन स्तोत्रम् हस्तलिखित
44. संध्या विधि हस्तलिखित
45. आर्हिक कर्म सूत्रावलि हस्तलिखित
46. संस्कार पूजा विधि हस्तलिखित
47. द्वादश महावाक्यम् (अनुवाद) हस्तलिखित
48. देवी माहात्म्यम् (लघुचित्र राज्य संग्रहालय में) हस्तलिखित
49. कुलान्त पीठ माहात्म्यम् हस्तलिखित
50. रागमाला (पद्यवद्) हस्तलिखित
51. ललित काव्यम् जुब्बल राज्य हस्तलिखित
52. तारादेवी माहात्म्यम् कृपारामशशी हस्तलिखित
- (प्रकाशित)

इनके अतिरिक्त लगभग 150 संस्कृत की दुर्लभ पाण्डुलिपियाँ और पुस्तकालय में उपलब्ध हैं।

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