

Department of Special Collections, Kenneth Spencer Research Library, University of Kansas

MS J 9:1

An anthology containing Braj Hindi translations of portions the Sanskrit *Mahābhārata* by Krisan Lāl and of the Sanskrit *Jaiminibhārata* by Ṭahkan Chopṛā. In Gurmukhī script, copied and illustrated in Punjab, ca. 1820-40.

Physical description:

6 + 758 + 7 folios. 16 lines per page of Gurmukhī script. In pothī format, size 322 x 232 mm with a written surface of 213 x 171 mm. Numbered in the top right-hand corner of the recto of the folios. F. 178 unnumbered; f. 215 misnumbered as 205, 618 as 18, and 716 as 706. Ff. 57-62 have been displaced to a position between ff. 354-5. Ff. 253-302 of the second text originally numbered as 169-218; some of the original numbers have been overwritten, while others have been crossed out and corrected below. There is no folio numbered 707. Text enclosed on all four sides by two sets of margins: the inner margin consisting of a thick orange line outlined in black with a thin orange line on the inside and thin black, orange and blue lines on the outside; and the outer margin consisting of an inner thin orange line with an outer thin blue line. Occasional verse numbers are written in the margins, and a round circle is used for line-ending *kannā*. The scribe uses a **ਫ** with a dot or *ṭippī* above it to represent the character *ś*. F. 252b, 746a and 758b are blank. Rubrications in red ink on the following folios: 1a-56b, 59a-62a, 63a-92a, 95a-8b, 100b-2b, 105b-15a, 117b-20a, 126b, 168b-78b, 190a, 196a-200a, 202a-8a, 217b-26a, 210a-43a, 251b-54a, 300b, 355a-72b, 374b-6a, 573b-631b, 696a, 697a, 698b-9a, 730a-1a, 738a-58a. The following folios have alternating text lines of red and black ink: 1b, 59a, 88b, 95b, 106b, 169a, 253a, 696a, 730a, 746b and 752a. Very occasional use of yellow *hartāl* for corrections. In a contemporary stamped leather binding with flap. On white Sialkoti paper. Probably 1820-40.

A series of numbers appears in the bottom left-hand corner of the verso of some folios: 9 (f. 14a), 11-15 (f. 21a-5a), 16-20 (ff. 31a-5a), 2? (f. 41a), 26-30 (ff. 51a-5a), 31-4 (ff. 61a-4a), 36-40 (ff. 70a-4a), 41-5 (ff. 80-4), 41-5 (ff. 90-4), 46-50 (ff. 100a-4a), 51-5 (ff. 110a-14a), 56-60 (ff. 120a-4a), 63-5 (ff. 131a-3a), 67-70 (ff. 140a-3a), 71-5 (ff. 149a-53a), 76-80 (ff. 159a-63a), 2-5 (ff. 170a-3a), 6-10 (ff. 179a-83a), 11-15 (ff. 189a-93a), 16-20 (ff. 199a-203a), 21-5 (ff. 209a-13a), 26-30 (ff. 219a-23a), 31-5 (ff. 229a-33a), 36-40 (ff. 239a-43a), 6-10 (ff. 339a-43a), 11-12 (ff. 348a-9a), 3-5 (ff. 698a-700a), 6-10 (ff. 704a-11a), 11-15 (ff. 717a-21a), 16-20 (ff. 727a-31a), 21-5 (ff. 737a-41a), 26-30 (ff. 747a-51a),

There are occasional gaps in the text on f. 429ab, 444a, 507a, 525a, 529b, 543a, 572b, 659b, indicating that the copy text was damaged or illegible at this point.

A label pasted into the front cover reads "This book was presented to the University of Kansas by Sallie C. Thayer in memory of her husband William B Thayer 1917." The second flyleaf bears the stamp of the "W.B. Thayer Library" and a penciled note reading with the first line illegible and the second reading "Maha Bhārata". A typed label, presumably added by the University Library, reads "Mahabharata" an epic relating to the wars between two ancient Hindu races during the thirteenth century B.C."

A small machine-made envelope, size 105 x 61 mm with the notation ਬੀਸ ਰੁਪਏ ਦੇ ਨੁਠ ਦਾ ਹਿਸਾਬਾ has been inserted between ff. 54-5.

Paintings:

(f. 1b) half-page. Seated in their chariots with bows drawn, Arjuna (on the left) and Karna (on the right) face each other in combat, Kṛṣṇa acting as Arjuna's charioteer. Portions of the painting extend over and cover the writing of the text, indicating that it was done after the text was scribed.

(f. 59a) half-page. Yudhiṣṭhira (on the right) and Śalya (on the left) facing one another in battle, seated in their chariots with bows drawn. Unusually, Kṛṣṇa is depicted as Yudhiṣṭhira's charioteer. (The

painting may alternately depict the confrontation between Bhīma and Duryodhana, in which case it ignores the text's narrative, in which Bhīma attacks with a mace.)

(f. 88b) half-page. On right, the five Pāṇḍava brothers and Sātyaki are depicted in a court setting, while below them are shown Aśvatthāman seeking a boon from Shiva and one other figure. On the left is another court scene, presumably depicting Draupadī and Yudhiṣṭhira reunited with the Pāṇḍavas (it may alternately depict the court of Dhṛtarāṣṭra and Gandhārī, in which case the dead Kurus are also shown as present).

(f. 95b) half-page. Gandhārī (the wife of Duryodhana and mother of the Kauravas) and the other Kuru women mourn the dead on the battlefield on the banks of the Ganges.

(f. 106b) half-page. Kṛṣṇa and the Pāṇḍavas are reconciled with Dhṛtarāṣṭra and Gandhārī. On the right are Kṛṣṇa and the Pāṇḍavas with an attendant; on the left are Dhṛtarāṣṭra and Gandhārī, with a Kaurava corpse.

(f. 169a) half-page. Kṛṣṇa convinces Yudhiṣṭhira of his duty to rule the kingdom. Two figures stand in supplication on the left of the painting, presumably Yudhiṣṭhira and Vyāsa, with a seated figure. On the right sit Arjuna, Bhīma, Nakula and Sahadeva.

(f. 253a) half-page. The painting depicts the horse sacrifice being carried out, Yudhiṣṭhira and the priest seated on the left of the painting, with a depiction of the sacrificial horse and the preparations for the ritual. On the right sit Arjuna, Bhīma, Nakula and Sahadeva; below them sit an attendant and a female figure, probably Draupadī.

(f. 696a) half-page. The paradisaical vision of the dead warriors: Kṛṣṇa stands in the centre of the painting, with six males on the right-hand side of the painting and four males and a woman on the left.

(f. 730a) half-page. Kṛṣṇa incites the Yādavas to fight amongst themselves and beat one another to death with clubs.

(f. 746b) half-page. The Pāṇḍavas and Draupadī, accompanied by a dog, prepare to renounce the world. They are accompanied by a sixth figure, presumably Parīkṣit.

(f. 752a) one-third page. Yudhiṣṭhira reaches heaven and sees Duryodhana enthroned there. He asks to be reunited with his brothers and Draupadī, and is tricked into seeing them in hell.

Contents:

a) Krisan Lāl, *Karaṇa paraba* (ff. 1a-58b)

Begins: ਓੜ੍ਹੀ ਸ੍ਰੀ ਗਣੇਸ਼ਾਯ ਨਮ: ॥

ਅਥ ਕਰਣ ਪਰਬ ਭਾਖਾ ਲਿਖਯੋ ॥ ਦੇਹਰਾ ॥ ਸੁਖ ਸਰੂਪ ਗੁਨ ਗਿਆਨ ਗ੍ਰਿਹ ਗਵਰੀ ਸੁਤ ਗਣ ਨਾਇ ॥ ਕ੍ਰਿਸਨ ਲਾਲ ਤਿਹ ਬੰਧ ਪਗ ਭਾਖਾ ਕੀਨ ਬਨਾਇ ॥ ਕਰਣ ਪਰਬ ਅਸਟਮ ਕਥਾ ਕਰੇ ਤਾਹਿ ਬਖਯਾਨ ॥ ਯਥਾ ਬੁਧ ਨਿਜ ਬੁਧ ਜਨੇ ਸ੍ਵਣ ਕਰੇ ਧਰ ਧਯਾਨ ॥੨॥ ਦ੍ਰੋਣਾਚਾਰ...ਜ ਬਹਤ ਭਯੋ ਮਹਾਬਲੀ ਬਲ ਸੂਰ ॥ ਕੌਰਵੀਨ ਕੀ ਸੈਨ ਸਭ ਭਿਨੀ ਚਿੰਤ ਕੀ ਸੂਲ ॥੩॥

Ends: ਕਰਣ ਪਰਬ ਕੇ ਪੜੇ ਤੇ ਬਡ ਸੂਰ ਮਤ ਬਲ ਹੋਇ ॥ ਕੋਟ ਕੋਟ ਅਘ ਮੇ ਏਹੀ ਸੁਰਪੁਰ ਭੋਗੈ ਸੋਇ ॥੭੮॥ ਕਰਣ ਪਰਬ ਪੂਰਣ ਭਯੋ ਪੜੇ ਸੁਨੈ ਚਿਤ ਲਾਇ ॥ ਕ੍ਰਿਸਨਲਾਲ ਸੁਰਪੁਗ ਮੈ ਅਰਬੀਛਤ ਫਲ ਪਾਇ ॥੭੯॥ ਕ੍ਰਿਸਨ ਕ੍ਰਿਸਨ ਮੁਖ ਮੈ ਰਟ ਅਰਿ ਘਨ ਸਯਾਮ ਮੁਰਾਰ ॥ ਅੰਤ ਜੋਤ ਉਸਕੀ ਮਿਲੈ ਪੂਰਣ ਬ੍ਰਹਮ ਅਪਾਰ ॥੮੦॥ ॥ ਇਤਿ ਸ੍ਰੀ ਮਹੀਭਾਰਤੇ ਪੁਰਾਣੇ ਕਰਣ ਪਰਬਣੇ ਕਰਣ ਦੁਸਾਸਨਬਧ: ॥ ॥ ਸਮਾਪਤੰ ॥ ॥ ਸੁਭੰ ॥ ॥

b) Krisan Lāl, *Śala paraba* (ff. 59a-88a)

Begins: ਓੜ੍ਹੀ ਸ੍ਰੀ ਗਣੇਸ਼ਾਯ ਨਮ: ॥ ਅਥ ਸਲ ਪਰਬ ਲਿਖਯੋ ॥ ਛਪੈ ਛੰਦ। ਗਿਰਜਾ ਸੁਤ ਪਰ ਬੰਦ ਸਰਬ ਦੇਵਨ ਪ੍ਰਣਮਾਵੇ ॥ ਸਲਪਰਬ ਕੀ ਕਥਾ ਪ੍ਰਗਤ ਕੈ ਭਾਖ ਸੁਨਾਵੇ ॥ ਸੁਨਤ ਬਢੈ ਅਨੰਦ ਅਧਿਕ ਬਲ ਭੁਜਾ ਉਪਜਾਵੇ ॥ ਗਿਆਨ ਪ੍ਰਗਟ ਹੋਇ ਚਿਦੈ ਜਗਾ ਮਿਹਿ ਬਹੁ ਜਸੁ ਪਾਵੈ ॥ ਮੁਖਕ ਵਾਹਨ ਸਦਨ ਮੁਖ ਜੋਤ ਅਮਿਤ ਨਿਰਮਲ ਚਿਤ ॥ ਸੋਭਤ ਹਾਥ ਕਠਾਰ ਸਭ ਕ੍ਰਿਸਨਲਾਲ ਪ੍ਰਣਮਤ ਸਹਿਤ ॥੧॥

