

"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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From the Editor

The present issue of *Kṛti Rakṣaṇā* is dedicated to the leavening influence of the art of writing, in its inclusive definition, in cementing, fortifying and sustaining the state and society. The NMM offers this issue as part of its endeavour in garnering ancient Indian knowledge systems, recycling them in contemporary contexts, and, building a resurgent knowledge society on foundations of bio-cultural, economic and electronic democracy.

This issue delves into the role of the sacrificial fire in *homa* (Japanese: *goma*) as a binding element in the fabric of the state in India and Japan, in Shingon Buddhist and Hindu *mantrayāna*. It speaks of the role of the three *sūtras*, *Suvarṇaprabhāsa*, *Saddharmapuṇḍarīka* and *Srīmālādevīsīmhanāda*, in the formulation of Prince Shōtoku's seventeen article constitution in 604 A.D.; in establishing principles of harmony, consensus, fair hearing and care; and, in building nexus between people, ruler, deities and the state. It elaborates on the worship of *lokapālas* at Shitenōji monastery, Osaka and of Śrī Lakṣmī and Sarasvatī in Todōji monastery. It speaks of the incorporation of Sarasvatī in the cult of fortune, waters, felicity, arts and fertility, in the Island of Chikubushima. It describes the ceremony of Śrī, propagated by Emperor Shōmyō in 739 A.D., to harmonize wind and rain, ripen crops, and quell misfortune. It discusses the induction of the Hindu pantheon, including the trinity, seven mother goddesses, twelve directional deities, solar and lunar deities and Gaṇapati, in the Buddhist arts of Japan. It shows how, through the agency of the *Mahāvairocana sūtra* of the Shingon sect and the *lotus sūtra* of Nichiren, Sanskrit liturgy, *siddham* (*bījākṣara* or *shūji*) syllables, arts, gestures, music, implements of civilization, and shrines, were spread all over Japan to strengthen the foundations of the state (Lokesh Chandra).

In Orissa, palm leaf manuscripts of Tantras like *Dūrgāyajana Dīpikā*, *Tāriṇīkula-sudhā-Taraṅgiṇī*, *Śāradārcanapaddhati*, *Dūrgotsavacandrikā*, *Bhuvaneśvarīprakāśa*, *Vanadurgāpūjā* were dedicated to the worship of mother goddess Durgā, Tāriṇī, Śāradā and

Bhuvaneśvarī. Tantrapīthas like *Catuṣpītha* of Ratna, Lalita, Udaya and Alati giri, *Yoginī pīthas* of Rāṇipur Jhariāl, Khājūrāho, Bherāghāt, Jaipur, Puri and Bhubaneswar were set up during the 6th, 7th centuries A.D. Spiritual authority was used by temporal authority to buttress itself (C.B. Patel).

In Bengal, Bihar and Orissa, *citras* or *paṭas* (scrolls) were inscribed on *rathas* (chariots), *cālis* (semi circular arches), *pāṭās* (wooden manuscript covers), *paṭṭavastras* (silk or cotton). From the 9th century onwards, the *paṭa citra* flourished under the patronage of Pāla and Sena kings in eastern India and local feudal lords of Bengal. Artists of Rājasthāni-Pāhārī-Mughal style of painting depicted divine *līlās* in court or folk styles (Tripura Basu).

In Kelādi, Karnataka, Nāyaka rulers, ministers and scholars got manuscripts written in different scripts and languages in vogue in South India. They archived *Kadjams* (state records), correspondence, coins, weapons, bronze and wooden icons. These contributed to the making of the Kelādi Museum (Keladi Gunda Jois).

Sanskrit inscriptions, written in Thai script, found in Vian Srah, Thailand, link praise for the King with the worship of Buddha and Bodhisattvas, and view the King as the apotheosis of divine virtues and afflatus (Sanghamitra Basu).

Foundations of medical and surgical education were laid on rectitude, physical, mental and moral wellbeing, by surgeons and physicians of Egypt, Greece, China, Japan and India (K.K. Thakral). Numerous versions of *Arjuna Rāvaṇīyam* are available in collections all over the world (Vijaypal Shastri).

This issue is an exercise in the recollection of the polymorphous textual tradition of India, and its ramifications outside India. It explores the constitutional, archival, museological, epigraphic, artistic, literary, therapeutic and devotional dimensions of this tradition. We hope that this exercise will help us to recover, reread and retell this tradition.

Editor

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Hindu Gods and Goddesses Rooted in Japan

Lokesh Chandra

In the cool autumn of 1936, two Japanese students came to study Sanskrit with my father Prof. Raghu Vira at Lahore. Both of them belonged to the Shingon sect of Buddhism, which has a rich repertoire of ritual with a multiplicity of gods and goddesses from the Vajrakula, Śākyamuni Buddha evolving into Transcendental Buddhas, a host of Bodhisattvas, besides a resplendent theogony of Mahāyāna and Mantrayāna or Tantras: Shingon lights *boma* (Jap. goma) with Sanskrit mantras and mudrās, and has the imprint of other earlier elements of Hindu dynamics. Shingon is the confident carrying on of the roots, the cosmodrama of continuing forms and ideas, the landscape of thought, the historic values of light, the creation of the power 'dwelling within' in new forms. My father loved Japan in her ardent destiny of creative toil. He loved that in life which filled him with wonder. He requested his disciple Yamamoto Chikyo to teach me Japanese. The first lesson a i u e o, ka ki ku ke ko brought to me the synonymies of sharing and I told my father: "we and the Japanese are brothers". The Japanese syllabary is so similar in sequence to the Sanskrit alphabet.

Acala Vidyārāja

Fudō or Acala Vidyārāja is the presiding deity of Japanese *boma*. Yamamoto had a scroll of Fudō, vigorous in the aureole of blazing flames, shattering the debris of the human heart. As a child of nine, I wondered at a god in the devastation of fire. It was an iconic endeavour of a rational fire to root out whatever is unwholesome in life. My father linked the scroll to stanza 11.17 of the Bhagavad Gītā:

*paśyāmi tvāṁ durnirikṣaṁ saṁantād
diptānalārka-dyutim aprameyam.*

The lord is in the surround of immeasurable flames of fire. The deep roots of India are enshrined in Agni, a word that begins the R̥gveda: *Agnim iḥ* 'I pay homage to' the fire

of illumination, an ever fresh fire beginning to affect an entire life. So is Fudō/Acala the rich fire of creativity.

Vināyaka had a venerable ancient xylograph (Jap. mokuban) of the illustrations of mudrās used in the Garbhadhātu and Vajradhātu-maṇḍalas, in general *boma*, and in the eighteen step rite. Its Japanese title was *Tai-kon-go-jūhachi-in-zu*. It was printed from woodblocks in 1779 A.D. It begins Shingon rites with two mudrās of Vināyaka or Gaṇapati. It is reproduced below from the Taishō edition of the Tripiṭaka:



遺除毘那夜迦印
胎藏界印圖
十胎金八護印圖
附四度法要集



They recreate the threshold of identification, the sources of inspiration that have influenced our minds and lives, the inner synthesis that talks to ourselves at both edges of unhappiness and of joy.

Buddhism gained a foothold in Japan during the reign of Empress Suikō (ruled 593-628 A.D.). Prince Shōtoku was appointed Regent in 593A.D. He renovated the system of twelve court ranks and drew up the Constitution of

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seventeen Articles in 604 whereby he centralized power under the direct control of the Emperor in political precepts of Justice to the people. This Constitution guaranteed far-reaching changes:

Article 1—harmonious personal relations; Article 2—Buddhism or Triratna as the guiding principle of the state; Article 5—complaints of the people must be given a fair hearing and justice; Article 16—good care of the peasantry; Article 17—opinions of many persons concerning important decisions and Article 12—local chieftains could not levy taxes on people without compassion.

Monastery of the four Lokapālas

On assuming Regency, Prince Shōtoku set up the Shitennoji or the Monastery of the Four Lokapālas at Osaka. It was based on the sixth chapter of the *Suvarṇaprabhāsa-sūtra*. This *Suvarṇaprabhāsa-sūtra* is an important Buddhist sūtra to ensure sovereignty, the dynamics of governance inherent in the nexus of the king, his people and their deities symbolising values, to effect the security of economy, and to preempt natural calamities, diseases and wars. Lord Buddha was of royal descent, and his dharma grew under the eyes of Kings Bimbisāra and Prasenajit. Naturally the sūtra became the embodied mind of the regnum and a millennium later it provided ceremonies for the protection of the state in Japan. In 606 A.D. Empress Suikō requested Prince Shōtoku to lecture on three Sūtras: *Suvarṇaprabhāsa-sūtra*, *Saddharmapuṇḍarīka sūtra*, and *Shōmangyō (Śrīmālādevī-simhanāda-sūtra)*. The central role of the *Suvarṇaprabhāsa* in the state ceremonies was responsible for the widespread prevalence of the Hindu goddesses Sarasvatī and Śrī (or Lakṣmī) both in imperial and private ceremonies. Chapter 7 of the *Suvarṇaprabhāsa* is devoted to Sarasvatī while the next chapter is to Śrī Mahādevatā. They are the only two of the five goddesses to whom special prominence was given in these chapters.

Suvarṇaprabhāsa-sūtra

The introductory chapter of the *Suvarṇaprabhāsa* lays out the theme (*nidāna*) of the sūtra. The Tathāgata dwells on Mount Gr̥dhrakūṭa surrounded by five Great

Goddesses (*mahādevatā*). Each of them has a protective function as: the tutelary goddess of the royal family of Śākyamuni (his *kula-devatā*), the protective goddess of the territorial State (*Prthvi-devatā*), Sarasvatī as the Goddess of learning, Śrī Lakṣmī as the Goddess of a flourishing economy, and Hārītī as the Goddess of defence.

The *Suvarṇaprabhāsa* was one of the three “sūtras protecting the country” (*gōkuko-kyō*) and Emperor Shōmu (ruled 724-749 AD.) ordered the recitation of the Sūtra in all the provinces in 741 AD. for protection against calamities, pestilence and sorrow. His Majesty ordered that each province should build a seventeen storeyed stūpa and write out ten copies of the sūtra. He had copies written in golden characters and deposited one in each stūpa.

Worship of Śrī Lakṣmī

The annals of Tōdaiji monastery mention that the celebration of the worship of Śrī Lakṣmī and Sarasvatī was held for the first time in this monastery in 722 AD. Ever since, it has been an annual celebration. Sarasvatī is represented in two forms. In the serene (*śānta*) form, she holds a *viṇā*. In the violent (*ugra*), she has eight arms that hold weapons: bow, arrow, sword, trident, axe, vajra, cakra and noose. The Sarasvatī of Tōdaiji had eight arms. A catastrophic fire broke out in 954 AD. and she was reduced to a whitish clay colour, revealing that the sculpture was of unbaked clay. This image is 6.5 feet high. The worship of Sarasvatī and Lakṣmī has remained popular for bumper crops. The Besson-zakki or description of deities, written by Shinkaku in the twelfth century gives her mantra: *sarasvatyai svāhā / namo sarasvatyai mahādevyai svāhā / namo bhagavatī mahādevī Sarasvatī / siddhyantu mantra-padāni svāhā*

Sarasvatī

A painting of the eight-armed Sarasvatī, dating to 1212 A.D., is preserved at the University of Fine Arts, Tokyo. It is one of the finest scrolls of the goddess.

The oldest shrine of Sarasvatī started in 834 A.D. by monk Ennin is that of Chikubushima. Famous poets like Miyako-no-Yoshika (824-879 AD.) visited this shrine for inspiration, and



Sarasvatī is believed to have told him a line of his poem in a dream.

In the twelfth century, the Minamoto and Taira clans were fighting for supremacy. Tsunemasa of the Taira clan, a fine poet and musician, and the governor of Tajima, made a pilgrimage to Chikubushima shrine. He prayed to Sarasvatī the whole night to defeat his enemies.

Prime Minister Fujiwara-no-Moronaga (1177 A.D.) was an adept in playing the flute and had the title Myō-nin (Myō is an epithet of Sarasvatī).

The Noh drama Chikubushima opens with a courtier going on pilgrimage to Chikubushima to worship Sarasvatī. This reflects the wide popularity of the worship of the goddess.

In the sixteenth century arose the cult of the Shichifukujin 'Seven Deities of Fortune'. In them, Sarasvatī is the goddess of wealth. In her Japanese name *Benzaiten*, *zai* means 'talent', but it was replaced by another ideogram read as *zai* and meaning 'wealth', she became the most popular goddess in Kyoto and a number of shrines were dedicated to her.

Several hagiographies, hymns and sūtras were written for the worship of Sarasvatī and the benefits that accrue therefrom. When Ennin was suffering from an eye disease in 834 A.D., Sarasvatī appeared to him in a dream, gave a medicine and her wooden image. On waking he found the image and medicine that cured him. These unconscious psychological values mingle mind and body.

In 1836 A.D. Saitō Sachio wrote a guidebook to the Edo area, or modern Tokyo. Sarasvatī was the most popular goddess. He describes her sanctuary on an island in the Mitaka city near Tokyo. In 1333 A.D., Nitta Yoshishada had prayed to her to destroy the Hojō house. In 1832 A.D. Saitō Gesshin wrote the Tōtō Saijiki to describe the annual festivals of Edo. He lists 131 Sarasvatī shrines in the Tokyo area.

In 1934 A.D. lady Chiben Sonnyo realized that Sarasvatī had descended in her body, and she started writing that she had never studied. She founded the Benten-shū "Sarasvatī sect" and this sect holds water as divine, being the abode of the goddess. Sarasvatī (i) literally means 'abounding in pools, lakes, or waters', (ii) it is the name of a river in Gandhāra,

(iii) the mighty river that once flowed over the vast expanses of Brahmāvarta, (iv) invoked to bestow vitality, renown and riches, (v) as the destroyer of Vṛtra the demon, (vi) as the Goddess of eloquence and learning. Her connection to water is as ancient as the Vedic period: Sarasvatī is any river in the Nighaṇṭu. The several functions associated with Sarasvatī in Japan go back to Hindu sources which lived on in the popular imagery of the people and the literati.

In 1970 A.D. I stayed at Koyasan with Dr. Yamamoto Chikyo, my teacher of Japanese language, literature, art and history. In his kitchen was an elegant sketch of eight-armed Sarasvatī in the forceful lines of an unknown monk. It was a simple, direct attraction of a world that becomes aware of itself, the impassioned domination of a symbolism inherent in the name of Śuddhodana, the father of Śākyamuni Buddha. Śuddhodana means 'having pure food'. Outstripping the confines of language, it was a thrill with living roots transformed into the symbolism of meaning. Why was Sa-rasvatī a kitchen? The word *rasavati* means 'kitchen', and *sa* is a prefix to express conjunction: the goddess connected with the kitchen.

Seven Deities of Felicity

Sarasvatī is still very popular as one of the Seven Deities of Felicity or Shichi-fuku-jin in Japanese. She is the only goddess among the Seven Lucky Gods and can be recognized by the musical instrument biwa or *vinā* she carries. She had the largest following among professional musicians during the Heian period. Court musicians who played the biwa remained single in former days. They believed that if they married, Sarasvatī would become jealous and they would lose their musical ability. Married couples pray to her to have beautiful daughters. She also grants children to childless couples. She is the patron goddess of writers, musicians, geisha, painters, sculptors, and performing artists. Sarasvatī on the island of Chikubu-shima is the most widely worshipped deity to this day. The Hadaka Benton or Naked Sarasvatī on the Enoshima island is the most famous. She does not wear clothes, as the humid sea air around the island would cause the dyes of the cloth to

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come off and stain her. She is painted white and her purity would be sullied by their stains. In India, Kālī is called Digambarī, and Śiva is Digambara or Digvāsas, both names mean 'Space-clad', that is, with no vestments.

The transmission of Hindu deities to Japan was through two Sūtras: (i) Suvarṇabhāṣa-ottama-sūtra and (ii) Mahāvairocana-sūtra. The first Sūtra was translated by Dharmarakṣa between 414 and 421 A.D., Pao-kuei compiled the synthesised version in 597 A.D. (K. 128), and Itsing did the last version in 703 A.D. at the Hsi-ming Monastery (K. 127). Itsing's translation was commissioned by Empress Wu and it was appropriately titled Konkomyō-saishō-ō-kyō: *kon* 'suvarṇa, gold', *kyō* *myō* 'bhāṣottama, light', *saishō* 'vajrayānta=Indra', *ō* *rājā*, king', *kyō* 'sūtra'. It is full translation of the Sanskrit title Suvarṇa-bhāṣottama-Sūtrendra-rājā. Indra the king of Gods is also called Vijayanta which is rendered into Chinese as *saishō*. The title of the Sūtra was auspicious for Empress Wu and it became the authoritative text in Japan to bless the state, the ruler and the ruled, with all the things they need. The Suvarṇabhāṣa transmitted to Japan the Hindu goddesses Sarasvatī and Śrī (Lakṣmī) as two of the five Great Goddesses (*mahādevatā*) who blessed Bodhisattva Siddhārtha on his way to Enlightenment as Bhagavān Śākyamuni.

The eighth chapter of the Suvarṇabhāṣa is devoted to Śrī Mahādevī. She says that when one mutters the name of the excellent Suvarṇabhāṣa the goddess will direct her attention to him and create a great fortune (*mahatīm śrīyam karīṣyati*, Suvarṇabhāṣa 115). By the power of this Sūtra she will watch over his residence, increase the provision of food-grains, will endow him with gold, jewels, wealth, and provide him with all blessings. The Chinese translation says that the ceremony of Śrī "gives immeasurable joy, all roots of wisdom, and all ornaments of beneficent virtue" (Visser 1.309).

Ceremony of Śrī

In 739 A.D. Emperor Shomu issued an ordinance that the ceremony of Śrī (Jap. Kichijō-ten) be performed all over the Empire so that wind and rain are harmonious and the crops ripen. Śrī promises abundant harvests and no famine ever to faithful readers of

the Suvarṇabhāṣa. In 749 A.D. the Emperor again ordered the rites and forbade the killing of living beings anywhere. Empress Kōken followed the wishes of her father Emperor Shōmu and continued the celebrations in the temples of all the provinces. The high priests of all the great Buddhist monasteries expounded the Suvarṇabhāṣa and performed the Śrī ceremonies. Because of the zeal of the monks, ministers and the government, the Triratna (Buddha, Dharma, Saṅgha), gave a lucky omen in the form of a seven-colored cloud. In 771 A.D. Emperor Kōnin stopped the Śrī rites all over the country, resulting in severe and constant famine in the ensuing year. He re-established a regular Śrī ceremony. It was performed in government offices by Buddhist monks of all the monasteries upto the reign of Emperor Go Reizei (1037-1068 A.D.). Śrī rites ensured the Great Peace of the realm, wind and rain in good season, ripening of the five cereals, joy of the people, and felicity of all sentient beings of the ten quarters. Śrī was the mightiest protector of faithful believers in the holy King of Sūtras, the Suvarṇabhāṣa, 'the Sūtra of the Golden Light'.

The official history Shoku Nihongi records an edict of 749 A.D. to hold the Śrī congregation in all the monasteries of the country for forty-nine days beginning with the New Year Day. Another entry of 767 A.D. has an imperial edict ordering all the provincial monasteries (Kokubunji) to hold the Lakṣmī ceremonies for seven days so that she blesses the country with peace, proper rains, a bumper harvest, benevolence and happiness to the people. In 768 AD, the office of the Prime Minister decided that the worship of Śrī would be carried out in every monastery of the country. Scrolls of Śrī were distributed to the provincial temples for worship. The scroll of Śrī in the Yakushiji monastery at Nara, and the image in the Hokkedo shrine of the Todaiji monastery at Nara have survived from this period. The Imperial Ambassador to the T'ang court Sugawara no Kiyotomo faced a ferocious typhoon on the way in 804 A.D. He prayed to Śrī. As she appeared in the sky, the storm subsided. On return, he dedicated a temple to her. She became very popular in the nobility. When the monks and nuns became



negligent, the Śrī ceremonies began to be held in government offices since 822 A.D. and not in the provincial monasteries. The Kisshōin shrine of Śrī in Kyoto, built in 890 A.D., was active as late as 1712 A.D. The famous Japanese novel *Genji Monogatari* alludes to the popularity of Śrī among the aristocrats. It was written around 1000 A.D. A collection of stories titled *Konjaku Monogatari* of the twelfth century relates stories of getting wealth through the blessings of Śrī. The work of Saitō Sachiō on Edō mentions the shrine of Śrī in the Edo area in 1836. Among them was the Hōkōdō shrine in the Uenō area of Tokyo. In the sādhanā of Śrī the officiant visualizes the bījākṣara Śrī inside a moon disc. It changes into the cintāmaṇi jewel, which transforms into Goddess Śrī, who is full-bodied and beautiful. As the officiant gazes at the statue of Śrī on the altar, he consubstantiates into the deity.

Goddess Śrī was the florescence of power and closely associated with ceremonies of the state and aristocrats. Sarasvatī was a dedication to the glory of arts, and was the very language of life, in the rich deposits of the dreams of artists and literati. As the role of Śrī declined in imperial ceremonies, she was replaced by Sarasvatī who still remains a popular goddess.

The Hindu Trinity, Seven Mātṛkās, Temporal Deities

Other Hindu deities came to Japan along with Mantrayāna or Shingon sect with its liturgies in Sanskrit, rich iconography expressed as icons or Siddham syllables (bījākṣara or shūji), and the four arts of (i) painting and sculpture, (ii) music and literature, (iii) gestures and acts, and (iv) the implements of civilization and religion, as enumerated by Kōbō Daishi. Kōbō Daishi transmitted Shingon culture to Japan "to enlighten the darkness of the people and help save them materially". One of the two main sacred texts of Shingon is the Mahāvairocana-sūtra. It was translated into Chinese by Śubhakarasiṃha (637-735 AD) with the assistance of I-hsing (683-727 AD). Kōbō Daishi introduced this and other sacred texts to Japan in 806. The Mahāvairocana-sūtra has been represented graphically as the Garbhadhātu-maṇḍala. It has three main concentric rectangles. The outer rectangle has deities of

the Vajra family. Vajra connotes the Hindu pantheon. The deities are:

The Trinity

Brahmā

Umā and Maheśvara, Gaṇapati, Kumāra, Nārāyaṇa and Nārāyaṇī.

Seven Mātṛkās

Raudrī, Vaiṣṇavī, Yamī, Brāhmī, Aindrī, Cāmūṇḍā, Kaumārī.

Twelve Devas (Jap. Jūniten) or Spatial Deities

Indra (E), Agni (SE), Yama (S), Nirṛti (SW), Varuṇa (W), Vāyu (NW), Kubera (N), Īśāna (NE), Brahmā (zenith), Pṛthivī (nadir), Sūrya, Candra.

Temporal Deities of the Moon Family (Candra-kula)

- (i) Twelve Signs of the Zodiac (Rāśi, Jap. kū):
Siṃha, Kanyā, Tulā, Vṛścika, Dhanus, Makara
Kumbha, Mīna, Meṣa, Vṛṣa, Mithuna, Karkāṭaka
- (ii) Twenty-eight Constellations (Nakṣatra, Jap. shū)
Seven constellations in the East: Kṛttika, Rohiṇī, Mṛgaśīras, Ārdrā, Punarvasu, Puṣya, Āśleṣā
Seven constellations in the South: Maghā, Pūrva-phālgunī, Uttara-phālgunī, Hastā, Citrā, Svātī, Viśākhā
Seven constellations in the West: Anurādhā, Jyēṣṭhā, Mūla, Purvāṣāḍhā, Uttarāṣāḍhā, Abhijit, Śravaṇa
Seven constellations in the North: Dhaniṣṭha, Śatabhiṣaj, Revatī, Āśvinī, Bharanī, Pūrva-bhādrapadā, Uttara-bhādrapadā

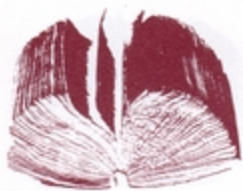
Temporal Deities of the Sun Family (Sūrya-kula)

- (iii) Nine planets (nava-graha, Jap. shichiyō)
Āditya, Soma, Aṅgāraka, Budha, Brhaspati, Śukra, Śanaīścara, Rāhu, Ketu.

The Sun and Moon recur among the Twelve Devas and the Nine Planets. *They have different names in Sanskrit in the two families:*

- Sun – Sūrya (as one of the Twelve Devas), Āditya (as one of the Nine Planets)
- Moon – Candra (as one of the Twelve Devas), Soma (as one of the Nine Planets)

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Gaṇapati

Out of the above-named 75 deities only Gaṇapati was worshipped in his own right, though offerings were made to other deities in the homa of the Garbhadhātu-maṇḍala. The manuals of homa rites give their mantras and mudrās to be employed in the liturgy. They are the sublime threads in the interweave of forms and psyche seeking the symbol of transhuman mode of Being, overstepping every boundary. They are manifestations of Buddhist deities, e.g. Maheśvara is a manifestation of Mahāvairocana. Their iconic description, etymology, and philosophical interpretations are detailed in exegetical works.

The Twelve Devas were the Guardians of the four directions, four intermediate regions (SE, SW, etc.), zenith, nadir, and the Sun and Moon. The history Shoku Nihonkōki says that an edict was issued in 846 A.D. that Indra and Brahmā will be worshipped at the Enryakuji Monastery with the offering of white rice. The stories of Indra are recounted in the Konjaku Monogatari. The Shintōshū collection of folk-tales of the 14th century cites Indra and Śacī as an ideal couple. The Japanese saint Nichiren who founded the Lotus Sect had great faith in Indra. A temple is dedicated to Indra in the Shibamata area of Tokyo. It is the most important shrine nowadays. It was constructed in 1629 A.D. Another temple of Indra is in the Katsushika ward of Tokyo. Indra is installed in the Tsūnyōji monastery in Kyoto. People pray to him for prosperous business.

Agni is accompanied by five sages (ṛṣi): Vasiṣṭha, Atri, Gautama, Bhṛgu and Aṅgiras.

Yama is popular as a judge of human actions after death. He gives rewards or punishments according to the karmans of men. He has been and still is popular among the masses. Famous Japanese epics like the *Heike Monogatari* recount his stories. In the Year 1172 Yama's messenger delivered a letter to a monk to report to Yama's office. The monk gives a vivid description of the palace of Yama. During the Edo period there were a number of Yama shrines in Edo. The Tōto Saijiki of 1832 describes the ceremonies in thirty-one shrines of Yama in the Edo area.

Varuṇa was worshipped to prevent droughts, typhoons, floods, etc. which occur in Japan frequently. Japanese annals make special

reference to the prevention of these calamities. A shrine was dedicated to Varuṇa in the Fudōdō sanctuary in the Meguro ward in Tokyo in 1836.

Juniten-gi says that those who want to join public service should worship Brahmā. He is mentioned frequently in literary works as flanking Śākyamuni, along with Indra.

Prthvī was worshipped for happiness, or when diseases spread, due to the defiling of the earth.

The temporal deities belonged either to the lunar family (*candra-kula*) or to the solar family (*sūrya-kula*). The lunar family has Twelve Signs of the Zodiac (*Rāśi*) and the Twenty-eight Constellations (*nakṣatra*). They were important in the homa rites of the Garbhadhātu-maṇḍala, but they did not become popular in their own right.

The Nine Planets (*navagraha*) play an important role due to their astrological resonations. Amoghavajra (705-774 A.D.) says in his Chinese translation of the Mahāmayūṛi: "There are nine planets which increase and decrease in the course of twenty-eight constellations during the day and night. They bring to the world prosperity or calamity, pain or pleasure according to their correspondences... These nine planets are powerful forces, augurers of good or bad luck" (Taishō 19.437 a 14).

During my first visit to Koyasan in 1970, I witnessed that navagraha worship was a living imperative. The gods are alive, they keep a watch over our erratic destinies, though they wander in the wind. Along a road stood an egg-like rock on a flat roundish base of another rock, with the Sanskrit monogram RO: Sanskrit letters implying deeper levels. A modern Japanese girl in mini, her hair dyed blonde and perhaps with styrene injection for a rounded feminine form, stops by, graciously puts a tangerine on a piece of paper as an offering to the nine planets. RO is the Bījākṣara for *nava-graha-pūjā*.

The Kanchi-in sanctuary in the Toji monastery has a scroll of the ritual of the Nine Planets, along with their illustrations and Sanskrit mantras in Siddham script.

The Garuḍa is worshipped to cure diseases caused by poison; so we learn from the Asabashō by Shōhō (1205-1281). Mahākāla, translated into Japanese as Daikoku 'Great Black' has undergone interesting transformation as the God of Fortune. *Mahā*



means 'great' and *Kāla* is 'time'. He carries a golden mallet of wealth, holds a sack full of precious objects, symbols of prosperity and wealth. The farmers regard him as the god of five cereals, and pay homage to him after harvest. He is the patron of farmers and businessmen.

Gaṇapati is known in Japanese as Shoten 'Noble God', or Kangiten 'Nandikeśvara', or transliterated as Ganabhashi. Gaṇapati was introduced to Japan in 806 A.D. as a deity in the outer circle of the Garbhadhātu-mandala.

The Tōkakuzan Kichijōin Temple in the Setagaya ward was founded in 740 A.D. by monk Gyōgi. It has a pure gold image of Gaṇapati, which was worshipped by the regent Hojo Yasutoki (1183-1242 A.D.). The image in the Tsurugaoka Hachiman Shrine is said to have been brought from China by Ennin (794-864 A.D.).

The Shotengū temple in the Asakusa area of Tokyo was built in the early ninth century. The locality is called Shōten-chō, 'Gaṇapati Township'. In 1832 A.D. there were around a hundred shrines of Gaṇapati in this area. I visited this temple in 1970 A.D. with Prof. Yamamoto Chikyo. It was crowded with young boys and girls, besides middle-aged persons. Prof. Yamamoto informed me that the young generation prays to Gaṇapati for success in their courtship, and the middle-aged businessmen seek blessings for a flourishing business and prosperity. The Japanese worship him for happiness and to resolve discords. He is Kangiten 'God of Joy', Nandikeśvara, and of love. Miracles follow sincere worship.

Emperor Uda Tennō (ruled 888-897 A.D.) held a ceremony for his grandfather in 851 A.D. at the Kajōji temple whose main deity was Gaṇeśa or Daishō Kangiten.

The travel account of Philipp Franz von Siebold suggests that Gaṇapati was popular during the Edo period. The metallic statue in the Kangiin temple of Saitama prefecture was installed in 1198 A.D. It has been designated a national treasure. In the 13th century the statue of Gaṇapati was consecrated in the Shōtenin Temple in the same prefecture. It is an esoteric image and is not shown to the people.

Gaṇapati was worshipped at the Toji Monastery, as mentioned in the Keiran

Shūyōshū. When Emperor Go Yōzei fell ill in 1598 A.D., homa offerings were made to Gaṇapati for his recovery in the most elaborate and powerful ceremonies.

The biography of monk Tankai Risshi says that he consecrated an image of Gaṇapati in 1678 A.D. in the Hosanji Temple near Nara, which was specially built for him. The monk used to have discussions with Gaṇapati. It is a famous image known as Ikoma-no-Shotensan.

Temples to Gaṇapati were consecrated in several important cities of Japan. Monk Ikū installed a Gaṇapati in the Shobiji Temple near Osaka in 1682 AD, after worshipping it for 121 days. It is one of the most sacred of images of Gaṇapati in Japan, and is called Yamazaki-no-Shoten.

Throughout the centuries special temples were consecrated to Gaṇapati. Early in the 19th century, the Asakusa area in Tokyo had the largest concentration of Gaṇapati temples as referred to in the Edo Meisho Zue.

At the Jingoji monastery of Takao a special temple is consecrated to the esoteric Twin Gaṇapati and every year worship is held in his honour. In other Mantrayanic monasteries too special shrines are dedicated to Gaṇapati. Homes in Koyasan are hallowed by Gaṇapati. On the last day of my stay at Koyasan, I sat on a bench for the bus to the railway station. Curiosity took me inside the shop and there was a graceful image of a standing Gaṇapati in white wood. My repeated entreaties to the shop-owner to give it to me only evoked smiles and polite bowings. Alas for my vain desire! The overflowing bounty of the grace of Gaṇapati still glimmers in the adoring hearts of Japan. Kangi-ten or Nandikeśvara Gaṇapati-

*Calms us, gives us a tranquil mind
Every vulgar shadow is dissipated
And caprice is subdued.
Joy, yes and Harmony.*

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Kriti Rakshana



Tantra Manuscripts and Tantra Cult of Orissa

C. B. Patel

India has a rich legacy of tantra and mantra culture since remote past. Buddhist and Brahmanical literature are replete with this mystic cult which had great impact on social life, literature, music, art and architecture. Orissa, as one of the *ādipīṭhas* of tantra has produced a series of tantric literature. Orissa State Museum, Bhubaneswar alone has nearly two hundred tantric manuscripts, both in Sanskrit and Oriya. The script used in tantric manuscripts found in Orissa is mostly Oriya. However, manuscripts written in Bengali and Devanagari scripts are also available in the Museum. In most of the cases these manuscripts are written on palm leaf. Early and original manuscripts are very few in number and most of the tantra manuscripts found in Orissa are copies of eighteenth, nineteenth and twentieth century originals. These manuscripts highlight various Buddhist and Brahmanical religious and ritualistic order. Interestingly, some of the tantric doctrines and ritualistic systems are still in vogue in the state.

Origin of Tantra

Tantra is derived from the root word '*tan*' which means to expand or spread. It is believed that there are two types of scriptures, namely *vaidika* and *tāntrika*. The tantra is generally regarded as the spiritual authority for the Kaliyuga. For this it is also called the fifth Veda. But, in common parlance, it is a creed connected with Śakti and fertility cults.

The origin of tantra is shrouded in mystery. It seems to have been gradually evolved through centuries. Many scholars opine that by seventh century A.D. tantrism witnessed full efflorescence and got connected intimately with the Śaiva and Śakta cults.

Tantra Cult in Orissa

In Orissa however tantravidyā was known to have been popular from sixth century A. D., which marked the beginning of the decline of Buddhism. Many tantric texts connected with

Śakti worship were composed during this period. Many Śakti temples such as Mohinī, Vaitāla and Gaurī at Bhubaneswar, Vimalā at Puri, Kicakeśvarī at Khiching, Virajā at Jajpur, Maṅgalā at Kakatpur, Carikā at Banki, Haracaṇḍī near Puri, Vārāhī at Chaurasi, Saralā at Jhankada, Bhadrakālī at Bhadrak, Samalēśvarī at Sambalpur and Pataneśvarī at Bolangir were constructed and *devīs* were worshipped in their myriad forms. Side by side, the cults of *mātrkas* and *yoginīs* also evolved in various parts of Orissa.

From a stratified deposit, a two-handed Durgā image in archer's pose with her vehicle lion has been excavated from Maraguda valley by Dr. N. K. Sahu. There is an inscription on it which reads 'Maheśvarī Bhavadā'. The excavator has assigned this deity to fifth century A. D. on palaeographic ground. This image may be identified as the earliest image of Durgā in Orissa. Another temple of Durgā found on the top of a small hill near Patiakila has been assigned to the Gupta period by Dr. M. P. Das. The deity is carved out of a single stone.

The religious history of Orissa has been eclectic through ages. The five deities *Pañcadevatās* were worshipped in the state with great religious fervour. The concept of '*gaṇe nārāyaṇe rudre ambike bhāskare tatbhā, bhinnabbhinna na kartavyaṃ pañcadeva namostu te*' was popular here. Gaṇeśa was worshipped in his traditional *pīṭha* at Mahāvinayaka, Viṣṇu at Puri, Śiva at Bhubaneswar, Ambikā at Jajpur and Sūrya at Konarka. In fact the worship of Ambikā initially symbolizes Śakti worship which was popular in Orissa along with the worship of other divinities. We find epigraphic reference of Śakti worship in the Terasinga copperplate grant of Mahārājā Tuṣṭikara who was known to have been a worshipper of Stambheśvarī. Stambheśvarī is presented in the form of a pillar which is interpreted by D. C. Sarkar as the composite emblem of Śiva and Śakti. This type of pillar worship is popular in the hilly tribal areas which has often tantric association.



Folios of an illustrated Tantra manuscript, preserved at Orissa State Museum, Bhubaneswar

Tantric Authors of Orissa

Orissa State Museum has seven tantric palm leaf manuscripts which have been written by Oriya authors.

- *Durgāyajana Dīpikā* is a palm leaf manuscript that has been written in seventeenth century A. D. by one Jagannath Acharya. He is known to have born at Puruṣottama Kṣetra of Utkaladeśa as evident from his tantric literary work. The text is dedicated to goddess Durgā and the manuscript is known to have been copied by one Maguni Mahapatra. It also refers to an earlier work known as *Samatāsārapradīpa* which is a dated work of Harihara Bhattacharya of Bengal, dated sixteenth century A. D.

- The second tantra manuscript ascribed to an Oriya writer is *Tārinīkulasudhā Tarangīnī* of Ramachandra Udgata. In the *mangalācarana* and Colophon (*puṣpikā*), there are references about Lord Lingarāja of Ekāmraṁkṣetra. From the colophon we know that the book has been copied by one Keśava Ratha. It has been dated in *Āṭka* year which is equivalent to 18th October 1770, Monday, *Mahānavamī* in the lunar month of Āṣvina.

- The next tantric text of Oriya origin is the *Śaradā-Śaradareana Paddhati*. It is written by Godavari Misra sometime in the fifteenth/sixteenth century A.D. He was a devotee of Ambikā Durgā, worshipper of Lord Jagannātha and prime minister of Pratāparudra Deva (1447-

1534). He was also known to have scribed some other tantric works such as *Tantracintāmanī*.

- The fourth work is the *Durgotsava Candrikā* written by Vardhana Mahapatra, the son of Kavidindima Jivadevacharya. He was contemporary of Ramachandra Deva I (1668-1700) of Bhoi dynasty. In the text it is mentioned that he has written this work on the orders of the king.

- The tantric text *Bhubaneśvari-prakāśa* was known to have been scribed by one Vasudeva Ratha of 18th century A.D. He was a native of Bira Harekrusnapur Sasana near Puri.

- The seventh tantric text known to have been written by an Oriya author, Raghunatha Dasa is *Vanadurgāpūjā*. He was a native of Gadagada on the Praci valley.

Recently a series of other tantric texts ascribable to Oriya writers has been identified during the survey and documentation of hitherto unknown palm leaf manuscripts of Orissa by the National Mission for Manuscripts. The large find of tantric works in Orissa speaks of the popularity of tantra culture since remote past. This fact is further corroborated by the discovery of wide and varied tantric figures especially of Vajrayāna Buddhism in different parts of the state. Celebrated *siddhas* and authors such as Indrabhūti (author of *Jñānasiddhi*, 8th century A.D.), his sister Lakṣmīkarā and Padmasambhava have also significantly contributed to the tantric heritage of the state.

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Early Tantric Pīṭhas of Orissa

Hevajratāntra, known to have been compiled in the seventh century A. D. mentions four important *tantrapīṭhas* of India namely Jālandhara, Oḍḍiyāna, Pūrṇagiri and Kāmarūpa. Of these four, two *pīṭhas* have been assigned to Orissa. Oḍḍiyāna *pīṭha* of Orissa was the fountainhead of all tantric knowledge since early time. This word finds mention in various epigraphic records. Similarly Puṣpagiri that is present Catuspīṭha complex of Ratnagiri, Lalitagiri, Udayagiri and Alatigiri also find mention in many texts. This place is described as Po-lo-mo-lo-ki-li in the travel account of Chinese traveler Huen Tsang. This contention is also supported by recent excavation by the Archaeological Survey of India.

Yoginī Pīṭhas

The four early *pīṭhas* of tantricism proliferated into one hundred and eight *pīṭhas* later on. In an inscription of twelfth century A. D. of Maharashtra, there is mention about Mahayogeśvarī Ugracāmuṇḍā as the presiding deity of the sixtyfour *yoginī pīṭhas*. Similarly in Chalukya record and Halagundi epigraph of Andhra Pradesh we find mention of sixty four *yoginī pīṭhas*. But such epigraphic evidences are singularly absent in Orissa, although we find innumerable sculptural icons of *yoginī* deities. *Yoginīs* are mother goddesses and they are associated with fertility cult as malevolent deities. Their number was initially seven or eight but subsequently their number increased to sixtyfour and got mingled with tantric cult and rituals.

Out of sixtyfour *yoginī* temples in India there are only four in existence at present, of which two are located in Madhya Pradesh, one at Bherghat and the other one at Khajuraho. In Orissa one is located at Ranipur Jharial in Bolangir district and the other one at Hirapur in Khurda district. The existence of two *yoginī* temples in Orissa, one in the western part and the other one in the eastern part, speaks of the popularity of the cult in the state. The Ranipur Jharial circular *yoginī* temple can be assigned to seventh century A. D. on stylistic consideration while the Hirapur specimen may be dated to eighth/ninth century A. D. This *yoginī* cult is known to have reached coastal belt from the upper Mahanadi valley.

Rudrayāmāla Tantra, *Kulārṇava Tantra*, *Aṣṭādaśa Pīṭha* and *Kubjikā Tantra* refer to a number of other tantric *pīṭhas* of Orissa like Virajā, Ekāmra, Uḍissa, Jaleswar, Śrīkṣetra, Puri, etc.

Jaipur

Jaipur is situated on the bank of the holy river Vaitarani which finds mention in the Mahābhārata. *Viṣṇupurāṇa* calls it Nābhigaya while the *Brahma purāṇa* and *Kapilasambhita* describe the place as a sacred centre. It is mentioned as one of the fortytwo *siddhapīṭhas* of *Kubjikā Tantra*, one of the fifty *pīṭhas* of *Jñānarṇava Tantra*, and one of the *śaktipīṭhas* of *Brahmanila Tantra*. The place has been identified as the capital city of Bhaumakāras. Initially they were Buddhists; but later on the Brahmanic system of Śakti worship entered there.

Virajā was the popular deity of this town and the image of Virajā is assigned to pre-Gupta era by R. P. Chanda. She is said to have originated from the altar of Brahmā in course of the celebration of *Daśāśvamedha* sacrifice. The deity is a two-armed Durgā mounting on her vehicle *siṃha* (lion). The place was also a famous center of Vajrayāna Buddhism. Figures of Tārā, Heruka, Kurukullā and Aparājītā, found here, testify to this opinion.

Puri

Tantric texts identify Puri as a *pīṭha* of Jagannath Bhairava and Vimalā Bhairavī, also called Kṣetraśakti. Subhadrā of the Jagannath triad is identified as Ekānārṇśā or Kātyāyanī, a form of Durgā. By twelfth century A. D., due to the popularity of Vaishnavism she was incorporated as Subhadrā in the cult of Jagannath.

The influence of tantric rituals is discernible in the worship of Jagannath. This tantric tradition evolved various *nyāsas* such as *mātrka nyāsa*, *śrīyantra*, *bhuvaneśvarī yantra*, and various *mudrās* and *bijamantras* were introduced in the system of Jagannath worship.

The *pañcamakāra* which is a tantric conception is vividly noticed in the worship of Jagannath. *Mādalā pāñjī*, the temple chronicle of Puri speaks of the knowledge of *tantra* and *mantra* of the builder of the temple of Lord Jagannath, Choḍaganga Deva. *Rudrayāmāla Tantra*, datable to tenth century A. D. amply reflects that tantric system of worship was in vogue in the worship



of Jagannath at Puri. It is said that since early time this was a tantric *pīṭha*.

Balarāma Dasa in his *Vata Avakāśa* (sixteenth century) has described that Jagannath was attended by the sixty four *yoginīs*, *kātyāyinis*, *sapta mātṛkas*, Vimalā and Virajā. The *Prācī Mābātmya* also mentions deities like Chandghaṇṭā, Rāmacaṇḍī and Bhagavatī. Sārala Das describes Ugratārā, Carceśvarī, Vāseḷī, Maheśvarī, Kālikā, Abhimukhī, Jāṅgulī and Sārālā in his work *Arkakṣetra* to have been incorporated into the fold of Jagannath Triad.

Bhubaneswar

Sanskrit texts like *Ekāmra Purāṇa*, *Ekāmra Candrikā*, *Kapila Saṁhitā* and *Tīrtha Cintāmaṇi*, et al describe Bhubaneswar as Ekāmra Kṣetra. Find of innumerable archaeological remains of tantric deities amply hints at the tantric heritage of the place. The temple of Vaitāla or Kapālinī built in seventh century A. D. bears tantric figures with central figure of a terrific emaciated Cāmuṇḍā. The name of the temple seems to have been derived from the sanskrit word Vetāla or spirit, invoked by the *kāpālikas* and *tāntrikas* to attain *siddhi*. Ardhanārīśvara, Mahiṣamardīnī Durgā and Saptamatṛkās are also found in this temple complex. We find tantric deities in the Gaurī temple, Ananta Vāsudeva temple, Śīśireśvara Mārkaṇḍeśvara, Dvāravāsīnī, Uttareśvara and Mohinī temples. The large varieties of erotic figures in various temples of Bhubaneswar are reminiscences of tantric practices of *kāpālikas* and *tāntrikas* who profess various philosophies about sex and *mokṣa* through sexual *mabāsukha*.

Folios from Guni Gareji, preserved at Orissa State Museum, Bhubaneswar

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to Bengal from Rajasthan and other parts of Northern and Western India. Most of the landlords (zamindars) or rulers of small principalities of middle or lower part of Bengal (For example, Vishnupur in Bankura; Ramgarh, Lalgah, Mahishadal, Bagri, Chandrakona in Midnapur; Burdwan, Murshidabad) belonged to Rajasthan, Uttar Pradesh or other parts of Northern India. Thus the artists carrying Rajasthani-Pahari-Mughal style of paintings received patronage in the assemblages of these zamindars. The signature of a painter and his address in a painting of Śiva-Durgā, collected from Murshidabad (now in the Ashutosh Museum, University of Calcutta) indicate the original home of the artist as Jaipur and later the village Baluchar of Murshidabad district.

During the Sultanate rule in Bengal (between 13th and 15th centuries), patronization and production of painting faced obstruction. Only the small kingdom known as Mallabhum with its capital at Vishnupur (Bankura district) could escape the Muslim invasion and this fact provided this kingdom with the chance of preserving its ancient tradition of art and culture. Most of the painted pātās preserved in the Ashutosh Museum are collected from Vishnupur. Vishnupur Jogesh Ch. Purakriti Bhawan has a rich collection of painted pātās. A pātā of 1499 A.D. of this collection (Daśāvatāra) is the oldest specimen of ancient Hindu painting of Eastern India. J.C. French remarked, "This work is an example of primitive Hindu Art which sprang up after the turmoil of the Muslim invasion had subsided". All these pātās bear the characteristics of the Rajput style of painting and its gorgeous tone.

Twelve pātās of Ashutosh Museum were collected from Vishnupur-Bankura area and these are beautiful examples of Krishnalila and Chaitanyalila, Dasavatara or ten incarnations of Vishnu, Coronation of Rāma, etc. Kālī, Śiva and Durgā are also painted on several pātās. The pātās of Vishnupur A.J.C. Purakriti Bhawan represent Vaishnava lyricism depicting scenes of the Rāmāyana, Krishnalila or Chaitanyalila, Rāsālila, Tambulalila, Chaitanyadeva with his co-musicians (Kīrtanadala), Daśāvatāra, Ramachandra, Krishna playing flute under a Kadamba tree, surrounded by Sri Rādhikā and the gopīs, Chaitanyadeva and his companion

Nityānanda smelling a flower, etc. Though all these pātās belong to the Vishnupur School, various elements of Rajasthani painting, especially of Bundi, Mewar, Jaipur, Malwa, Udaipur have been assimilated by them, and contributed to the paintings of other centres of Bengal. Malla kings of Vishnupur were the descendants of the Rajarshi clan of the Chauhan dynasty of Rajputana. Pilgrims and artists, on their way to Jagannatha Puri, used to take shelter in Vishnupur and its neighbourhood. Through them, painters in Bengal came to know about the Rajasthani style of miniature painting.

The ancestors of the Ramgarh kings (P.S. Binpur, Dist. Paschim Midnapur, 80 kms. South to Vishnupur), came from Gujarat (via U.P.). Therefore, the 'pātās' of Ramgarh palace bear the influence of Gujarati and sometimes Rajasthani style, depicting scenes from the Bhāgavata (i.e. Krishnalila) and Chaitanyalila.

Rajasthani painting style influenced the pātā painters of Koch Bihar as a result of the matrimonial relations between the royal families of Koch Bihar and Jaipur (Rajasthan). The resultant style reached its culmination during the reign of Koch Bihar Kings Raja Harendra Narayana (1783-1839 A.D.) and Sivendra Narayana (1839-1847 A.D.). The painted pātās of Caṇḍimaṅgala and Mahābhārata Gadāparvan, etc. are examples of this style, preserved in the North Bengal University (Nos. 520, 59), Darjeeling District. A separate classical style is seen in a nineteenth century pātā of the Indian Museum Collection (At/71/39, size 55 x 13 cms). Probably collected from Murshidabad, it represents the scene of a debate between Śaṅkarācārya and Ubhayabhārati. The reverse of the pātā shows monkey soldiers of Rāma, Lava, Kuśa, Vālmiki, etc.

In the seventeenth century A.D. another tradition of pātā painting sprang up in South-West Bengal (i.e. Midnapur, Howrah and Hoogly Districts). This area was under the Orissa Kingdom upto the last decade of the eighteenth century A.D. The Orissan style of art and craft spontaneously influenced the rural painters, pātās and sūtradhāras, in colour, outline, figures and appearance. These are beautiful examples of Vaishnava lyricism and depict scenes from the Bhāgavata and Chaitanyacharita kāvyas. A pair of painted wooden covers collected from

NMM: Summary of Events

Documentation

In its five year tenure stretching from 2003 to 2008, the National Mission for Manuscripts has collected data about the location and condition of manuscripts. The total data received in 2007-2008, up to 7th February, 2008, was 8,13,051. Adding this to the data collected during 2003-2007, the total data available with the NMM comes to 25,77,590.

Objectives of Documentation

- Location of the unknown manuscript reserves in the country, both in institutional and private repositories
- Documentation of the entire estimated five million manuscripts of the country
- Reaching out to the grass root level for gathering information on manuscripts, as well as spreading awareness
- Creation of the Electronic Catalogue of manuscripts to be made available on the internet, the first lot of which is already available at www.namami.org.

So far, the National Survey of manuscripts has been conducted in seventeen states: Himachal Pradesh, West Bengal, Haryana, Delhi, Assam, Tripura, Manipur, Rajasthan, Gujarat,

Chattisgarh, Tamil Nadu, Kerala, Karnataka, Andhra Pradesh, Orissa, Arunachal Pradesh and some districts of Uttar Pradesh and Bihar under Pilot Survey. Preparation for Survey is underway in Madhya Pradesh, Sikkim, Pondicherry, Goa, Ladakh, Uttarakhand, UP, Bihar and Jharkhand

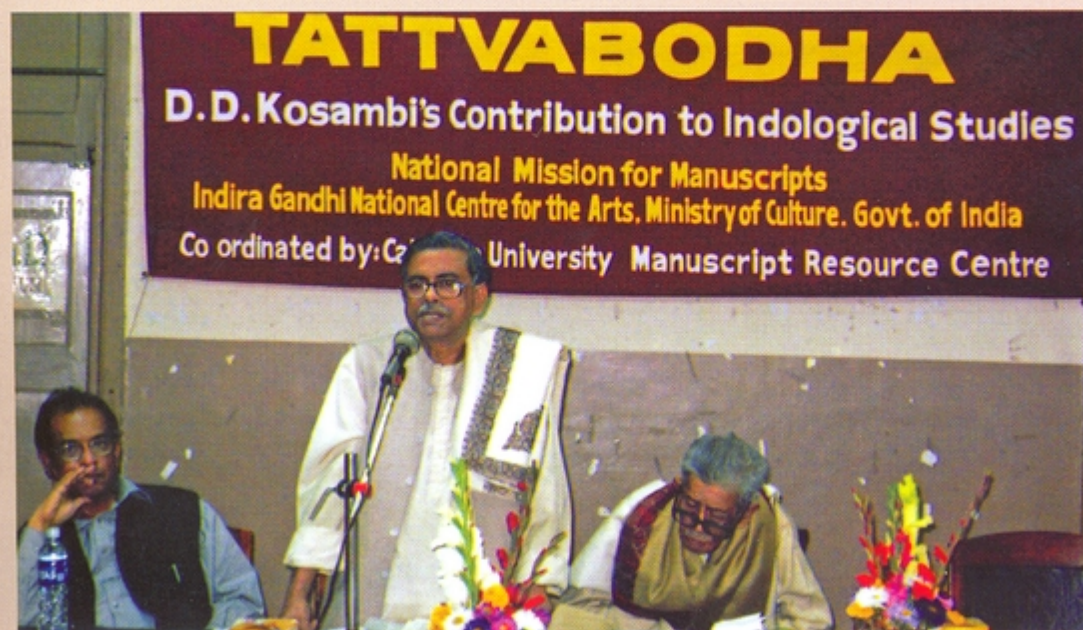
Post Survey has been conducted in eight states: Orissa, Bihar, Manipur, Karnataka, Uttar Pradesh, Tamil Nadu, Kerala and Himachal Pradesh. The total documentation done through Post Survey is 5.10 lakh.

Digitization

Digitization for protecting and documenting textual heritage has emerged as an important strategy also for facilitating greater access for scholars and researchers. The Mission had initiated a Pilot Project aiming at digitization of several caches of manuscripts across the country. Till date, 27,96,886 pages have been digitized and protected.

Objectives of Digitization

- Preservation of original manuscripts for posterity
- Promotion of access and usage for scholars and researchers, without tampering with original copies



Prof. Karunasindhu Das delivering Tattvabodha Lecture at University of Calcutta

Kriti Rakshana



Prof. Harmahinder Singh Bedi delivering Tattvabodha Lecture at Hosiarpur

Digitization of Manuscripts

| Sl. No. | Name of the Repository | No. of Projected Pages | No. of Pages Digitized | Status |
|---------|---|------------------------|------------------------|---------------------------------------|
| 1. | Oriental Research Library, J & K | 21,00,000 | 21,03,950 | Complete, DVD received |
| 2. | Illustrated manuscripts of Orissa State Museum, Bhubaneswar | 3,50,000 | 3,49,933 | Complete, DVD received |
| 3. | Kuṭṭiyāṭṭam manuscripts of Kerala | 40,000 | 38,268 | Complete, DVD received |
| 4. | Siddha manuscripts of Tamil Nadu | 6,50,000 | 78,435 | Continuing |
| 5. | Jain Manuscripts | 1,00,000 | 26,300 | DVDs containing 26,300 pages received |
| 6. | Gurugranth Sahib Mss. (NIPS) | | 2,00,000 | Continuing |

- Creation of a digital library as a repository of significant manuscript collections
- Creation of universal standards and location specific procedures

As the first phase of Digitization is nearing completion, the Mission has launched the second phase. According to the action plan,

25,000 manuscripts of 50 important repositories (500 manuscripts each) will be selected for digitization, the total number of pages going up to 75,00,000 pages. The action plan has been approved in the 8th Finance Committee Meeting. The achievement of the Mission in digitization is depicted in the table.

LECTURE AT VARANASI

Prof. Kiran Kumar Thapliyal, former Professor and Head, Department of Ancient Indian History and Archaeology, University of Lucknow, delivered a lecture on 'Importance of manuscripts and their conservation and editing' on **31st March, 2008** at Yoga Sadhana Kendra of Sampurnananda Sanskrit University, Varanasi. Vice-Chancellor, Sampurnanand Sanskrit University, Prof. Ashok Kumar Kalia chaired the Lecture.

Prof. Thapliyal presented a history of the development of scripts in India and other countries and prepared a sketch depicting the availability of manuscripts in different parts of India and countries abroad. He discussed several causes for deterioration of manuscripts, specially in climatic conditions of southern part. He threw light on ancient scripts like Brāhmi, Sāradā, Kharosthi and Grantha during Gupta, Sunga, Kushāṇa and Cholas periods and ways and means for preservation and conservation of manuscripts. In his Presidential address, Prof. Ashok Kumar Kalia commented on the nature of manuscripts available in India and the causes responsible for their destruction.

LECTURE IN KOLKATA

A Tattvabodha Lecture was organized in Kolkata on **13th February, 2008** at the Dārbhāṅgā Hall of the Calcutta University. **Prof. Karunasindhu Das**, Vice-Chancellor, Rabindra Bharati University, Kolkata, spoke on '**D.D. Kosambi's Contribution to Indological Studies.**'

Prof. Suranjan Das, Pro-V.C., University of Calcutta, in his welcome address, mentioned that the Lecture was aptly arranged on the birth centenary of Prof. D.D. Kosambi, who had contributed to diverse aspects of knowledge and Indian culture. His *Introduction to Indian History* opened up a new horizon in the study of Indian history, away from traditional scholarship centred around kings and queens.

Prof. Karunasindhu Das reminded the audience that Kosambi's critical edition of the *Subhāṣitaratnakośa*, a Sanskrit anthological work, is an ideal exemplar for critically editing Sanskrit text. He pointed out that this collection of verses, authored by so renowned as well as unknown poets, is a store-house of knowledge,

emotions and expressions for Indian cultural studies. Kosambi found it eminently suitable to his method of interpreting India's socio-cultural life in its own unique historicity and cultural norms, without being prejudiced by extra-territorial theories, extraneous to the contexts

LECTURE AT HOSIARPUR

Tattvabodha Lecture was held at Viswesvarananda Viswabandhu Institute of Sanskrit & Indological Studies (VVIS & IS), Hosiarpur (Punjab) on **3rd March, 2008**. **Prof. Harmahinder Singh Bedi**, Faculty of Languages and the Head, Department of Hindi, Guru Nanak Dev University, Amritsar delivered the Lecture on '**Punjab, the treasure house of manuscripts.**'

While speaking on the role and importance of manuscripts, Prof. Bedi informed the learned audience that Punjab had contributed a rich heritage of manuscripts in Sanskrit, Hindi, Punjabi and Persian languages in different scripts, such as Devanagari, Gurumukhi and Shankmukhi, covering subjects like religion, mythology, history, literature, and so on. Prof. Bedi informed that in Hindi alone, there were about fifty thousand manuscripts in Punjab. He provided a systematic chronological manuscripts in Devanagari and Gurumukhi scripts, written by poets and religious saints. He told that Nirmal saints (one of the cults of the Sikh religion) had composed more than seven thousand five hundred account of granthas. He further pointed out that the greater Punjab has played a significant role in preserving and promoting the cultural heritage of India, right from the Rigvedic times. The first Hindi epic, *Prithvirāj Raso*, was written by Chāṇḍ Bardāi, who was a native of the Punjab. In 12th century A.D., *Sandesb Rasak* was written by a Punjabi Poet AbdurRehman. Many more works, based on the lives of Rāma and Krishna, were written in Sanskrit and Hindi, and were later translated and prepared in manuscript form by saints.



Garbetā (Paschim Midnāpur, W.B.), preserved in Ananda Niketan Kirtisala of Nabasan (Howrah), is an example such pātās from before the eighteenth century A.D. are in the collections of Panchanan Roy (Basudevpur, Paschim Midnapur), Raturiya Keranibari (P.S. Joypur, Howrah), Ashutosh Museum, Kolkata (1850, *Gosthalilā*) etc.

Another peculiar kind of folk, Orissan and Rajasthani stylistic elements has been found in a pair of painted pātās, collected by Ashoke Chattarāj of Durgāpur Industrial city (Burdwan) depicting *Krishnalilā* (*Vastrabarāṇa*, *Gosthalilā* and *Naukālilā*) Another pair of pātās in this style is in the possession of Sadhan Guin (Vill. Namo Sagarbhanga, Durgapur, W.B.). In this Two groups of Vaishnavas, wearing short pieces of cloth, are seen quarrelling and exchanging blow. These pātās offer the interesting evidence of sectarian rivalry between Gouria Vaishnava or Chaitanya-followers and the Sahajias, who did not hesitate to abuse Chaitanyadeva as a lecherous man.

The materials used for pātā painting

The materials for painting pātās has usually been collected locally. The covers are made of thin wooden boards (generally one cm. thick). Jack fruit, shal, long pepper, gamar or bakul wood were used because of their longevity. The length and breadth of the board varied according to the size of the manuscript. A single or double coat of earth-white or lime-paste, mixed with a gum prepared from boiled tamarind seed dust, was first applied on the glistened sides of the wooden board. Sometimes a piece of glued thick cloth was mounted on the board. This special feature is seen only in case of Vishnupur-pātās since no cloth mounted pātā have been discovered from other regions of Bengal. Colours were made from the wood-apple leaves (green), charcoal (black), turmeric (yellow), yellow orpiment, lac-dye (red), etc. Paste of wood-apple seed, acasia-gum or boiled tamarind seed were usually mixed with the colour.

The pātā painters

We have no clear idea about the masters of pātā painting. Late Tarapada Santra discovered a painting in the Ashutosh Museum, in which the artist's current address, Murshidabad,

and previous address, Jaipur were written in the following words: 'Sāng Jaipur, hāl Sāng Bāluchar'. Jelā Murshidābād'.

This is not to say that traditional pātā painting of Bengal was the expression of Rajasthani painting only. Rural painters and craftsmen (paṭuā, Sūtradhāra, etc.) took part in this artistic work traditionally. In medieval Bengal, 'paṭuās' or 'paṭidāra' artists were severely desecrated by the upper class Hindus, for their non-Hindu, non-Muslim culture. Therefore, they rarely got chance to paint Manuscript pātā. But the sūtradhāra artists (craftsmen) were accepted as they were expert in making brick temples, terra-cottas, wood carving, sculpting stone idols, shaping and painting clay images of Hindu deities. But we are still unable to trace their names and addresses.

Tripura Basu is an academician and a renowned manuscriptologist

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Institution in Focus

Keladi Museum

Keladi Gunda Jois

Located next to the Rameshwara temple in Keladi in Sagar Taluk of Shimoga District, Karnataka, Keladi Museum is a rich repository of palm leaf manuscripts, copper inscriptions, coins and several interesting antiques of the Keladi period. Keladi, situated within the vicinity of world famous Jog Falls, has abundant references in history, archaeology, archival treasures, literature and ancient manuscripts of South India. Keladi Museum was established by Keladi Gunda Jois, the author of this feature. He has spent much of his lifetime in collecting rare palm leaf manuscripts and donating them to the Museum, which he established with the help of the department of archaeology, Karnataka.

Vijayanagara and Keladi

When Vijayanagara (the 'city of victory') kingdom crumbled (1565 A.D.), some of its splinter principalities declared their independence. One such provincial polity was Keladi which later grew up into an empire (1499-1763 A.D.), holding the key to the maritime trade of rice, spices and other indigenous goods. It controlled practically all navigable ports on the Western coast from Kerala to Karwar, after defeating Portuguese, English and Dutch. According to travelogues of foreign traders, Keladi was the granary of India. Keladi was ruled by rulers like Sivappā Nāyaka, famous land reformer in the South and a name synonymous with discipline. Keladi rulers were also patrons of art and literary works. Queen Cannammāji was a strikingly dignified lady who helped the king in administration and won the hearts of the common people through kindness and justice. She took over the administration after her husband's death and proved to be an intelligent and brave leader for twenty five years. She established a peaceful era in Keladi in such a manner that the people could live without fear from enemies, without trouble from thieves or oppression from officers.

Enlightened Litterateurs of the Keladi Court

The rulers of Keladi encouraged art and literature and a few among them (Venkatappa Nayaka and Basavappa Nayaka) were great scholars. Basava Raja wrote the *Śivatattvaratnākara* (encyclopedic work) in Sanskrit. Late Dr. Sivaramamurthy, Director General of the National Museum has translated this work into the German language. From the writings of the court poet of Keladi, Linganna, one can get a glimpse of the wealth of literature then available in Sanskrit and Kannada in the archives of Keladi. Tirumala Bhaṭṭa, Bhaṭṭoji Dikṣita, Ranganātha Dikṣita, Lingannā and Venkannā are some of the poets patronized by Keladi rulers (Gunda Jois, the author of this write up, is a descendent of poets Linganna and Venkanna). At the instance of Keladi ruler Venkatappa Nayaka, Tirumala Bhaṭṭa, son of Ubhaya Satkavi Śiromaṇi Viṣṇusuri wrote *Śivagītā* in Kannada while Bhaṭṭoji Dikṣita, who hailed from Varanasi, has written *Śivāṣṭapadi*. He is the author of the *Siddhāntakaumudī*, the *Vedabbāgyasāra*, et al. His brother, Rangoji Bhaṭṭa who was a court poet in Keladi wrote *Śivollāsa*. Aswa Pandita, another court poet of Keladi wrote *Mānapriya*. Ranganātha Dikṣita wrote a commentary on the *Tantrasāra*. Basavappa Nayaka (1617-1714) was the greatest patron of folk-art, music and drama (his *Sevanti-kā-Pariṇaya* is published in Kerala). As already mentioned, he wrote *Sivatattvaratnākara*, besides writing two other treatises, *Śubbāṣitasuradrīma* and *Sūktisudhākara*. An unpublished manuscript of his *Śubbāṣitasuradrīma* is preserved in the Bhandarkar Oriental Research Institute, Pune. *Gīta Gaurīvara* another work of Keladi period is preserved in the G.N. Jha Research Institute, Allahabad and has been published by the institute under the editorship of Dr. G.C. Tripathi. In the reign of Somaśekhara Nāyaka (1714-1739) Nirvanayya, who was the chief minister and also a scholar wrote *Kriyāsāra* and *Nilakaṇṭha Śivācāryā* in Sanskrit, *Pujāvidhāna* in Kannada; Saḍakṣari a minister in the Keladi

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Portrait of the Keladi ruler, Shivappa Nayaka

court wrote *Vīraśaivadharmasīromani*. Many other works referred to by Lingannā i.e. Āppāyya a poet in the court of Basappa Nayaka are not available now. English translation of the *Keladi Nṛpavijaya* by Col. Mackenzie (18th century) is preserved in the India Office Library in London. Also the palm-leaf copy of the *Keladi Nṛpavijaya* is in the same Library. Only one leaf of this work which was in the possession of Gunda Jois is preserved in the Keladi Museum. *Śukasaptati* (Sarojā Nāgappa) manuscript is preserved in the Keladi Museum. The Keladi rulers took great pains to collect and preserve ancient manuscripts. Sailen Ghose, Director of the National Archives of India observes in the 'Archives in India' that Keladi had a record office during the period 1513-1763. Due to ravages of time and neglect of men, many valuable works on Veda, medicine,

astrology and religion have been lost during the last two centuries.

Origin of the Museum

But for the great pains taken by Keladi Gunda Jois, the rich national cultural heritage of precious palm leaf manuscripts, archaeological and archival remains of Keladi and neighboring kingdoms of South India would have been lost into oblivion. By the encouragement of his parents, high officials and sincere scholars, Gunda Jois has not only gone from door to door and induced the owners of the manuscripts to part with them, but has also preserved them and established a rural museum of Keladi out of sheer love of the heritage of the country.

Keladi Gunda Jois family hails from the family of Venkatādri, a *purohita* in the court of Vijayanagara king (Ānegondi) during the 15th century and poet Lingannā during the 18th century at the court of Keladi rulers (as already mentioned). A large number of ancient remains, manuscripts and other folklore objects deposited in this family, attracted archaeologists and manuscriptologists. Some of them brought new light through University thesis and

Government reports.

About five decades ago, the Director of Archaeology and Museums (Dr. Sheshadri) had visited Keladi for an official Survey and was astounded by the vast antique materials present there. He decided in favour of buying them for the Government at a cost of Rs.60,000/- and promised to take up the job next week. Then the Deputy Commissioner of Keladi, Padmabhushana Dr. T.R. Satishchandran IAS (former Chief Secretary and Principal Secretary to the Prime Minister of India) was entrusted with the task of transporting the valuable antiques. But as he visited the residence of Gunda Jois, a noble idea struck him. He gave the valuable suggestion that the antique materials, be kept and displayed at Keladi which was a (flourishing) kingdom

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in the history of India, and a local rural museum with research facilities was established for the Government. He was gracious and magnanimous enough to get the museum grants from the Government. Thus the Keladi Museum and Historical Research Bureau came into being in 1978.

A major reason behind the setting up of the Museum in its present location was the prevailing sense of respect for historical and cultural heritage among the rural people of Keladi. Moreover, what location can be better for such a museum than the one where the Keladi kingdom took its birth and reached its zenith? It is a matter of great pleasure, today Keladi Museum and Historical Research Bureau is a hub of several academic and research activities and a unique place of interest not to be missed by any tourist and scholar visiting Karnataka. Before 1960, the name of Keladi had little place either in the map of Karnataka or in the mind of common man. People had no knowledge about the glorious history and culture of Keladi within the country. Now, with the help of the Government and reputed organizations in the country and abroad, Keladi has become famous and occupies a notable place on the world tourist map. This credit goes to the Museum, the senior officers, sincere scholars, politicians, Dept. of Archaeology and Museums, Archaeological Survey of India, Dept. of Tourism and Universities, last but not the least, National Mission for Manuscripts, IGNCA.

Type of Collection

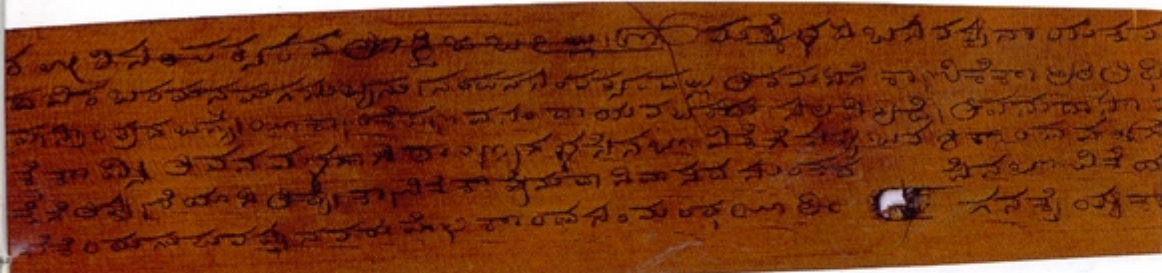
The rich treasure in the Keladi Museum comprises

palm leaf and paper manuscripts, *kadjams* (raj records), letters, bronze idols and wood carvings, copper, silver and brass coins, swords and other weapons as well as inscriptions on copper plates of the Keladi period.

Paintings depicting Gītōpadeśa, Queen Victoria and Lord Āñjāneya catch the eye among over 500 exhibits in the Museum. The portrait of Queen Victoria, showing India in the centre of the heart, then a British colony, sheds new light on British history before Independence. The portrait shows, besides England, Scotland and Wales in the Queen's crown, Australia at the left hand, Canada at the right and African colonies on her gown. The



Shelf containing Tigālāri palm leaf manuscripts at Keladi Museum



Folios of a palm leaf manuscript containing the appointment detail of village officers in the Keladi state

unique feature of Gītopadeśa painting is that all the 18 chapters of the Gītā in Sanskrit have been incorporated on the carving. Likewise, on the painting of Lord Āñjaneya (Vāyustuti), hymns in praise of lord Āñjaneya have been inscribed on the costumes of Āñjaneya. Rāmāyaṇa works depicting the whole epic in pictures deserve special mention. Palm leaf manuscripts alone number 3,000. These are in the Kannada, Telugu, Tamil, Malayalam, English and Sanskrit languages and Nāgari, Tigālāri, Grantha and Roman scripts. In Keladi Museum, there are the following types of manuscripts (the numbers stated here are approximate):

- Palm leaf Manuscripts-3,000
- Kadjams -250
- Paper Manuscripts - 800.

The palm leaf and paper manuscripts and kadjams (raj records) include the following subjects:

1. Veda, Āgama and hymns - 744.
2. Epics - 183
3. Religion and Philosophy – 336
4. Āyurveda (Medicine) – 33
5. Veterinary Science – 2
6. Mathematics (Vedic) – 2
7. Architecture – 10
8. History, Literature etc. – 365
9. Dramatics – 27
10. Music and Dance – 42
11. Astronomy/ Astrology/ Almanac – 110
12. Grammar/ Lexicon – 50
13. Chemistry – 1
14. Jain Religion/ Literature – 50
15. Folklore – 10
16. Tantra – 20
17. Viraśaiva Literatures – 100
18. Accounts – 100
19. Historical Records – 400

Tigālāri Manuscripts

Keladi Museum deserves a special mention because of works in Tigalari script, one of the important scripts of South India. A large number of Tigālāri manuscripts containing scientific knowledge are yet to come to the notice of the scholars. There are only a handful of *purohīts* in South India who read these manuscripts. Keladi Museum has taken special interest to popularize the study of Tigālāri manuscripts and trained a number of scholars to read this archaic script.

Conservation Initiatives

With a little financial help received from the National Archives of India, several protective measures have been taken to conserve the collections at the Museum. A team of experts from Charles Wallace Institute for Conservation Research, Lucknow has visited and prepared assessment report on conservation status of palm leaf and paper manuscripts and *kadjam* preserved in this research centre. The Museum has associated itself with the National Mission for Manuscripts' network as a manuscript resource centre (MRC) in May 2005. Since then it has been working with the Mission and has documented more than five thousand manuscripts.

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Keladi Gunda Jois is the Founder of the Keladi Museum

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Vian Srah: The Sanskrit Inscription of Thailand

Sanghamitra Basu

Sanskrit inscriptions have been discovered, in many countries in Southeast Asia; while in Thailand, we come across a very few of them. The majority of the epigraphical records discovered in different parts of Thailand are in Thai language; only a few are in Pali and Sanskrit. One such inscription of 8th century A.D., is in excellent classical Sanskrit, composed in verses, in different meters.

The inscription is, in Khmer script derived from early Southern Brahmi. It was first deciphered by M.L. Finot in 1910 but he could not read the entire inscription satisfactorily. Later on, George Coedes edited and published it in Thai and Roman scripts with French translation. The Sanskrit inscription is now being transcribed in Devanagari script with English translation.

The inscription under study was found in Vian Srah province of Surastra. The stone was brought back by S.A.R. the Prince Damrong and has been conserved at the National Library of Bangkok. It has a height of 1.04 meter, and its width at the base is 0.4 meter which increases up to 0.5 meter while going upward. It terminates with a motif in the shape of a bracket.

It is inscribed on both sides: the first face comprises twenty-nine lines in Sanskrit and is marked vertically by a double line on both margins. The second side bears an incomplete Sanskrit text of four lines. The inscription on the first side is a complete text dated 775 A.D. After praising the King of Śrīvijaya, whose name is not mentioned, it speaks of the following foundations – three sanctuaries made of bricks, founded by the king and dedicated to the Buddha, the conqueror of Māra and to the two Bodhisattvas, Padmapāṇi and Vajrapāṇi, three stūpas constructed by Jayanta (the royal chaplain) under the king's order, two caityas erected by Adhimukti (disciple of Jayanta). The text ends with astronomical elements of the date.

The inscription on the second face is independent of and different from the first face

and the writing seems to be of slightly later date. The second side starts with the praise of King Śrī Mahārāja, the head of the Śailendra dynasty, but unfortunately the text is incomplete.

THE SANSKRIT TEXT

First side

(1) विशारिण्या कीर्त्या नयविनयशौर्यश्रुतशम
क्षमा (2) धैर्यत्यागद्युतिमतिदयादक्षयभुवा।
परं यस्या (3) क्रान्त्वा भुवनभूभुजा कीर्त्तिविसरा
मयूखास्ताराणां शरदि (4) तुहिनाङ्गशोरिव रुचा ॥1॥

गुणानामाधारस्तुहिनगिरि (5) कूटाधिकरुचा
गुणाद्यानां पुंसामपि जगति यस्तुङ्ग (6) यशसाम्।
मणीनां भूरीणां दुरितभिदुदन्वानिव महा (7) न्
मणिज्योतिर्ल्लेखावलियि शिखाञ्चापि फणिनाम् ॥2॥

(8) धनविकलताबद्धिज्वालावलि क्षपिताशया
यम (9) भिपतिता ये ते स्वाम्यं परं समुपागताः।
हृदमि (10) व गजा नित्या को प्रपन्नशुभाभासं
सवितरि त (11) पत्या (त्यु) ग्रे सेव्यं सरोजरजो ।।
रुणम् ॥3॥

गुणभृतमुप (12) गम्य यं गुणाद्या
मनु रा मनुना समं समन्तात्।
(13) मधुसमयमिवाप्रकेसराद्या
शिश्रयमधिकान्धते म (14) हीरुहेन्द्राः ॥4॥

जयत्ययं श्रीविजयेन्द्रराजा
(15) समन्तराजार्चिर्त्तिग्मासन श्रीः।
प्रशस्तधर्मस्थिरतोन्मुखेन
(16) विनिर्मितो विश्रवश्चसृजेव यद्रात् ॥5॥

श्रीविजयेश्वरभूपति (17) रेम गुणो घनक्षितितलसर्व्वसमन्तन्
पोत्तम एकः (18) स्थापित ऐष्टिकगेहवरत्रयमेतत् कज्जरमारनि
(19) सूदनबज्रिनिवासं स तमेतत् त्रिसमयचेत्यनिकेतं
(20) न् दशदिगवस्थितसर्व्वजिनोत्तमदत्तम् सर्व्वजगत्मलभू
(21) धरकुलिशवरन्त्रिभवविभूतिविशेषदममरपदम्
(22) पुनरपि जयन्तनामा राजस्थविरो नृपेन(ण) सुनियुक्तः स्तूप
(23) त्रयमसि कुर्व्वित्यतस् स तदिदन्तदा तथा कृतवान्। (स)
वरिस्ते (24) स्मिंस्तच्छिष्योऽधिमुक्तिरभूच्च नामतस् स्थविरः
इष्टिकचे (25) त्यद्वितयं चेत्यत्रितयान्तिके कृतवान्।

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वृद्ध्या (26) ते शाकराजे मुनिवरसकैर्माधवेकादशाहे
शुक्ले को (27) लीरलग्ने भृगुसुतसहिते चार्यमन्त्र्योतिराय्यो
देवे (28) द्वाभेन च श्रीविजयनृपतिनान्यक्षितीशोत्तमेन
त्रे (29) लो क्यैकाग्र्यचिन्तामणिवपुष इ (हृत्था) पितास्
स(तु)प ॥

Second side

(1) स्वस्ति योऽसौ राजाधिराजस् सकलरिपुगण
ध्वान्तसूर्योप (2) मैकस् स्वौजोभिः कान्तलक्ष्म्या
शरदमलशशी मन्मथाभोवपु (3) ष्म (ष्मा) न। विष्णवाख्यो
शेषसर्वारि मदवि नक्ष द्वित (1) यस्वशक्त्या सौ (4) यं
शैलेन्द्रवंशप्रभुनिगदतः श्रीमहाराजनामा तस्य च सकलरा (5)

ENGLISH TRANSLATION

First Side

1. Rendered imperishable by prudence, modesty, science, equanimity, patience, courage, liberality, majesty, intelligence, pity and other qualities, his (King's) glory, while spreading, completely eclipses the glory of other kings of the world, the same way in which the radiance of the autumnal moon overshadows the light of the stars.

2. The King, who has many virtues, is moreover (the support) in this world of extremely renowned men of high qualities, as brilliant as the peaks of the Himalayas, just as the vast ocean, the destroyer of evil and the receptacle of a multitude of gems, is moreover the abode of the snakes, whose heads are adorned with the brilliance of gems.

3. By approaching whom, people whose hearts are worn out by a trail of the flames of fire of poverty, achieve a state of great prosperity, in away, the elephants, in burning heat of the sun, seek refuge by nature in the clear water of a pond, which has become yellowish red due to the pollens of lotus-flowers.

4. Approaching this King, who is full of virtues and who is comparable to King Manu, the virtuous people from all directions amass a large fortune, just as the kings of trees, as spring season draws nearer, laden with mango, kesaras etc. procure abundant beauty.

5. The King of Śrīvijaya is victorious, Śrī (fortune) of his throne is warmed by the beams emanated by the neighboring kings, and she has been diligently created by Brahma, the creator of the world, who is eager to see the stability of true Dharma.

The metre of first two verses is Śikhariṇī

The metre of third verse is Hāriṇī

The metre of fourth verse is Puṣpitaṅgrā

The metre of fifth verse is Upendravajrā

The metre of the last verse is Sragdhārā

The King, the lord of Śrīvijaya, the sole supreme king of all the kings of the earth

founded three beautiful brick edifices,

abodes of Kajakara (Padmapāṇi), of the

destroyer of Māra (the Buddha) and of

Vajrin (Vajrapāṇi). This divine abode, made

of a group of three caityas, comparable to

one precious diamond at the centre of a

mountain, gives the impression as if the entire

Universe is contained in it while procuring

three worlds in remarkable splendour and has

been given the best of all great Jinās (Buddha)

existed in ten directions of space. Consequently,

the royal Chaplin, having received this excellent

order "Make three stūpas" from the King,

brought them out. When Jayanta died, his

disciple Adhimukti by name, established two

brick Caityas close to those three caityas.

In (the year of) Śakarāja, indicated by flavour

(Rasa = six), the number nine and sage (Muni

= seven) (697 Saka = 775 A.D.) on the eleventh

day of the fifteen oyster bed of the month of

Vaiśākha, when the sun rose with Venus in the

Cancer, the king of Śrīvijaya, similar to the king

of gods, superior to other kings having the

appearance of Cintāmaṇi, watchful of the three

worlds, here elevated -----a stūpa.

Second Side

The King of kings, the only one who is

comparable to the Sun for his brilliance,

destroys darkness in the form of the troop

of his enemies, and resembles, by virtue of

its charming beauty, the unblemished moon,

having the appearance of Kāma incarnated, and

embodiment of Viṣṇu ---- the head of Śailendra

dynasty, named Śrī Mahārāja.

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Kṛiti Rākṣhaṇa



Operative Surgery and Training of Surgeons in Ancient India

K.K. Thakral

Among the various occupations in society, one scarcely requires greater talent and knowledge in any other profession than in the practice of the medical profession. Surgery is that branch of this profession, which uses manipulative as well as other modalities in the treatment of injuries and diseases. A surgeon is concerned with repair and reconstruction, overcoming infection and spread of malignant diseases, alteration or correction of structural and functional disorders and removal of harmful or useless parts. Generally, surgery refers to the whole body of this knowledge in its broadest sense and relates also to many subdivisions and specialties, which it has generated.

The present day pattern of surgery has been developed gradually and now is changing and adapting to rapidly expanding knowledge and skills and to constantly shifting social and economic conditions of the time. It is apparent that the structure and organization of surgery as we know today will continue to evolve in years which lie ahead.

But how has surgery of today come about? What has gone before? What do current development in the field portend for the future?

The history of surgery can be traced to ancient times. For thousands of years it was a combination of mysticism and religious rites. Skulls were opened for the release of demons; circumcision was a priestly rite. In this world of violence, there always was the surgery of trauma.

The Edwin Smith Surgical Papyrus, dating from the seventeenth century B.C., is one of the oldest of all known medical papyri.

The seventeen columns on the recto comprise part of a surgical treatise, the first thus far discovered in the ancient Orient, whether in Egypt or Asia. It is, therefore, the oldest known surgical treatise. This surgical treatise consists exclusively of cases, not recipes. The treatise is systematically organized in an arrangement of cases, which begin with injuries of the head

and proceed downward through the body, like a modern treatise on anatomy. The treatment of these injuries is rational and chiefly surgical; there is resort to magic in only one case out of the forty-eight cases preserved.

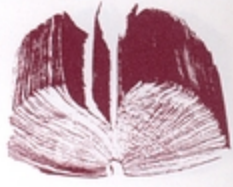
Greek physician Hippocrates of Cos (circa 460-377 B.C.) is often called the 'father of medicine'. His contributions to medicine include detailed observations of disease and its effects, and an understanding of how health is often influenced by diet, breakdowns in bodily processes, and the environment. In his school, Hippocrates tried to separate medical knowledge from myth and superstition. Modern knowledge about Hippocrates' methods comes from the *Corpus Hippocraticum*, a collection of 70 volumes that seems to have been collected in the great Library of Alexandria around 200 B.C. While a few of these books were probably written by Hippocrates himself, they are widely considered to be an expression of his medical teachings and philosophy.

Alexander founded the city of Alexandria, where lived Erasistratus and Herophilus, who wrote on surgery. The most important contributions of Herophilus were in the science of Anatomy and especially of brain. Erasistratus wrote and worked on heart and lymphatics.

Celsus, another authority, wrote '*De Medicina*' in the first century of Christian era and in the introduction to the Book VII, he writes, "The third part of medicine is that which cures by hand".

Galen of Pergamum (129 - 199 A.D.) wrote widely on matters pertaining to surgery. He has dealt with carbuncle, wet gangrene, herpes, edema and cancer.

First references to surgeons in China can be found in the Annals of the Chan Dynasty (1122-255 B.C.). Hua-to was a prominent surgeon of ancient China and he discovered potent anesthetics designated as *ma-fei-san*, which means bubbling drug.



As in China, so in Japan, there were no writings on surgery and one can only assume that inevitable restorative surgery, such as setting fractures and taking care of accidental wounds received attention there.

Albucasis in eleventh century wrote a book called *Altasrif* in which he writes, "in these operations you attack patients already tormented by the disease. I recommend, therefore, that you do not undertake doubtful cures".

Surgery in Ancient India

The idea of going through history is that nearly in all countries books were written on surgery, but none had set forth a plan for the training of a surgeon. Training could be given and dexterity achieved on experimental models only, which was introduced by Suśruta for the first time in 500 B.C. and the treatise available is Suśruta-Saṁhitā, a book of procedure and technique.

Period of Education

The curriculum of education as proposed by Suśruta was spread over a period of seven years. The curriculum comprised all the eight branches of medical sciences, viz, 1) Śālyā Tantra, 2) Śālākya Tantra, 3) Kāyācikitsā, 4) Bhūtavidyā, 5) Kaumārābhṛtya, 6) Agada Tantra, 7) Rasāyana Tantra, and 8) Vājīkaraṇa, with particular reference to surgical training. The 'would be' surgeon had to undergo this general type of education, and, in addition to this, a thorough surgical practice. Suśruta defines the surgeon as: तत्त्वाधिगतशास्त्रार्थो हष्टकर्म स्वयं कृती । लघुहस्तः शुचिः शूरः सज्जोपस्करभेषजः ॥ प्रत्युत्पन्नमतिर्धर्मान् व्यवसायी विशारदः । सत्यधर्मपरो यश्च स भिषक् उच्यते ॥ सु०सू० ३४ -शौथमाशुक्रिया शस्त्रतैक्ष्ण्यमस्वेदवेपथु । असंमोहश्च वैद्यस्य शस्त्रकर्मणि शस्यते ॥ सु०सू० ५

This means, one, who is well-versed in the scientific knowledge, has learnt the technique by observation and by practice, is dexterous, clean and bold, has medicines and equipments, resourceful and firm, an untiring worker, scholarly in outlook and of righteous conduct is a physician.

He further expects the surgeon to be fearless and bold, quick and dexterous, to use the sharpest possible instruments, not to fumble, sweat, or to get confused.

Selection of Students: The criteria laid down in the Suśruta Samhita for the selection of students are as follows:

The student should belong to noble classes because the character, behavior and general upbringing are very important. If the behavior of the boy is excellent and his character is beyond doubt, even the boy belonging to lower strata of the society can be accepted for training. He must have completed his secondary education (*Vedādhyāyana*). He must be bold and fearless, respectful and obedient to elders and learned. He must be in the prime of his youth, strong and healthy to endure stress and strain of medical education and training.

Physical Features: His tongue should be thin, lips thin and well formed and teeth well set. His eyes must be good and a well-formed nose and a pleasant face. Above all his behavior should be well adapted to the dignity of the profession.

Upanayana: Having chosen a proper candidate the teacher initiates him into the medical course by an initiation ceremony called *upanayana*. The student takes oath before the sacred fire saying that he would abstain from scandal mongering, falsehood, laziness and discreditable acts.

कामक्रोधलोभमोहमानाहङ्कारेष्वापारुष्यपेशुन्या-
नृतालस्यायशस्यानि हित्वा--- । सु०सू० २

Uniform: Regarding uniform, Suśruta says: शुक्लवस्त्रपरिहितेन,

Means he should wear white clothes.

Oath: The student promises to keep to the path of righteousness and truth, to obey the orders and wishes of his master in the matters of food, sleep, study and movements. In turn, the teacher also takes oath saying that he will keep the student well taught and informed.

Once the student was initiated into the medical course, he became a resident of the institute and he was carefully guided and trained. The teaching programme of Suśruta was elaborate and rigorous. There was ample provision for both theoretical and practical training. Knowledge in allied sciences was considered as an important requisite. Suśruta says:

एकं शास्त्रमधीयानो न विद्याच्छास्त्रनिश्चयम् ।
तस्माद्वहुश्रुतः शास्त्रं विजानीयाच्चिकित्सकः ॥ सु०सू० ४

Kriti Rakshana



That one who studies only one subject is even unable to follow its principles. So a surgeon must have knowledge of other allied subjects, which he should learn from the masters of those subjects.

Surgical Programme: Suśruta laid down a surgical programme of sixty procedures, and amongst them, eight techniques are of direct and pure surgical manoeuvres. Those are 1) Chedana (excision), 2) Bhedana (incision), 3) Lekhana (scraping), 4) Vedhana (venepuncture), 5) Īkṣaṇa (probing), 6) Āharaṇa (extraction), 7) Visravana (Drainage) and 8) Sīvana (Stitching). To teach these he evolved a scheme called YOGYA. Suśruta devised methods and materials to catch the interest of students. Agnikarma, kṣāra-karma and jalaukā were specialized methods of treatment, which were developed and taught.

The experimental models were devised taking into consideration the most minute of details required individual applications. Suśruta says that an intelligent and aspiring surgeon by practising extensively on suitable models will not lose the presence of his mind while doing actual operations.

अधिगतसर्वशास्त्रमपि शिष्यं योग्यं कारयेत् ।
स्नेहादिषु छेद्यादिषु च कर्मपथमुपदिशेत् ।

सुबहुश्रुतोऽप्यकृतयोग्यो भवति ॥ सु०सू० ८

He also emphasizes the importance of thorough knowledge of Anatomy for a practising surgeon.

तस्मान्निसर्शयं ज्ञानं हर्त्रा शल्यस्य वाञ्छता ।
शोधयित्वा मृतं सम्यग्द्रष्टव्योऽहङ्गं विनिश्चयः ॥ सु०शा० ५

Nutrition is as important in surgery as it is for medicine. Suśruta has mentioned several rasāyana medical preparations for use, pre-operative and post-operative to restore the normal physiological functions of the body.

Surgery is a team work, in which surgeon leads the team and is careful for ensuring cooperation. So, the surgeon's behavior with the hospital personnel, patient, and attendants should be such that maximum cooperation can be ensured.

To summarize, Suśruta says:
सतताध्ययनं वादः परतन्त्रावलोकनं विदग्धाचार्यसेवा च
बुद्धिभेदा करो । सु०सू०

Lifelong study, participation in seminars, acquaintance with allied branches of science and close association with the specialists are essential for developing deep insight in scientific knowledge.

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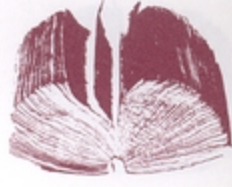
Quiz

1. Which European scholar pioneered the theory of linguistic affinity among Sanskrit, Greek and Latin, and pointed out that Sanskrit was more perfect than Greek and more copious than Latin but better refined than either ?
2. On which field of knowledge is the classical Persian text, *Ma'dan-i Šifā-i Sikandaršāhi* of Malik Bahua, written in the early sixteenth century, under the patronage of Sikandar Lodhi, associated?
3. In which institution is the rare manuscript of *Tāriḡ-i-Timūriab* (only one manuscript is available) available?
4. What is the literary meaning of the Sanskrit term, 'akṣara'?
5. Which is the most ancient Indian script?
6. By what name is the Śaivāgama tradition in the State of Tamil Nadu referred to?
7. Which is the oldest surviving manuscript of Europe?
8. Who is the author of *Śāstrādīpikā*, a compendium of Mīmāṃsā philosophy?
9. In which State of India was *Lasoluwa*, the traditional process of preparing ink, prevalent?
10. In which script was the medieval Mārāṭhi royal documents written?



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

Answers on page 32



अष्टाध्यायी के प्राचीन उदाहरणकाव्य अर्जुनरावणीय (रावणार्जुनीय) का समीक्षात्मक सम्पादन

विजयपाल शास्त्री

सरस रीति से व्याकरणानुशासित प्रयोगों का अभ्यास करवाने के लिए प्राचीन काल से व्याकरणोदाहरण-काव्यों के प्रणयन की परम्परा रही है। महाभाष्य में प्रयोग-प्रदर्शन के संदर्भ में उद्धृत कतिपय श्लोकों से उक्त परम्परा के काव्यों का संकेत मिलता है।

इस परम्परा के उपलब्ध काव्यों में भट्टिकाव्य सब से प्राचीन व सबसे अधिक प्रसिद्ध है। इसमें कृदन्त आदि प्रकरणों के अनुसार प्रयोग-प्रदर्शन है। इसी परम्परा में भट्टिकाव्य से अर्वाचीन किन्तु शैली की दृष्टि से विलक्षण काश्मीरी रचना है-अर्जुनरावणीयम् (रावणार्जुनीयम्) महाकाव्यम्, जिसमें अष्टाध्यायी-सूत्रपाठक्रम से उदाहरण प्रस्तुत किये गये हैं। यहाँ पाणिनीय-व्याकरणोदाहरण-समापनीय इस महाकाव्य का संक्षिप्त परिचय प्रस्तुत है।

रचना का नाम

अर्जुनरावणीयम् (रावणार्जुनीयम्) महाकाव्यम्। उदीच्य मातृकाओं की पुष्पिकाओं में अर्जुनरावणीय व रावणार्जुनीय दोनों ही नाम उपलब्ध हैं, इन मातृकाओं में अधिक प्रयोग 'रावणार्जुनीय' का है। कैरली मातृकाओं में अर्जुनरावणीय नाम ही मिलता है। 'अजाद्यदन्तम्' (2.2.33) सूत्र से तथा अभ्यर्हित के पूर्वनिपात की दृष्टि से भी यह अधिक उचित प्रतीत होता है। अर्जुनश्च रावणश्च अर्जुनरावणौ, तावधिकृत्य कृतं काव्यम् अर्जुनरावणीयम्। 'अधिकृत्य कृतं ग्रन्थे' (4.3.87) इत्यधिकारे 'शिशुक्रन्दयमसभद्वन्द्वेन्द्रजननादिभ्यश्छः' (4.3.88) इति छप्रत्ययः।

रचना के अन्य नाम

'घोषः'—यह नाम शरणदेव (1172 ई०) ने दुर्घटवृत्ति में तथा पुरुषोत्तमदेव (1200 ई०) ने भाषावृत्ति में अर्जुनरावणीय के उद्धरण देते हुए इस ग्रन्थ के लिए प्रयुक्त किया है। इस नाम के पीछे 'घुष्यते रट्यते छात्रैर्व्याकरणप्रयोगबोधार्थम्' इति घोषग्रन्थः' यह भाव प्रतीत होता है।

दुर्घटवृत्ति के प्रथम सम्पादक महामहोपाध्याय त० गणपति शास्त्री ने भूमिका के अनन्तर 'दुर्घटवृत्तौ स्मृता ग्रन्थकाराः' शीर्षक के अन्तर्गत उक्त तथ्य से परिचित न होने के कारण-नाम के स्थान पर नामैकदेश के प्रयोग की सम्भावना के आधार पर 'घोषः (अश्वघोषः बुद्धचरितकर्ता)' ऐसा लिखा है।

गणपति शास्त्री का अनुसरण करते हुए

'भागवृत्ति-संकलनम्' के कर्ता पण्डित युधिष्ठिर मीमांसक ने तथा दुर्घटवृत्ति व भाषावृत्ति के सम्पादक पण्डित श्रीनारायण मिश्र ने भी इन स्थलों पर 'घोष' को 'अश्वघोष' मान लिया है। वस्तुतः यहाँ 'घोष' अश्वघोष के लिए नहीं, किन्तु अर्जुनरावणीय ग्रन्थ के लिए प्रयुक्त है। क्योंकि उक्त ग्रन्थकारों द्वारा 'घोष' नाम से प्रस्तुत उद्धरण अर्जुनरावणीय में ही मिलते हैं, 'अश्वघोष' के 'बुद्धचरित' या 'सौन्दरनन्द' में नहीं। अर्जुनरावणीय के इस नामकरण के पीछे 'घुष्यते व्याकरणप्रयोगबोधार्थमिति घोषः' यही भाव प्रतीत होता है।

यहाँ यह भी अवधेय है कि दुर्घटवृत्तिकार द्वारा बुद्धचरित के वचन—'इदं पुरं तेन विसर्जितं वनं' (8.13) को 'घोष' नाम से न देकर स्पष्टतया भेद करते हुए 'अश्वघोष' नाम से उद्धृत किया है।

भौमककाव्यम्—रचयिता के नाम का व्यवहार 'भूमक' रूप में भी होता है। यह मूल नाम भूमा (भूमन्) से स्वार्थिक कन् प्रत्यय होने पर निष्पन्न होता है। जैसे महिमा से 'महिमक'। इस प्रकार भूमक पद भूमभट्ट या भट्टभूमा का अपर पर्याय है। 'भूमक' द्वारा रचित होने से क्षेमेन्द्र ने 'सुवृत्तिलक' में अर्जुनरावणीय के लिए 'भौमककाव्यम्' नाम प्रयुक्त किया है—'भट्टिभौमककाव्यादि काव्यशास्त्रं प्रचक्षते'। (सुवृत्तिलक-३.४)

रचयिता—अर्जुनरावणीय के रचयिता काश्मीरी महाकवि भूमभट्ट हैं, जो काश्मीरान्तर्गत वल्लभी स्थान के निवासी थे। यह स्थान 'उडू' ग्राम के रूप में भी जाना जाता था। यह वराहमूल (आधुनिक बारामूला) के निकट था। पूना एवं जोधपुर मातृकाओं के अन्त में यह जानकारी उपलब्ध है—

"समाप्तं चेदमर्जुनरावणीयं महाकाव्यम्। तिस्तत्रभवतो महाप्रभाव-श्रीशारदादेशान्तर्वर्ति-वल्लभीस्थाननिवासिनो भूमभट्टस्येति शुभम्। वल्लभीस्थानम् 'उडू' इति ग्रामो वराहमूलोपकण्ठस्थितः"।

कुछ मातृकाओं में रचयिता के नाम 'भूमभट्ट' के स्थान पर 'भौमभट्ट' व 'भट्टबोध' लिखा हुआ मिलता है। यह भ्रान्तिजन्य है। ग्रन्थकार का प्रामाणिक नाम 'भूमभट्ट' (भट्ट भूमा) है। यह नाम भूमा, भूमक, भट्टभूम (भट्टभूमा) इत्यादि रूप में भी व्यवहृत होता है। (कलेवर-सर्ग 27, श्लोक-संख्या 1726) -समीक्षात्मक

Kriti Rakshana



संस्करण के मूलपाठ के अनुसार।

काल-क्षेमेन्द्र (1028-1080 ई.) द्वारा 'सुवृत्ततिलक' में भौमक काव्य को उद्धृत करने के कारण इसका काल ईस्वीय 11वीं शताब्दी से पूर्ववर्ती है। हमारे आकलन के अनुसार भूमभट्ट का समय ईस्वीय नवीं से दसवीं शताब्दी के मध्य होना चाहिए।

कथावस्तु - प्रस्तुत काव्य में कार्तवीर्य अर्जुन द्वारा युद्ध में रावण को परास्त कर कारागार में डालना तथा पुलस्त्य के आग्रह पर मैत्रीपूर्वक मुक्त करना वर्णित है। इस कथा का मूलस्रोत रामायण-उत्तरकाण्ड के 31 से 33 तक-3 सर्ग हैं।

वैशिष्ट्य- उक्त कथावस्तु के साथ अष्टाध्यायी-सूत्रपाठक्रम से काव्य में सूत्रों के उदाहरणों का गुम्फन ही इस रचना की सबसे बड़ी विशेषता है। इस विधा में उपलब्ध यह एकमात्र प्राचीन महाकाव्य है। संस्कृत-वाङ्मय में इस शैली की यह एक अनुपम व अद्वितीय कृति है। इसमें वैदिक-सूत्र तथा स्वर-सूत्र उद्धृत नहीं हैं। हमारे द्वारा सम्पादित मूलपाठ के समीक्षात्मक संस्करण में प्रस्तुत उद्धृतसूत्र-वार्तिकानुक्रमणिका के अनुसार अर्जुनरावणीय में 2290 सूत्र तथा 50 वार्तिक उद्धृत हैं। यहां निदर्शन के लिए अर्जुनरावणीय का आरम्भिक अंश प्रस्तुत है-

प्रथमः सर्गः

श्रीमानभूद भूपतिरर्जुनाख्यः कृती कृतज्ञः कृतवीर्यसूनुः।
आलोक्य यं सिंहमिवाजिभाजं ननाश शत्रुर्गजनाशमाशु॥॥

गाडकुटादिपादे (प्रथमाध्याय-द्वितीयपादे)

- 1 गाडकुटादिभ्योऽङिण् डित्-अध्यगीष्ट। सडकुटितुम्।
यस्याध्यगीष्टाध्ययनेन तुल्यं लोकोऽयमुच्चैश्चरितं पुनानम्।
युद्धेषु पीनायतबाहुदर्श शत्रुव्रजस्सडकुटितुं प्रनष्टः॥२॥
- 2 विज इट्- उद्विजितुः।
- 3 विभाषाणोः - प्रोर्णवितुः। प्रोर्णवितव्यम्।
बाहुः स्मृतेरुद्विजितुः कृदृष्टद्विषस्सदा यस्य निराकरिणोः।
सितैर्गुणैः प्रोर्णवितुस्त्रिंशत्लाक्या नैवापरं प्रोर्णवितव्यमासीत्॥३॥
- 4 सार्वधातुकमपित्- कुरुतः। कुर्वन्ति।
प्रजानुरागं कुरुतः स्म यस्य त्यागः क्षमा च क्षतकल्मषस्या।
भुजार्च कुर्वन्ति पुरा सहस्रं पारेसमुद्रं वसतिं रिपूणाम्॥४॥
- 5 असंयोगाल्लिट् कित्- चिच्छिदतुः। विचिच्छिदुः।
कुतूहलं चिच्छिदतुर्जनानां नालोकितञ्चालपितञ्च यस्य।
महाहदस्येव पयांसि तृष्णां विचिच्छिदुश्चित्रमहो धनानि॥५॥

मूलपाठ के समीक्षात्मक संस्करण व टीका युक्त संस्करण के सम्पादन के आधार- ओ०आर०आई० (प्राच्यविद्या शोधसंस्थान कार्यावट्टम्) केरल विश्वविद्यालय, तिरुवनन्तपुरम्, मलयालम-विभाग, हस्तलेखागार कालिकट विश्वविद्यालय (केरल), राजकीय हस्तलेखागार मद्रास, प्राच्यविद्या शोधसंस्थान सयाजीराव गायकवाड़ विश्वविद्यालय बड़ौदा, इण्डिया ऑफिस

लायब्रेरी लन्दन (इंग्लैण्ड), स्टेट लायब्रेरी, गयटिङ्गेन (जर्मनी), प्राच्यविद्या-प्रतिष्ठान, जोधपुर (राजस्थान), रघुनाथ मन्दिर हस्तलेखागार जम्मू, भण्डारकर प्राच्यविद्या शोधसंस्थान, पूना, इन स्थानों से प्राप्त 17 मातृकाओं की फोटो प्रतियाँ।

इनमें केरल विश्वविद्यालय से 7 तथा अन्य संस्थानों से 10 मातृकाओं की प्रतियाँ प्राप्त हुई हैं। अर्जुनरावणीय के समीक्षात्मक संस्करण में इन मातृकाओं के आधार पर मूलपाठ सम्पादित है।

टीका- 1 से 14वें सर्ग के 43वें श्लोक तक शिवदेशिकशिष्ट-कृत टीका का केरल विश्वविद्यालय तिरुवनन्तपुरम् के कार्यावट्टम् परिसर-स्थित प्राच्यविद्या शोधसंस्थान व हस्तलिखित ग्रन्थालय से प्राप्त-ति 4. तथा ति 5. मातृकाओं के आधार पर सम्पादन किया गया है। 14वें सर्ग के 44वें श्लोक से 18वें सर्ग तक का टीकाभाग उक्त संस्थान से उपलब्ध ति 6. मातृका के आधार पर सम्पादित किया है। आगे 19वें सर्ग से 27वें सर्ग तक 'वासुदेवीय-टीका' कालिकट विश्वविद्यालय (केरल) के मलयालम विभाग-हस्तलेखागार से उपलब्ध क. मातृका तथा राजकीय हस्तलेखागार मद्रास से उपलब्ध म. मातृका के आधार पर सम्पादित की है। इस प्रकार पृथक् पृथक् मातृकाओं में सम्पूर्ण ग्रन्थ पर खण्डशः उपलब्ध टीका का सम्पादन किया है तथा इसे केरली-टीका नाम से व्यवहृत किया है।

मूल व टीकायुक्त ग्रन्थ के पृथक् प्रकाशित करने का कारण- टीकाकार को उपलब्ध हुआ मूलपाठ का हस्तलेख अनेक स्थलों पर खण्डित, विपर्यस्त तथा भ्रष्ट पाठ वाला था। उसके आधार पर की गई टीका में भी उन स्थलों में दोष रहना स्वाभाविक था। अतः टीकायुक्त संस्करण को मूलपाठ के समीक्षात्मक संस्करण से पृथक् प्रकाशित करना उचित समझा, जिससे इसका स्वतन्त्र स्वरूप अलग रहे।

मूलपाठ का समीक्षात्मक-संस्करण व केरली-टीका युक्त संस्करण साथ-साथ सम्पादित किए गए हैं। अतः दोनों की भूमिका, पाद टिप्पणी, पाठशोधन आदि में आवश्यकतानुसार एक दूसरे की सामग्री का उपयोग किया गया है।

अनुवाद- मूल सम्पादन तथा केरली टीका-सम्पादन के अतिरिक्त समीक्षात्मक संस्करण के मूलपाठ का अन्वय सहित हिन्दी अनुवाद भी किया गया है। क्योंकि उपलब्ध संस्कृत टीका का उपजीव्य मूलपाठ अनेक स्थानों पर विपर्यस्त तथा खण्डित है। अतः टीका अनेक स्थलों पर सुसंगत नहीं बन सकी। 14-18 सर्ग तक की टीका वाली ति 6. मातृका के कई पत्रों के लुप्त होने से कुछ श्लोकों की टीका उपलब्ध भी नहीं हो पाई। इस न्यूनता की त्वरित पूर्ति के लिए सम्पादित पाठ का अन्वय सहित हिन्दी अनुवाद करना आवश्यक प्रतीत हुआ।

यह अनुवाद पृथक्प्रकाशित किया जाएगा।



उपलब्ध संस्कृत टीका की इस न्यूनता को पूरा करने के लिए समीक्षात्मक संस्करण के मूलपाठ पर भविष्य में संस्कृत टीका लिखने का विचार है। वह टीका उपलब्ध टीका की प्रति संस्कृत रूप में होगी तथा पूर्व टीकाकारों को समर्पित रहेगी।

मातृका-परिचय

अर्जुनरावणीय (रावणार्जुनीय) महाकाव्य के समीक्षात्मक संस्करण हेतु प्रयासपूर्वक अन्वेषण कर मैंने इसकी 17 मातृकाओं की प्रतिकृतियाँ संगृहीत की हैं। सम्पादन कार्य में इन मातृकाओं का संकेत इनके प्राप्तिस्थान के पहले अक्षर से किया है। जैसे जम्बू से प्राप्त मातृका को 'ज.' रूप में संकेतित किया है। एक स्थान से प्राप्त एकाधिक मातृकाओं के निर्देश में प्रथमाक्षर के साथ संख्या भी जोड़ दी है। जैसे तिरुवनन्तपुरम् (केरल विश्वविद्यालय) से प्राप्त मातृकाओं को - ति 1., ति 2., ति 3. इत्यादि रूप में संकेतित किया है। सम्पादन कार्य में प्रयुक्त इन हस्तगत मातृकाओं का यहाँ संक्षिप्त विवरण प्रस्तुत किया जा रहा है।

ति 1. (तिरुवनन्तपुरम् 1.)- केरल विश्वविद्यालय तिरुवनन्तपुरम् के कार्यावट्टम्-परिसर स्थित 'प्राच्यविद्या-शोधसंस्थान एवं हस्तलिखित-ग्रन्थालय' से उपलब्ध मातृका। यह प्राप्त मातृकाओं में सबसे प्राचीन है। विशेषज्ञों के अनुसार यह लगभग 400 वर्ष पुरानी है। मलयालम-लिपिबद्ध इस ताड़पत्रीय मातृका में अर्जुनरावणीय का सम्पूर्ण मूलपाठ है। अन्त के दो-तीन पत्र टूट कर कई खण्डों में विभक्त हो गए हैं। आरम्भ के दो पत्र भी इसी प्रकार टूटे हुए हैं। प्राचीनतम होने से ग्रन्थ के पाठशोधन में यह मातृका अतीव महत्वपूर्ण सिद्ध हुई है। मातृकासंख्या-10678.

ति 2. (तिरुवनन्तपुरम् 2.)-केरल विश्वविद्यालय, तिरुवनन्तपुरम् के कार्यावट्टम्-परिसर स्थित 'प्राच्यविद्या-शोधसंस्थान एवं हस्तलिखित-ग्रन्थालय' से उपलब्ध मातृका। मलयालम-लिपिबद्ध यह ताड़पत्रीय मातृका 125 वर्ष पूर्व लिखी गई थी। अखण्डित रूप में उपलब्ध यह मातृका अच्छी स्थिति में है। इसमें अर्जुनरावणीय का सम्पूर्ण मूलपाठ है। इसके अन्त में इसका लेखनकाल कोलम्ब वर्ष (केरल में प्रचलित संवत्सर)-1056. लिखा है। इस समय 1181वाँ कोलम्ब वर्ष चल रहा है। इस प्रकार यह मातृका 125 वर्ष पहले लिखी गई थी। इसमें 104 ताड़पत्र हैं। मातृका संख्या-20684.

ति 3. (तिरुवनन्तपुरम् 3.)-केरल विश्वविद्यालय, तिरुवनन्तपुरम् के कार्यावट्टम्-परिसर स्थित 'प्राच्यविद्या-शोधसंस्थान एवं हस्तलिखित-ग्रन्थालय' से उपलब्ध मातृका। मलयालम-लिपिबद्ध यह ताड़पत्रीय मातृका विशेषज्ञों के अनुसार लगभग 350 वर्ष पुरानी है। इसका आद्यन्त भाग खण्डित है। इसमें अर्जुनरावणीय के

6-14 सर्ग तक का मूलपाठ है। यह भाग भी ताड़पत्रों के मध्यस्थल में टूट जाने से पूर्ण नहीं है। इसमें 25 ताड़पत्र हैं। मातृका संख्या-17744-बी.

ति 4. (तिरुवनन्तपुरम् 4.)-केरल विश्वविद्यालय, तिरुवनन्तपुरम् के कार्यावट्टम्-परिसर स्थित 'प्राच्यविद्या-शोधसंस्थान एवं हस्तलिखित-ग्रन्थालय' से उपलब्ध मातृका। यह किसी मलयालम-लिपिबद्ध मातृका की देवनागरी लिपि में कागज पर की गई प्रतिलिपि है। इसमें अर्जुनरावणीय के मूलपाठ के साथ शिवदेशिकशिष्यकृत टीका आरम्भ से 14वें सर्ग के 43वें श्लोक तक ('तेन रक्त' पाद के आरम्भिक स्थल तक) उपलब्ध हैं। कई स्थलों की टीका उपरि भाग में लिखित अपने सम्बद्ध श्लोक के पाठ से कुछ भिन्न पाठ पर आधारित है। अतः लगता है टीका का स्रोत व मूलपाठ का स्रोत भिन्न-भिन्न दो मातृकाएँ थीं, जिनको मिलाकर यह प्रतिलिपि तैयार की गई। इस मातृका के लेखन में स्थल-स्थल पर अशुद्धियाँ हैं। इसके शोधन के लिए आगे निर्दिष्ट की जाने वाली उस ताड़पत्रीय मलयालम-लिपिबद्ध ति 5. मातृका का उपयोग किया है, जो आरम्भ से नवम् सर्ग के आठवें श्लोक की टीका तक उपलब्ध है।

प्रस्तुत ति 4. मातृका में 459 पृष्ठ हैं। इसके मुखपृष्ठ पर ग्रन्थ के नाम, परिमाण आदि व लिपिकार रामचन्द्र शर्मा के नाम के पश्चात् सबसे नीचे- 'वे. सुब्बरायाचार्यः, 16.7.88' लिखा है। सम्भवतः यह इसका प्रतिलिपिकाल है, जो 16.7.1888 होना चाहिए। मातृकासंख्या टी. 142.

ति 5. (तिरुवनन्तपुरम् 5.)-केरल विश्वविद्यालय, तिरुवनन्तपुरम् के कार्यावट्टम्-परिसर स्थित 'प्राच्यविद्या-शोधसंस्थान एवं हस्तलिखित-ग्रन्थालय' से उपलब्ध मातृका। मलयालम-लिपिबद्ध इस ताड़पत्रीय मातृका में अर्जुनरावणीय की मूलश्लोकपाठ-रहित विश्वदेशिकशिष्यकृत टीका आरम्भ से नवम् सर्ग के अष्टम श्लोक तक उपलब्ध है। इसमें लेखनकाल अंकित नहीं है। विशेषज्ञों के अनुसार यह लगभग 250 वर्ष पुरानी है। पूर्ववर्णित ति 4. मातृका के पाठशोधन में इसका विशेष उपयोग हुआ है। मातृकासंख्या-20685.

ति 6. (तिरुवनन्तपुरम् 6.)-केरल विश्वविद्यालय, तिरुवनन्तपुरम् के कार्यावट्टम्-परिसर स्थित 'प्राच्यविद्या-शोधसंस्थान एवं हस्तलिखित-ग्रन्थालय' से उपलब्ध मातृका। मलयालम-लिपिबद्ध इस ताड़पत्रीय मातृका में अर्जुनरावणीय के षष्ठ सर्ग के अन्तिम भाग से 22वें सर्ग तक की टीका है। थोड़े वाक्यभेद के साथ तथा कहीं कहीं थोड़े संक्षेप-विस्तार के साथ यह टीका ति 4. तथा ति 5. मातृका वाली टीका से मिलती है, तथा इसी प्रकार आगे बताई जाने वाली का. (कालिकट) एवं म. (मद्रास) मातृकाओं की टीका से भी मिलती है, जिनमें 19 से 27 सर्ग तक 'वासुदेवीय-टीका' है।

Kriti Rakshana



ति 6. रूप में संकेतित इस मातृका के बीच-बीच में कुछ ताड़पत्र लुप्त हो गए हैं।

इसके आदि और अन्त में खण्डित होने से पुष्पिका के अभाव में रचयिता का नाम ज्ञात नहीं हो सका। अर्जुनरावणीय के प्रस्तुत सटीक संस्करण में 14वें सर्ग के 44वें श्लोक से 18वें सर्ग तक की टीका इसी मातृका के आधार पर सम्पादित की है। इसके उपलब्ध पत्र 153. हैं। मातृकासंख्या- एल. 1424.

ति 7. (तिरुवनन्तपुरम् 7.)-केरल विश्वविद्यालय, तिरुवनन्तपुरम् के कार्यावट्टम्-परिसर स्थित 'प्राच्यविद्या-शोधसंस्थान एवं हस्तलिखित-ग्रन्थालय' से उपलब्ध मातृका। मलयालम-लिपिबद्ध इस ताड़पत्रीय मातृका में अर्जुनरावणीय के 1 से 6 सर्ग तक की टीका है। यह टीका पूर्वनिर्दिष्ट मातृकाओं की टीका से सर्वथा भिन्न है। इसमें मूल श्लोकपाठ नहीं है, किन्तु श्लोकों के प्रतीक लेकर व्याख्या की गई है। प्रस्तुत सम्पादन कार्य में इस मातृका का बहुत कम उपयोग किया जा सका है। भविष्य में इसका पृथक्तया सम्पादन करने का विचार है। इस मातृका के कुछ आरम्भिक ताड़पत्र मध्य-मध्य में कोटभक्षित हैं। मातृका संख्या-17329.

का. (कालिकट)- कालिकट विश्वविद्यालय (केरल) के मलयालम-विभाग के हस्तलेखागार से उपलब्ध मातृका। मलयालम-लिपि में ताड़पत्रों पर लिखित यह एक अतीव महत्त्वपूर्ण मातृका है, जो हमें प्राच्यविद्या-शोधसंस्थान केरल विश्वविद्यालय कार्यावट्टम् (तिरुवनन्तपुरम्) के वरिष्ठ हस्तलेखाधिकारी श्री पी.एल.शाजी के मार्गदर्शन से श्रीमान् प्रो० पुरुषोत्तमन् नायर, मलयालम-विभागाध्यक्ष, कालिकट विश्वविद्यालय (केरल) से दूरभाष पर सम्पर्क करने पर ज्ञात हुई थी। इसके बिना यह जानकारी सम्भव नहीं थी, क्योंकि यहाँ के हस्तलेखागार का सूचीपत्र अभी तक अप्रकाशित ही है।

तदनन्तर जून, 2002 के आरम्भ में कालिकट विश्वविद्यालय जाने पर श्री नायर महोदय ने बड़ी उदारता व सहृदयता से इसकी प्रतिकृति की व्यवस्था की थी। साथ ही उनके विभाग के वरिष्ठ आचार्य श्री वेणुगोपालन् जी ने इसके वाचन व पाठ-मिलान में अतीव आत्मीयता से सहयोग किया। इससे विदित हुआ कि पूर्व में राजकीय हस्तलेखागार मद्रास से उपलब्ध देवनागरी-लिपिबद्ध म. मातृका इसी की प्रतिलिपि है। क्योंकि दोनों के खण्डित स्थल सर्वथा समान हैं। इसमें 19 से 27 सर्ग तक की 'वासुदेवीय-टीका' उपलब्ध है, यह मातृका अर्जुनरावणीय के मूल व टीका भाग के सम्पादन में अतीव महत्त्वपूर्ण आधार रही है। मातृकासंख्या-2611. (मलयालम-विभाग हस्तलेखागार, कालिकट विश्वविद्यालय, केरल)।

म. (मद्रास)- राजकीय प्राच्य हस्तलेखागार (जी. ओ.एम.एल.) मद्रास से उपलब्ध मातृका। यह मातृका

कागज पर देवनागरी लिपि में लिखी है। इसमें 19 से 27 सर्ग तक 'वासुदेवीय-टीका' उपलब्ध है। अनन्तरकाल में का. मातृका (कालिकट वि. वि. केरल) के मिलने पर विदित हुआ कि यह उसकी प्रतिलिपि है। इसके अन्त में मूल हस्तलेख से प्रतिलिपि करने का दिनांक 10.7.1919 लिखा है। पहले इसके आधार पर सम्बन्धित भाग टंकित किया, तदनन्तर मलयालम-लिपिबद्ध का. मातृका के साथ राष्ट्रीय-संस्कृत-संस्थान, गुरुवायूर-परिसर त्रिशूर (केरल) में मलयालम लिपि-विशेषज्ञ श्रीमती ललिता चन्द्रन् व श्रीमती विजयलक्ष्मी के वाचन द्वारा इसका प्रत्यक्ष मिलान कर पाठशोधन किया गया।

ल. (लन्दन)- इण्डिया ऑफिस लायब्रेरी, लन्दन से उपलब्ध मातृका। इस मातृका में अर्जुनरावणीय के द्वितीय सर्ग से त्रयोदश सर्ग के तृतीय श्लोक तक का मूलपाठ उपलब्ध है। कागज पर देवनागरी में लिखित यह मातृका मलयालम-लिपि की उस मातृका की प्रतिलिपि है, जो हमें सयाजीराव गायकवाड़ विश्वविद्यालय, बड़ौदा के प्राच्यविद्या-शोधसंस्थान से प्राप्त हुई थी। बड़ौदा की उक्त मातृका से मिलाने पर समान पाठ तथा समान खण्डित स्थलों के होने से निश्चय हुआ कि यह बड़ौदा वाली मातृका की प्रतिलिपि है। इस आशय की सूचना लन्दन से प्राप्त मातृका के अन्त में इस प्रकार लिखी है- 'मूल हस्तलेख से प्रतिलिपि की-19.01.(18)98.'

द्वितीय सर्ग से द्वादश सर्ग तक उदीच्यमातृकाओं के पाठशोधन में इस मातृका का विशेष उपयोग हुआ है। इसका पाठ उदीच्य मातृकाओं की अपेक्षा केरल विश्वविद्यालय, तिरुवनन्तपुरम् के कार्यावट्टम्-परिसर स्थित 'प्राच्यविद्या-शोधसंस्थान एवं हस्तलिखित-ग्रन्थालय' से उपलब्ध मातृकाओं के अधिक निकट है। इसमें 186. पृष्ठ हैं। मातृकासंख्या-1883. (इण्डिया ऑफिस लायब्रेरी एण्ड रिकॉर्ड्स, लन्दन)।

ब. (बड़ौदा)- सयाजीराव गायकवाड़ विश्वविद्यालय, बड़ौदा के प्राच्यविद्या-शोधसंस्थान से उपलब्ध मातृका। यह मातृका मलयालम-लिपि में ताड़पत्रों पर अंकित है। इसमें अर्जुनरावणीय के द्वितीय सर्ग से त्रयोदश सर्ग के तृतीय श्लोक तक का मूलपाठ है। ल. (लन्दन-मातृका) इसी की प्रतिलिपि है। इसमें 33 ताड़पत्र हैं। ग्रन्थपरिमाण 800 श्लोक हैं। एक्सेशन नं. 13092.

च. (चण्डीगढ़)- लालचन्द शोधपुस्तकालय (लाहौर) डी.ए.वी. कॉलेज (सेक्टर 10), चण्डीगढ़ से उपलब्ध मातृका। मलयालम-लिपि में ताड़पत्रों पर लिखी इस मातृका में अर्जुनरावणीय का सम्पूर्ण मूलपाठ है। यह मातृका देश-विभाजन के समय लाहौर से लाकर पहले साधु-आश्रम, होशियारपुर (पंजाब) में रखी गई, परन्तु बाद में यह डी.ए.वी. कॉलेज, चण्डीगढ़ के स्वामित्व में आ गई। साधु-आश्रम, होशियारपुर के सूचीपत्र के अनुसार इसकी संख्या- 'रावणार्जुनीयम्-3803' थी,



परन्तु लालचन्द शोधपुस्तकालय (लाहौर) से डी.ए.वी. कॉलेज, चण्डीगढ़ में आने पर इसकी संख्या-2032. है।

जब यह मातृका साधु-आश्रम होशियारपुर में थी, तभी से मैंने इसकी प्रतिकृति पाने का भरसक प्रयास किया। इसके लिए वहाँ की यात्रा भी की, परन्तु वहाँ के अधिकारियों के असहयोग के कारण सफलता नहीं मिल सकी। मार्च, 2001 ई० में जब मुझे पता चला कि लालचन्द शोधपुस्तकालय लाहौर से लाया हुआ मातृका-संग्रह यहाँ से डी.ए.वी. कॉलेज, चण्डीगढ़ के स्वामित्व में चला गया है, तो वहाँ के उदारचेता निदेशक डॉ० कृष्णकुमार धवन से सम्पर्क हुआ। उनके सहृदयतापूर्ण सौजन्य से मुझे इस मातृका की प्रतिकृति सहज ही उपलब्ध हो गई। यह मातृका प्राचीन होने से अनेक सदिग्ध पाठों के शोधन में बहुत उपयोगी सिद्ध हुई है। मातृका संख्या-2032. (लालचन्द शोधपुस्तकालय, डी.ए.वी. कॉलेज, सेक्टर 10, चण्डीगढ़)

गो. (गोटिङ्ग, जर्मनी)- स्टेट लायब्रेरी ग्युटिङ्गेन (जर्मनी) से उपलब्ध यह मातृका शारदा लिपि में कागज पर अंकित है। इसमें अर्जुनरावणीय के पञ्चम सर्ग से सप्तदश सर्ग के अष्टम श्लोक तक का मूलपाठ उपलब्ध है। यह पाठ आगे निर्दिष्ट की जाने वाली उदीच्य मातृकाओं जैसा है, परन्तु कई स्थलों पर यह उनकी अपेक्षा अधिक शुद्ध व स्पष्ट है। खण्डित स्थल इसमें भी देवनागरी वाली उदीच्य मातृकाओं जैसे ही हैं। उदाहरणार्थ, इसमें भी देवनागरी-मातृकाओं के समान सप्तम सर्ग के 8 से 44 तक 37 श्लोक लुप्त हैं, जो केरलीय मातृकाओं में सुरक्षित हैं।

अपेक्षाकृत शुद्ध होने से इस शारदालिपिबद्ध मातृका द्वारा आगे निर्दिष्ट की जा रही देवनागरी-लिपिबद्ध उदीच्य मातृकाओं के पाठशोधन में बहुत सहायता मिली है। मातृकासंख्या-820.

पू 1. (पूना 1.)- भण्डारकर प्राच्यविद्या-शोधसंस्थान, पूना से उपलब्ध मातृका। यह अर्जुनरावणीय के मूलपाठ की देवनागरी लिपि में कागज पर लिखी मातृका है।

काश्मीर में उपलब्ध उस शारदालिपिबद्ध मातृका से इसकी प्रतिलिपि की गई है, जिसकी चर्चा 1900 ई. में निर्णयसागर मुद्रणालय, मुम्बई द्वारा प्रकाशित रावणार्जुनीय (अर्जुनरावणीय) के काव्यमाला-संस्करण की भूमिका में की है। इसमें अनेक स्थानों पर पाठ विपर्यस्त तथा खण्डित हैं। सैकड़ों श्लोक लुप्त हैं। अतः इसके आधार पर प्रकाशित काव्यमाला-संस्करण में भी ऐसी ही न्यूनताएं रह गई हैं।

प्रतिलिपि-परम्परा से इस मातृका की समानरूपा पू 2. एवं जो. (जोधपुर) मातृकाओं के अन्त में मूल लिपिकार द्वारा एक श्लोक लिखा गया है, जिसमें ग्रन्थ की इस विपन्न दशा का वर्णन इस प्रकार किया है-

सच्छ्लाघ्यां रचनां विलोक्य मयका काव्येऽत्र भूमोदिते,
यत्नोऽयं रचितो विलेखनकृते यत्तत्क्षमध्वं बुधाः!
यन्मध्येऽत्र लिपिगता बहुरिति प्रागेव जीर्णानि यत्,
पत्राण्यत्र च कीटदोष उदभूद् यत्तत्र किं कथ्यताम्॥
पूना से प्राप्त इस मातृका की संख्या-184, ए/1875-76.

पू 2. (पूना 2.)- भण्डारकर प्राच्यविद्या-शोधसंस्थान, पूना से उपलब्ध मातृका। अर्जुनरावणीय के मूलपाठ की यह मातृका भी पू 1. के समान ही है। लिपिकार भिन्न होने से कहीं कहीं थोड़ा अन्तर मिलता है। इसमें 72 पत्र उपलब्ध हैं। मातृकासंख्या-184, ए/1875-76

ज. (जम्मू)- रघुनाथ मन्दिर-हस्तलेखागार, जम्मू से उपलब्ध मातृका। यह देवनागरी लिपि में कागज पर लिखी हुई है। इसमें पू 1. जैसा ही मूलपाठ है। यह भी काव्यमाला-संस्करण की आधारभूत मातृका से ही प्रतिलिपि-परम्परा से जुड़ी हुई है। इसकी प्रतिकृति श्री धनिराम शास्त्री, वरिष्ठ अधिकारी, रघुनाथ मन्दिर-हस्तलेखागार, जम्मू के सौजन्य से उपलब्ध हुई।

गो., पू 1., पू 2., ज., जो. (जोधपुर)- इन मातृकाओं को हमने उदीच्य मातृकाओं के रूप में व्यवहृत किया है। इनका पाठ प्रायः एक जैसा ही है। अतः

ॐ नमो विद्महे श्रीगणेशाय नमः ॐ नमस्तुभ्यं श्रीमानभूषणपतिरत्नेनाद्यः कृतोऽतः कृतवो
यत्तुः अलोत्पद्येति मिवाग्निभाजेन नाशशुभं जन्तुमाशु १ यस्याधर्माद्ययनेन तत्संलोको यद्वै
अरितं पुनानम् युद्धे पुनीनायतबाहुदंशशुभ्रतः संजटितं प्रनयः २ बोधुः सस्तेर्काटिजितः ऊटयेदि
यः सदायस्य निराकरिणोः सिन्धुर्गोः प्रोर्णवितस्त्रिलोकानेवापरं प्रोर्णवितव्यमासीत् ३ प्रजापुराणे
रुतः सयस्यत्यागः समावृत्तकल्मषस्य भूजाञ्जर्वनिपुणसहस्रं पारेसमुद्रं वसतिं विपुलां ४ ऊत्तर
लं विच्छिदत्तजना नाना लोकि तं बालपने च येस्य महाह्रदस्ये वपयं सितसो निच्छिड्भिन्नमरोधनाति ५
सलीलमात्रवदितान्दित्वा सत्यामहितागिरमक्षिणात्वा सतामुधिताहृदयेषु निर्यवभूवयो गुणतमोत्त
णाम् ६ यत्र याति पुरिनास्ति रुदित्वा स्यात्तारुदितुर्जनतादा यद्गुणं बद्धशोषविदिताकोतकादि
विदितातज्जहाति ७ संकटेन जनतास्तमाश्रयः प्रसहकिलबोरजनस्य जीवितं मुमुक्षितं च मुषिताह
शपत्तामुपययायुरुचायः ८ निहृत्तमेवाश्रितुं गृहीतापिच्छिष्टमन्त्रिजनैः ९ सशुभ्ररण्यात्तरिते पुत्रा
ग्रयोभीतिभाजं कृपया मुमोच १० विदीपितो यत्नशतेन उवेदीतमुपरिन्दोपिबभूवयस्य विभित्तः शत्रुबलेन
शक्तिबुभुत्तरासीत्समरेषु काञ्चित् १० भित्तोऽयमुद्धुभवानरातीनितीवयोभित्तगुरूनितापीः शक्रोपितेवी

Kriti Rakshana



पाठान्तर-प्रदर्शन स्थल में इनकी प्रतिनिधिभूता 'ज.' मातृका का पाठ दिखाया है। जहाँ इन अन्य उदीच्य मातृकाओं में 'ज.' मातृका से भिन्न पाठ है, वहाँ इनका पाठ-गो., पू 1., पू 2., जो. (जोधपुर) इन संकेतों द्वारा अलग से दिखा दिया है। मातृकासंख्या-5395 (रघुनाथ मन्दिर-हस्तलेखागार, जम्मु)।

जो. (जोधपुर)- प्राच्यविद्या प्रतिष्ठान, जोधपुर (राजस्थान) से उपलब्ध मातृका। यह भी कागज पर देवनागरी में लिखित अर्जुनरावणीय के मूलपाठ की मातृका है। इसमें भी खण्डित अंश अन्य उदीच्य मातृकाओं जैसा ही है। लिपिकार भिन्न होने से कहीं कहीं थोड़ा अन्तर मिलता है। इसमें 12-16 सर्ग के पत्र भी लुप्त हैं, जो कि- गो., पू 1., पू 2. तथा ज. में उपलब्ध हैं। इसके अन्त में भी ग्रन्थ की खण्डितता, जीर्णपत्रता व कीटभक्षितता का सूचक- 'सच्छ्लाघ्यां रचनां विलोक्य मयका काव्येऽत्र भूमोदिते' यह पूर्वोद्धृत श्लोक उपलब्ध है, जो कि- पू 2. के अन्त में है। मातृकासंख्या-6222 ई. (प्राच्यविद्या-प्रतिष्ठान, जोधपुर)।

लाहौर (पाकिस्तान) में उपलब्ध मातृका इनके अतिरिक्त अर्जुनरावणीय की एक मलयालम-लिपिबद्ध ताडपत्रीय मातृका पंजाब विश्वविद्यालय, लाहौर (पाकिस्तान) में उपलब्ध है। 'कैटलांग्स ऑफ संस्कृत मैनुस्क्रिप्ट्स इन पंजाब यूनिवर्सिटी लाहौर', खण्ड-2. के अनुसार इसकी संख्या-4583. है। इस मातृका में 78 पत्र हैं। ग्रन्थपरिमाण 2800 है। इसे प्राप्त करने का बहुत प्रयास किया, परन्तु अभी तक सफलता नहीं मिल सकी। उक्त विश्वविद्यालय के पुस्तालयाध्यक्ष से पत्र व्यवहार से विदित हुआ कि यह मातृका सुरक्षित है। इसकी प्रतिकृति प्राप्त करने का प्रयास चल रहा है। इसके उपलब्ध होने पर भविष्य में इसका भी उपयोग किया जा सकेगा।

श्रीनगर में उपलब्ध मातृका कई वर्ष पहले जब कैटलांग्स कैटलागोरम 'र' वर्ण तक प्रकाशित नहीं हुआ था, तब मद्रास विश्वविद्यालय जाकर इस अंश की पाण्डुलिपि देखने पर विदित हुआ था कि राजा रामसिंह लायब्रेरी (रामसिंह-संग्रह), श्रीनगर में भी रावणार्जुनीय (अर्जुनरावणीय) की एक मातृका है, जिसकी संख्या 301. है। यह मातृका भी अभी तक हमारी पहुँच से बाहर है।

इस विषय में नई सूचना यह है कि सम्बन्धित स्थल पर एक मित्र के माध्यम से सम्पर्क करने पर उत्तर मिला कि निकट भविष्य में इस मातृका की प्रतिकृति के मिलने की आशा है।

उदीच्य व दाक्षिणात्य मातृकाओं का वर्गीकरण तिरुवनन्तपुरम्, कालिकट, मद्रास, चण्डीगढ़, बड़ौदा तथा लन्दन से उपलब्ध सभी मातृकाएँ या तो मलयालम-लिपिबद्ध हैं अथवा मलयालम-लिपिबद्ध

मातृकाओं से प्रतिलिखित हैं। जैसे-केरल विश्वविद्यालय, तिरुवनन्तपुरम् की ति 4. मातृका, राजकीय प्राच्य हस्तलेखागार, मद्रास की म. मातृका एवं इण्डिया ऑफिस लायब्रेरी, लन्दन से प्राप्त ल. मातृका देवनागरी में होते हुए भी मलयालम-लिपि की मातृकाओं से प्रतिलिखित है। अतः इन्हें सम्पादन में दाक्षिणात्य मातृका या कैरली मातृकाओं के रूप में व्यवहृत किया गया है। इसके अतिरिक्त ग्यूटिङ्गेन से उपलब्ध शारदालिपिबद्ध गो. मातृका एवं प्रतिलिपि-परम्परा द्वारा उससे सम्बद्ध पू 1., पू 2., ज., जो. मातृकाएँ उदीच्य क्षेत्र की होने से उदीच्य मातृकाओं के रूप में कही गई हैं।

अर्जुनरावणीय के मूल पाठ का हमारे द्वारा सम्पादित समीक्षात्मक संस्करण उदाहरणानुक्रमणिका, उद्धृत-सूत्रानुक्रमणिका इत्यादि महत्वपूर्ण परिशिष्टों से युक्त है। अतः आशा है अध्येता तथा शोधार्थियों के लिए यह विशेष रूप से उपयोगी सिद्ध होगा। पाठभ्रंशमहापङ्के मग्ना भूमगवी मया। बहून् क्लेशान् चिरं सोढ्वा श्रद्धया परयोद्धता॥

विजयपाल शास्त्री, राष्ट्रीय संस्कृत संस्थान, जयपुर परिसर, त्रिवेणी नगर, जयपुर में प्रवाचक के रूप में कार्यरत हैं।

Answers to the Quiz

1. Sir William Jones (eighteenth century)
2. Ayurveda
3. Khuda Bakhsh Oriental Public Library, Patna
4. That which will not dissolve
5. Indus Valley script
6. Śaivasiddhānta school
7. Derveni scroll manuscript (two thousand four hundred years old) discovered in Greece in 1962
8. Pārthasārathi Mīśra
9. Assam
10. Modi script