OUKA
The University of Osaka
Institutional Knowledge Archive

Title	Pārijātaharaṇa, a Bengali drama from the 16th century Nepal : A romanized text based on the manuscript : Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty
Author(s)	Kitada, Makoto
Citation	
Version Type	VoR
URL	https://hdl.handle.net/11094/71131
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

https://ir.library.osaka-u.ac.jp/

The University of Osaka

ネパールの演劇写本：マッラ朝のベンガル語演劇写本（２）Pārijātaharaṇa
研究成果報告　2019 年 1 月
大阪大学言語文化研究科　北田信

Pārijātaharaṇa, a Bengali drama from the 16th century Nepal. A romanized text based on the manuscript. Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty.

Makoto Kitada Ph.D., Associate Professor at Graduate School of Language and Culture, Osaka University, Japan

Horst Brinkhaus (2003) mentions six Bengali dramas written in Nepal in the second half of the16th century and at the very beginning of the 17th century. One of these is the Pārijātaharaṇa written in Pāṭan in AD 1561 (Nepal Saṃvat 681). In this report, the whole text of the Pārijātaharaṇa is given in Roman transcription.[1] First of all I would like to make a humble apology for it being still in an imperfect form, and for my English being yet to be checked by a native speaker.

The manuscript is microfilmed by NGMPP Reel no. E 167/37. This piece contains praises to King Narasiṃha of Pāṭan along with his two brothers, Uddhavasiṃha and Purandarasiṃha (cf. Śākya 2008: 44ff). The three brothers jointly ruled Pāṭan, and are called *tibhaya jujupin* (Nw. ‘three brother kings’).

The names of two poets are mentioned in the text. Dvija Madhusūdana is mentioned in

[1] In the study of this manuscript, I worked together with Prof. Kashinath Tamot. Prof. Tamot first made a preliminary transcription of the whole text written in Newari script, then we sat together to examine the text closely, especially its linguistical details peculiar to Bengali. I express my heartfelt thanks to Prof. Kashinath Tamot for his cooperation and instruction. I am also deeply grateful to Durgāpad Datta M.A. for reading through the whole text together with me, and to Yagyaswor Joshi for his assistance in my fieldwork in the Kathmandu Valley.

the *bhaṇitā* verse of a song (I-15[2], ll. 2-3). Śrī Bhīmakeśa mentioned in the *bhaṇitā* of another song (II-7[3], l. 6). Is one of them the author of this drama?[4]

Way of page counting: It seems that the first folios No. 1 to No. 10 are put in the correct order, while the remaining 9 folios are put in the reverse order by mistake. The recto of the folio which was originally the 11th folio is now put at the backside of the manuscript. Besides, the photographer seems to have forgotten to take the picture of Fol. 10 verso and Fol. 19[5] verso: These two versos should have been bound together. This makes the matter even more confusing. Considering this condition, I decided to separate the first half (I) and the second half (II), and to count by page numbers.

For instance, "I-2, 1" stands for the first half, page. 2, line 1.

The line numbers after the first line are indicated only by numbers in bracket, omitting the page number.

E. g. "(2)" stands for the second line from the top.

Original Text

(I-2[6],1) □□ // [śrī][7] nṛtyanāṭheśvarāya //

// gauḍā mālava rāgaḥ // ekatāla //

---

[2] I.e. the 15th page of the first half of the text. For the way of page numbering, see my explanation below.
[3] I.e. the 7th page of the second half of the text. For the way of page numbering, see my explanation below.
[4] I feel slightly uncomfortable with taking Śrī Bhīmakeśa as the author of this drama, for it is peculiar that the author refers to himself with an honorific title *śrī*.
[5] I.e. the19th folio according to the original order.
[6] = Folio 1, verso. On Fol. 1 recto is a magic square drawn, and there are three brief memos which do not seem to have anything to do with the text.
[7] The blurred letter is surmised to be *śrī*.

anupama aditija[8] jagata bhayavabhuja, a(2)vadāta deha sadāśive 2

tuhme gusāya vahurūpa, mane cintya nāśe pāpa, niraṃjana sarvva-devadeve // dhru // (3)

dhru //

bhagata-priye, anāthajanero guhye gati, parama-mantra muruti, sarvva-vyāpi paśupati,

himālaya du(4)hitāra pati //

// abhoga //

avani teja gagaṇa, ghana-kusuma pavana pañca-tatveśvara śānta-veśe 2,

surabhita(5)naya gati, sira gaṃga niśāpati, naumi nr̥tyeśvara vighna-nāśe //

// sūtra //

// kahnaḍa // jati //

kumu(6)da tr̥ṇāra sama tanu viśada varaṇe, gagaṇa maṇḍala śiroruha paṃca-vadane 2

nakṣatra kusuma-mālā a(I-3, 1)ti śobhe, śitikaṇṭhe daśadiśa-vaśana tuhme amarero

nāthe // dhru //

muṇḍamālā vibhūṣita nija bhūta-ga(2)ṇa saṃge, nāga-rāya maṇḍana tora nāce vaḍa

raṃge //

// abhoga //

kṣiroda mathane jave viṣa upajire, se vi(3)ṣa bhakṣaṇa kariyā rākhilo sayāne 2

mathilo dakṣaro[9] yajña vīrabhadra rūpe, jaya mahādeva khaṇḍava (4) vigini saṃtāpe //

[8] *advitīya*
[9] Obviously, a corruption of *dakṣero*.

// lalita // jati //

akhaṇḍalapurī sama vairīro durjjaya, lalita lalita lalitā(5)puri maṇi yadurāya[10] 2

maṇiro maṇḍapa[11] śobhe maniphaṇi[12]-pati, suvarṇṇa panāli[13] deva draupadīro pati[14]

2 (6)

// dhru //

vikramanārāyaṇa śrī narasiṃha-deva[15], pālita anuja saha medinīrodhave[16], //

// etāla // valā(I-4, 1)li //

śrī govindero līlā kaluṣa-haraṇe, dekhi jāvo nr̥tya ahme pārijāta-haraṇe // 1 //

// govinda // (2) nāṭa // jati //

akhila bhuvana mora udara bhitare 2 ahmāra icchā e sr̥ṣṭi sthiti je saṃhāre // dhru //

devero va(3)cane liyā nara avatāre, dharmma rākhilo ahme mārivo asure //

janama hayilo morā vasudeva ghare, (4) 2 niśithe gokula laiyā gela kaṃsa dare[17] //

// ~~vasaṃta~~ gvaḍagiri[18] // ekatāla //

dāhiṇe rukiṇī devī vāme satyabhā(5)mā, māyā rūpe lakṣa[19] sarasvatī duyi rāmā 2

kanaka makuṭa maṇi nānā ālaṃkāre, asure vadhita yadu-ku(6)le avatāre // dhru //

---

[10] I.e. God Maṇikeśava settled in the palace of Pāṭan.
[11] I.e. Maṇimaṇḍapa.
[12] I.e. Maṇināga.
[13] I.e. the place of drawing water (*dhārā*) of the Maṅgal Bazār.
[14] I.e. The temple of Bhīmasena in the Pāṭan Darbār Square.
[15] Vikramanārāyaṇa is the title of King Narasiṃha. He ruled Pāṭan together with his two brothers, Uddhavasiṃha and Purandarasiṃha.
[16] I.e. *medinīro uddhave*.
[17] = *ḍare*
[18] Written in the margin.
[19] I.e. Lakṣmī.

nīla jalada gusāyi śyāmala suṃdare, āyila govinda śaṃkha cakra gadā dhare, //

(I-5, 1) // rāga kahnada // jati //

satrājite ghare vāli tuhme vibhā[20] kayilo, aneka jatane vīra śaṃkhāsura māriro 2

(2) bhīśekero[21] ghara vibhā kayilo rukinī, dānava jiniyā gaḍha duvārikāpurī // dhru //

cala satyabhāmā priya (3) rukinī sundarī, dekha nirbhaya gaḍha duvārikāpurī //

// vaitāvali // jati //

sāgara madhye gusāyi duvā(4)rikāpurī, deva dānava gaḍha laṃghite pāri 2

tathito vasaṃti gusāya se deva murāri, śaṃkha cakra gadā padma śā(5)raṃga dhāri //

dhru //

suphala jarama[22] morā e rūpa jauvane, melilo svāmi mo-ke kamalalocane //

// rāga śyāmā // (6) tāla tumarī //

devi satyabhāmā priye candra-vadanī, sabhā dite jāvo cala devī rukinī // 2 //

(I-6, 1) // kākāsura // pahaḍiyā // thakatāla //

medinī-tanaya ahme, tribhuvana kaṃpaka, aditiro kuṇḍala āne,

prā(2)ga jotiṣero pati madhumuru sevaka, sarvva deva mora vala jāne 2

varuṇero ātapattra morā śira śohayi (3) maṇiro parvvata morā ghare,

purandara-vāhana[23] mora dvāra vaṃdhayi, deva kanyā ahme vale halire, // dhru //

---

[20] I.e. *vivāha*.
[21] I.e. Bhīṣmaka, Father of Rukmiṇī.
[22] = B. *jalama*, i.e. *janma*.
[23] The vehicle of Indra, i.e. Airāvata.

ā(4)yila kākāsura vīre, muni-gaṇa mārivo vr̥rtti ahmāre, viriñci caraṇe morā śire //

śrī rāga // paḍimāna //

tva(5)rāte jāvo vrahmāra thāne, pūjiyā ahme cāhivo māne // 3 //

// vrahmā, // kahnada // jati //

ādi arccyuta nā(6)bhi kamale saṃbhave, rāja-guṇate sr̥ṣṭi kariyā vibhave 2

catura vadane cāri veda nisare, deva dānava gaṇa cāhe (I-7, 1) mora vare // dhru //

āyila he pitāmaha sāvitrī sahite, icchāte sr̥jiyā viśva jagatero hite [ ][24] //

(Addition in the margin of page I-6)

// bhairavi // eka //

abhaya varada kara karuṇā sāgare dina mani rūpa sura vare, 2

maṇimaya alaṃkāra suvarṇṇa mukuṭahāra vibhūṣita aṃga manohare // dhruvā //

bhagavati praṇamati vugameśvare[25] 2

[□□□~~gahi devī vare, dehi tuhme~~□□] hi vara, sava loka □ke je ādhāre // (Addition end)

// tvarāte (2) // thvatena, kā vava // pūjā //[26]

śrī mādava // co ṣa jati //

bhuvana kāraka veda sāgara sāvitri pada kamala 2

di(3)vya candana gaṃdha mālā nānā vidhāna pūjile [ ][27] //

---

[24] A mark indicating the addition to be inserted here.
[25] I.e. Lokeśvara of Bungamati, a village situated in the south of Pāṭan.
[26] Nw. “By this, Kākāsura comes. [He performs] the *pūjā*”.
[27] A mark indicating the addition to be inserted here.

(Addition in the margin) śrī, pa // tvarāte // (Addition end)

// punar tho meṅa // kā vaṃṅa //[28]

// vībhāga // paḍimāna // āju hailo ahme (4) tribhuvana pati, vara diro moke jagatero gati //

vra, vaṃṅa //[29]

guñjari rāga // ekatāla //

cala jāvo sāvitrī pauṇḍa(5)rīka vāse, mahitanayake[30] ahme diro vara rāse[31] // 4 //

// nā[32], // rāga pahaḍiyā // ekatāla //

vasana kṛṣṇāṃjina skandamūla-phalāsana[33] māthya jaṭā-bhāra kuśāṅgule[34] 2

nirantara yoga dhyāna hari caraṇe rata pavitra śarīra ni(I-8, 1)ramale // dhru //

āyila nārada muni-vare, hāthya surasa viṇā dhare // 5 //

// kṛ, sabhā //, pahaḍiyā // dvajamāna //

(2) vacaneka vola śuna sundarī satī, raivata[35] jāyite deho anumatī //

raivata jāyite ahmāra vaḍa raṃge, na kara sunda(3)rī gamana bhaṃge //

raivata giri parrvata-mālā, duyo tiri torā duyo avālā[36] //

---

[28] Nw. “Again, [accompanied] by this song. Kākāsura has gone”.
[29] Nw. “Brahmā has gone”.
[30] Mahī-tanaya “the son of the Mother-Earth”, i.e. Kākāsura.
[31] Skt. *vara-rāśi*?
[32] = Nārada
[33] I.e. *kanda-mūla-phala-aśana*.
[34] Skt. *kṛśāṅga*?
[35] Name of a mountain in Gujarat, i.e. Girnār.
[36] Or, maybe *avolā*.

vacaneka volu sundarī sāyī, tathe (4) muni gaṇe ahme dhyāyī //

// paṭamaṃjali // jati //

ahmāra vacana gusāyi hṛdi kari, raivata gamana dure pa(5)rihari //

duḥsaha durghaṭa raivata giri, ekalā kemane jāve prabhu hari //

ahmāke eḍiyā yadi pravāsa jāve, (6) sayāne bhojana vaḍa duḥkha pāve //

nahi morā āsa-pāse vāpa bhāyi, divasa daśake nahi thāyi //

(I-9, 1) candra vinu na śobhayi rātari, purusa vihine tiri vāpurī[37] //

// go, ru, vaṃṅā[38] // kahnaḍa // ekatāla //

(2) raivata jāyitya priya vasaṃta-kāle, mukulilo taru-vara e śāla priyāle 2

dāle vaisiyā kolakādhelā, (3) dakṣiṇa malayā vahe vasaṃtero vāha // dhru //

laḍila he govinda rāyamanta[39]-giri, hāthya dhariyā lailo ruku(4)nī sundarī //

// sa, vaṃṅā[40] // paṃcama // ekatāla //

ja[41] □□□□ pari jāvu dhire dhire, ki hari hari paṃ(5)the jāyate nayāna visure nāye 2

kathaṃ gela pāvola □□□ suvi[42]daira mora hariyānera vudhi nāye (6) // dhru //

kehne gusāyi nidayā niśchale nāye // 6 //

(I-10, 1) // □[43] // valāḍi, // jati //

---

[37] B. *bāpurī* "destitute, very poor" (Sen 1971 II: 641)
[38] Nw. "Govinda and Rukminī have gone".
[39] I.e. *raivata/revanta*.
[40] Nw. "Sa[tyabhāmā?] has gone".
[41] Or. *u*?
[42] Perhaps it is not *vi*, but *viṃ* or *dhi*, or some other letter.
[43] The name of a character seems to have been written here.

svargga-bhuvana-pati sahasra nayāne, hāthe dhara vajra airāvata gamane 2

ahme di(2)le[44] raghunātha durjjaya surathe, se ratha caḍhiyā mālile raṇe daśakaṇṭhe // dhru //

āyilo he indra rāya ka(3)naka varaṇe, vāme śacīdevī saha sahasravadane //

sevā, śrī narasiṃha-juyā[45] //, dhanāśrī, // jati //

(4) ahita dvirada kaṇṭhi rave jaya, dārita kumbha-sthala āhave, jayati jaya 2 //

bhūmiro maṇḍana ma(5)ṇi dhruve, jaya, nīti dharmma dayāla rāghave, jayati jaya // dhru //

śrī narasiṃha-deve jaya, nr̥pa vara, vikramakeśave[46], jayati jaya, kīritilakhimi[47] dhave [ ][48] // 7 //

~~// ma[49] // deśāṣa //~~ (I-11, 1) ~~jati //~~

~~dhavala varaṇa tuhme śire candra dhavale, sura sari phena hailo jaṭā se dhale, /~~

~~dhavala vibhūti aṃge (2) dhavala vr̥ṣabhe, dhavala kapāla hāthya sakala suśobhe // dhru //~~

~~āyila śaṃkara dhr̥ta dhavala khaṭvāṃge, de(3)vi pāravati tora nirantara saṃge // śrīpura~~

// gaṃ[50] // koḍā // jati //

---

[44] This letter is blurred.
[45] Nw. “Respected to Narasiṃha”. A praise to Narasiṃha, King of Pāṭan.
[46] Vikramakeśava is the title of King Narasiṃha.
[47] Kīrtilakṣmī is the wife of Narasiṃha.
[48] A mark indicating an addition to be inserted is written here, although nothing is found in the margin. Instead, the text of the next song is cancelled through drawing a line. However, this is a song describing God Śiva. I cannot find any solution.
[49] Abbreviation of *mahādeva*.
[50] Abbreviation of *gaṃdharva*.

indrādi tridaśa-maṇḍala mana mohi(4)te, nr̥tya kalā catura vidite, 2

caturabhinaya varasa je saṃgīte, sarvva vidyā guṇara[51] saṃyute // dhru //

(5) āyila gaṃdharvva-vara sundara citrarathe, ratana mālā prāṇa-nāthe //

// sevā, śrī purandrasiṃha-juyā[52] // (6) śrī rāga // dvajamāna // paṃcatāla //

nr̥palo, bhūpa-kula hīra, gagaṇa-maṇi, pāvana triśūla-dhare,

pūrṇṇa(I-12, 1)candra dekhi [je]hne samudre, jagatra āhlāda-kare, 2

vidveṣi marddane, śveta-vāhane[53] dāne vairocani vare (2)

kīrtti dhavalita kṣamāmaṇḍale[54], bhūmi devero ādhāre // dhru //

śrī vīra puruṣottame[55], śrī purandarasiṃ(3)ha-deva vīre, udayalakhamī[56] vare [ ][57] // 8 //

(The addition written in the upper margin:)

karṇṇāḍa // paḍimāna // śrī ākhaṇḍalapure nāce prativāre, cala jāvo sundarī vilaṃva na

kare, // 3

(Addition end)

// madhu[58] // rāmakari jati //

sava sakhī madhya ahme (4) garuva je nārī, kathā nāhi ahmā hena bhuvana sundari 2

---

[51] Maybe it should be read *guṇera*.
[52] Nw. “Sevā of King Purandarasiṃha”, i.e. “Respect to Purandarasiṃha, [King of Pāṭan]”. Purandarasiṃha was the second son of King Viṣṇusiṃha, and the younger brother of King Uddhavasiṃha.
[53] Śvetavāhana is an epithet of Arjuna.
[54] = *kṣmā-maṇḍala*.
[55] Puruṣottama is the son of King Purandarasiṃha.
[56] Udayalakṣmī is the wife of King Purandarasiṃha.
[57] A mark indicating an addition.
[58] Madhu, or Madhurikā, seems to be a companion of Satyabhāmā.

suvadani sunayāni anupama rūpe, sadā a(5)hme vasayi satyabhamāra samīpe // dhru //

āyilī he madhurikā svāminiro hite, pātaneta[59] paridhāna vi(6)citra śobhite //

// śrī hṛdayalakṣmī-juyā sevā[60] // siṃdhurā // dvajamāna //

nirmmala mānasa jehne, maṃdāki(I-13, 1)nī, amṛta samāna madhura-vāṇī 2

duḥkhita-janero se hi jananī, prasanna-vadanī kṣamā-dharaṇī // dhru //

śrī ja(2)yatalakṣmī[61] vidite, dharmma sadā-rata deva-bhagate //

// go[62] // raivata // me hṅavayāṅa[63] //

(Addition noted in the upper margin:) kahnaḍa // eka // (Addition end)

laḍilety ādi[64] //

(3) mallāla // davajamāna //

dvādaśa māsa ṛtu prati-kāle, ati sulalita kokila kurare 2

khaṭpada[65] mudita (4) pūjita gaṇe, ati su[vāsi][66]ta kusuma-vane // dhru //

vāhelo sundari nayāna bhari, vaḍa āpuruva[67] raivata-giri // (5)

---

[59] B. *pāṭa-neta* ‘fine spun silk’ (Sen 1971, II: 544).
[60] Nw. “Queen Hṛdayalakṣmī’s *sevā*”, i.e. “Respect to Queen Hṛdayalakṣmī” or “Song in praise of Queen Hṛdayalakṣmī”.
[61] Jayatalakṣmī is the queen of King Kusumasiṃha, father of Viṣṇusiṃha and grandfather of the three brothers, Narasiṃha, Uddhavasiṃha, and Purandarasiṃha. It seems she was still alive at the time of the presentation of this drama.
[62] Abbreviation of *govinda*.
[63] Nw. “The [same] song as the former”.
[64] This refers to the song in page I-9, ll. 1-4.
[65] I.e. Skt. *ṣaṭpada*.
[66] Noted in the lower margin.
[67] I.e. *apūrva*.

// guñjari jhaṃpamāna tāla //

bhavane to amarāvatī-purī, siddhi gaṃdharvva setaṃ[68],

padmarāga suvarṇṇa maṃ(6)dira viśvakarmma vinirmmitaṃ, 2/

vasayi guni-gaṇa guṇa-sāgara nāgari rasa bhāvitaṃ,

veda śāstra vicāra-(I-14, 1)pāraga nāda tuṃvuru nāyitaṃ 2 // dhru //

devarāja sabhāvamaṇḍana maṇḍiraṃ sura-sundaraṃ[69]

deva-vara avadhāna sunda(2)ra sādhu sādhu purandaraṃ //

āche je nandana-vana se parimali pārijāta prakāśitaṃ,

kalpavṛkṣa viśā(3)la pallava mañjarī nava puṣpitaṃ, 2

mayūra kiṃkini bhamara khaṭpada pikuralaṃbhayakharavalaṃ[70],

kiraṇa ki(4)ñcita tṛṇa vivarjjita vahati māruta śītalaṃ // dhru //

śacī ādi varaṃgaṇā-jana apsarā vahu nāyikā,

(5) rūpa yauvana saṃpūrṇṇa mṛdu-vacana locana-śāyakā 2

nṛtya gīta kalā kutūhala keli kaṃdarppa sādhinī

(I-15, 1) lāla lalita vilāsa lāvaṇa, kiṃkiṇī kaṭi vādinī // dhru //

vāhane to airāvata megha-saṃbhava payo(2)daraṃ,

vajra dhanuha niśāna[71] garjjita nara bhaya khalavalaṃ[72] 2

sakala surāsana vaṃdane bhaṇasti dvija ma(3)dhusūdane[73]

---

[68] Maybe a corruption of *sahitaṃ* or *sevitaṃ*?
[69] Or, *pura-sundaraṃ*. It seems either *purasundaraṃ* was amended into *surasundaraṃ*, or conversely.
[70] Obscure. *Pikurala* might be a corruption of bird names, *pika* and *kurala*. The expression *bhaya kharavala* has a parallel in page I-15, l. 2.
[71] I.e. *dhanuha* (< Skt. *dhanus/dhanuḥ*) *niśāna* ('sharpening').
[72] Cf. a parallel in page I-14, l. 3. *Nara bhaya khala vala* seems to mean something like "Mankind, being frightened, murmur".
[73] The author of this song is Dvija Madhusūdana. *Bhaṇasti* is a corruption of *bhaṇati*.

rājā to purasenaerasabhogika[74] rāṇi candanādevi[75] pure mane // dhru //

// marahathī // athatāla //

kṣiroda-mathana kari, vrahmā viṣṇu maheśvara, sava miliyā ahmāke udhā(5)ra [ ]ye 2

janame janame tuhme hari, tuhmāra patani[76] ahme, lakhami sarasvatī duyo nārī // (I-16, 1) dhru //

gusāyi, deho pārijāta mo-ke, mahāmuni dilo torā hāthe, nāye prabhu //

// śrī rāga // (2) jhumari //

vaḍa duḥkha pāyilo ahme tā[77] raivata giri 2

sevāya manāyalo hari he phula dilo śire to(3)li // dhru //

mora mana ulhāsite he phura pāyiyā pārijāta //

// deśākha // paḍitāla //

a(4)re kr̥ṣṇa āju hailo ahmāra saṃmukhe, triśūla prahāra kiyā karivo vimukhe //

// are are kā(5)kāsura tuhme jāvo kothā cakrero prahāra kiyā kātivo māthā // 9 //

// rāga kedāra // (I-17, 1) paḍimāna //

śrī kr̥ṣṇere kr̥pā-te, rahilo parāṇe, bhagati karivo kr̥ṣṇo ānanda je mane, // 10 //

---

[74] Obscure. A possibility is: *purasena erasa bhogika* “Purasena (the name of a king) is such (*erasa* < *erisa*, Skt. *etādr̥sa*) [a person] indulging in sensual pleasures”. Another possibility is: *to pura nae rasa bhogika* “Your (*to*) city is indulging in (i.e. full of) nine (*nae* = *nava*) *rasa*-s”.

[75] Candanādevī is obscure.

[76] I.e. Skt. *patnī*. I have been your wife every time in my previous lives.

[77] Maybe it is to be amended in *to*?

(2) // vasaṃta // ekatāla //

bhagata kākāsure pūjire haraṣe 2 je cāhe vara tuhmāke dilo je saṃ(3)toṣe,

priya sāvitrī śuna, ānanda hailo mane // 11 //

// sāgara snāna, // 12 // (4) deśākha // jati //

dhavala varaṇa tuhme śire candra dhavale, sura sari phena hailo jaṭā se dhavale 2

(5) dhavala vibhūti aṃge dhavala vṛṣabhe, dhavala kapāla hāthya sakala suśobhe // dhru //

āyila śaṃ(I-18, 1)kara dhṛta dhavala khaṭvāge, devi pāravati tora niraṃtara saṃge //

rāga śavari // tāla dvajamāna //

(2) vimala kirati bhuvaṇa prakāśe, rūpe madana sama se cāru-veśe 2

satye hariścandra atula prabhā(3)ve, dāne vaikarttana bhūmi vāsave // dhru //

śrī uddhavasiṃha-deva vijaya govinde uhlāsa(4)lakhamī[78]-pati jagatra ānande //

// pai[79] // vibhāsa // athatāla //

gela jaṭādhara prabhu śakra-bhava(5)ne, girijā-devi ahme pramodita mane // // 13 //

paṃcama // jati //

śuna are madhurikā (I-19, 1) gusāyi racita-vaṃkā, ki nimitte hena je nidayā 2

tiri mati riju mora, vikaṭa se dāmo(2)dare, nehā dūra vaḍa duḥkha diyā // dhru //

ki hari2 daśa dina chale mu vaṃcilo, rayivata pra(3)bhu giyā rukumini saṃge liyā,

[78] Uhlāsalakṣmī was the queen of King Uddhavasiṃha.
[79] Abbreviation of Nw. *paisāra* (< Skt. *pratisāra*), i.e. entrance of an actor on the stage.

ahmāra je nāma visarilo //

// ka ru[80] // marahathī // (4) ekatāli //

hari2 kathā gele pāyivo govindero caraṇa-kamale, tava morā sire ha[vo] (5) jāmalabhasale 2

cāda[81] caṃdana ghana dakṣiṇa vāye, harira virahe mora dahe sava gāye // dhru //

[The following part begins from the backside of the manuscript[82]]

(II-1, 1) □□□ // jati //

sarūpa vāra[83] tā volu muni-vare, tuhmāke nahi dare,

āre, satyabhamā [nārā?] nāre, kava(2)nero □□ //

// vibhāsa // ekatāla //

jave āyilo gusāyiro saṃge vaḍa se sukhe, ahmāke eḍi(3)[yā] gela ave pāyilo dukhe //

15 [ ][84] //

(Addition noted in the upper margin:) śrī rāga // ja, sarūpa[85] (Addition end)

---

[80] I.e. Kr̥ṣṇa and Rukmiṇī.
[81] A corruption of *cāṃda* 'the moon'.
[82] See the preface. The verse no. 14 is missing. It must have been contained in the verso of I-19, which was not photographed. In the moment, it is difficult for me to consult the original manuscript, for it is not in possession of the National Archive of Nepal, but of a personal collection inside the Kathmandu Valley. The manuscript was only borrowed from the possessor for the purpose of filming by the NGMPP project, and returned back to him.
[83] Or *vora* = *bola* 'speech'.
[84] Mark of addition.
[85] I.e. the song *sarūpa vāra tā volu* etc. This seems to amend the blurring of the letters in the beginning of the first line of this page.

// vibhāsa // ekatāla //

dhani dhani vāpa priye torā (4) □ [gā?]sa[prā?]jite, tāhārelo jhīya priye mora prāṇera hite //

tathira kāraṇe priya tuhme suti[ka?] (5) □ caite mo [ke]hne jānivo priya vidhi viparite //

joḍa hātha kariyā vinaya vanamā[l]i ci[m]āṃ[86]

(II-2, 1) yā samati delo prāṇa rākha vāli //

// śrī rāga // jati //

sadhani kājala kuntale, ālo priya, (2) śire tolā[87] siṃdūra ujjalelo satyabhāmā /

keśa torā bhramara gujare, uthya śobhe mālatīra phule //

(3) lalāṭa patra mālā kanake, uthi sobhe kastūri tilake //

nayana tora nīla-upale[88], bhruha torā dhanuhi[89] (4) jugale //

nāśi[kā][90] torā garuḍa ādare[91], praphulita vadana kamala //

daṃta tora dādiva viju tule, otha (5) tora pāṭali praphule //

kāṇe tora ratana kuṃḍale, ravira kirana jehne jvale //

galā śobhe kuṃbha kaṇṭha (6) hāre, vacana tora amṛta susare[92] //

vāhu tora kanaka mṛnāle, kara śohe rātā[93] utapale //

---

[86] Or *sāṃ/gāṃ*?
[87] = *torā*
[88] Skt. *nilotpala*
[89] Skt. *dhanus* (*dhanuḥ*). Cf. page I-15, l. 2 *dhanuha niśāna*.
[90] Written in the upper margin.
[91] Cf. SKK (27/2, p. 22) *garuḍa samāna tohora nāśā*.
[92] Skt. *su-svara*
[93] B. *rātā* 'red' [Sen 1971]. Skt. *rakta*.

daśayi (II-3, 1) aṃguli caṃpākali, daśa nakha mālilo vaṃkuli //

kuca tora śrīphala yugale[94], uthi sobhe mukutāro (2) mālā //

kanaka caṃpaka tora dehā tora mora janamero nehā //

siṃha jiniyā mājhā kṣiṇī[95], māne mohi(3)le cakrapāṇi //

nābhi tora garuva saravare, uthiya maṃjiya[96] dāmodare //

dhanya2 tora urvvali triva(4)li ure tora e rāmakadalī[97] //

pāya śobhe jhamakā nepure, carite se vajāya susare /

daśa nakha (5) āra tora vole paridhāna, e pāṭa[98] patole //

śolahe saṃpūrṇṇa satyabhāmā, e tini bhuvane anupamā // (6) // ,

// lalita // paḍitāla //

āji pārā rukinī kariyā āche rośa, pārijāta phule tārana (II-4, 1) hailo saṃtośe je 2

morā ghare āyile gusāyi pāyive nāki, śuniyā ki vo□□?ā[99]jā[100] bhīṣekero jhī[101] // (2) dhru //

dānava dalile[102] gusāyi śyāmala sundare, rukinī vo[103]laṃ bhu[104]kike āyilo morā ghare // 16 //

(3) // ◦ // rāga jayaśrī // co ṣa jati //

---

[94] Cf. SKK (28/1, p. 22) *śrīphala yugala tohora tane*.
[95] Skt. *kṣīṇa*
[96] B. *maja-* ‘to go down under water’ (Sen 1971).
[97] Cf. SKK (28/2, p. 22) *ure tora rāmakadalī samāne*.
[98] Cf. SKK (165/2, p. 113) *pāṭa paridhāna*.
[99] An unrecognizable consonant with the vowel sign of *ā*.
[100] Maybe *ki volivo rājā*?
[101] Bhīṣmaka’s daughter, i.e. Rukminī.
[102] B. *dala-* ‘to suppress, smash, pound’ (Sen 1971).
[103] Or *vā*?
[104] The letter *bhu* looks very similar to *tu*.

sura-vara gaurīśe pūjivo prati-māse 2 paṃca upahāre, ṣoḍaśa (4) prakāre // dhru //

mantra paṃcākṣare[105], japilo nilaṃtare / tuhme cintya dṛḍha-mati nahi jāvo durggatī 2

(5) ahme tuhmāra bhagati, dile gusāyi svargga-pati //

// karṇṇāṭa / paḍimāna // śrī ā //[106]

(śrī3 bhimaśena sāhāya namaḥ // śrī3 bhimaśenayā nāma kāyāṇa gaṇa ona vya[…])[107]

// dhanāśrī // paḍimāna //

kauśika pariṣadi sura-gaṇa prati-dina mana-mohe 2

kuṇḍala valaya aṃgada nepu(II-5, 1)ra bhūṣaṇa śohe // dhru //

nāce vahu vidhi sulalitāla ghaghara[108] vāje 2

tuṣṭa mo na karivo ahme śaṃka su(2)ra-rāje[109] //

// śrī rāga // jati //

priya āji sava nṛtya saphale, devera sabhā-thale, nāciyā saṃ(3)gīta je bhāva sakale //

// rāmakari // paḍitāla //

kṛṣṇero vacana śunilo ahme nārada muni(4)ro pāśe 2

---

[105] I.e. the salutation *oṁ namo śivāya*.
[106] Instruction to sing a text beginning with *śrī ā*.
[107] This is written in the lower margin by the hand of another writer, but it does not seem to have something to do with the story. It means Nw. “Salutation to Śrī Bhīmasena[’s] assistance. Taking (= Uttering) Śrī Bhīmasena’s name, the group has gone […]”.
[108] I.e. **sulalitāra ghaghara*. Cf. Skt. *ghargharā* ‘A girdle of small bells.’
[109] I.e. Indra.

yuddhi kariyā rākṣivo maṃdāra, kṛṣṇero peyadi[110] jadi āyise // dhru //

laḍivo ahme (5) naṃdana-vane, caḍhilo airāvata vāraṇe //

// parikṣepa śacī // 17 //

// sauri, // jati // devi śuṇa indre mu-ke kayile bhagati, nānā upahāra pūjā kailo śuddhamati // 18 //

// mā[111], dhuṅa[112] //

(II-6, 1) koṇakari[113] dhanāśrī // ekatāla //

kamalalocane prabhu śuṇa ahmāra vacane, prari[114]hara saṃgara gamane, 2

(2) indra upendra duva bhāyi virodha na kare ahmāke nindivo sava sure // dhru //

tuhmāra dayāya mora (3) saṃtoṣe, āji pāyilo pārijāta, pāyilo nava-nidhi[115],

tyaja prabhu mane tuhme roṣe // //

(4) māru dhanāśrī // chutā[116] jhumarā //

indrero vaḍa ahaṃkāre 2 mārivo curivo jinivo samara, 2

(5) ahme jāvo maṃdāra-haraṇe 2 ānīyā ropivo satyabhamāra udyāne // dhru //

---

[110] Cf. B. *peyādā* 'footman' i.e. foot-soldier < Persian *piyāda* (Sen 1971).
[111] Maybe a mistake for *nā*, i.e. *nārada*?
[112] Nw. *dhuṅa* '[it] has finished'.
[113] In stage instructions, *koṇa* denotes a corner of the stage which has a triangular shape. The instruction *koṇa bhāṣā* means an utterance from a corner, i.e. an action which would correspond to an utterance from the coulisse. Perhaps *koṇa kari* means an action similar to this, i.e. singing from a corner. Otherwise, *koṇakari* might be a corruption of the *rāga* name, *guṇakarī*.
[114] It seems that it was originally written *pratihara*, which was amended into *prarihara* (i.e. *parihara*).
[115] Skt. *nava-nidhi* 'the nine treasures of Kubera'.
[116] Perhaps this word is related with the fact that Nw. *chu* is the closed sound of thick cymbals and *tā* denote drum syllables (Iswaranand 1995).

garuḍero pithi ca(6)ḍhiyā 2 śaṃkha vājiyā gela kopa kariyā // 19 //[117]

// koḍā // jati // surapati vacane[118],

e (II-7, 1) ahme jāvo upavane, rākṣivo se je maṃdāra-taru prati-dine //

// koḍā // chutā paḍimāna //

(2) puraṃdrero upavana vidita nāma naṃdana, dekhiyā ānanda mana hailo emanta[119]

madhukara pika (3), gaṃḍa[120] kṛṣṇasāra śuka, nānā vanacara raṃga kailo nāye //

pūga nārikera śāla kadaṃva tamāla (4) tāla cūta kadalī je khajjura e,

aśvattha jaṃvu panasa vaḍa vilva ghana-rasa dhātrī aguru taru-vare (5) nāye //

devero durllabha phura pārijāta je praphula prasarita aneka śobhe, e,

tulaśī damana(6) [jā]tī ketakī caṃpa mālatī kuṃda nāgeśvara ati śobhe nāye, //

bhanasti śrī bhīmakeśa[121] je pive (II-8, 1) hari nāma rasa[122],

tāra sava pāpa duḥkha nāśe e, pāyive cāri padāratha,

pūrive se manoratha dine (2) dine śubha jase nāye //

// deśākha // paḍitāla //

are kṛṣṇa akāraṇe kairo virodhe 2 maṃdā(3)ra-haraṇa āyilo tvarā mati mūḍhe[123] //

---

[117] A memo is written in the lower margin as follows: *śrī nārāenayā nāma kayāo nama* "Salutation, taking (= uttering) Śrī Nārāyana's name". This has nothing to do with the story of the drama.
[118] I.e. the words of Indra.
[119] Cf. B. *emata* 'like this' (Sen 1971).
[120] Skt. *gaṇḍa* 'rhinoceros.'
[121] Here, the author of the song is Śrī Bhīmakeśa. For the other author's name, see page I-15, ll. 2-3.
[122] Or *rase*?
[123] The rhyming of *virodhe* and *mūḍhe* suggests that the author of this verse is a Newari, for he does not differentiate dental *dh* and retroflex *ḍh*.

are śakra āji deṣa torā vāhu-vale 2 tuhme jiniyā (4) nivo pārijāta samūle //

// toḍi // platā //

ahme laiyā jāvo 2 taru pārijāta puri dvā(5)rikā, satyabhamā tuśivo, jinilo[124] sura-loka ahma eka // 20 //

// vasaṃta // ekatāla //

(6) vistara saṃgrāma hailo indra-govinde, śuṇa vāsu śāmya kayilo mora ānande // 21 //

// (II-9, 1) lalita // jati //

ahme kṛṣṇa upavane hailo vaḍa yudhi, śuna śacī nārada vacane kailo saṃdhi // 22 //

(2) // // toḍi // pra // ahme laiyā //[125]

// vasaṃta // eka //

śrī nepāla vatsala dharaṇi vasu koṣe[126], kārtti(3)ka māsa kṛṣṇa ekādaśi mukhe 2

vāgīśa-vāra susiddhi moha nisādhane, kṛṣṇa-caritra nṛtya maṃdā(4)ra-haraṇe // dhru //

kayila bhagati-bhāva śrī vugameśvare, śrī narasiṃha-deva vikrama-śrīdhare[127] //

// abho[128] //

śrī purandrasiṃha-deva arjuna samāne śrī uddhavasiṃha-deva sarvva guṇa jāne //

---

[124] In the manuscript, *jiniro* is amended into *jinilo*.
[125] I.e. the song No. 20 beginning with *ahme laiyā*.
[126] The year of *dharaṇi* (= 1) *vasu* (= 8) *koṣa* (= 6), i.e. Nepāl Saṃvat 681.
[127] Title of King Narasiṃhadeva.
[128] I.e. Rāga Abhogī.

bhavatu maṃgala sadā (6) pracaṃḍa pratāpe, dekhi ānanda hailo bhuvana pradīpe // ๏ // 22[129]

From page II-10 to II-14 is a complete list of the songs contained in this drama, which I have omitted from this Romanized text.

From page II-15 to page II-18, songs which are not contained in the drama are recorded.

(II-15, 1)

[๑] rāga savari // madanā re, kata mālasivānu, sava voli āge, sadi mada,nā, bhāra, //

(2) madanā rāgi[130], mola vikara palāva[131] //

marāra[132] // rupaka //

medani je[133]jorilo āre hārelo rādhe (3) vrahmāro daṃdelo jotāro rādhe,

vāsukī je nāgero, āre, jotāro rādhe, (4) giri-paravata chātāro rādhe, //

jotāro rādhe ro, āre teyāro rādhe, kāhnu māhādāne, (5) paṃthero rādhe //

// savari // jati // idra[134] varise rādhe

[๑] kālā rūpa bhamara, bhūrāyilo[135] sava phule

piriti vadhāyilo ālo vaṃdhu āpuna jātelo kule // dhru //

---

129 A mistake for 23.
130 = *lāgi*
131 I.e. *pallava*?
132 I.e. Rāga Malhāra. The letters are badly stained with ink.
133 The letter is obscure. Maybe *te*?
134 = *indra*
135 Stained with ink. I.e. *bhūlāyilo*.

e parānevo[136] nātha jīvanero nāthe, dayā na chodivo //

tuhe to choḍivo dayā vandhu āmī tvamara livo, (3) āro vaṃdhu 2 / dhru //

e parānero nāṭha, vāraha varisa nāli, teraha na pure[137], dīne2 vādhayasi ma(4)rero[138]

ku□[i][139] // dhru //

(II-17, 1) // korāva // e mārini ki vā kāja, dhana jana sa[ja][140]na rāgīyā e rāgiyā nahi jāna,

mu-ke kṣediyā (2) pathāero //

[৭] korāva //

kura deṣi kura chādi, sāyalare, dhasadire, e kura va kura eka kura pāe(3)ve, //

ahma abhāginīre hini nā[rī][141] ekaramare, gunamaṃta nāgara gero, hama chāḍi //

uvi duvi mari jāevo virahe[142]re, jara bhāri, e piyā-ke prema madana saramāri[143] //

(II-18, 1) [৭] raguna[144] dharāvat᷈[145], saguna manāvat᷈[146], kākā udāvat,

hāri syāma mora, niju kene visār᷈[147] //

---

136 The letter *vo* seems to be a mistake for *ro*. Originally the word must have been *parānero*.
137 Cf. SKK (35/1, p. 28) *e vāra variṣa mora tera nāhiṁ pūre*.
138 Or *maroro*?
139 A blurred letter with the vowel sign of *i*. Maybe *kupi* or *kudi*?
140 The letter *ja* is inserted according to the note written in the upper margin.
141 The letter *rī* is noted in the lower margin.
142 Or *ha*?
143 Or *maramāri*?
144 It seems to be a corruption of *niraguṇa*.
145 With a *halanta* sign.
146 With a *halanta* sign.
147 With a *halanta* sign.

na jāno vidhi ka(2)vana pāpa-te, vyāpati hae dukha bhāri syāma mo□[148]hi, //

nayāna tupatu deṣi darisanave-ko, kāma-vāna (3) sala māri syāma mora //

nīju kene visāra, suradāśa[149] prabhū tuhmāra darasana-ko, anega jatana (4) kari,

hāri syāma mora rāra visāri syāma syāma vīsā[ri] śyāma mora // dhru //

niju kene visār˙[150] //

(5) [৭] dhanāśrī // atā // suvanasāgidha[151] tibhūvana pati tuhme, rasika vanamāli,

ahme kichu (6) nahi jāṇe mugudha govāre, kāma sarupa tuhme kāmi[nī] mohāna,

tyarā pati joge nahi[152], jobhana ahmāra, vigasi□tapopa[153] jathā tathā madhukare,

mukurītāpopa[154] se hya dura parihare

Abbreviations

B. Bengali Nw. Newār language Skt. Sanskrit

SKK Baṙu Caṇḍīdās' Śrī Kṛṣṇa Kīrtan (= Bhaṭṭācārya 2011)

Bibliography

Brinkhaus, Horst 2003. "On the Transition from Bengali to Maithili in the Nepalese Dramas of the 16th and 17th Centuries", in: W.L. Smith (ed.): *Maithili Studies. Papers Presented at the Stockholm Conference on Maithili Languages and Literature*.

[148] A blurred letter with the vowel sign *u*. Or, perhaps it is erased intendedly.
[149] The author of this song is the poet Sūrdās.
[150] With a *halanta* sign.
[151] The letters *gi dha* are blurred.
[152] Perhaps a corruption of *tvarā (= torā) pati jāge nahi* "Your husband is not awake".
[153] Seems to be a Prakrit form of *vikasita-puṣpa*.
[154] Seems to be a Prakrit form of *mukulita-puṣpa*.

Stockholm: Department of Indology, University of Stockholm, 67-77.

Śākya, Ravi 2008. *Yalayā Mahāpātra Jujupini Itihāsa.* Yala (= Pāṭan): Nhū Hisū Pucaḥ, Nepāl Saṃvat 1128.

Bhaṭṭācārya, Amitrasūdan, 2011. *Baṙu Caṇḍīdāser Śrīkṛṣṇakīrtan Samagra*. Kal'kātā: De’j Pāb'liśiṃ, 13 saṃskaraṇ, (prathama saṃskaraṇ 1966).

Sen, Sukumar 1971. *An Etymological Dictionary of Bengali: C. 1000–1800*. Vol. I & II. Calcutta: Eastern Publishers.

Iswaranand, S. 1995. *A Concise Dictionary Newar-English*. Kathmandu: Pligrims Book House.

Acknowledgement

This research was subsidized by the Japan Society for the Promotion of Science, Grants-aid Nos. JP25370412 and 17K02659.

Corrigenda (already corrected in this version on 29 Jan 2019)

P. 1, Error: NGMPP Reel no. E 460/33 → Correct: NGMPP Reel no. E 167/37