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Pārijātaḥaraṇa, a Bengali drama from the 16th century Nepal.
Makoto Kitada (Osaka University) 2019

ネパールの演劇写本：マッラ朝のベンガル語演劇写本（2）Pārijātaḥaraṇa

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Pārijātaḥaraṇa, 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.

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Horst Brinkhaus (2003) mentions six Bengali dramas written in Nepal in the second half of the 16th century and at the very beginning of the 17th century. One of these is the Pārijātaḥaraṇa written in Pāṭan in AD 1561 (Nepal Saṃvat 681). In this report, the whole text of the Pārijātaḥaraṇa 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, Uddhavasīṃha 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-15², ll. 2-3). Śrī Bhīmakeśa mentioned in the *bhaṇitā* of another song (II-7³, 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. 19⁵ 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-2⁶,1) □□ // [śrī]⁷ nṛṭyanātheśvarāya //

// 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. the 19th 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 aditija⁸ 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 nṛtyeśvara vighna-nāśe //

// sūtra //

// kahnāḍa // jati //

kumu(6)da tṛṇāra 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 viśa upajire, se vi(3)śa bhakṣaṇa kariyā rākhilo sayāne 2

mathilo dakṣaro⁹ 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 yadurāya¹⁰ 2
maṇiro maṇḍapa¹¹ śobhe maniphaṇi¹²-pati, suvarṇṇa panāli¹³ deva draupadīro pati¹⁴
2 (6)

// dhru //

vikramanārāyaṇa śrī narasiṃha-deva¹⁵, pālita anuja saha medinīrodhave¹⁶, //

// etāla // valā(I-4, 1)li //

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

// govinda // (2) nāṭa // jati //

akhila bhuvana mora udara bhitare 2 ahmāra icchā e sṛṣṭi 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 laiṅyā gela kaṃsa dare¹⁷ //

// ~~vasanta~~ gvaḍagiri¹⁸ // ekatāla //

dāhiṅe rukiṅi devī vāme satyabhā(5)mā, māyā rūpe lakṣa¹⁹ sarasvatī dui rāmā 2
kanaka makuṭa maṇi nānā ālamkāre, 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, Uddhavasīṃha and Purandarasiṃha.

¹⁶ I.e. *medinīro uddhave*.

¹⁷ = *dare*

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 vibhā²⁰ kayilo, aneka jatane vīra śaṃkhāsura māriro 2

(2) bhīśekero²¹ ghara vibhā kayilo rukiṇī, dānava jiniyā gaḍha duvārikāpurī // dhru //

cala satyabhāmā priya (3) rukiṇī 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 jarama²² morā e rūpa jauvane, melilo svāmi mo-ke kamalalocane //

// rāga śyāmā // (6) tāla tumarī //

devi satyabhāmā priye candra-vadanī, sabhā dite jāvo cala devī rukiṇī // 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-vāhana²³ 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 māriṇo vṛtti ahmāre, viriñci caraṇe morā śire //

śrī rāga // paḍimāna //

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

// vrahmā, // kahnada // jati //

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

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

āyila he pitāmaha sāvitrī sahite, icchāte sṛjyā 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 suvarṇa mukuṭahāra vibhūṣita aṃga manohare // dhruvā //

bhagavati praṇamati vugameśvare²⁵ 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 sāvitrī 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 meṇa // kā vaṃṇa //²⁸

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

vra, vaṃṇa //²⁹

guñjari rāga // ekatāla //

cala jāvo sāvitrī paṇḍa(5)rīka vāse, mahitanayake³⁰ ahme diro vara rāse³¹ // 4 //

// nā³², // rāga pahaḍiyā // ekatāla //

vasana kṛṣṇāṃjina skandamūla-phalāsana³³ māthya jaṭā-bhāra kuśāṅgule³⁴ 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, raivata³⁵ jāyite deho anumatī //

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

raivata giri parrvata-mālā, duyo tiri torā duyo avālā³⁶ //

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 vāpurī³⁷ //

// go, ru, vaṃṇā³⁸ // kahnāḍa // ekatāla //

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

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

laḍila he govinda rāyamanta³⁹-giri, hāthya dhariyā lailo ruku(4)nī sundarī //

// sa, vaṃṇā⁴⁰ // paṃcama // ekatāla //

ja⁴¹ □□□□ pari jāvu dhire dhire, ki hari hari paṃ(5)the jāyate nayāna visure nāye 2

kathaṃ gela pāvola □□□□ suvi⁴²daira 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)le⁴⁴ 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-juyā⁴⁵ //, 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, ṇṛpa vara, vikramakeśave⁴⁶, jayati jaya, kīrtilakhimi⁴⁷
dhave []⁴⁸ // 7 //

// ma⁴⁹ // deśāṣa // (I-11, 1) jati //

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

~~dhavala vibhūti aṅge (2) dhavala vṛṣabhe, dhavala kapāla hāthya sakala suśobhe // dhru
//~~

~~āyila śaṅkara dhṛta dhavala khaṭvāṅge, de(3)vi pāravati tora nirantara saṅge // śrīpura~~

// gaṃ⁵⁰ // 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, nṛtya kalā catura vidite, 2
caturabhinaya varasa je saṃgīte, sarvva vidyā guṇara⁵¹ saṃyute // dhru //

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

// sevā, śrī purandrasimha-juyā⁵² // (6) śrī rāga // dvajamāna // paṃcatāla //

nṛpalo, bhūpa-kula hīra, gagaṇa-maṇi, pāvana triśūla-dhare,
pūrṇṇa(I-12, 1)candra dekhi [je]hne samudre, jagatra āhlāda-kare, 2
vidveṣi marddane, śveta-vāhane⁵³ dāne vairocani vare (2)
kīrtti dhavalita kṣamāmaṇḍale⁵⁴, bhūmi devero ādhāre // dhru //

śrī vīra puruṣottame⁵⁵, śrī purandarasiṃ(3)ha-deva vīre, udayalakhamī⁵⁶ vare []⁵⁷ // 8 //

(The addition written in the upper margin:)

karṇṇāḍa // paḍimāna // śrī ākhaṇḍalapure nāce prativāre, cala jāvo sundarī vilamva na
kare, // 3

(Addition end)

// madhu⁵⁸ // 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 Uddhvasiṃha.

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, pātaneta⁵⁹ paridhāna vi(6)citra śobhite //

// śrī hṛdayalakṣmī-juyā sevā⁶⁰ // siṃdhurā // dvajamāna //

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

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

śrī ja(2)yatalakṣmī⁶¹ vidite, dharmma sadā-rata deva-bhagate //

// go⁶² // raivata // me hñavayāna⁶³ //

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

laḍilety ādi⁶⁴ //

(3) mallāla // davajamāna //

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

khaṭpada⁶⁵ mudita (4) pūjita gaṇe, ati su[vāsi]⁶⁶ta kusuma-vane // dhru //

vāhelo sundari nayāna bhari, vaḍa āpuruva⁶⁷ 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 Kusumasimha, father of Viṣṇusimha and grandfather of the three brothers, Narasimha, Uddhavasimha, and Purandarasimha. 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 jhampamāna tāla //

bhavane to amarāvati-purī, siddhi gaṃdharvva setaṃ⁶⁸,
padmarāga suvarṇṇa maṃ(6)dira viśvakarma vinirmmitaṃ, 2/
vasayi guni-gaṇa guṇa-sāgara nāgari rasa bhāvitāṃ,
veda śāstra vicāra-(I-14, 1)pāraga nāda tuṃvuru nāyitaṃ 2 // dhru //
devarāja sabhāvamaṇḍana maṇḍiraṃ sura-sundaraṃ⁶⁹
deva-vara avadhāna sūnda(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 khatpada pikuralaṃbhayakharavalaṃ⁷⁰,
kiraṇa ki(4)ñcita tṛṇa vivarjita vahati māruta śītaṃ // dhru //
śacī ādi vamaṅgaṇā-jana apsarā vahu nāyikā,
(5) rūpa yauvana saṃpūrṇa 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 niśāna⁷¹ garjjita nara bhaya khalavalaṃ⁷² 2
sakala surāsana vaṃdane bhaṇasti dvija ma(3)dhusūdane⁷³

⁶⁸ Maybe a corruption of *sahitaṃ* or *sevitāṃ*?

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 purasenaerasabhogika⁷⁴ rāṇi candanādevi⁷⁵ pure mane // dhru //

// marahathī // athatāla //

kṣiroda-mathana kari, vrahmā viṣṇu maheśvara, sava miliyā ahmāke udhā(5)ra []ye 2
janame janame tuhme hari, tuhmāra patani⁷⁶ 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 tā⁷⁷ raivata giri 2

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

mora mana ulhāsate he phura pāyiyā pārijāta //

// deśākha // paḍitāla //

a(4)re kṣṇa āju hailo ahmāra saṃmukhe, trisūla 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 kṣṇere kṣpā-te, rahilo parāṇe, bhagati karivo kṣṇo ānanda je mane, // 10 //

⁷⁴ Obscure. A possibility is: *purasena erasa bhogika* “Purasena (the name of a king) is such (*erasa* < *erisa*, Skt. *etādṛsa*) [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 saṃ(I-18, 1)kara dhṛta dhavala khaṭvāge, devi pāravati tora niraṃtara saṃge //

rāga śavari // *tāla dvajamāna* //

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

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

śrī uddhavasimha-deva vijaya govinde uhlāsa(4)lakhamī⁷⁸-pati jagatra ānande //

// *pai⁷⁹* // *vibhāsa* // *athatāla* //

gela jaṭādhara prabhu śakra-bhava(5)ne, *giriḃā-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 Uddhavasimha.

⁷⁹ Abbreviation of Nw. *paisāra* (< Skt. *pratisāra*), i.e. entrance of an actor on the stage.

ahmāra je nāma visarilo //

// ka ru⁸⁰ // marahathī // (4) ekatāli //

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

cāda⁸¹ caṃdana ghana dakṣiṇa vāye, harira virahe mora dahe sava gāye // dhru //

[The following part begins from the backside of the manuscript⁸²]

(II-1, 1) □□□ // jati //

sarūpa vāra⁸³ 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, sarūpa⁸⁵ (Addition end)

⁸⁰ I.e. Kṛṣṇa 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[li]i ci[m]ām⁸⁶

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

// śrī rāga // jati //

sadhani kājala kuntale, ālo priya, (2) śire tolā⁸⁷ simḍūra ujjalelo satyabhāmā /

keśa torā bhramara gujare, uthya śobhe mālatīra phule //

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

nayana tora nīla-upale⁸⁸, bhruha torā dhanuhi⁸⁹ (4) jugale //

nāśi[kā]⁹⁰ torā garuḍa ādare⁹¹, praphulita vadana kamala //

daṃṭa tora dādiva vijū tule, otha (5) tora pāṭali praphule //

kāṇe tora ratana kuṃḍale, ravira kirana jehne jvale //

galā śobhe kuṃbha kaṅṭha (6) hāre, vacana tora amṛta susare⁹² //

vāhu tora kanaka mṛṇāle, kara śohe rātā⁹³ utapale //

⁸⁶ Or *sām/gām*?

⁸⁷ = *torā*

⁸⁸ Skt. *nilotpala*

⁸⁹ Skt. *dhanuḥ* (*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) aṅguli caṃpākali, daśa nakha mālilo vaṃkuli //
kuca tora śrīphala yugale⁹⁴, uthi sobhe mukutāro (2) mālā //
kanaka caṃpaka tora dehā tora mora janamero nehā //
simha jiniyā mājhā kṣiṇī⁹⁵, māne mohi(3)le cakrapāṇi //
nābhi tora garuva saravare, uthiya maṃjiya⁹⁶ dāmodare //
dhanya2 tora urvvali triva(4)li ure tora e rāmakadalī⁹⁷ //
pāya śobhe jhamakā nepure, carite se vajāya susare /
daśa nakha (5) āra tora vole paridhāna, e pāṭa⁹⁸ 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□□?ā⁹⁹jā¹⁰⁰ bhīsekero jhī¹⁰¹ // (2)
dhru //
dānava dalile¹⁰² gusāyi śyāmala sundare, rukinī vo¹⁰³laṃ bhu¹⁰⁴kike āyilo morā ghare
// 16 //

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

⁹⁴ Cf. SKK (28/1, p. 22) *śrīphala yugala tohora tane*.

⁹⁵ Skt. *kṣiṇa*

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 paṃcākṣare¹⁰⁵, japilo nilaṃtare / tuhme cintya dṛḍha-mati nahi jāvo durggatī 2
(5) ahme tuhmāra bhagati, dile gusāyi svargga-pati //

// karṇṇāta / 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 ghaghara¹⁰⁸ vāje 2
tuṣṭa mo na karivo ahme śaṃka su(2)ra-rāje¹⁰⁹ //

// 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 pāse 2

¹⁰⁵ I.e. the salutation *oṃ 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 peyadi¹¹⁰ jadi āyise // dhru //

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

// parikṣepa śacī // 17 //

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

śuddhamati // 18 //

// mā¹¹¹, dhuṇa¹¹² //

(II-6, 1) koṇakari¹¹³ dhanāśrī // ekatāla //

kamalalocane prabhu śuṇa ahmāra vacane, prari¹¹⁴hara 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-nidhi¹¹⁵,

tyaja prabhu mane tuhme roṣe // //

(4) māru dhanāśrī // chutā¹¹⁶ 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. *dhuṇa* ‘[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 śamkha vājiyā gela kopa kariyā // 19 //¹¹⁷

// koḍā // jati // surapati vacane¹¹⁸,

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 emanta¹¹⁹

madhukara pika (3), gaṃḍa¹²⁰ kṛṣṇasāra śuka, nānā vanacara raṃga kailo nāye //

pūga nārikera śāla kadaṃva tamāla (4) tāla cūta kadaḷī 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 bhīmakeśa¹²¹ je pive (II-8, 1) hari nāma rasa¹²²,

tāra sava pāpa duḥkha nāše 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 mūḍhe¹²³ //

¹¹⁷ A memo is written in the lower margin as follows: *śrī nārāṇayā nāma kayāo nama* “Salutation, taking (= uttering) Śrī Nārāyaṇa’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 *rāse*?

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, jinilo¹²⁴ 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 koṣe¹²⁶, 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-śrīdhare¹²⁷ //

// abho¹²⁸ //

śrī purandrasimha-deva arjuna samāne śrī uddhavasimha-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 maṅgala sadā (6) pracamṇa pratāpe, dekhi ānanda hailo bhuvana pradīpe // q
// 22¹²⁹

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)

[⁹] rāga savari // madanā re, kata mālasivānu, sava voli āge, sadi mada,nā, bhāra, //

(2) madanā rāgi¹³⁰, mola vikara palāva¹³¹ //

marāra¹³² // rupaka //

medani je¹³³ 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 mähādāne, (5) paṃthero rādhe //

// savari // jati // idra¹³⁴ varise rādhe

[⁹] kālā rūpa bhamara, bhūrāyilo¹³⁵ 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 parānevo¹³⁶ nātha jīvanero nāthe, dayā na choḍivo //

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

e parānero nāṭha, vāraha varisa nāli, teraha na pure¹³⁷, dīne² vādhayasi ma(4)rero¹³⁸

ku□[i]¹³⁹ // dhru //

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

mu-ke kṣediyā (2) pathāero //

[⁹] 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 chādi //

uvi duvi mari jāevo virāhe¹⁴²re, jara bhāri, e piyā-ke prema madana saramāri¹⁴³ //

(II-18, 1) [⁹] raguna¹⁴⁴ dharāvat¹⁴⁵, saguna manāvat¹⁴⁶, kākā udāvat,

hāri syāma mora, niḥu kene visār¹⁴⁷ //

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 nāhī 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□¹⁴⁸hi, //
nayāna tupatu deṣi darisanave-ko, kāma-vāna (3) sala māri syāma mora //
nīju kene visāra, suradāśa¹⁴⁹ prabhū tuhmāra darasana-ko, anega jatana (4) kari,
hāri syāma mora rāra visāri syāma syāma vīsā[ri] śyāma mora // dhru //
niju kene visār¹⁵⁰ //

(5) [ʳ] dhanāśrī // atā // suvanasāgidha¹⁵¹ tibhūvana pati tuhme, rasika vanamāli,
ahme kichu (6) nahi jāṇe mugudha govāre, kāma sarupa tuhme kāmī[nī] mohāna,
tyarā pati joge nahi¹⁵², jobhana ahmāra, vigasi□tapopa¹⁵³ jathā tathā madhukare,
mukurītāpopa¹⁵⁴ se hya dura parihare

Abbreviations

B. Bengali Nw. Newār language Skt. Sanskrit

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

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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*.

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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