

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

Pandit Jawaharlal Nehru, *The Discovery of India*

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Cover image: An image from the *Paphal* (‘mystical serpent’), a popular Manipuri text that deals with clan lineages and contains numerous images of their totemic symbols, Manipur State Archives, Imphal

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From the Editor

A multi-faceted look at the survey and documentation exercises undertaken for Indian manuscripts over the years is one of the primary focus areas of the present issue of *Kriti Rakshana*. In his article on the history of such explorations, Dr. Satkari Mukhopadhyay sheds light on the epic efforts made by Indians and the British to locate, document and collect manuscripts during the 18th and 19th centuries. Dr. Panda's brief article outlines the current practices adopted by the Mission in cataloguing the country's manuscripts. The attempt to document and present manuscripts and other cultural artefacts in an innovative and user-friendly manner by the IGNCA, presented by Dr. Jha, reveals future possibilities in terms of access and employment of the information thus collected.

In an attempt to introduce the readers to manuscript traditions from different parts of the country, the present issue of *Kriti Rakshana* explores practices and local knowledge traditions from North East India that remain little known in the rest of India. Therefore, in the article by Dr. A.K. Das, we explore the Assamese intellectual traditions, their roots and possible connections with the popular Sanskrit traditions that prevailed in the rest of the country. The range of scientific issues explored in the Meitei manuscripts from Manipur, comparable to empirical enquiries made elsewhere in the sub-continent, have been dealt with by Dr. Sushila Devi. A third article highlights the discovery of cantos that complete Sanatana's unabridged Bengali translation of Vyasa's Bhagavata, cantos believed to have been irrevocably lost for more than a century.

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.nic.in. You could also e-mail us at director.namami@nic.in.

Finally, here is wishing all of you a prosperous and fulfilling new year and happy reading!



Neha Paliwal

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NMM: Summary of Events

Forthcoming Events

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Kritisampada: The National Database of Manuscripts

Ganesh Prasad Panda

The National Mission for Manuscripts took up the task of preparing *Kritisampada*, the National Database of Manuscripts in order to document the wealth of Indian manuscripts lying scattered in different organizational and private collections in India and abroad. The database is intended to provide information covering various aspects of each manuscript, such as its title, commentary, language, script, subject, place of availability, no. of pages, illustrations, date of writing etc. For documentation, information is directly collected from the libraries and private repositories by the trained surveyors and scholars. Thereafter, it is integrated into the database through the *e-granthavali* software already instituted in the Manuscript Resource Centres or MPC-s and finally comes for editing.

Data Source

The NMM has been receiving data from four main sources:

1. Survey and Post-Survey: The NMM conducts National Survey of Manuscripts followed by Post-Survey. A major part of total data is collected through Post Survey exercise.
2. Manuscript Resource Centres (MRC-s): Such centres are established throughout India in different States for survey and documentation of manuscripts.
3. Manuscript Partner Centres (MPC-s): MPC-s have been assigned the work of documenting their own collections.
4. National Informatics Centre and IGNCA

Data Collection

The information meant for the Database are collected through three formats:

1. Questionnaire
2. CAT-CAT
3. Manus

Questionnaire is a datasheet which is aimed at preparing a national directory of manuscript repositories. The information is sourced on

several aspects such as the name of the institute or individual, status of the institute including a brief history of the repository, total number of manuscripts including the rare ones, number of manuscripts in different materials, number of catalogues available category-wise, state of the preservation, etc., including some details of the subject matter of the manuscripts like their language, script etc. One questionnaire form is filled in for one repository.

Cat-Cat provides a list of catalogues already published. So far the Mission has compiled a list of more than one thousand of catalogues and more work is on the way. The Mission is also providing financial assistance to similar such activities carried out at Madras University.

Manus is directly related to database. This is about information on single manuscripts covering different aspects. There are altogether 23 entry points in which information is collected and documented. They are given in the table with their brief introductions.

Software

The software used by the Mission is *e-granthavali*, developed by National Informatics Centre (NIC) and it has been developed from the model followed by the Indira Gandhi National Centre for the Arts for its initial manuscript documentation. It is updated frequently and has undergone several modifications with the addition of new fields and the possibility of multiple subject entries for a single manuscript. *E-granthavali* is based on the Dublin Core Metadata Standards that are globally accepted and used in libraries everywhere.

Final Output and Expected Benefits

Creation of *Kritisampada*, the National Database of Manuscripts is the first major attempt to bring together basic information about the manuscript wealth of India. The first cache of information contained in the Database is expected to be web-

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- | | | |
|--|---|--|
| 1. Name of the Repository | : | Centre where the collection is found |
| 2. Record No. | : | Serial number of the manuscript |
| 3. Title of the Text | : | Name of the Text |
| 4. Other Title | : | The other name by which the text is identified |
| 5. Author | : | The person responsible for the intellectual content of the manuscript |
| 6. Commentary | : | The kind of note, explanation & interpretation |
| 7. Commentator | : | The author of the commentary |
| 8. Scribe | : | The person who has shaped the text with his own handwriting |
| 9. Language
(of Text, commentary and
Sub-commentary) | : | The language of that particular text, or commentary)
sub-commentary |
| 10. Script (of Text, commentary | : | That particular sign or symbol recognized by a and Sub-
commentary) constitution or society representing a language
in which the text is found |
| 11. Complete/Incomplete | : | Refers to the completeness or incompleteness of a text |
| 12. Material | : | Refers to the hard substance which contain the manuscript |
| 13. Subject (With multiple
choice of Sub. 1 & 2) | : | Refers to the topic/theme of the text |
| 14. Bundle No. | : | Refers to the bunch of manuscript/s |
| 15. Acc./Manus No. | : | The specified technical numeric number |
| 16. No. of folios | : | The number of folios in a manuscript |
| 17. Pages | : | Number of folios in a manuscript |
| 18. Missing portion/folios | : | Refers to the portions/folios that are lost from the manuscript |
| 19. No. of illustration | : | Refers to the no. of the illustrations that are used in a
pictographic or diagrammatic format to explain or
decorate the text. |
| 20. Condition | : | Refers to the physical condition of a manuscript |
| 21. Source of catalogue | : | This is redundant, since manuscripts are directly referred
to in a stack. However, one may mention source of catalogue
as a helping source. |
| 22. Size | : | Refers to the length and width of a manuscript |
| 23. Remark | : | Any additional relevant information to note |

The six more extended entries introduced in due course of time in the latest software of e-*granthavali* are given within brackets. These are the extensions of Language, Script & Subjects. There is a provision to document the commentaries and sub-commentaries found in many important texts, while the categories Subject 1 and 2 have been incorporated to cover the multiple subjects in case of some interdisciplinary texts.

launched in February 2007. Availability of this information will provide impetus to new fields of research across the country that have hitherto not been attempted or are still in infancy. Better documentation and accessibility of material on *ayurveda*, for instance, would provide an impetus to institutions engaged in this field. It is expected that the use and access to accumulated knowledge in texts spread across India on

subjects like the sciences, philosophy, scripture, arts, politics, governance and several such areas would supplement future research and enhance academic debate.

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History of Survey and Cataloguing of Manuscripts in India

Satkari Mukhopadhyaya

Though the systematic survey of manuscripts, their collection and preservation, and also cataloguing has been going on since the establishment of the East India Company's rule in India, the importance of manuscripts, their storing and listing were not totally unknown in classical and medieval India. Since manuscripts were the sole medium for the transmission of knowledge, the house of every teacher was a veritable library of manuscripts. The architects and masters of music also had their own collections. Manuscripts were collected by the rulers of different states, including the Mughal emperors, and religious institutions, including monasteries (*mathas*) of different sects and the Jain *bhandaras*. The Jain munis played a significant role in the area of collecting and preserving the manuscripts of various *shastras* – Jain, Brahmanical and Buddhist.

The credit of compiling the earliest known catalogue in India goes to the Jain community. So far as our information goes, the earliest catalogue of manuscripts was compiled under the title, *Brihattippanika*, as early as Vikrama Samvat 1440 (1383 C.E.) by a Jain monk, whose name is unfortunately not known. The *Brihattippanik*, covers some manuscripts in the collections of several places such as Patan, Cambey and Bharauch. It furnishes data of authors' names, period of writing and *grantha-parimana* (the extent of each text). The manuscript of this catalogue is still preserved in the Shaninatha Bhandara. Next in line is the celebrated name of the monastic Kavindracharya of Varanasi (*Kashi*), on whom the title of '*Sarvavidyanyidhana*' was conferred by the Mughal emperor Shah Jahan. Kavindracharya flourished in the 17th century and built up a considerable collection of manuscripts. He compiled his subject-wise classified catalogue of 2192 manuscripts between 1628 and 1688 C.E.

That innumerable manuscripts on poetical literature were collected and preserved by the

compilers of Sanskrit anthologies and their patrons, since at least the 9th century C.E. is well borne out by glancing through some of the published anthologies. Mention may be made of Vidyakara's *Subhashitaratnakosha* (11th cent. C.E.; excerpts from 223 poets), Shridharadasa's *Saduktikarnamrita* (13th cent. C.E.), Sharngadhara's *Sharnagadharapaddhati* (1363 C.E.; 292 poets), Vallabhadeva's *Subhashitavali* (15th cent. C.E.; 380 poets) Rupagosvamin's *Padyavali* (16th cent. C.E.; 133 poets), et al.

Collecting manuscripts from various regions and traditions and collating them for the purpose of fixing a text in a particular time and space or writing commentaries upon them were not unknown practices in ancient and medieval India. A commentary on the *Narayanopanishad* ascribed to Shankaracharya states that there are various text traditions of the Upanishad. Nilakantha, the commentator on the Mahabharata states that he collated manuscripts acquired from different regions and selected the best readings on the basis of these manuscripts.

Since the late medieval period, the emperors of Delhi and rulers of different states all over India showed keen interest in collecting and preserving manuscripts. Among the independent rulers, Tipu Sultan of Mysore (18th cent. C.E.) built up a library of oriental manuscripts in Arabic, Persian and Hindustani languages. After his defeat and death, while fighting with the British forces, his library was taken over by the British. The manuscripts from Tipu's library were studied and catalogued by General Charles Stewart; the Catalogue was published from Cambridge (*A Descriptive Catalogue of the Oriental Library of the Late Tipu Sultan of Mysore*.....Cambridge: University Press, 1809). Native rulers under the umbrella of the East India Company and subsequently of the British Government, too collected manuscripts and built up libraries. Enlightened rulers of Travancore, Cochin and Mysore are celebrated names in this

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Folios from *Ravana Karyavali*, preserved at Orissa State Museum, Bhubaneswar

field. The Travancore Palace Library collection was started by Maharaja Vishakham Tirunal (1880-1885). The manuscripts collected and preserved in this Library were subsequently catalogued by eminent traditional Sanskrit scholars, such as K. Sambasiva Sastri and K. Mahadeva Sastri, and a catalogue in eight volumes was published (*A Descriptive Catalogue of the Sanskrit Manuscripts in H.H. the Maharajah's Palace Library, Trivandrum*, Trivandrum: V.V. Press Branch, 1937-38). In this connection, it should be mentioned that another important collection of Sanskrit manuscripts was built up by the Government of Travancore in the Curator's Office Library and a catalogue in ten volumes was edited by K. Sambasiva Sastri, K. Mahadeva Sastri, P.K. Narayana Pillai and L.A. Ravi Verma (*A Descriptive Catalogue of Sanskrit Manuscripts in the Curator's Office Library*, Trivandrum, V.V. Press Branch, 1937-1941).

Rulers of Bikaner and Jodhpur also collected manuscripts which have been, however, documented at a much later date. The

contribution of the Dogra rulers of Jammu and Kashmir in this field is also noteworthy.

It is to be noted that the manuscript collections in India, to be described in the following lines, have a vast range of language coverage, viz. Sanskrit, Prakrit, Pali, almost all regional languages, Arabic, Persian, Tibetan, Zend, Pahlavi, et al.

The British rulers who took upon themselves the cause of education and of patronizing Indian traditional knowledge systems, directed their attention towards the Indian literary heritage preserved in the manuscripts. Since the inception of the Asiatic Society in Calcutta, in 1785, the systematic search, survey, collection and documentation of manuscripts were started. Several government collections gradually came into existence in Calcutta, Varanasi, Pune and Madras.

So far as our information goes, the credit of compiling the first catalogue of Indian manuscripts in India goes to Dr. Nicholas, chief surgeon in the General Hospital in Surat, who

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compiled a 15 page list of manuscripts between 1788 and 1795. This list describes, besides Sanskrit, a few Zend, Pahlavi, Persian and Arabic works. However, one must note that James Fraser also published, from London, in 1742, a brief catalogue of some Sanskrit, Persian and Arabic manuscripts, but we do not have any knowledge as to whether this catalogue was compiled in India, or that the manuscripts described therein did exist in India, till that time. It is recorded that Sir William Jones and Lady Jones acquired some Sanskrit, Prakrit and other Oriental manuscripts from India, which were presented to the Royal Society in London (later on handed over to the India Office Library), in 1792. Sir Charles Wilkins, the first English translator of the *Bhagavadgita* (published 1785), prepared a catalogue of this collection which was published in the Philosophical transactions of the Royal Society of London (1798, p. 593 and 1799, p. 335).

One early catalogue by an Indian pundit deserves mention here. It was a 149 page catalogue, i.e. classified alphabetical lists of three thousand manuscripts in the holdings of the College of Fort William, Library College of the Asiatic Society of Bengal and the Benaras Sanskrit College. The Catalogue was compiled by Pandit Ramagovinda Tarkaratna under the instructions of James Prinsep. It described manuscripts in Sanskrit, Bengali, Kannada, Marathi, etc. (Suchipatram. Calcutta: Asiatic Society of Bengal, 1838). The long Sanskrit subtitle of the Catalogue is quite interesting.

Now let us shift our focus to more recent times - the history of survey and cataloguing of Indic manuscripts in India in the 19th and 20th centuries. Extensive survey of and searches for manuscripts were carried on by Indian and European experts in various regions of the country, particularly in Bengal, western, central and northern regions. In the western region, G. Buhler, F. Kielhorn, Peter Peterson, R.G. Bhandarkar, S.R. Bhandarkar were the pioneers in the field. Their tour reports contain, inter alia, numerous descriptions of manuscripts. A few of these reports deserve to be mentioned here:

1. Report of Georg Buhler's tour in Southern Maratha in search of Sanskrit manuscripts for the Govt. of Bombay, 12th Feb. 1867, contains the description of 200 mss. (Pub. in ZDMG);
2. Detailed Report of a tour (by G. Buhler) in

search of Sanskrit mss. made in Kashmir, Rajputana and Central India (Pub. in two parts, 1877)

3. F. Keilhorn published the Supplementary Catalogue of Sanskrit Works in the Saraswati Bhandaram Library of the Maharaja of Mysore in 1874.
4. His two lists of Sanskrit Manuscripts purchased for the Govt. of Bombay, during the years 1877/78, 1879/80 (Pub. 1881) are very important.
5. A Catalogue of Sanskrit Manuscripts existing in the Central Provinces; prepared by order of E. Willmot, edited by F. Kielhorn (Pub. Nagpur: Govt. Book Depot, 1874)

The Deccan College of Poona gradually developed a veritable repository of Indic manuscripts. The preliminary cataloguing of the Deccan College was done by G. Buhler and F. Kielhorn, as for example:

1. Three lists of Mss. in the Deccan College and the Elphinston College collections by G. Buhler (Pub. 1874/1875).
2. Peter Peterson's Report of operations in search of Sanskrit Manuscripts in the Bombay circle: Four Reports - 1883, 1884, 1887, 1894 (Pub. in book form in 1899).
3. R.G. Bhandarkar, Report to K.M. Chatfield, Poona as regards the search of Sanskrit Manuscripts (1880).
4. R.G. Bhandarkar, List of Sanskrit Manuscripts in private libraries in the Bombay Presidency (1883).
5. R.G. Bhandarkar. *Another Report on Sanskrit Manuscripts in the Bombay Presidency*, 1881-1901.
6. *A Catalogue of the Collections of Manuscripts deposited in the Deccan College*, Poona, from 1868 to 1884, compiled by S.R. Bhandarkar (Pub. Bombay: Govt. Central Press, 1888).
7. Reports on search of Sanskrit Manuscripts through Central India, Central Provinces and Rajputana by S.R. Bhandarkar during 1904 and 1905.
8. Report on Sanskrit Manuscripts in six private libraries in the Delhi District by Kashinath Kunte (1882).

Now we propose to divert our attention to the eastern zone. Raja Rajendralala Mitra and Mm. Haraprasada Sastri are the most celebrated names in the field of search, survey and



cataloguing of manuscripts in the eastern zone. We have already mentioned the earliest catalogue of manuscripts from Calcutta (i.e. Ramagovinda Tarkaratna's *Suchipatram*, 1838). Rajendralala Mitra started working in this field in the early second half of the 19th century.

1. Mitra published as early as 1877, *A Descriptive Catalogue of Sanskrit Manuscripts in the Library of the Asiatic Society of Bengal*, Part-I: Grammar (Pub. Calcutta: Baptist Mission Press).
2. B. H. Hodgson of the British Residency in Kathmandu (Nepal) brought a collection of Manuscripts of Sanskrit Buddhist Literature which he presented to the Asiatic Society of Bengal. Mitra compiled a detailed descriptive work on this collection, under the title, *The Sanskrit Buddhist Literature of Nepal* (Pub. Calcutta: Baptist Mission Press, 1882).
3. Most outstanding work of Raja Rajendralala Mitra is the *Notices of Sanskrit Manuscripts* (deposited in the Library of the Asiatic Society of Bengal, Calcutta or in other collections). First series: Vols. 1-11. Published under order of Govt. of Bengal (Calcutta: Baptist Mission Press, 1871-1895). On the demise of Rajendralala Mitra, Mm. Haraprasada Sastri took up the Project and published the Second series in four volumes (1898-1911)

The whole set has been reprinted by Sharada Prakashan, Delhi, with biographical sketches of both the scholars by Satkari Mukhopadhyaya (1990).

Raja Rajendralala Mitra's other important contributions are:

1. *Catalogues of Sanskrit Manuscripts existing in Oudh* (1872-1883);
2. *Report on Sanskrit Manuscripts in native libraries in Bengal* (1875).
3. *A Descriptive Catalogue of Sanskrit manuscripts in the Libraries of Asiatic Society of Bengal* (1877);
4. *A Catalogue of Sanskrit Manuscripts in the Library of H.H. the Maharaja of Bikaner* (1880).
5. Mm. Haraprasada Sastri compiled *A Catalogue of palm-leaf and selected paper manuscripts belonging to the Durbar Library of Nepal*, 2 vols. (Calcutta: Baptist Mission Press, 1905-1915). This Catalogue has been reprinted in Germany (as Supplement vol. 31,

under the series, *Verzeichnis des Orientalischen Handschriften in Deutschland*; Stuttgart, 1889)

6. The Asiatic Society (earlier known as Asiatic Society of Bengal) started compiling and publishing excellent descriptive catalogues of Sanskrit, vernacular and Arabic, Persian and Urdu manuscripts preserved under the Society's care since the last quarter of the 19th century. Mitra's first catalogue, published in 1877 was followed by a long series of catalogues of manuscripts. The catalogues published by the Society are the best specimens of descriptive cataloguing in India. The first volume in this series appeared as early as 1895 (the volume number was changed and the contents revised later on). The Series continued till recently. The Sanskrit manuscripts have been described in 14 volumes, the latest having been published in 1887. Scholars such as Mm. Haraprasada Sastri, Hrishikesh Sastri, Sivachandra Guin, Nilamani Chakravarti, Bhavabhuti Vidyaratna, Ashutosh Tarkatirtha, Nanigopal Banerji, Jogendranath Gupta, Narendra Chandra Vedantatirtha, Chintaharan Chakravarti, Satyaranjan Banerji, et al. have been the compilers and editors of different volumes. Besides, the Society has brought out quite a few volumes of catalogues of Rajasthani, Bengali, Assamese, Tibetan, Arabic, Persian and Urdu manuscripts.

Government Sanskrit College in Kolkata has been, since its inception, a rich repository of Sanskrit manuscripts. It published a series of catalogues in ten volumes between 1895 and 1909, and started publishing a revised series since 1956.

In the southern region of the country, the most important and rich repository of manuscripts is the Government Oriental Manuscripts Library in Chennai. The nucleus of the vast collection of manuscripts in this Library is formed by three collections of Colonel Colin Mackenzie (1754-1821), Dr. Leyden and C.P. Brown (1798-1855). Mackenzie took his collection to Calcutta and went on adding to it till his death in 1821. This collection was examined by H.H. Wilson, the then Secretary to the Asiatic Society, who compiled a descriptive catalogue of the collection which was published by the Society in Calcutta in 1828. Subsequently a part of this collection was brought to Madras

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by the East India Company. Dr. Leyden collected some manuscripts between 1803 and 1811 which were deposited in the India House Library of London. C.P. Brown noticed this collection in 1837 and thanks to his efforts it was brought to India. Brown's own collection of Sanskrit, Tamil and Telugu manuscripts, which was presented to the East India Company was brought to India in 1855. All these three collections were first deposited in the College Library, Madras and then shifted to the Government Oriental Manuscript Library (GOML) when it was founded in 1869. The collection grew rapidly during the last 140 years. The present holding of Sanskrit, Tamil, Telugu, Kannada, Marathi, Urdu, Arabic, Persian, Sinhalese and other manuscripts comprises 72,000 manuscripts. The first catalogue of manuscripts in the Madras Mackenzie collection was compiled by Gustav Opet in 1878. Since then, almost a hundred volumes of catalogues have been published by the Library.

Next to GOML, Chennai, mention must be made of the Thanjavur Maharaja Serfoji's Saraswati Mahal Library. The Nayaka and Maratha rulers of Thanjavur had always been great patrons of art and literature. The Library was first conceived by the Nayaka kings (1535-1676) and further developed by the Maratha kings (1676-1855). It was known as the Royal Palace Library of Tanjore. The first Index of Sanskrit manuscripts was prepared by Arthur Coke Burnell (Pub. *A Classified Index to Sanskrit Manuscripts in the Palace at Tanjore*. London: Truebner, 1880). In 1918, the Royal family made it a public library which became known as Thanjavur Maharaja Serfoji's Saraswati Mahal Library. The Library possesses very valuable and some very rare manuscripts collected since the medieval period including some in Sanskrit, Tamil, Telugu, Marathi and Modi. Between 1928 and 1952, twenty seven volumes of descriptive catalogues (29 vols. Sanskrit, 3 vols. Tamil, 4 vols. Marathi, 2 vols. Telugu and 1 vol. Modi) have been published.

The former princely State of Mysore, now Karnataka, too has a rich heritage of manuscripts in government and private collections. Tipu Sultan's collection has already been mentioned. The first known catalogue from Mysore is the *Catalogue of Sanskrit Manuscripts in several private collections in Mysore and Coorg*, compiled by Lewis Rice (Pub. Bangalore: Mysore Govt.

Press, 1884). This was followed by the Catalogue of Sanskrit works in the Saraswati Bhandaram Library described above. The richest repository of Manuscripts in the state is the Oriental Research Institute, now under the University of Mysore. The Library was established by Chamaraja Wodeyar, the then Maharaja of Mysore, in 1891, then named as the Government Oriental Library, and later on renamed as the Oriental Research Institute in 1916. The manuscripts preserved in the Institute have been collected during the last one hundred years from different parts of the State. The collection is rich in Sanskrit, Tamil, Telugu, Kannada, Tulu as well as manuscripts of other languages. One of the valuable manuscripts in this collection is the illustrated encyclopaedic work, *Shritattvanidhi*, the first volume of which has been published by the Institute. Manuscripts on Visistadvaita and Dvaita philosophy and Shaiva Agamas (both Siddhanta Shaiva and Virashaiva) are unique treasures of this Library. The Institute has published Descriptive Catalogue of Sanskrit manuscripts in 16 volumes (1978-1990). Besides, the Institute has to its credit more than two hundred works, most published for the first time, edited from the manuscripts preserved in the Institute.

The Bhandarkar Oriental Research Institute of Pune possesses one of the most important and valuable collections of manuscripts in India. The total number of manuscripts in this collection is estimated at 28,000. The collection has a long and interesting history. In 1868 the then Government of Bombay Presidency appointed Georg Buhler and F. Kielhorn to search for and collect manuscripts from the Presidency and other areas. The work was continued by other scholars such as R.G. Bhandarkar, Peter Peterson, Kathawate, S.R. Bhandarkar, K.B. Pathak and V.S. Ghatge till 1915. The scholars mentioned above prepared and published reports on their activities and acquisitions from time to time, some of which have been detailed above. The manuscripts had been initially deposited in the Elphinstone College of Bombay, and subsequently the whole collection was shifted to the Deccan College, Pune in 1878. When the Bhandarkar Oriental Institute of Pune was established, the collection of some 20,000 manuscripts, known as the Government Collection was shifted to the Institute and placed under the supervision of Prof. P.K. Gode, the



first curator. In due course about 8,000 were added to this collection. Cataloguing of the manuscripts was undertaken in early 19th century by various professors and curators and the first volume of the Descriptive Catalogue appeared in 1916. Until 1957, 19 volumes of subject-wise classified catalogues had been published by the Institute.

In Kerala, the biggest collection of manuscripts is housed in the Oriental Manuscripts Library and Research Institute in which earlier collections of Sanskrit and Malayalam manuscripts have been merged. The uniqueness of this collection lies in the works on continued literary compositions of Kerala, Musicology, Performing arts such as Kathakali and Kutiyattam, etc.

The writer of these lines is aware of the fact he has only touched the tip of the iceberg, as it

were. He looks forward to an opportunity to describe the history of survey and cataloguing of manuscripts in other places, particularly Jain Bhandaras, Libraries of Arabic, Persian and Urdu manuscripts, and the microfilm projects of Indira Gandhi National Centre for the Arts covering important manuscript collections in India and abroad.

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Quiz

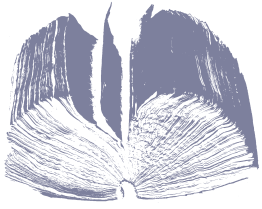
1. Who is the author of the authentic treatise on Navya Nyaya, *Tattvachintamani*?
2. What is the popular name of the thick hand-made paper on which majority of the manuscripts found in Himachal Pradesh are written?
3. To which Vedic tradition does the *Garudopanishad* belong?
4. Which subject does Raja Bhoj's work *Samarangana Sutradhara* deal with?
5. Name the region in India where we find plentiful growth of birch tree (*betula utilis*), the inner bark of which is used to prepare bhurja-patra, one of the support materials for manuscripts.
6. Who, according to Indian mythology, was the scribe of the Mahabharata, the monumental work by Veda Vyasa?
7. What is the name of the mystical serpent that may be found with its tail in its mouth in old Manipuri manuscripts and which signifies an auspicious beginning?
8. In which year was a large cache of Buddhist manuscripts related to the *Sutras* discovered in the Gilgit region of Kashmir?
9. Name the fine illustrated manuscript discovered in Orissa that is in the accordion format and has image after image of musical modes on contiguous leaves?
10. What is the name of the specialized calligraphic script in Arabic which is comparable to a single strand of hair?
11. Name the religious scriptures with which the Prakrit language is associated most often.
12. What is the meaning of *Sura* in the context of the Holy Quran?



Folios of Gilgit Manuscripts

Answers on page 20

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Textual Tradition of North East India

Antiquity and Continuity

A. K. Das

North Eastern India (erstwhile greater Assam) remained peripheral in the horizon of Sanskritization that brought in social and cultural changes within the broad outline of the Indian civilization.

The civilizational interface in this region marks its presence in concrete terms probably between 4th and 6th century A.D. as revealed by archaeological finds such as the Dah Parbatia edifice of Gupta style on the north bank of the middle Brahmaputra valley. Some of the Assamese scholars are, however inclined to take back the period of Sanskritization to the pre-Christian era on the basis of finds at Surya Pahar in Goalpara district in the lower Brahmaputra valley. The finds reveal Buddhist *stupa*-like stone edifices along with rock-cut relief images of some deities of the Hindu pantheon.

These finds need absolute dating to place them in an appropriate period of history. In this context, it may be mentioned that when the Chinese traveler Hsuan Tsang visited Assam in 7th century A.D. he was believed to have come across many temples. Yet, except for the Dah Parbatia there are hardly any known temple ruins of that period in the North-East. Most of the ruins of ancient Hindu temples and other structures in this region belong to the medieval and post-medieval periods.

Regarding the Buddhist finds it may be mentioned that the northern fringe of the region reveal some edifices of 17th-18th century A.D. The Tawang monastery in Western Kameng district of Arunachal Pradesh is the oldest Mahayana-Vajrayana sacred complex and was built by Mera Lama in the 17th century. Other monasteries in this region were built at a later period. One of the most interesting Hinayana Buddhist structures discovered in the Tirap District of Arunachal, a Burmese pagoda style *stupa* known as *Khomong*, belongs to the late 18th century A.D.

Textual Tradition

It is important, therefore, to understand the antiquity, historicity and continuity of the textual tradition of Assam in terms of this archaeological context as well as the Sanskritization tendencies over time. Additionally, it may be noted that an understanding of the Sanskritization process will also remain incomplete without a study of the textual tradition of this region.

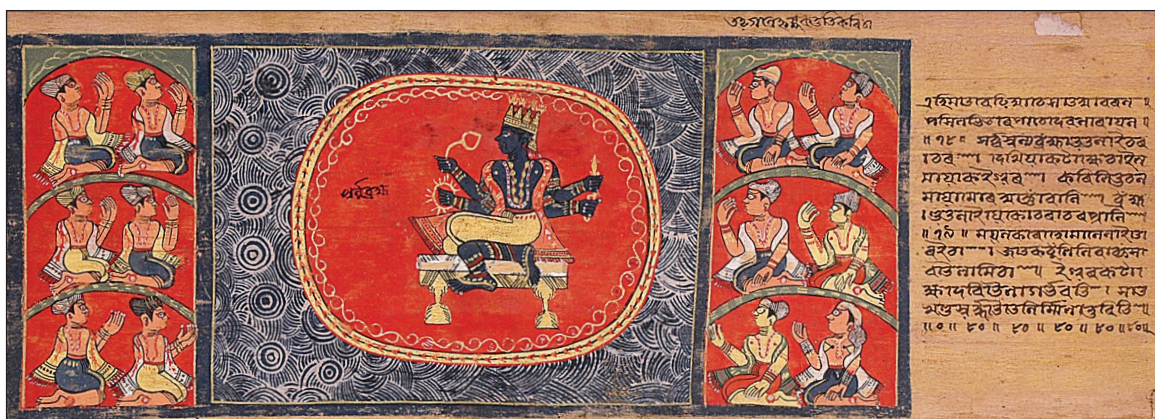
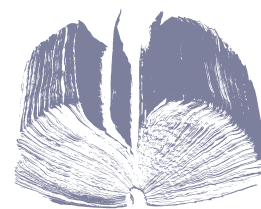
To begin with, it must be admitted that the historical sources of ancient Assam originate from the textual traditions discovered so far in multiple forms such as rock-cut inscriptions, copper-plate inscriptions, coins, terracotta plaques/bricks, bark/leaf manuscripts and handmade paper manuscripts as early as the 7th and 8th century A.D.

There is scarcely any concrete evidence of pre-Sanskrit inscriptions in Assam. Old Sanskrit inscriptions on rock surfaces are few in number. However, there are a large number of rock-cut inscriptions in old Assamese scripts scattered across the region. Some of these are well studied. The earliest example of this tradition is the Umachal Rock inscription. Instances of writing are also found in other media, such as stone sculptures, bronzes of the medieval period as well as coins of the Hindu and Ahom kings, of which a very good record is available from a very early period.

The copper-plates formed a part of the writing tradition in Assam as early as the 7th century A.D. A credible account of the history of Assam may be found in these, issued as they were by the pre-Ahom kings of different periods. For instance, Vashkarvarman issued the copper-plate grant now known as the Nidhanpur grant, Vanamala issued the Tezpur grant and Ratnapala the Guwahati grant, etc.

Terracotta plaques and inscribed bricks also form a part of the textual tradition of North-East India. Several such plaques are found in Dabaka, Middle Assam, bearing inscriptions in old

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Folios from *Chitra Bhagwata*, preserved at Assam Muesum, Guwahati

Assamese script. A single brick from Bhismaknagar, Arunachal Pradesh, reveals an inscription in old Assamese script belonging to 12th –13th century A.D.

Making of a Manuscript

The use of Agaru tree bark, popularly known as *sanchi pat*, was a later development, the appropriateness of the material for writing upon being a pre-medieval realization. Agaru trees are found in the foothills of the Eastern Himalayas and its bark has been used in the North-East for about six hundred years or so for writing manuscripts. *Tulapat*, a kind of handmade paper, was a later addition, probably introduced by the Tai Ahoms.

Another aspect, which is equally important, is the *mohi* or the ink that was used to write these manuscripts. The black ink is prepared from a mixture of urine of bull, *khilikha* (a kind of citrus fruit) and iron ore. In general, colours used in the illustrations are prepared from the indigenous dye called *hangul* and *haital*. A typical pen used for writing is specially prepared

from the *nal khagari* (a kind of reed found in river side), although sometimes the feather of a swan or a duck is also used.

Manuscript Tradition

The regional office of the Archaeological Survey of India in Guwahati had registered some two hundred and fifty manuscripts in North-East India as antiquities. Some of the manuscripts are fully illustrated. However, there are also one hundred and ten manuscripts in the collection of the Department of Antiquarian and Historical Studies, Assam, including fifty seven illustrated manuscripts. The Kamarupa Anusandhan Samity, Guwahati, is another institution having a large collection of manuscripts some of which are on display in the Assam State Museum. A substantial number of manuscripts are to be found in the six hundred or so Vaishnava monasteries (*Satra*). Moreover, a large number of manuscripts are lying in the *Namghars* (prayer halls) of the villages and towns in the Brahmaputra valley. However, it is a matter of concern that a considerable number of

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manuscripts are in a very bad state in private homes of individuals.

Buddhist monasteries in Arunachal Pradesh and Assam are important repositories of manuscripts as well. Most of the Mahayana manuscripts in Arunachal Pradesh are written in Tibetan language and script. The library at the Tawang Monastery in Western Kameng district of Arunachal Pradesh is in possession of a large number of Tibetan manuscripts dealing with Buddhist philosophy and allied subjects, *Tanjur* and *Kanjur* comprising the significant corpus of manuscripts. In the same district, monasteries at Dirang, Jang, Shangti, Kalaktang, Rupa, Jeegaon, Shergaon, et al, have a good number of such manuscripts. All these manuscripts belong to the 17th -18th century A.D. or later. Some of the later Tai manuscripts could be retrieved from the Hinayana monasteries or *Bapusang* located in Lohit District of Arunachal Pradesh. Other important repositories of manuscripts are the Chowkham and Khereme monasteries. In Assam, the Buddhist monastery at Tai-Fake village of Jaipur block on the bank of Dihing river in Tinsukia district and the monastery at Barsaraki village of the Khamiyang tribe in Sibsagar district have a few Tai manuscripts of the 18th and 19th century A.D.

The zenith of the textual tradition in North-East India was reached in the manuscripts prepared in the post-medieval period with the use of languages such as Sanskrit, Old Assamese, Tai Ahom, and Tibetan. Most of the Ahom *buranjis* (13th to 19th century A.D.) and Vaishnava literatures (16th to 18th century A.D.) such as *Kirtan*, *Namghosha*, *Ankia-nat*, *Bhagawat*, et al are written on *sanchi pat*. Besides myths of creation, the study of elephants and epic episodes are also the subjects of the manuscript tradition in Old Assamese. One of the older texts, written in Sanskrit, is the Kalikapurana believed to have been written in the 9th century A.D. Some of the little known manuscripts on *sanchi pat* are *Kumaraharan* by Rama Dvija (1652 A.D.), *Laitu Buranji* (1715 A.D.) of Tai Ahom tradition and an interesting manuscript written in the Muslim tradition by Dvija Rama in 1797 A.D. This manuscript is titled *Sahapari Upakhyān*. Here we find a kind of diffusion of the folk literatures from the west to this region.

The most famous illustrated manuscripts of the Brahmaputra Valley are *Bhagawat*, *Kirtan*,

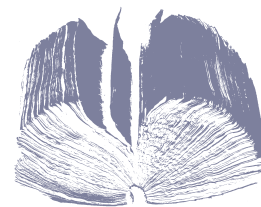
Usha Haran, *Shailya Parba* and the *Hastividya*. *Hastividya* an illustrated treatise on the study of elephants is unique in itself. This manuscript reflects the significance of the elephant to this region since the practice of elephant-catching by *mela sikhar* and *kheda sikar* and the training and eventual domestication of elephants is elaborately documented.

While this article has not discussed the manuscripts of the Barak valley due to adequate scholastic work conducted on those in the past and their close ties with the Bengali tradition, it has tried to throw some light on other traditions that deserve equal attention. Given the richness of the textual tradition in North-eastern India, and the diversity of influences that shaped it, it is imperative that more research be conducted with a focus on these texts.

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Institution in Focus

Manipur State Archives

K. Sushila

The Manipur State Archives was established in March, 1982 under the Directorate of Social Welfare, Art & Culture, Manipur State Government. In 1990, the State Art & Culture Directorate was bifurcated from the Directorate of Social Welfare. Now the State Archives is functioning with the following seven sections viz. (1) Administrative, (2) Functional (3) Repairing & Binding, (4) Research & Publication, (5) Conservation & Rehabilitation, (6) Library and (7) Reprography.

Objective

As early as March 1958, the National Archives of India, Govt. of India, New Delhi, on the recommendations of the National Committee of Archivist laid down a minimum standard which a State Record Office, however small, would be expected to follow with regard to maintenance,

preservation and utilization of records, as well as the staff required for the purpose, to be an independent organization of records. It was also allowed that the State Record Office should be an independent organization and ought not to be grouped together with the Department of Archaeology, the State Museum or the Regional Library and the main functions should be as follows:-

- To concentrate in a single repository all the non-current records, both confidential and non-confidential of the State Secretariat and the authorities subordinate to it, whether at the Head Quarters or elsewhere, including District, Division and Collectorate, and similar records of the High Court and other Courts;
- To house them in a properly equipped building;



Manipur State Archives, Imphal

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- To arrange and classify them on scientific principles;
- To take such measures as are required for their preservation and rehabilitation;
- To make them available both to the official and to the non-official use;
- To supplement the records with the necessary reference media, such as summary and detailed inventories, hand books etc. and
- To ensure that any Non Government Agency use the archives only in accordance with the rules framed for the purpose.

Activities

The Manipur State Archives is preserving & conserving innumerable Government records, Public and Private Records, archaic documents written on indigenous hand-made papers, palms, agar-barks etc. after cataloguing them categorically and chronologically. During the year 2006, the Archives staff has engaged in numerous activities. One of these is the computerization of the record indexes for the documents in the custody of the Manipur State Archives. Another is the complete cataloguing of old manuscripts resulting in a project to publish the catalogue. The staff also conserved records in the following manners – flattening of 18,200 folios, repairing of 280 pages of tissue paper, guarding 220 pages and binding of 662 files. An exhibition of documents & photographs of Immortal Martyrs was organized from 12th to 21st August, 2005 and a book titled *Appeal of the Manipur Princes* was released by the Honourable Minister of Art & Culture, Manipur State Government. The Archives have also received a grant of Rs. five lakhs for the construction of the Library Building Extension from the National Archives of India, Government of India. An Exhibition of State records was organized in November 2005 to mark the 26th Archives Week. It was inaugurated by Shri P. Parijat Singh, Honourable Minister, Art & Culture, and Shri P. Bhorot Singh, Commissioner (Art & Culture) presided over the function.

Manuscript Resource Centre

The Manipur State Archives was formally established as a Manuscript Resource Centre (MRC) of the National Mission for Manuscripts (NMM) in October, 2003. As such, its activities extend to – (i) Survey and Listing; (ii) Preparation of Accession Catalogue; (iii)

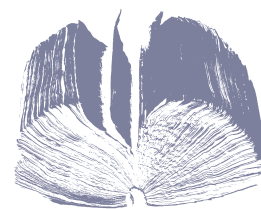
Conducting Awareness Campaigns; and (iv) Documentation.

In its position as an MRC, the Manipur State Archives has conducted 104 surveys, 25 in institutions and 79 in various personal repositories. A total of 28,400 manuscripts have been documented as a result of the survey process and the Archives documenters intend to finish the cataloguing of 35,000 manuscripts within the year. Two lectures were also organized under the umbrella of the Mission's *Tattavabodha* Lecture Programme in May 2006. Held at Sanjenthong in Imphal, the first of these lectures was delivered by Shri R.K. Jhaljit, the Eminent historian of Manipur, who presented a talk on "The Indian Knowledge System as Reflected in Manipur Manuscripts." The second lecture, delivered by Ch. Manihar Singh, Professor Emeritus, Manipur University, was entitled "Evolution of Vaishnavism as Found in Manipuri Manuscripts." The Manipur State Archives organized 47 awareness campaigns across the State such as the ones at Moreh, Kwatha, Bungpa Khunou, Khoupum Valley et al. During the course of its activities, the Archives have also been approached by individuals keen to donate their manuscripts in exchange for the surety that they will be taken care of. The Manipur State Archives would like to acknowledge the donations made by N. Indramani, K. Samjetsaba, N. Nilakanta, Puyam Punshiba, Thoiren Meitei, M. Gourachandra, N. Ibochouba, Y. Mohendra, S. Ibecha, H. Guno, H. Indukumar, Laishram Kerani and Y. Rajendra Singh in this connection.

At present, the Manipur State Archives is functioning with a staff of twenty members under the supervision of Dr. K. Sushila Devi, the Deputy Director. The Manipur State Archives may be contacted at the following address:

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Scientific Knowledge as reflected in Manipuri Manuscripts

K. Sushila

Meitei manuscripts are the primary source of almost all knowledge regarding the Meitei/Manipuri society. For the Manipuris, these manuscripts occupy the same place and significance in their socio-cultural world as the Vedas and Shastras do among the Hindus. Meitei manuscripts, composed and written in the north-eastern Indian region now known as the State of Manipur, number only a few thousand and yet deal with a variety of subjects ranging from architecture to astrology. This article provides a glimpse into the world of Meitei manuscripts by taking a close look at some specific texts.

The Prescription of Maibarol

The Manipuri term *Maibarol* refers to the art and science of therapeutic practice. During the monarchical period in Manipur, the practice of therapy was termed “Ametpa Loishang” and the practitioners of therapy, presently known as Maiba-s (medical practitioners), were known as “Ametpa (literally ‘masseur’, but colloquially ‘therapist’). According to the royal chronicle [C.K., 2005, 28], the institution of Ametpa was established in c. 1570 A.D. Subsequently, the Ametpa Loishang’s methods of practice underwent many changes – first, treating diseases by hymns, charms, spells, etc. in the fashion of exorcism; then, by medicines as practiced by medical physicians; and finally, by means of crude surgery when required. The record of the last therapeutic measure is available in the royal chronicle as follows:-

“On Sunday, the 21st day of Engnga in 1792 Saka, the year of Maisna Deva Sing’s sponson (corresponding to June 19, 1870 A.D.) the daughter of Naoroiba Kut (Havildar rank), having been impregnated from her illicit connection with the elder son of the Brahmin belonging to the story-telling family, died from abortion of her pregnancy by the female abortionist, the family lineal lady of Konjengbam

and spousal one with a Brahmin. When dispute arises with regard to the fertilization and development of the embryo, the officials of Ametpa Loishang visit and investigate the matter accordingly but they reported that they cannot find it out due to the expiry of the mother. The Moirangthem man, servant of the Brahmin in the dispute, is rendered to be the guardian as the responsible person of the deceased for taking up the surgical operation to find out the truth and when the surgery proves to be pregnancy of an offspring, the said servant owns to be the husband of the deceased.”

From the above statement, it is brought to light that crude surgical therapy had flourished in the second quarter of the 19th century A.D. and other therapeutic measures also prevailed in those days, the name and fame of this art and science of Manipuri therapy was reached to the then Ahom country as evidenced by the following record of the said royal chronicle:-

“On Wednesday, the sixteenth day of Shajibu in 1770 Saka, the year of Yumnaba Khema Sing’s sponson (1st week of May, 1848 A.D.) the Ahom king sent a message to His Majesty saying that he has a bad disease which many therapeutic practitioners from various countries can not cure or heal and requested that he send one medical practitioner as he had heard that there were skilful therapeutic physicians in Manipur. So His Majesty orders Langgonjamba Hema Singh to go to the country of the King of Tekhao (Ahom country / people) to examine and treat the Ahom king to recover his health from his suffering of the disease. Langgonjamba Hema Singh examined and treated the disease of the Ahom king for six months and he succeeded in healing the disease of the Ahom king.....

The remedial techniques and measures employed in therapeutic art and science consist of the psychological treatments, science of pulses and various modes of feeling the pulses,

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Folios from *Subika*, preserved at Manipur State Archives, Imphal

diagnosis of disease after analyzing the case-history and investigation on the symptoms of the disease(s), exorcizing or medicinal prescriptions, regular medical check-ups, recording the responses to medical treatment, etc.

The Teachings of Yumsharol

The Manipuri term Yumsharol stands for the discipline of architecture and science of construction of the buildings, bridges, walls, etc. One of the best manuscripts on this subject is “Kangla Houba” or the accounts of construction of the royal coronation hall building. This manuscript provides information with regard to various things, including the different species of trees, bamboos and thatches etc.; models and styles of buildings that flourished in the past

from Bengal to the near south-east Asiatic kingdoms / countries beyond Manipur. An excerpt from the Kangla Houba is as follows:

“All the posts are to be erected with the timber of trees growing on the hills, the foundation post will be carved from the timber of the tree growing on Cheengthang hills and the post next to the foundation post will be carved from the timber of the tree growing on the Wangbren hills. The post opposite to the foundation post will be carved from the timber of the tree called Tumila or Unighthou,..... the rafters and ribs of the roof will be carved from the bamboos growing on the hills of Thangga and Karang” [K.H., Ms. & N.K.S., 2004, 69]

The Affordings of Khenchanglon

The Manipuri term “Khenchanglon” is derived from “Khenchonglon” which literally means the growing up, evolving or emergence of natural / celestial body(ies) and energy(ies) and colloquially means astronomy or astronomical bodies, like stars,

constellations, planets, satellites, comets, meteors, etc. The astronomical work of the Manipuris was also accompanied by a strong tradition of astrology. However, the astrological school of thought to flourish in Manipur is loosely based on the pan-Indian school of astrology derived from the text labeled Laghu Jyotisha Chandrika, supposedly claiming its origins to Vaspatis text written during the regime of king Vrikyamaditya of Chandra Gupta II (375-413 A.D.). So all the astrological Indian Nakshatra-s (stars but mostly constellations, planetary satellites and planets). The Meitei Subika-s (Shivagya-s or Lord Shiva’s orders / precepts) refer to the 27 Nakshatra-s with their Manipuri and Sanskrit names. These are as follows:-



Sl. No.	Sanskrit	Meitei	International	Number of Stars
1.	Ashini	Sajik	Arietis	Consisting of 3 stars
2.	Barni	Thaba	II Arietis or Musca	Consisting of 3 stars
3.	Ktitika	Khongjomnubi	Tauri or Pleiades	Consisting of 6 stars
4.	Ruhini	Apaknga	4th Lunar Masion Pauri II	Consisting of 5 stars
5.	Mrigisera	Sachungtelheiba	Orionis	Consisting of 3 stars
6.	Adra	Likla Saphaba	Orion	Consisting of 1 star
7.	Punbarsu	Chingroibi	Geminorum	Consisting of 2/4 stars
8.	Pursha	Chungsenubi	Cancri	Consisting of 3 stars
9.	Aslesha	Ningthounaga	Hydae or Hydai	Consisting of 5 stars
10.	Magha	Ningthouturel	Leonis or Regulus	Consisting of 5 stars
11.	Parbaphalguni	Ningthousamu	Leonis	Consisting of 2 stars
12.	Utarphalguni	Samupicha	Leonis II	Consisting of 2 stars
13.	Hasta	Uphongngatu	Carvi	Consisting of 5 stars
14.	Chitra	Mokang	Virginis or Spica	Consisting of 1 star
15.	Swati	Luwang	Bootis or Arcturus	Consisting of 1 star
16.	Bisaka	Nanap	Librae or Libra	Consisting of 2 stars
17.	Anuradha	Okpuroi	Scorpii or Scorpionis	Consisting of 4 stars
18.	Zestha	Taohuireng	Scorpii or Scorpionis Antares	Consisting of 3 stars
19.	Mula	Tongjengnubi	Scorpii or Scorpionis	Consisting of 11 stars
20.	Parbasera	Thayai	Sagittarii	Consisting of 2 stars
21.	Utrasara	Thaton	Sagittari	Consisting of 3 stars
22.	Sarvana	Mani-Mamou	Acquillae or Aquilee	Consisting of 3 stars
23.	Dhanistha	Hareimaye	Delphini	Consisting of 4 stars
24.	Satbisa	Korounu	Aquarii	Consisting of 100 stars
25.	Purbadradab	Khabaliteng	Pegasi	Consisting of 2 stars
26.	Utarbabradab	Silpaleining	Pegasi or Andromedae	Consisting of 2 stars
27.	Rebati	Yawakhuro	Lunar Mansion	Consisting of 32 stars

Conclusion

From the above examples, it may be asserted that Manipuri / Meitei manuscripts bear knowledge concerned with almost all aspects of science. Upon a closer look, it also becomes clear that the Meitei corpus also includes numerous texts on such matters as religious norms, for instance the Vaishnavite Hindu literature, as well as manuscripts related to music – vocal and instrumental, and performative traditions are all a part of this body of texts. Therefore, one may conclude that Meitei manuscripts, few as they are in number, form a rich stock of scientific and cultural knowledge or thought.

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Kriti Rakshana



Study of Hakku Patras Among Folk Performing Communities in Andhra Pradesh

Jayadhir Thirmal Rao

Grants are entitlements to specific privileges, accorded by an individual or a group in a position of authority to a person or a group of persons for rights over certain parcels of land, to enjoy some rights and to provide some services. In India, awarding such grants has been common since ancient times. We are well aware of revenue grants and land grants given to Brahmins or other higher castes but we know very little about the grant systems that prevailed among the lower levels of the social hierarchy.

Indian historians, anthropologists and folklorists have, so far, not paid adequate attention to the grants given to folk performers and artisan communities that perform in villages. In Andhra Pradesh these grants are known as *hakku patras*. These are letters of entitlements for folk performances. The *hakku patras* are documents of grant or *sanad* that permit groups of folk performers to carry on their activities in pre-defined regions in perpetuity.

These documents are historical records which contain detailed information about the various communities including the names of both patron and recipient communities. They provide rare insights into the nature of folk performances and the relationships that existed, and continue to exist, among village communities. The *hakku patras* are usually inscribed in copper sheets (*ragi rekula*) or on hand-made paper in the form of scrolls (*chuttalu*). They are considered to be community grants and are still recognized as valid by the members of patron communities. It is worth noting that in spite of the numerous socio-economic changes over the centuries the tradition of folk performances is still extant.

The folk performers who have received these *hakku patras* are nomadic story tellers, folk bards and folk entertainers. Folk performances can be divided into two categories: (1) general folk performances and (2) group-specific folk performances.

General Folk Performances

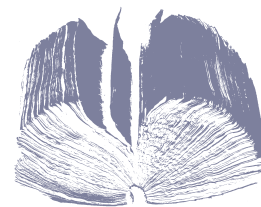
Folk performances belonging to this category are not performed by any specific caste but by every person who wants to share the joy of the occasion. All the communities of a village participate in these performances. There are no caste restrictions, no caste rituals are performed and no genealogical myths are narrated. Usually these performances are based on heroic legends and some of the most popular narratives which are enacted are *burra katha*, *sharada katha* and leather puppetries based on the deeds of popular heroic personalities. These folk performers receive the *katnam* not from the high-caste people but from the general audience, because these performances belong to all the people of a village.

Group-specific Folk Performances

These folk performances are associated with particular religious groups and castes. The performing communities are essentially those that Edgar Thruston called 'mendicant communities', Dr. M.V.T. Raju termed 'satellite castes' and Prof. P. Subbachary referred to as 'dependent castes'. The higher caste is invariably the patron caste and the lower caste is the dependent caste. In Andhra Pradesh, one patron caste may have had one to seven sub-castes as its dependent castes. A list of nine sub-castes who have this hierarchy of sub-castes is given below:

	Name of the Sub-Caste	Name of the Patron Caste	Name of The Narration /Music
1.	Patteda	Koya	Koya Puranam
2.	Doli	Koya	Dora Puranam
3.	Thoti	Gond	Dora Puranam
4.	Pradhan	Nayakpodu	Priests
5.	Pujari	Nayakpodu	Priests
6.	Korrajju	Nayakpodu	Pujari Katha
7.	Dapudia	Lambada	Musians
8.	Bhat	Lambada	Legends
9.	Dhadi	Lambada	Caste Puranam

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Copper Plate of Oggu Katha performers, A dependent community of Yadavas in Nalgonda district, preserved in personal collection of Jayadhir Thirmal Rao

The folk performers are strictly prohibited from performing in a region that is not assigned to them. Each sub-caste, by tradition, inherits a specific region, as its performing territory. The region allotted to them is called *patti* or *mirasi* and each of these usually consists of forty villages. The sub-caste communities visit each village and arrange folk performances and religious rituals. For rendering these services, sub-caste communities are paid remunerations (*katnam*). The performers who do not have the relevant *hakku patra-s* will neither be allowed to perform nor paid any *katnam*. The *hakku patra-s* are primarily issued either by the head of the patron caste, the *panchayat*, the head of the caste

association, the *samasthanadeeshwara* (head of the small state) or any religious institutions. The *hakku patra-s* are traditionally well recognized and respected by members of the patron communities. These *hakku patra-s* are still extant and the tradition is alive in some parts of Andhra Pradesh.

These performances narrate myths that explore and explain the origins of the patron castes and include various quasi-legends and caste genealogies (*gotra-s*). These performers, folk bards or folk singers hold '*mirasi*' right (the right to perform in a particular region). It is their duty to perform these legends and myths at the homes of the patron community every year. The elders of the patron community have to treat the performers with respect, as their caste priests or *pujaris*, and to provide them

with food and other facilities. The performers also visit their patrons and narrate various ballads and legends on the occasion of a birth or death in the latter's family. Some of the elders of the dependent communities are *vaidyas* (medical doctors) with an expertise in herbal medicine, and they take care of the patron's health. As caste priests, they also perform various religious rituals. The performer communities also have their own manuscripts that hold records of caste related legends as well as records of their medicinal practices.

Some of these sub-castes, such as Goundajethi, Dakkali and Patamvaru perform their narration by showing *patam-s* (*pat*

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Bronze plate of Punjas (Drummer singers), A dependent caste to Vishwa Karma Community, preserved in personal collection of Jayadhir Thirmal Rao

paintings). The *patam-s* are scrolls measuring four to six meters in length and they are painted on cloth. They are prepared by the Nakashi community from Cherial village in Warangal. The performing communities use *patam-s* as visual aids for their verbal narrations. The communities that do not have *patam-s*, such as Manda and Hechu use toys (*bommalu*) as props in their performances. These toys are symbolic representations of the various characters in popular legends such as *Kattam Raju Katha*.

Some performing communities have *mudras* or caste totems, apart from the *hakku patra-s*. These have been observed among the Telugu speaking community near Hasur and Dharmapuri in Tamil Nadu. The nomadic performers carry such metal *mudras* wherever they go for performances because without them the patron community will not admit the artists into their houses.

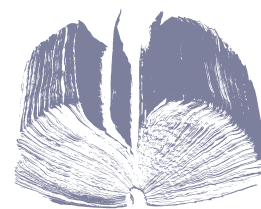
Social Conditions of the Folk Performers

While it is true that these performer communities still exist and that the social relations implied by *hakku patra-s* are still alive to an extent, it is also true that the communities engaged in such ritual performances, both patron and dependent, are increasingly succumbing to social pressures. The patrons do not have the resources to feed and shelter such large troupes of performers and the performers are migrating to the urban areas in greater numbers. Such communities as Sangadivar and Adikodukulu are no longer identifiable as social groups, and the Dakkalies, Gurramvaru and Addam Varu are close to vanishing as well. Before they are lost forever, it is necessary to document their heritage, the props and methods of their performances, as well as the narratives that sustained these social groups for so long. A focused study of *hakku patra-s* will surely yield valuable insights for these communities.

Jayadhir Thirmal Rao is Director, Andhra Pradesh Govt. Oriental Manuscripts Library and Research Institute

Answers to the Quiz

1. Syalkoti kagaz
2. Gangesa Upadhyaya
3. Atharvavedic tradition
4. Architecture and sculpture
5. Himalayan region
6. Ganesha
7. Paphal
8. 1931
9. Ragamala
10. Ghubar or dust
11. Jain scriptures
12. Sura refers to a Quranic 'Chapter'



Conservation of Rare Support Materials of Manuscripts

Neeraja Gopi

In India, as in any other country of comparable size, there exist vast geographical and climatic variations, and therefore, the effect of macro-climate on different materials also differs between regions. Historically, Indians employed natural materials in proportion to their availability and according to their end uses, and this held true as far as manuscripts were concerned as well. As a result, a wide range of support materials for manuscripts were used at different periods in different regions across the sub-continent. Consequently, the variations in the natural composition of these materials determined, and continue to determine, the differences in the problems faced by manuscript-repository owners.

Some Rare Materials Found in India

For the purpose of the Mission's engagement with Indian manuscripts, rare materials are defined as those materials that are used infrequently across the country or those that are

found only in a small geographical region. Therefore, parchment (made of calf, goat or sheep skin stretched, scraped, and dried under tension) is considered a rare material because in India few manuscripts were written on parchment, even though it was used quite profusely across Europe and the Middle East in medieval times. Most, if not all, of these Indian manuscripts on parchment were written by members of the Jewish and Islamic communities. Ivory is another rare material since, given the expense of acquiring it, it was used only by members of the royalty and the nobility. At present, ivory manuscripts are largely found in Orissa. Another rare material used for writing was metal, usually only copper and its alloys and occasionally gold and silver. Metal was, however, used largely to convey royal administrative orders and grants. Occasionally, metal sheets were used for other texts too – for instance, there are some Holy Quran manuscripts on copper sheets as well.



Metal Manuscript Conservation Workshop, Chennai

Rare Material Conservation Workshops

To supplement the conservation objectives of the Mission, four seminars-cum-workshops have been planned in different parts of the country according to the materials' dispersion. Of these workshops, the first one on **parchment** and **ivory** was held at **Salar Jung Museum, Hyderabad** and the second one on **metal** manuscripts was conducted in **Tamil Nadu State Museum, Chennai**.

Kriti Rakshana



Wax model of metal manuscript prepared at the Chennai Workshop on Rare Support Materials of Manuscripts

The outcome of these workshops, it is certain, will be of great significance for the Mission and for the manuscript heritage of the country. These workshops give equal emphasis on material and technology, its preparation as well as conservation. Subsequently, the Mission plans to bring out collections of the papers presented at these seminars in order to facilitate the work of the Conservation Labs across India as well as provide guidelines to the repository owners with regard to proper care and maintenance of their manuscripts.

Target Group

The participants of these workshops are conservators and curators from various manuscript repositories and the Mission-designated Manuscript Conservation Centers, research scholars, and also owners of private collections. In short, the workshops aim at working directly with people who encounter manuscripts on rare materials on a regular basis and those responsible for their upkeep in the concerned region. For instance, if we consider the workshop on ivory, participants would be invited from Orissa State Museum, INTACH Conservation Division in Bhubaneswar, repository owners from Orissa and Andhra Pradesh and research scholars attached to Salar Jung Museum, et al.

Resource Persons

The lectures at these workshops are delivered by eminent scholars, craftsmen, chemists and conservators from relevant institutes all over India who specialize in the respective support materials. Individuals from industry are also invited to participate in these events. For

instance, during the workshop on metal manuscripts, scientists from the Institute of Metallurgy were invited to the forum so that a comprehensive strategy for engaging with these manuscripts on every level could be formulated.

Focus Areas

The papers presented at these seminar-cum-workshops explore the various technologies associated with each of these materials – their manufacturing or crafting technologies, conservation methods (indigenous and imported) and possible areas of research to improve these methods. For example, the lost wax method was one of the technologies demonstrated and discussed during the workshop on metal manuscripts.

The principle objectives of these workshops is to bring together individuals with varying experiences and fields of expertise related to the materials under discussion and to share their ideas and concerns about them

Future Plans

Two more workshops on rare materials have been planned by the National Mission for Manuscripts. One will deal with sanchi pat and will take place at Srimanth Sankara Deva Kalakshetra, Guwahati on sanchi pat between 20th – 23rd January 2007 and the other will focus on cloth and will be held at Rajasthan Oriental Research Institute in March 2007.

Neerja Gopi is the Conservator, National Mission for Manuscripts, New Delhi



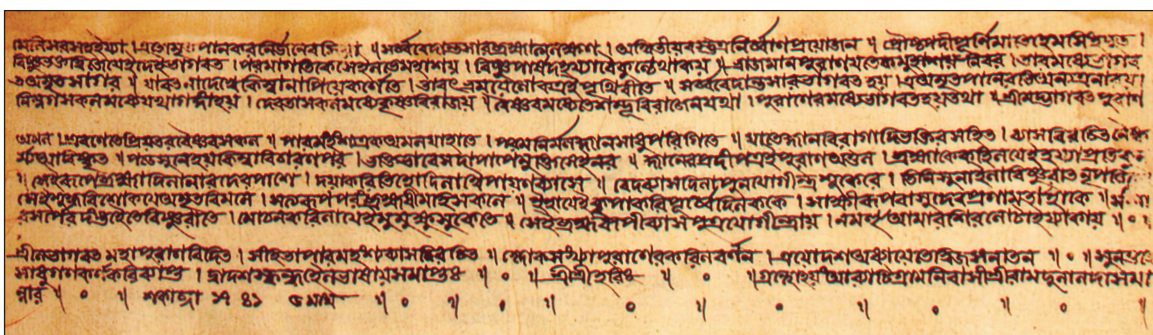
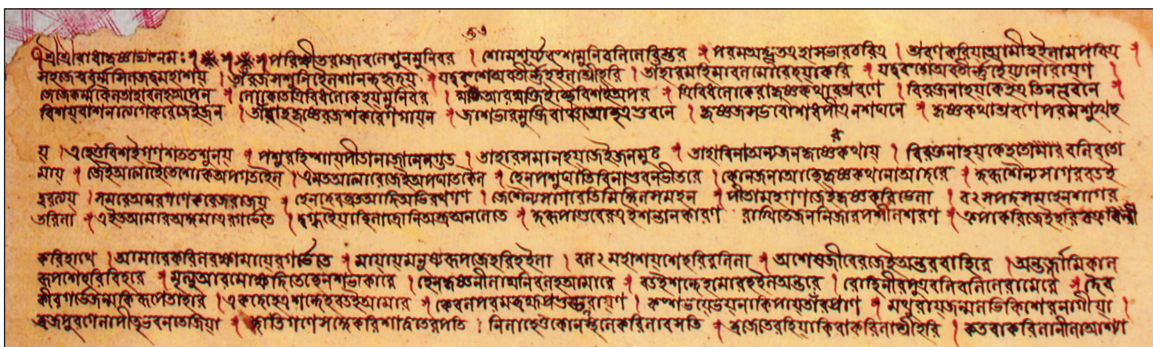
Bengali Bhagavata of Sanatana Vidyabagish

Tripura Basu

The *Srimad Bhagavata* of Vyasadeva is accepted by the majority of scholars as a famous *Mahapurana* of India. This great Sanskrit work consists of eighteen thousand *slokas* and those are divided into twelve cantos (*skandhas*). The scholars opine that this work was first written in south India in the seventh century AD. Eventually, it spread extensively throughout India, mainly with the help of the Vaishnava sects under the guidance of different rulers. Over the succeeding centuries, hundreds of commentaries and annotations of this work were composed by the Indian *pandits* and poets not only in Sanskrit but also in various regional languages.

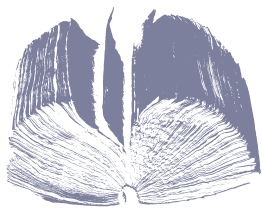
We are not sure about the time that the *Bhagavata* was first accorded the respect it now enjoys in North India or even how this development came about. However, we do know

that in the middle of the eleventh century AD the Kashmiri poet Kshemendra wrote a poem on Sri Krishna, one of the incarnations (*Avatara*) of Lord Vishnu and that was '*Dasavatara-charita*'. In eastern India, the *Bhagavata* was translated into Bengali, Assamese and Oriya languages. In Assam, Srimanta Sankaradeva translated the first, second, eighth, tenth, eleventh and twelfth cantos of the *Bhagavata* into Assamese language in the fifteenth-sixteenth century, following the Sanskrit commentary of Sridhara Swami. He was a pioneer of this kind of work in Assamese literature. Jagannath Dasa, a famous Oriya poet and contemporary of Mahaprabhu Chaitanyadeva (sixteenth century AD) translated the twelve cantos of the Sanskrit *Bhagavata* in an easily intelligible form of Oriya language and was the first poet to do so in Oriya literature. His work was not only critically



Folios from the Bengali Bhagavata, a 19th century Bengali paper Manuscript written by Sanatana Vidyabagish, collected by Tripura Basu, West Bengal

Kriti Rakshana



acclaimed, it was also popular amongst common people.

Bengali Bhagavatas

In Bengal, Maladhar Basu (Title: Gunaraja Khan) of Kulingram (currently in Burdwan District, West Bengal), wrote his *Srikrishna Vijaya Kavya* in Bengali, following the eleventh and twelfth cantos of the *Bhagavata* in 1480 AD. This *Kavya* is treated by the scholars as the first Bengali *Bhagavata*. The poet was inspired by Ruknuddin Burbak Shah, a Muslim ruler of the fifteenth century Bangal Subah or the Gourh. The ruler insisted that the Hindu poet translate the Hindu religious *kavya* in simple Bengali. Later on, a number of Bengali poets wrote *kavyas* on *Radhakrishnalila* of the *Bhagavata*. The majestic influence of Srichaitanyadeva and his preaching of a new kind of Bhakti cult inspired them to translate the *Bhagavata* into Bengali. Thus the medieval Bengali literature became enriched with the famous Bengali Bhagavata kavyas of Raghunath Pandit (sixteenth century), Dukshi Shyamdas (sixteenth century), Madhavacharya and others. These poets of the Vaishnava sect wrote their *kavyas* following the significant characters and events described in the original Bhagavata. So their *kavyas* were not the literal translation of the Bhagavata.

Sanatana's Bhagavata

Sanatana Vidyavagish Ghosal of the seventeenth century AD is the only Bengali poet of the medieval period who translated the complete Sanskrit Bhagavata of Vyasadeva consisting of twelve cantos. He used the well known metres *payara* and *tripadi* in the easy-to-understand Bangla language. While translating, he did not spare any *sloka* or part of the original work. Occasionally, he took the help of the Commentary by Sridhara Swami.

Sanatana has mentioned the year, month and date of writing different cantos by mysterious chronograms (*Kavi Sakanka*). Therefore, we may extrapolate that the poet translated the cantos of the Bhagavata in the following years:

- Canto-I in 1679 AD
- Canto-II in 1694 AD-1695 AD
- Canto-III in 1694 AD
- Canto-IV in 1696 AD
- Canto-V in 1696 AD
- Canto-VII in 1696 AD
- Canto-IX in 1698 AD

But there is no mention of year and date in cantos VI, VII, X, XI and XII.

In the past, two copies of Sanatana's Bhagavata were extant, one at Viswabharati (West Bengal) and another at Orissa Government Museum, Bhubaneswar. But in the copies preserved in these two collections, some of the cantos are incomplete. Thus the complete text of Sanatana's Bhagavata was believed to be unavailable. However, recently the author of this article has discovered the complete text of tenth, eleventh and twelfth cantos of Sanatana's Bengali Bhagavata written on *tulat* (country made paper). This discovery was made at a Vaishnava monastery at a village in the West Midnapur district of West Bengal.

It is beyond doubt that the twelfth canto was copied in the year 1741 Saka or 1819 AD. But the scribe Bangshibadan has forgotten to mention the year and date of copying the cantos ten and eleven. From the style of writing and other indicators it may be concluded that these were copied in the same year, and by the same scribe, Bangshibadan. In each concluding portion of the chapters or *Bhanita*, Sanatana has mentioned his work as *Prakrita Bhagavata* or *Bhasabandha Bhagavata* and he has identified himself as Sanatana Chakraborty, Bipra Sanatana, Sanatana Vidyabagish, et al. However, he has never made use of his ancestral title – Ghosal – although he belonged to the famous Ghosal family.

Concluding Remarks

This discovery is unique because until now it was believed that the complete text of Sanatana's Bhagavata had been irrevocably lost. Now, if one were to take the first ten cantos from Viswabharati or Orissa State Museum and add these newly discovered cantos to them, a complete text of Sanatana's Bhagavata may be published. If these manuscripts are published, readers may access the complete Bengali Bhagavata since Sanatana was the only poet to have translated Vyasa's original Bhagavata in Bengali without abridging the text at all.

Tripura Basu is a renowned manuscriptologist and academician

Kriti Rakshana



Digitization and Documentation of Manuscripts and Other Cultural Heritage at the IGNCA

Pratapanand Jha

The Indira Gandhi National Centre for the Arts (IGNCA) promotes interdisciplinary research in arts the Centre became a major repository of reference materials on Indian art and its outstanding collection includes manuscripts, slides, rare books, photographs, audio and video material along with highly researched publications of books, CD-ROMs, journals and newsletters.

The manuscripts collection at IGNCA features over 20 million microfilmed folios of unpublished Sanskrit, Pali, Persian and Arabic manuscripts on different aspects of Indian arts and culture. Manuscripts are acquired from major institutions across the country like Khuda Baksh Oriental Public Library (Patna), Bhandarkar Oriental Research Institute (Pune), Scindia Oriental Research Institute (Ujjain), Government Oriental Manuscripts Library and Research Centre (Chennai), Saraswati Bhawan Library (Varanasi), National Museum (New Delhi) and many more. Currently, digitisation of the collection at the Oriental Research Library, Srinagar is underway in collaboration with the National Mission for Manuscripts. The IGNCA has over one lakh slides on Indian arts and architecture from India and foreign collections. Audiovisual collection of IGNCA includes over ten thousand hours of visual materials pertaining to the field of art.

Recognizing the need to encompass and preserve the many aspects of Indian art and culture, and to serve as a major resource centre for art heritage, the IGNCA in collaboration with the Ministry of Communication and Information Technology, initiated a project – **KALASAMPADA** (Digital Library: Resources of Indian Cultural Heritage), for the development of a databank on cultural heritage.

Kalasampada aims at facilitating the access to these considerable materials including over a couple of lakhs of manuscript folios, over a lakh slides, thousands of rare books, rare

photographs, audio and video material along with highly researched publications of the IGNCA, from a single window of access. It has made use of multi-media computer technology for the development of a software package that offers many kinds of cultural information all at once through a walk-through model.

The exploration of complex walk-through models is often a difficult task due to the irregular density of information at different points, which poses a serious challenge to online navigation. To simplify the task, we have attempted to present a two-dimensional walk-through of cultural sites, for a few glimpses of each site, although it is not a very accurate method. For the pilot project, the Ajanta caves, the Brihadisvara Temple and the Harappan gallery of the National Museum were considered.

The Kalasampada project aims at building a digital repository of content and information with a user-friendly interface. The knowledge base thus created, it is certain, will help scholars to explore and visualize the information stored at multiple levels. Digital corpus includes over 70 lakh folios of manuscript, over one lakh slides, 4000 photographs, IGNCA published books, Kalakalp a (IGNCA's Journal), Vihangama (IGNCA's Newsletter), over 400 hours of audio and video and approximately 50 walkthroughs. Digitization, post digitization editing and integration are continued to encompass all such materials available in the IGNCA.

A retrieval application has been developed and the majority of these materials are available for online access on the IGNCA intranet. User interface of the application is simple and many institutions have approached the IGNCA for a copy of the same. The search option is available both in English and Hindi (Devanagari). Users have the option to select the material of their interest either from a specific type of collection like books, manuscripts, slides, audio, video etc. or from the collective database. The facility is

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Kalasampada
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS (IGNCA)
Digital Library - Resources of Indian Cultural Heritage (DL - Rich)

Saraswati Bhawan Library, Varanasi

Catalogued Data Search Catalogue Digitized Data

About IGNCA
Visuals
Books
Manuscripts

Saraswati Bhawan Library, V.
Government Oriental Manuscript
Bhandarkar Oriental Research
Indira Gandhi National Center
Shri Ranbir Sanskrit Research
Anandasrama Samstha, Pune
Kerala University Manuscript
Bharat Itihas Samshodhak Ma
Scindia Oriental Research Ins
Shri Ram Verma Government
Thanjavur Maharaja Sarfoji S
Saraswati Bhawan Library, V.
Maulana Abul Kalam Azad Ar
India Office Library, London
Institute for Scientific Informa
SBPK, Berlin
University of Pennsylvania
Institute for Advanced Studies
Universitäts Bibliothek Wien,
University of World Religions
Bibliothèque National Paris, F
National Museum
Oriental Research Library, Sri

Title	Author	Organization	Location	Ma
सगुणिकशास्त्रविषयम् [mss.]		Saraswati Bhaw	New Delhi	१४८
सकटचतुर्दशिका [mss.]		Saraswati Bhaw	Varanasi	४८९
सकटचतुर्दशिका [mss.]		Saraswati Bhaw	New Delhi	४८९
सकलविषयम् [mss.]		Saraswati Bhaw	New Delhi	४९९
सकलविषयम् [mss.]	रामचन्द्रसर्वभोग	Saraswati Bhaw	New Delhi	१४८
सकलविषयम् [mss.]		Saraswati Bhaw	Varanasi	१६९
सकलविषयम् [mss.]		Saraswati Bhaw	New Delhi	४९९
समाससाह [mss.]	गणितभट्टाचार्य	Saraswati Bhaw	Varanasi	१७९
सगुणिकशास्त्र [mss.]		Saraswati Bhaw	New Delhi	४९९
अगस्त्यचरितम् [mss.]		Saraswati Bhaw	New Delhi	४९९
अनन्तवतम् [mss.]		Saraswati Bhaw	New Delhi	४९९
अनन्तवतम् [mss.]		Saraswati Bhaw	New Delhi	४९९
अनुमतिपरामर्शकारणभाषाविचार [mss.]		Saraswati Bhaw	Varanasi	१६९
अनुमतिपरामर्शकारणभाषाविचार [mss.]		Saraswati Bhaw	Varanasi	१६९
अनुमतिपरामर्शकारणभाषाविचार [mss.]		Saraswati Bhaw	Varanasi	१६९
अरण्यचरितम् [mss.]		Saraswati Bhaw	Varanasi	४९९
अमरव्याख्यानम् [mss.]		Saraswati Bhaw	New Delhi	४८९
अमरव्याख्यानम् [mss.]		Saraswati Bhaw	New Delhi	४९९
अवकाशसकलविषयम् [mss.]		Saraswati Bhaw	New Delhi	४९९
अस्मत्तत्त्वविषयम् [mss.]		Saraswati Bhaw	Varanasi	१७९

Kalasampada
INDIRA GANDHI NATIONAL CENTRE FOR THE ARTS (IGNCA)
Digital Library - Resources of Indian Cultural Heritage (DL - Rich)

Oriental Research Library, Srinagar

Title: Mokshapaya-sangraha
IGNCAAccNo: १५४
Language: Sanskrit
Script: Devanagari
Folios: २६
Pages: ५२
Images: २७

2 of 28

Sample of Data preserved at Digital Library, IGNCA

source of information on Indian art and culture and is a popular resource for those interested in these matters.

The Kalasampada Project received the prestigious **Golden Icon Award for Exemplary Implementation for e-**

Governance Initiative under the category of **Best Documented Knowledge and Case Study** for the year 2004 from the Department of Administrative Reforms and Public Grievances, Government of India. It is our hope that this project will prove to be a success and will eventually be used by everybody on the internet.

Pratapnand Jha is Director, Cultural Informatics, Indira Gandhi National Centre for the Arts, New Delhi

currently available only on the intranet, due to the fact that these materials are other institutes' property and are therefore also subject to Intellectual Property Rights and so on.

It is hoped that these materials may be accessed on the internet in the future, once approval from concerned institutions has been obtained and policies have been altered accordingly. Although some information may still be gotten from IGNCA's website, www.ignca.gov.in, the majority of it retains limited access. Even so, the website is a major

Kriti Rakshana



काश्मीर तीर्थ संग्रह

कीर्तिकान्त शर्मा

काश्मीर हमारे भारतवर्ष का शीर्ष स्थल है। यह हमारे ऋषि मुनियों की अध्ययन और तपःस्थली रही है। इस भारत भूमि के शिरोभाग को व्याकरणशास्त्र के प्रणेता पाणिनि से लेकर राजशेखर प्रभृति अनेक विद्वानों ने अपनी विद्या से चमत्कृत किया है। काश्यप ऋषि ने भी यहाँ महान् तपस्या की थी। इसलिए काश्मीर को काश्यप ऋषि की तपःस्थली अथवा काश्यप देश के नाम से भी स्मरण किया जाता है। यहाँ की इष्ट देवी भगवती शारदा है। इसलिए यहाँ देवि शारदा का विशेष महत्व होने के कारण काश्मीर को शारदा देश भी कहा जाता है। शारदा पीठ भी इसी भूभाग पर स्थित था। जहाँ भारत ही नहीं विदेशों से छात्र अध्ययनार्थ यहाँ आते थे। काश्मीर की प्राचीन लिपि शारदा है जिसका तन्त्र शास्त्र की दृष्टि से बड़ा महत्व है। शारदा लिपि में हस्तलिखित ग्रन्थों का भी विशाल भण्डार है जो हमारे पूर्वजों की महत्वपूर्ण धरोहर है। इन्हीं हस्तलिखित ग्रन्थों में हमारे देश की सांस्कृतिक और ऐतिहासिक निधि विद्यमान है। आजकल पश्चात्य और यवन संस्कृति से प्रदूषित पर्यावरण में परिवर्तन एवं सुधार हेतु इस निधि को प्रकाशित कर प्रचार-प्रसार करना परमावश्यक है।

काश्मीर भारत भूमि का शीर्षस्थान होने के साथ साथ यहाँ अनेक तीर्थों, नदियों, नागों एवं देवस्थलों का भी बाहुल्य है। भारत की स्वतन्त्रता के पश्चात् इस्लामिक कट्टरपन्थियों (आतंकवादियों) के द्वारा यहाँ के अनेक तीर्थ तथा हस्तलिखित ग्रन्थ नष्ट कर दिये गये और आज भी अनेक देव मन्दिर और तीर्थ दिनों दिन नष्ट किये जा रहे हैं। तथापि अभी भी हजारों की संख्या में तीर्थस्थल उचित अनुचित दशा में विद्यमान हैं। जिस देश की अपनी भाषा और संस्कृति अर्थात् सांस्कृतिक निधि सुरक्षित नहीं हो वह देश भी असुरक्षित समझना चाहिए। हमारी सरकार का अपनी भाषा और संस्कृति के

प्रति उपेक्षा भाव है जिसका परिणाम व प्रभाव स्पष्ट दृष्टि गोचर हो रहा है।

काश्मीर के इन तीर्थों, नदियों, जलस्रोतों जिन्हें नाग या चश्मा के नाम से जाना जाता है, की छटा और सौन्दर्य देखने में अप्रतिम है जिन्हें देखने देश-विदेश से जन-समुदाय उमड़ पड़ता है। काश्मीर के इन तीर्थों गंगा आदि नदियों और नागों का भारतीय आर्यजनों के लिये बड़ा ही धार्मिक महत्व है। इन तीर्थों, नदियों और नागों के तट पर पूजा, श्राद्ध और पिण्डदान तथा यहाँ बने मन्दिरों में पूजा अर्चना का भी बड़ा महत्व है।

काश्मीर के तीर्थों का विस्तृत वर्णन नीलमतपुराण और भृंगीश संहिता प्रभृति ग्रन्थों में मिलता है परन्तु काश्मीर के इन सभी तीर्थों का संक्षिप्त वर्णन तथा उसमें किये जाने वाले पर्वों और कृत्यों का समय सहित उल्लेख काश्मीर तीर्थ संग्रह नामक ग्रन्थ में वर्णन किया गया है। यह काश्मीरतीर्थसंग्रह नामक लघुग्रन्थ मधुसूदन पाण्ड्या के द्वारा संवत् २० वैशाख शुद्धि सप्तमी शुक्रवार को लिखा गया है। यह विक्रम संवत् १८२० या १९२० है यह सन्देहास्पद है मैंने पुराने पंचांगों से इस समय का अनुसन्धान किया परन्तु वैशाख शुद्धि सप्तमी को शुक्रवार नहीं मिला। इसलिए यह अनुसन्धेय विषय है। यह अन्य मातृकाओं के अध्ययन के पश्चात् ही निश्चित हो पायेगा।

पाण्डुलिपि विवरण

सिन्धिया प्राच्य शोध संस्थान : उज्जैन
रौल संख्या-४४, पाण्डुलिपि सं०-३४१९,
देवनागरी लिपि, पत्र सं०-९, पंक्ति सं०-३२,
अक्षर सं०-२२, ग्रन्थ सं०-६०००, ९X६, पूर्ण,
लेखक- अज्ञात, लिपिकार-मधुसूदन पाण्ड्या

काश्मीर के ये तीर्थ भी हमारी संस्कृति तथा इतिहास की धरोहर हैं। इनका संरक्षण करना हमारा परम धर्म है। हमारी धर्मनिरपेक्ष सरकारें तो इस विषय में उदासीन हैं इसलिए जो

Kriti Rakshana



भी इन तीर्थों के द्वारा ऐतिहासिक विवरण प्राप्त होता है उसे एकत्रित करना चाहिए और उनका अध्ययन कर प्रकाशित करना चाहिए। इसी सन्दर्भ में एक मातृका की छायाप्रति के आधार पर मैंने शारदा से देवनागरी लिप्यन्तरण कर लिया है परन्तु बीच में कुछ पद स्पष्ट नहीं हो पाये हैं। इसलिये इसकी अन्य मातृकाओं की आवश्यकता है इसके लिए प्रयास किया जा रहा है। अन्य मातृकाएँ एवं तत्सम्बन्धी सामग्री उपलब्ध होने पर शीघ्र ही सम्पादन और प्रकाशन करने का विचार किया जायेगा। यह ग्रन्थ पाण्डुलिपि के रूप में उज्जैन, भण्डारकर पुणे और ब्रिटिश ग्रन्थागारों में उपलब्ध है। इसकी उज्जैन की एक छायाप्रतिलिपि बहुत प्रयत्न से उपलब्ध हुई है। जो शारदा लिपि में लिखित है। इसके लेखक का अभी तक कोई उल्लेख नहीं मिला है। न्यू कैटॉलॉगस् कैटॉलॉगोरियम्, मद्रास के अनुसार काश्मीर तीर्थ संग्रह के लेखक पण्डित दामोदर ने अपने पिता श्री साहिब राम के लिए इन तीर्थों का संग्रह किया है। न्यू कैट० कैट० में साहिब राम के नाम से भी काश्मीर तीर्थ संग्रह का उल्लेख मिलता है।

यहाँ पर हम उज्जैन की प्रति के आधार पर काश्मीर के कुछ तीर्थों का अतिरिक्त नामोल्लेख वर्णन कर रहे हैं। लेखक भगवान् हरिहर का ध्यान करके ही काश्मीर के तीर्थों का वर्णन करता है।

धौम्याश्रमात् समारभ्य यावद् गम्भीरसंगमः।
तत्क्षेत्रं विजयं नाम वाराणस्यां यवाधिकम्॥
चक्रे चक्रधरः शिवो दिनकरः श्रीबालखिल्येश्वरो
मद्वर्गश्रीविजयेशपिंगलशिवोऽनन्तश्च सोमेश्वरः।
विष्णुः कैटभजिद्विमुक्तपथगो रुद्रः स्वयम्भूरिति
प्रख्यातं तु चतुर्दशायतत्क्षेत्रं महद्वैजयम्॥

लेखक धौम्याश्रम से लेकर के गम्भीर संगम तक स्थित विजय क्षेत्र से तीर्थों का वर्णन इस प्रकार आरम्भ करता है। वितस्ता (झेलम) नदी के तीर पर देविका गंगा है। वहीं पर गणपति के साथ बालखिल्य प्रभु शिव के स्वरूप में विराजमान है। वहाँ पर आश्विन कृष्ण अमावस्या में तीर्थ यात्रा और रात्रि में दीपदानादि

महोत्सव मनाया जाता है। हस्तिकर्ण में हयग्रीव नाग में संकर्षण में पाताल से शिव का प्राकट्य वागाश्रम ग्राम में हस्तिकल नाग में चक्रधर विजयेश्वरादि तीर्थों में स्नान का महत्व बताया गया है। वितस्ता (झेलम), वैतरणी, व्यास, अमरावती, चार्तुर्ण्य और लौहरी आदि विविध गंगाओं, तथा भास्वती, सावित्री, ब्रह्मा, विष्णु, महेश्वर नागादि कुण्डों में स्नान कर विशेष फल प्राप्त होता है। इन नदियों और कुण्डों के तीर पर स्थित चक्रतीर्थ, पंचतीर्थ, ब्रह्मादि अनेक तीर्थों में स्नान, दान, पूजा, पिण्डदान और दीपदान का विशेष वर्णन किया गया है। इसी प्रकार मार्तण्ड, अमरेश्वरादि अनेक तीर्थ यात्राओं का वर्णन इस तीर्थ संग्रह नामक ग्रन्थ में उपलब्ध होता है। अनेक पर्वतों और गुहाओं में मातंगी, चन्द्रिका, गौरी, ज्वालामुखी, माला, सप्तेश्वरी आदि देवी ब्रह्मा, विष्णु, शिव, गणेश प्रभृति देवों तथा वटुक, विश्वक्सेन, जयसेन, वेताल और कुकुट, कंकालादि अनेक भैरवों की पूजा आराधना का वर्णन किया गया है।

षष्टिग्रामसहस्राणि षष्टिग्रामशतानि च।
षष्टिग्रामस्त्रयो ग्रामा एतत्काश्मीरमण्डलम्।
यानि तीर्थाणि पाताले यानि तीर्थाणि भूतले।
त्रिदिक्षु यानि तीर्थाणि तानि काश्मीरमण्डले॥

लेखक ने साठ हजार ग्रामों वाले इस काश्मीर मण्डल के अनेक तीर्थों, नदियों, नागों, पर्वतों और देवी देवताओं का संक्षेप में वर्णन किया है। तीर्थाणि में नकार के स्थान पर णकार का प्रयोग किया गया है। मध्य में भी कुछ पद अस्पष्ट हैं जो विचारणीय हैं।

डॉ० कीर्तिकान्त शर्मा
अनुसन्धानाधिकारी
पाण्डुलिपि प्रभाग, कलानिधि
इन्दिरा गान्धी, राष्ट्रीय कला केन्द्र, नई दिल्ली।