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NGMPP No. G 129/4.
Another version of Śrīdhara's Vidyāsundara play from Nepal.
Part III.

Makoto Kitada (Osaka University)

Remarks

This is the continuation from Part II. With this Part III, the play is completed.

Besides, this article contains appendixes at the end of this article: Appendix 1 contains my analyses on the Bengali and Prakrit verses contained in the marginal blank of B 276/16. Appendix 2 contains my founding of a comparable story in Amir Khusrau's Persian work.

* * * * * * * * *

Romanized text

(Fol. 50rec, l. 1)
he manohala, yi prasāda leho, tume jāva, //
he thākula amāra sevā, ahme ghara jāvo, //
he dhovi (l. 2) sarvvathā jāva, //
// thanā dhovi davalana vāṅa //

// he suciyā, ahme nahi kahile, mālini ghala (l. 3) madhye āche, tapasiyā[1], ohi cola, //
he suciyā, maliniyā[2] ghara madhye, vicāla kari(l. 4)te jāvo calo, //
he māmā sarvvathā calo, //

// rāga //[3]
mālinī-ke ghara ā(l. 5)che, tapasiyā cola, / satvala jāyivo calo, ekhane dharivo, // <Song 101>

<Remarks>

I have the impression that this song-verse is perhaps an invention by the redactor. Indeed, *satvala jāyivo* is a frequently used phrase in the dialogues. For the first verse-half, the redactor might have taken the following verse as his model:

koṭavāra-kero mana paḍiro je tave, mālinilo ghare tapāvusa kathā āche // (B 276/16 song 67, verse

[1] Cf. *tapāsa, tapāvāsa* "a search, enquiry"
[2] Diminutive of *mālinī*.
[3] The space for the rāga and tāla is left empty.

6)

<End of remarks>

koṇa bhāsā, //

he suciyā (l. 6) satvala calo, //

māmā sarvvathā, //

he māmā sighre calo, //

suciyā sarvvathā, //

// thanā mālini pari(l. 7)kṣapana piṃkāyā //[4]

// he vr̥ndai ethā puspa dukān· dite thākivo, //

// thanā, koṭāra suciyā da(Fol. 50ver, l. 1)valaṇa vava[5], //

he maliniyā, tume vāhāra āyeso, //

kehne koṭāla //

he mālinī, vacana eka su(l. 2)no, //

he koṭāla kaho, //

// rāga

<Here is a long blank from l. 2 to l. 3> <Song *101>

<Remarks>

The scribe left the whole space for the rāga and tāla, as well as for the whole verse completely empty. It seems that the scribe intended to fill the blank afterwards. Does it mean that the scribe and the redactor were the same person? Namely, was the scribe the composer of the dialogues? I gave it the number *101 (with asterisk) according to my principle of numbering, although this verse is lacking.

<End of remarks>

// he mālini, tvara ghara madhye āche tapasiyā, āji kāhā ge(l. 4)lo, //

// he koṭāra suno, //

malinīyā kaho, //

// rāga //

mālini vole āpane yichāya, / koṇa dina āyese, koṇa dina na āyese, // <Song 102a>[6]

---

[4] "Here, having taken the flower woman out of the *parikṣepa*."

[5] Nw. "have come"

[6] This corresponds to B 276/16 song 67, verse 7 [Kitada 2019a: 39].

he koṭāla, koṇa dina ā(l. 6)yese, koṇa dina na āyese, //

he koṭāla, ahme na jānilo, //

// he maliniyā suno //

koṭāla ka(l. 7)ho, //

// ukatite[7] koṭāla, mālinilo ghare, / suluṃga phuṭiyā gelo kothāro bhitare, //[8] <Song 102b> //

(Fol. 51rec, l. 1)

// thanā suluṃga luyāva, koṭāla, suciyā khyāla, //[9]

// rāga //

eka sata pāyika, tā(l. 2)hā to dhalilo,[10] / koṭāra satvara vedhiyā[11] giyā, vidyālo sadane, // <Song 102c>

<Remarks>

MS song-verses 102abc correspond to the last three verses of B 276/16 song 67 [Kitada 2019a: 39]. The scribe, who seems to be the redactor at the same time, split the song of the source text verse by verse, in that he separated one verse from another, inserting dialogues in between. **<End of remarks>**

koṇa bhāsā, //

he suciyā, maliniyā (l. 3) ghara madhye, eka sata, pāyika lākhilo, ha[ma][12] loka, vidyāra antaspuri madhye, calo, //

māmā (l. 4) sarvvathā, //

// he suciyā, sighre calo, //

māmā āji, corera, muṇḍa mālivo, //

// ق //[13] (l. 5)

thanā mālini, parikṣapana duṃkāya, //[14]

---

[7] Beng. *ukaṭa-* "to search thoroughly"
[8] An underground path was bored inside the house.
[9] Nw. "Here, finding the tunnel, the guard and spy [make] raillery."
[10] [The guard] put one hundred foot-soldiers in that place.
[11] Beng. *bedh-* "to pierce", here in the meaning of "to trespass, to raid".
[12] I added *ma*.
[13] A sign whose function is unknown.
[14] "Here, [they] take the flower woman into the *parikṣepa*."

// thanā vidyā kumāla parikṣapana piṃkāya[15], //

// (l. 6) he prāṇeśvarī, amāke, vicitra prakāre, surati sriṃgāra deho, //

he prāṇeśvara je āgyā, //

// rāga mallāla, rupaka //

mukha kalānidhi tolā lo vidyā, saṃpūrṇṇa piyūṣa, dhārā ro vidyā, //

hṛdaya (Fol. 51ver, l. 1) kayiro sāre / uthi[16]māhā ca[17]kore //

// sriṃgāra sāgare, jarero vidyā, / vāraha madana toke ro vidyā // <Song 103>

// rāga (l. 2) keḍālā, kharajati //[18]

trailokya-mohani vidyā, kamara vadani, / madhu-pāna āliṃgaṇa, deho sulocani, // <Song 104>

<Addition indicated in the upper margin>

[prāṇero sundari vidyā dekho na //] <End of addition>

// (l. 3) //

// he priye, ethā khaneka, viśrāma karivo, //

he prāṇeśvara je ājñā, //

// thanā viśrāma, //

// (l. 4) thanā koṭālana, hāka viye, //[19]

ahe prāṇeśvarī, ki nimitya koṭāla ḍākile, he pri(l. 5)ye suno, //

prāṇeśvara kaho, //

// rāga vibhāsa, ekatāli, //

suluṃga vāhiyā gelo, mā(l. 6)linilo ghare, / dekho to upara āche pāyika pahari, //

vāhu diyā puruse vidyāro kola gero[20], / (l. 7) māhā bhaya santāpa, bhāvite lāgilo, // <Song 105>[21]

---

[15] "[They] take out".
[16] Or, *rthi*?
[17] Or, *va*?
[18] Here, the rāga and tāla are written in a smaller size. This perhaps indicates that the scribe filled them afterwards in the space which he had beforehand left empty.
[19] Nw. "Here, the guard gives (*biye*) the yell."
[20] "The man (i.e. Prince) went (i.e. took resort) to the laps of Vidyā by his arms (i.e. by embracing)." In contrast, B 276/16 has *vāhu diyā puna se vidyāro thāyi āyilo* "He (= The guard) came to the place (i.e. room) of Vidyā by arms (i.e. scrambling up the shaft by his arms)." I wonder if the redactor of MS altered the subject of the sentence to adjust the verse to the scene on the stage: In this scene, the guard has not yet reached into their room.
[21] This corresponds to B 276/16 song 69 (*vibhāsa, jati*) [Kitada 2019a: 40]. The rāga is the same,

// thanā hāka viye //[22]

// hari2 he prāṇeśvarī ki hailo, he (Fol. 52rec, l. 1) prāṇeśvarī suno, //

he prāṇeśvara kaho, //

// rāga madhati, jati, //

chiyā2 vidyā rāja-nandani, nidrā (l. 2) kalaha cetane, /

rājāro koṭavāra, ghare-to vedhiyā,, sundara jive kemane, //

tumāra māyā-te, amā(l. 3)ke vandhilo, māyā-jāla āche, /

tumāke edivo, jhiye voliyā,, sundara madhu-kero māchi[23] // (l. 4)

tume se vidyā rāja-nandani, ame se rājāro pu, /

tume se ahme mili, rājāke gocala,, dekhiyā (l. 5) lāge māyā-mohe, // <Song 106>[24]

// he vidyā, ki vuddhi ki patikāra karivo,, hari2 he priye suno, //

// (l. 6) he prāṇeśvara kaho, //

// rāga madhati, tāla jati, //

narapati guṇasāra tāhā kumāra hame, ye ki prā(l. 7)ṇero vidyā, / sarasvati kaṃthe morā nile, //

padhiyā sāstra sakala, jiniro pandita-vara, / vudhi (Fol. 52ver, l. 1) ghanthā dvāre mora parāne, //

<Song 107a>

// ahe prāṇeśvarī, koṭāra vedhilo, ekhane ki upāya kalivo[25],, hari2 (l. 2) he prāṇeśvarī suno, //

he prāṇeśvara kaho, //

// saya sthita keilo cora, koṭāra vedhiyā pure, / hama laiyo[26] (l. 3) vada adhāntare, // <Song 107b>

// ahe prāṇeśvarī, koṭāla vedhilo, hamāra, avasya, avasthā haye, he (l. 4) prāṇeśvarī suno, //

prāṇeśvara dhirja karo, //

---

but the tāla is changed.

[22] "Here, [the guard] gives (*biye*) a yell."

[23] I.e. Beng. *madhu-māchi, maumāchi* < Skt. *madhu-makṣa* "a bee". "Prince [who is] the bee, having said to the daughter (*jhi, jhiyā* = Vidyā): I escape from you."

[24] This corresponds to B 276/16 song 70 (*rāga ?, coṣa jati*) [Kitada 2019a: 40]. The space for rāga is left empty in B 276/16. The tāla is the same. MS *rāga madhati* is obscure; perhaps a spelling variant of **mālati*?

[25] This speech by Prince seems to presuppose a verse like B 276/16 song 71, verse 3: *hari2 koṭāla vedhiyā ghara, parāṇe samāyalo dara, ālo prāṇa vidyā lo āji vidyā kavana parakāre nāye //* [Kitada 2019a: 40].

[26] Perhaps mistake for *laiyā*?

saṃpurṇṇa hoyilo kāla, vāhire ḍāke koṭavā(l. 5)la, / janma moke deho āliṃgaṇe, //
cha-māsero paṃtha hailo, āsiyā mililo tote, / (l. 6) yethi vidhi hoyilo mora vāme, //
bhujiro saṃsāra sukha, eka mana lāge duḥkha / tuhme mane nahi da(l. 7)rasane, // <Song 107c>[27]

<Remark>
MS songs 107abc correspond to B 276/16 song 71 [Kitada 2019a: 40–41]. **<End of remark>**

// ahe prāṇeśvarī, tumāra nimitya, ame, cha māsa patha haiyā, āsiyā, tumāke miri(Fol. 53rec, l. 1)lo, amāla, ekhane kāla saṃpurṇṇa hailo, tave tumāra sane, darasana nahi hoye, eka vāra amāke, āliṃ(l. 2)gana, madhu pāna deho, // ꣸[28] //
he prāṇeśvara suno, //

// rāga madhati, māthā jati, //
takhane jānilo, padiyā (l. 3) athāntare, dahine cakṣu morā phāḍe, /
māthā-te hātha diyā, bhumi-to lotāyā[29], sundarī vidyā (l. 4) ro kāḍe[30], //
ākāse candra sūrya, hautye[31] aṣṭajāpe, se kehne haulo[32] āro vār·, /
nārilo jauva(l. 5)na, dīpero anara,, nivārite na vāhure āro, // <Song 108a>

// ahe prāṇeśvara, tumāla dalasana, vi(l. 6)nu, amāla jauvana, samasta vr̥rthā hailo, prāṇeśvara suno, //

// rājāro kumāra, sarvvājñe sundara,, ku(l. 7)māla nāma morā se, /
vāre to vāhu diyā, se rājanandani, hāsiyā dalasana ḍe, // <Song 108b>

// ahe prāṇeśva(Fol. 53ver, l. 1)ra, tumāla nimītye, avasya prāṇa tyāga karivo, amāke, hāsiyā, darasana deho, //
// ahe prāṇeśva(l. 2)ra, suno, //

---

[27] The first verse of MS song 107c corresponds to the last verse 7 of B 276/16 song 71. The second and third verses of MS song 107c correspond to B 276/16 song 71, verse 5–6. [Kitada 2019a: 40–41]
[28] This sign is usually used to mark the beginning of a song. But here, it sees not to be the case.
[29] I.e. **bhūmi-to loṭāiẏā* "rolling/thrashing around on the earth/floor". In B 276/16, I read *bhumiro tāya, /* , but it is *bhumi rotāyā* correctly: The vertical line next to *ya* is not a *daṇḍa*, but the *ā-kāra*.
[30] In my footnote on its equivalent in B 276/16 *kāde*, I wrote as follows: "The letter *kā* resembles Bengalī *phā*; but Beng. *kā̃de* '[she] weeps' fits better in the context." [Kitada 2019a: p. 41, fn. 538] Intriguingly, the MS redactor has *phāḍe* in the first verse.
[31] Obviously, mistake for *haitye*.
[32] Obviously, mistake for *hailo*, although the scribe makes the same mistake twice here.

// rāga śrī, paḍiramān·[33] //

rājakumārero, dekhi vilāpe, / vidyāro hṛdaye ḍāruṇa tāpe, // (l. 3)

kole sāputiyā[34] nṛpati-nandane, / kāḍe vidyā vāli ajhala nayāne, //

rāja koṭārero vāhi(l. 4)ra ḍāke, / vicāra karivo, vidyāro ghare, // <Song 109a>

<From here, the scribe effaced passages and rewrote new passages over it. Therefore, it is extremely difficult to decipher what he actually wrote. Specially, the dialogue ll. 4–5 is almost illegible.>

e vola suniyā, nṛpati, [nanda], [nanandakā]ḍhi(l. 5)[ḍā][35]tha, lāpi[lo] puruṣa ābhalane, //[36] <Song 109b>

// me //

ahe prāṇeśvara , ~~duṣṭa~~[37] [……..] (l. 6) [……..][38]

[he prāṇeśvarī] sarvvathā,

~~e vola~~ nāri abharana (l. 7) pahiriyā āge […]hni[….ā]rilo <End of the scribe's rewriting>

ṇāriro saṃge, //[39] <Song 109c>

<Remarks>

MS songs 109abc correspond to the first seven verses of B 276/16 song 73 (*pahadiyā, paḍimāna*) [Kitada 2019a: 42]. The correspondence will be resumed with MS song-verse 109g (see below). Here is the motif of the hero's transvesting himself and stealing into the princess' private room. I wonder if this work served as a source of idea for the play Lakṣmīpriyā staged on the Kārtik Nāc festival 2016, in which the hero disguised as a flower woman and stole into the princess' room, and in which the scene of execution of the hero is the highlight of the tragedy, cf. Kitada [2020a: 218].

<End of remarks>

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[33] Peculiarly, it has the *virāma*.

[34] < Beng. *sāpaṭa-/sāpuṭa-* "to hold tightly together" "to grip" [Sen 1971: 875].

[35] Or, is it better to read *kāḍhiyā*, according to B 276/16 *kādhiyā* (Beng. *kāṛhiyā*)?

[36] This verse corresponds to B 276/16 song 75, verse 6 [Kitada 2019a: 42]. In reconstruction, I relied on that version.

[37] It seems that the scribe here falsely wrote the dialogue beginning with *duṣṭa* (cf. now situated at the end of l. 7), then effaced it. In fact, the vague traces of *cinhite na pālive* are still recognizable (cf. this phrase now situated in l. 1 of the next folio).

[38] Although extremely unclear, I can slightly see some words like *purukha abharana chādi(l. 6)yā, nāli abharaṇa pahirāva*. That means, Vidyā tells Prince to take off his male clothes, and put on female clothes. This suits well to the contents of the verses, too.

[39] For this line, it seems that the scribe first wrote the verse *e vola suniyā …* , then he effaced it, and rewrote the verse *nāri abharana …* over. For comparison, I quote its equivalent in B 276/16 song 75, verse 7: *tiri ābharaṇa pahiriyā āge lakhite na pāre nārīra saṃge //* "Wearing ladies' ornaments, [Prince] cannot be distinguished (Beng. *lakṣa-*) from women."

ahe prāṇeśvara, duṣṭa ko(Fol. 54rec, l. 1)ṭāla āyesile, tume nāri saṃge vaiso, tave cihnite na pālive, //
prāṇeśvarī sarvvathā, // // (l. 2)

// ahe vidyā, tume sakhi samasta niyā, āna ghara jāva, //
koṭāla sarvvathā, //

// rāja kumāri (l. 3) vidyāya sundari, / sava sakhi laiyā, āna ghara geli, // <Song 109d>

// ahe suciyā, ethā hama lo(l. 4)ka, khāvī[40] khanive, //
he māmā bhala kahile, //

pāṭa agināte, khānilo khādi, / dṛghada(l. 5)sa hātha pasala duyi, // <Song 109f>

// he vidyāra sakhi, tumi, eka2 khaṇḍaka laṃghiyā jāva, //
// (l. 6) ahe hārāvati, tumi āyeso, //
koṭāra sarvvathā, //

// samaya āge hārāvati āyese, / khaṇḍa(l. 7)ka laṃghite, āyilo laṃge, // <Song 109g>[41]

// he suciyā, dekho2 //

// he mālāvati, tumi āyeso, //
// (Fol. 54ver, l. 1)[42]
// koṭāra sarvvathā //

// tāro pāche mālāvati jāye, / khaṇḍaka laṃghilo paḍilo mājhe // <Song 109h>[43]

// he su(l. 2)ciyā, dekho2 //
he mālāvati tume jāva, //

---

[40] I.e. Beng. *khāi* "a pit, hole". The vowel sign also looks like the *ā-kāra*. In that case, it would be *khāvā*.
[41] Corresponding to B 276/16 song 73, verse 16.
[42] Exceptionally, Fol. 54ver and Fol. 55rec have a flower-formed decoration around the hole for the string of binding folios, situated in the middle of the folio. In other pages, the square space around the hole is usually left empty.
[43] Corresponding to B 276/16 song 73, verse 17 [Kitada 2019a: 43]

// he candrakalā tumi āyeso, //

koṭāra sarvvathā // (l. 3)

tāro pāche candrakalā[44], sakhi jāye, / khaṃḍaka laṃghite vāma pāva jāye // <Song 109i>[45]

// he suci(l. 4)yā, dekho2 //

// he vidyā kumāri bhumi vicāla deho tumi āyeso, //

// koṭāra sarvvathā (l. 5) //

// āge pāche tāro, paṃcāsa sakhi, / rājāro jhi, āyelo sasi-mukhi, // <Song 109j>[46]

eke2 (l. 6) sava, haiyā gero pāre, / tāro pāche jāye rāja kumāre, // <Song 109k>

// he vidyā tume jāva //

// ahe la(l. 7)rjyāvati[47], puruṣa haiyā, vāma pāva laṃghile, tumāra, pitara pitā, narkka jāva, //

he lajyāvati (Fol. 55rec, l. 1) tumi āyeso, //

// ahe dharmma, ame asatye ki nimitye karivo, ame satye rākhivo //

// dakhine (l. 2) pāva kumāra, rakṣe2 tore, / duṣṭa koṭāra, āḍa haiyā cāhe, // <Song 109l>[48]

i[49] kula vidyā, cāhiro vāṭe, / u kula (l. 3) kumara paḍira mohe[50], // <Song 109m>[51]

// āre2 rajyāvati āyeso, //

// nāli-bhesa dhari raṃge vulasi, / ā(l. 4)ji mora hāthe, kathā palāsi // <Song 109n>

// nirāpa kumāra-kai[52] gero pāra, / dhara2 voli, koṭāra dhā(l. 5)ye, // <Song 109o>[53]

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[44] The character named Candrakalā is here mentioned for the first time. B 276/16 has *tārāvati* instead.

[45] Corresponding to B 276/16, verse 18 [Kitada 2019a: 43]

[46] Corresponding to B 276/16 song 73, verse 20

[47] < *lajjāvatī* "shameful". The guard speaks to Prince disguised as a woman who pretends to be too bashful to offer herself willingly to be body-checked by him.

[48] Corresponding to B 276/16 song 73, verse 22

[49] In my footnote on its equivalent in B 276/16 song 73, verse 21, I have argued that *o kule*, instead of reading *ākule*, might be the proper reading [Kitada 2019a: p. 43, fn. 569]. My presumption is now confirmed by MS.

[50] I.e. **paḍila mohe* "[Prince] fell in dismay."

[51] Corresponding to B 276/16 song 73, verse 21.

[52] Obviously, mistake for *ke*.

[53] This seems to correspond to B 276/16 song 73, verse 23: *lilāya kumāra dhāyira pāye dhara2*

<Remark>

As remarked in the respective footnotes, MS song-verses 109g–109o correspond to the sequence of B 276/16 song 73, verses 16–23 [Kitada 2019a: 43]. **<End of remark>**

// he suciyā, dhara3 cola pāyelo3 māra3 //

thanā ceye[54], //

// rāga śrī, jati, // (l. 6)

X[55] nisito dekhilo koṭāra, caüthiro cāḍa[56], / gareto vādhana koṭāra, dhire kari vādh·[57] //

kile na mā(l. 7)roṁ koṭāra duḥkha sava gāye[58], / ehi to nagala koṭāra, nahi vāpa māye, //

<Song 110a>

// ahe koṭāra, amā(Fol. 55ver, l. 1)ke na māro, yi nagara madhye, iṣṭa mitra koṇo nahi āche, amāke dayā karo, //

// vāra eka prāṇa dā(l. 2)na de, / paṃca mānika dhana re[59], // <Song 110b>

<Remarks>

MS song 110ab corresponds to B 276/16 song 74 (*śrī rāga, jati māna*) [Kitada 2019a: 74]. The rāga and tāla are the same. **<End of remarks>**

// ahe koṭāra, yi paṃca mānika leho, amāra prāṇa dāna deho, //

// (l. 3) ahe koṭāra suno, //

// rāga varāri, // jati, //

jata vaḍa kailo kāja, vāpa mā-ke kailo (l. 4) rāja,, gupata rākhiyā paricāre, /

he koṭāra bhāyi, tumāke rākhiyā prāṇanātha pāyi, // (l. 5)

---

coliya koṭāra dhāye //. Reading **voliya* instead of *coliya*, proposed in my footnote [Kitada 2019a: p. 43, fn. 574], is now supported by the MS equivalent *voli*.

[54] Nw. "Here, [he] ties [up Prince]."

[55] A cross sign is written i.e. to the left of line 7 (*nisito…*), in the left margin. The cross usually serves to mark the place in which an addition is inserted. However, nothing is found as addition in this page.

[56] I.e. Beng. *cāṙhe*?

[57] Peculiarly, here is the *virāma*.

[58] It aches in the whole body. Beng. *gā* < Skt. *gātra*.

[59] I.e. **le*, cf. B 276/16 *leva*.

kāḍe vidyā vāli, koṭārero pāye dhari,, bhuyā rūte[60] kuṭilo kavali, /
he koṭāra bhāyi, tu(l. 6)māke rākhiyā prāṇanātha pāyi, //
vāra eka svāmi nātha de, jata dhana cāho tumāke le, //[61] <Song 111>

// a(l. 7)he koṭāra, jata dhana, cāho, tumāke leho, amāra prāṇanātha, chādiyā, amāke deho //
// (Fol. 56rec, l. 1)

// rāga śrī, paḍilamān·[62] //
mādhava bhāṭera mukha suniyā, ākula bhelo sarire, /
cintā hi mana mora, a(l. 2)ntara dāhe, dāruna kusuma-sare //
nagala vikāsita, mālini āche,, kathā kahilo amāre, /
suni(l. 3)yā moho na cita, śānda bhelo,, vāśā lailo tālo ghare, //
// ahe vidyā, amāra rūpa gu(l. 4)na suniyā, āyelo, vidhātrā, milaṇa, na dile, // // dhru //
tuhe lāgi mati je lo cite, tu(l. 5)he moru saṃge, melana haulo[63], /
vidhi na dilo bhuñjite vidyā ro, //
vicitra nirmmalelo hā(l. 6)ra gāṁthiyā, eka mānika tathā dilo, /
māliniro hāthe pari vandha kailo, dilo tumāke pathā(l. 7)yā // <Song 112>

// he prāṇeśvarī, tumāke, vicitra prakāre, vinu sute, puṣpa gāthiyā, tathā mānikya diyā
(Fol. 56ver, l. 1) mālinira hāthe tumāke pathāyilo, //
// he koṭāra suno //

// rāga paṭhamañjari // ekatāli, // (l. 2)
calana dhaliyā vole tore nāgara koṭavāra he, / cora nahi mora rājāro kumāre, hari2 //
jāko pra(l. 3)bhu reho, dhire2 nāgra koṭavāra he, /
carite na pāro prabhu, jauvanero bhāre, hari2, // <Song 113a>

<Remarks>

MS song 113a, verse 1, shows some resemblance to B 276/16 song 75, verses 1 and 2 (i.e. *dhruvapada*) [Kitada 2019a: 44]:

hari2 <u>caraṇa-te pade</u>[64] <u>tuhmāre, nāgara kvaṭavāre</u>, āre mukha turirāho ahmāre, hari2 //
gupata kailo svayaṃvare, nāgara kvaṭavāre, <u>cora nāhe rājāro kumāre</u> //dhru//

---

[60] The scribe amended *re* into *te*, or conversely.
[61] The first verse-half is a recapture of MS song 110b.
[62] The *virāma*.
[63] Obviously, mistake for *hailo*.
[64] Beng. *paṙe*

Besides, this scene seems to approximately correspond to the beginning of folio 27 of the Chittagong manuscript [Śarīph 1957: 132]. In the Chittagong manuscript, the pages between Folio 8 and Folio 27 are missing. [Kitada 2021a: 4f.] Using the two Nepalese versions (MS and B 276/16), this blank in the Chittagong manuscript could be made up. **<End of remarks>**

// (l. 4) ahe prāṇeśvara, tumāra nimitye, avasye prāṇa tyāga karivo, //

// jata dhana divo je (l. 5) tumāke, nāgala koṭavāra he, /
puruṣa sātha vaisiyā je, khāvo je tumāke, hari2 // <Song 113b>
(l. 6) //
// he koṭāra, yi amāra, abharaṇa samasta leho, amāra prāṇanātha chādiyā deho, // // (l. 7)
// ahe vidyā, tumi antaṣpuri madhye thāko, ahme cola niyā jāvo //
// he prāṇeśvarī suno, // (Fol. 57rec, l. 1)

// rāga śrī, palatāli, //
torā guṇa suni āyelo, rūpa dekhivāre, / chādilo mau mā vāpa lailo (l. 2) deśāntare, //
gupata kailo kāje, gandharvva vibhāye, / daivo vidhi vidamvide, sahite yuvāye, // <Song 114a>

// (l. 3) he prāṇeśvarī, tumāla rūpa jauvana dekhiyā amāra mātā pitā chādile, rārjya chādile (l. 4) amāla yi avasthā hailo, hari2 ki karivo, //

// galā-te pātero dolā, kare sātha (l. 5) hāte[65], / dhakā māri laiyā jāya, janā pāca sāte[66], // <Song 114b>

<Remarks>
MS songs 114ab correspond to B 276/16 song 76 (*śrī rāga, chutā*) [Kitada 2019a: 44]. On the other hand, B 276/16 song 76 has, between the equivalent of MS 114a and that of 114b, the insertion of a *dhruvapada*: *na māra na māra kvaṭāra duḥkha sarvva gāya [/] dekhite na pāyi vṛddha vāpa māye //dhru//* **<End of remarks>**

āna deva na cinta mai[67], āna nahi ma(l. 6)ne, / pramāda gunilo vidyā, cinta sarvva khāne, //
vidyā gati vidyā sthiti, vidyā prāṇa dāne, / (l. 7) prāṇa vidyā chādi moke, āna nahi gati, //

---

[65] B 276/16 *chāta hāthe*. Does this perhaps reflect the pronunciation of the *cha*-letter as [s] in the Eastern dialect of the Bengali language?
[66] It seems, the scribe amended *the* into *te*, to make the rhyme agree (i.e. *hāte* – *sāte*). The scribe obviously understand *sāte* as meaning "seven". In contrast, B 276/16 has *hāthe* – *sāthe*. There, *janā paṃca sāthe* would mean "five persons together".
[67] Perhaps, a shortened form of *māhi* "inside"?

<Song 114c>

<Remarks>

MS 114ab and 114c compose one song. However, MS 114c corresponds to another song, i.e. B 276/16 song 78 (*śrī rāga, chutā*) [Kitada 2019a: 44]. **<End of remarks>**

jadi vā koṭāra moke, rayi vi-parāne, / ekavāra (Fol. 57ver, l. 1) vidyā sane, kara madhu pāne, //
<Song 114d>

// ahe vidyā, amāla prāṇa jāuvāra ho, amāke, eka vāra ma(l. 2)dhu pāna deho, //

// prāṇeśvarī suno, //
prāṇeśvara kaho, //

// rāga śrī, jati, //
hṛta kathā sunahu (l. 3) āpane, / śrī rāma piyā śitā harilo rāvane, //
rāghava chediyā tāro[68], daśaśire, / (l. 4) śitā kāmini lāgilo nirbhaye, // <Song 115a>

// ahe prāṇeśvarī, amāra, ralāṭa likhita, phari(l. 5)re[69], se hailo, he prāṇeśvarī suno, //

lalāṭe likhita vidyā, phalilo amāre, / vāhu di(l. 6)yā jāvo, vāsāghare, // <Song 115b>

<Remarks>

MS songs 115ab correspond to B 276/16 song 82 (*valāli, jati*) [Kitada 2019a: 45]. Besides, the verses of MS song 115a find their equivalents in the Chittagong version (*śrī rāga*) [Śarīph 1957: 133, ll. 8ff.], although with approximate wording:

śrī rāmera priyā sītā harila rābaṇe // rāma bāṇe chedileka daśa kandha śire /

For the phrase *lalāṭe likhita vidyā phalilo amāre* in MS song 115b, an equivalent is found in the Chittagong version: *lalāṭe-likhana-duḥkha abaśya bhugiba* [Śarīph 1957: 133, l. 5].

<End of remarks>

// he prāṇeśvarī, tume āpuna vāsā jāho, //
// thanā yene[70], //

---

[68] This supports my presumption of reading B 276/16 *tāra* instead of *bhāra*.
[69] I.e. **phalile*
[70] Nw. *yene* = *yaṃñe* "to take away". This verb occurs here for the first time.

// (l. 7) davalana yene, //

// rāga paṭhamaṃjali, // paratāli, //
na jāno mo rati raṃga, avālakeśari, / (Fol. 58rec, l. 1) soṇālo puṭali vidyā, dhvarāyelo dhosari, //
kanaka sadṛsa kuñca manika bhariyā, / kata na rākhi(l. 2)vo nita, āculi jhāṁpiyā, // dhru //[71]
ke mora parāna nātha, lai gelo dhariyā, / kāḍe vidyā vāli, su(l. 3)ndara sumariyā, // <Song 116a>

// hiyāro vedana duḥkha sahite na pāre, / vāpa-kero pithi diyā, mā(l. 4)vero caraṇa dhare, //
<Song 116b>

<Remarks>
MS songs 116ab correspond to B 276/16 song 79 (*paṃcama, tāla*) [Kitada 2019a: 45]. It is a shortened form, omitting some verses, of its equivalent. **<End of remarks>**

// tho mena piṃhā vāṅa, //[72]
// thanā rājā parikṣapana piṃkāya, (l. 5) //

// ceyāva duṃtā haya, //[73]

// rāga kahnara, ṣadajati, //
ke āche loka sava, rākhoha (l. 6) jivane, / saṃpata vipata, hoyito saṃsāre, // < Song 117>

he koṭāra bhāyi, yi saṃsāra madhye, saṃpati, vi(l. 7)pati, savahu-kā, āche, amāke, dayā karo, //

// hari2 he koṭāra, amāke na māro, //
(Fol. 58ver, l. 1)
// ahe sriṃgāra dvāri, rājā-ke janāva, cola niyā, koṭāra, suciyā, dvāla madhye thākile, //
he ko(l. 2)ṭāla sarvvathā, //
he māhārājā, cola niyā, koṭāla suciyā, dvāra madhye thākile, //
he dvāri, ko(l. 3)ṭāra suyiyā[74]-ke rāgi, bhitala vorāva, //
he māhārājā sarvvathā, //
he koṭāra, suciyā, rājā(l. 4)ra āgyā hailo bhitara āyeso, //

---

[71] Corresponding to B 276/16 song 79, verse 5.
[72] Nw. "[She] has gone, [accompanied] by this song."
[73] Nw. "Having tied [him] up, [he/they] carries/brings [him] in." Cf. Nw. *duṃtaṃ he* [Malla & Tamot 2000: 223].
[74] Obviously, mistake for *suciyā*.

bhale dvāri, //

he māhārājā sevā, //

māhārājā jvahāra, // (l. 5)

ahe māhārājā, tumāra, pratāpa-te, cola dhariyā ānilo, //

// he koṭāra, ohi co(l. 6)ra, //

hāṁ māhārājā ohi, //

ahe koṭāra, cola niyā, dakhina maśāna madhye, māro, //

bhare māhā(l. 7)rājā, //

// ahe māhārājā, amāra vacana, eka avadhāna ho, //

// śloka, //

adyāpi tāṃ (Fol. 59rec, l. 1) kaṅkana-caṃpaka-dāma-gaurī,

phullāla-vindu-vadanāṃ tanu-roma-rājiṃ, /

suptoḥsthitā-madana-vihvala(l. 2)lālaśāṃgīṃ,

vidyāḥ pramāda-galitāṃ,miva cintayāmi, //[75]

// rāga śavari, palatāli, //

āji(l. 3)-ho kanaka-caṃpā, jene rūpavati, / tanu-romarāji-mukhi, kamala-adhipati, //

cintiyā (l. 4) āchilo suyā, madana arāse, / pramāda guniyā vidyā, uthilo tarāse, // <Song 118>[76]

<Remark>

The Sanskrit verse is the first verse of the Caurapañcāśikā in Tadpatrikar's edition[77]. The verse runs:

adyāpi tāṃ kanaka-campaka-dāma-gaurīṃ phullāravinda-vadanāṃ tanu-roma-rājim /

suptotthitāṃ madana-vihvala-lālasāṅgīṃ vidyāṃ pramāda-guṇitām iva cintayāmi //

MS song 118 is its translation into Bengali. Peculiarly, the Bengali translation contains *guniyā* in place of *galitāṃ* in the Sanskrit verse. *Guniyā* is in accordance to the Tadpatrikar's version. Obviously, the scribe used another version of Caurapañcāśikā than the version on which the Bengali translation is based.

In fact, in Fol. 59ver, the scribe has left a wide blank for filling a Sanskrit verse in it afterwards.

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[75] Caurapancāśikā

[76] Intriguingly, the beginning part of this song is noted in the blank of B 276/16, p. 29. See appendix of the present article.

[77] S. N. Tadpatrikar: *Caurapañcāśikā. An Indian Love Lament of Bilhaṇa Kavi. Critically edited with Introduction, Notes, Translation and Appendices*. Poona: Oriental Book Agency, 1966. (Poona Oriental Series No. 86)

<End of remark>

// śloka // (l. 5)

adyaḥ praṇamya girijāṃ karūṇāṃmayī '[78]tāṃ, trailokya-śr̥ṣṭi-karanīṃ[79], jananī-svarūpāṃ, /

pre(l. 6)mānuvandhu-guru-duḥkha,-vimocanārthaṃ, śaṅkr̥ttayāmi yuvatī, maraṇāṃtakeṣu, //[80]

// he koṭāra su(l. 7)no, //

// rāga //[81]

suniyā corelo vola, rājā to kopa rāge, / dusaha sravana ka(Fol. 59ver, l. 1)thā, kahe morā āge, //

<Song 119a>

// ahe koṭāra, yi cola niyā, dakhina, maana madhye, māro, //

// (l. 2) ahe māhārājā, amāra vacana, eka avadhāna ho, //

// māro niyā cora-ke jivana nahi kāje, (l. 3) cora vole vacana eka, sunaha māhāje[82], //

// śloka //

<A very long blank of the second half of line 3, the whole line 4, and the first half of line 5. Here, the scribe seems to have intended to fill the gap with a verse from the Caurapancāśikā.>

(l. 5, middle)

āji punarapi vidyā, kamala nayāni[83] / dekho pina[84]-payodhara, bhare tanu-khini //

vāhu yuga bhiri cuṃva, deho tāro mukhe, / kamala bhamala (l. 7) madhu, piye jehne sukhe, //[85]

āji harana chāḍe, kālakuṭa gale, / karmma pr̥ṣṭi na chāḍe, dharanī (Fol. 60rec, l. 1) gauru tare, //

vādavavā[86]gini jane, mahodadhi tire, / utyema janero vākya, kavu nahi loḍe, // (l. 2) //

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[78] The *avagraha*.
[79] This *ṃ* looks like the Bengali *ṁ*-sign (*ŋ*).
[80] This also seems to be a Caurapañcāśikā verse, but is not found in Tadpatrikar's edition.
[81] The space for the rāga and tāla is left empty.
[82] Maybe mistake for *māhārāje*?
[83] After *ni*, there is a strange stroke and the trace of an effaced letter. I take it for the trace of the scribe's amendment.
[84] I.e. *pīna*
[85] The first verse is the Bengali translation of the third verse of the Caurapancāśikā in Tadpatrikar's edition:
adyāpi tāṃ yadi punaḥ kamalākṣīṃ paśyāmi pīvara-payodhara-bhāra-khinnām /
saṃpīḍya bāhu-yugalena pibāmi vaktram unmattavan-madhukaraḥ kamalaṃ yatheṣṭam //
[86] The scribe amended a letter (*ga*?) into *va*. It is likely that the scribe falsely wrote the next *ga*-letter. Or else, this letter looks like blotted out. Maybe, it is actually *vāda-vāgini*.

<Song 119b>

// thanā bhāṭa davalana vava, //
//kevāla hlāya, //[87]

// ahe bhāṭa, tume, cola lāgi (l. 3) ki ni[mi][88]tya, āśirvvāda kalile, amāke na kahile, //
ahe māhārājā, yi cola na(l. 4)hi, suno, //
ahe māhārājā, tume, je amāke, ghoḍā, kavāye, kuṇḍala, prasāda, (l. 5) amāke dile, vidyāra jyogya-vara, khojite, tume āṇo, se amāke, tume āgyā (l. 6) dile, āmi khojite gelo, tāhi vala, ohi, //
he māhārājā, yi vandhana choḍāva, // (l. 7)
ahe bhāṭa, vidyāra joge vara ohi, //
hāṁ māhārājā, yi cola nahi, ratnāpurira, naga(Fol. 60ver, l. 1)[re][89]r·, guṇasārer·, putra, māhārājā, //
ahe māhārājā, vidyā kumārī sahite, nānā ja(l. 2)jña, kariyā, tume vivāhā karāva, //
// ahe bhāṭa bhala kahile //

// ahe koṭāla, suci(l. 3)yā, vidyā komāri-ke, tume, volāyā niyā āno, //
he māhārājā sarvvathā, //
// (l. 4) thanā vidyā kumāri, voṅāva, davalana vava, //[90]

// thanā vivāhā, //

// rāga vi(l. 5)bhāsa, ekatāli, //
āni deho maladana, nārāyana tere, / caüsathi gharero mo(l. 6)re, sirero upare, //
sundara vare, ānandita ujāni nagare, ghare2 //
sundara vivāhā nāhe, // (l. 7) // <Song 120>

// rāga paṃcama, jhumali, //
gāutye gā[91]yihe, maṃgala vidhāne, / āju suphala dina, endra-puri (End of Fol. 60ver)

<On the last page, i.e. the backside of the manuscript, merely the title *vidyāvirāpa* is written in small size.>

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[87] *Kevāla* seems to be the same as Nw. *kevārī* "song of praise, panegyric." Cf. *thanā bhātana kevārī lhāya* "Here the panegyrist speaks of praise." [Malla & Tamot 2000: 58]
[88] I added *mi*.
[89] Almost effaced.
[90] Nw. "Here, [they], having summoned (*boṅāva*) Princess Vidyā, have come through the stage."
[91] Or, *khā*?

* * * * * * * * *

Appendix 1

On the Bengali and Prakrit verses written in the blank space at the end of the Vidyāvinoda play in B 276/16

§1. Bengali verses

In the blank space of the lower half of B 276/16, page 29, the following passages are written [Kitada 2019a: 47]:

payāla, āna deva na cinti/ro[92] āna[93] na ti 9[94]
payāla, ādiha kanaka caṃpā[95] 10
śauri, tuhmi kvaṭavāra ahma paradeśi 11

In my argument on the passages in question [Kitada 2019a: 47], I have pointed out that the first passage (*āna deva na cintiro āna na ti*) shows the parallelism to B 276/16 song 78 [Kitada 2019a: 44]:
// śrī rāga // chutā //
āna deva nā rādhiro āna nahi mane, pramāda padire vidyā citte sarvva khane /
vidyā gati vidyā mati vidyā prāṇa dāne eka vāra vidyā sane karu madhu pane //78 //

As already noted, MS song 114c (MS Fol. 57rec, ll. 5−7) is the equivalent of this B 276/16 song 78:
āna deva na cinta mai, āna nahi mane, / pramāda gunilo vidyā, cinta sarvva khāne, //
vidyā gati vidyā sthiti, vidyā prāṇa dāne, / prāṇa vidyā chādi moke, āna nahi gati, // <Song 114c>

Intriguingly, this MS equivalent contains *cinta* intead of *rādhiro*. It is nearer to the fragmental passage *āna deva na cinti/ro āna na ti*!

The next passage *ādiha kanaka caṃpā* is not found in other places in B 276/16, but it is the beginning of MS song 118 (MS Fol. 59rec, ll. 2−4)!

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[92] Perhaps, it was a halfway reproduction of the original Bengali script **cintiro*. The scribe retained the Bengali *e-kāra* (set to the left of the *ra*-letter), although he wrote the Newari *e-kāra* (i.e. the horizontal line in wave).
[93] Or, *ma*. However, I prefer to reading *āna* (< *anya*).
[94] It has parallelism to the first verse of B 276/16 song No. 78 (B 276/16, p. 27, ll. 8−9): *āna deva nā rādhiro āna nahi mane*.
[95] This letter might look like *yā* or *vā*, but it is obviously Newari *pā*.

// rāga śavari, palatāli, //

āji-ho kanaka-caṃpā, jene rūpavati, / tanu-romarāji-mukhi, kamala-adhipati, //

cintiyā āchilo suyā, madana arāse, / pramāda guniyā vidyā, uthilo tarāse, // <Song 118>

This is the translation of the Caurapañcāśikā-verse quoted just before:

śloka

adyāpi tāṃ kaṅkana-caṃpaka-dāma-gaurī, phullāla-vindu-vadanāṃ tanu-roma-rājiṃ, /

suptoḥsthitā-madana-vihvala-lālaśāṃgīṃ, vidyāḥ pramāda-galitāṃ, miva cintayāmi, //

This fact indicates that the scribe of B 276/16 knew this song, although he omitted it from his version of text.[96] That means, the scribe of B 276/16 had a source text which contained this song. Thus, his source text, i.e. an earlier version of Śrīdhara's Vidyāsundara, must have contained the scene, in which the Caurapancāśikā verses were recited.

§2. Betterment of the Prakrit and Sanskrit verses in B 276/16, p. 30

In the following is the ameliorated version of the transliteration of the Prakrit and Sanskrit verses [cf. Kitada 2019a: 47−48].

(B 276/16, p. 30, l. 1)

ʅ uttuṃga-pīna-kaṭhina-stana-maṇḍalasmin· pattrāvaliṃ racaya kuṃkuma-karddamena /

āliṃganena jaghanaṃ saphalaṃ kuruṣva, duḥkhaṃ (2) vināśaya vibho madano bha[97]vaṃ me //

puui[98]ṇivatta[99]bhuria dāhario[100] viṇāṇu vāhare[101]i piyaṃ /

taha ughuṭa[102]muṇā(3)lo[103] ta[o][104] diṭṭi[105] de[o] cakkāo //[106]

---

[96] Supposing that who added the note of this passage is the same person as the scribe. The writing hand seems to be the same.
[97] I read *bha* instead of *ha*.
[98] Or, *pudui*
[99] Or, *tu*, or *u*?
[100] Or, *havio*. Pkt. *dāhaviya*- "āg lagvāyā huā"? Or, it is maybe better to read *vāhario*.
[101] Or: *ve*? But Pkt. *vāhar*- "to speak, to call"?
[102] Pkt. *ugghuṭṭha*? Or, *uvvuṭa/udduṭa/uppuṭa*?
[103] Pkt. *muṇāla* < Skt. *mṛṇāla*? Or, *suṇālo*?
[104] This letter resembles *ja* without the horizontal line. It has occurred in p. 29, l. 4 ([?]*ndrera*). I have the feeling that it represents a certain vowel, but I do not have any further idea.
[105] Pkt. *diṭṭhi* < Skt. *dṛṣṭi*? Or, *diddi*?
[106] It seems to mean something like [the beautiful woman] has rubbed a lotus-fibre (*udghṛṣṭa-mṛṇāla*), and her sights are cycles (i.e. her eyes are twinkling).

ʮ ahiṇava-ma[h]u-loha[107]-bhāviaṃ, taha paricumvia-cūya-mañjariṃ[108] /

(4) kamala-rasa[109]-dimettaṇi-chando mahuara[110]-visu[111]ma-dosiṇaṃ kahama //

puṇa[112] cumviā[o][113] bhamarehi, uaha[su][114] tamāva[115]-kesara-sihā[o][116] /

avaaṃsaanti[117] sadaaṃ sirīsa-kusumā[o] pamadāo // (5)

yadā snātuṃ vahir yāti prāṇeśa saudha-sadmataḥ / tadā me hṛdaye nūnaṃ, śatadhaiva vidīryyate // vi[118]

(6) tavādhara-sudhāsvāda-madhurāmoda-vaśya-gaḥ / kṣaṇaṃ yuga-śatam iva, tvāṃ vinā prāṇa-vallabhe // ku[119]

(7) so 'yam abhyudita paśya, priyāyā mukha-candramā /

yasya pārvvaṇa-candre, tulyate nahi lāñchanaiḥ //

vasudhā vasuṃdhā loke, vandate manda-jātiyaṃ, //

karabhoru[120] rati prekṣa, dvitīye paṃcameṣṭhahaṃ //

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Appendix 2
A tale in Amir Khusrau's work, comparable to Vidyāsundara

Reference of text of the Hašt Bihišt:

Ḥasan **dhul-Fiqārī** & Parvēz **Arasṭū** (taṣḥīḥ): *Hašt Bihišt. Amīr Xusrau Dihlavī*. Tihrān: Firōšgāh-i-Našr Čašmah, **1391** (Manẕūmahhā-yi-'āšiqānah-yi-adab-i-fārsī 8)

The Hašt Bihišt ("Eight Heavens") is a collection of tales composed by Amir Khusrau, Indo-Persian poet of the 13th century. A tale contained in this work has similarity to the Vidyāsundara story. The tale

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107 < Skt. *lobha*
108 Having kissed the cluster of blossoms of mango (*cūta*).
109 It looks like *kamala-vasa*, but in this context, *kamala-rasa* would be more likely.
110 < *madhukara*
111 Or, *mu*/*mva*/*sva*?
112 It looks like *purṇa*, but *purṇa* is impossible in Prakrit.
113 The letter resembling *ja/ga* without the horizontal line. It might represent *o* which often occurs at the word-ending in Prakrit.
114 Pkt. *uahasa* < Skt. *upahasa*?
115 Or, *tamāra*, i.e. **tamāla*? However, in this Prakrit poem, the Newari confusion of *r* and *l* does otherwise not occur.
116 Skt. *kesara-śikhāḥ*? If my reading, Pkt. *kesara-sihāo*, is correct, the letter resembling *ja* without the horizontal line must represent *o*.
117 Skt. *avataṃsayanti*
118 Abbreviation of *vidyā*
119 Abbreviation of *kumāra*
120 I.e. *karabha* + *ūru*

is narrated in the chapter titled: "The Bud of Spring of the Flower-faced Lady opens due to Tasty Wine and she, like a Nightingale, tells a Tale of Lovers" (*Ǧunčah gušādan-i-bahār-i-gulrūy az bādhā-yi-xuš u bulbulvār afsānah-yi-'āšiqān guftan*) [dhul-Fiqārī & Arasṭū 1391: 223ff. = verses 1637ff.].

The story is as follows:
A group of five young men from Multān [dhul-Fiqārī & Arasṭū 1391: p. 223, verse 1636] travels. On the way, they see a temple of idols (*butxānah*) in the desert. This temple contain a masterpiece of stone statue, named Kāmrānī [ibid. p. 224, verse 1658], whose beauty takes their breath away. One of them, the son of an aristocrat, is irresistibly enamored with this idol and does not want anymore to continue the travel. Being at a loss by his stubbornness not to move, his friends leave him in the temple staring the idol in stupefaction, and themselves enter the nearby city to seek the solution. During their stay, the young men happen to know the secret that this stone statue is in fact the portrait of a beautiful lady, i.e. the beloved of the king of the city, who is confined in a lofty tower enclosed in a garden adjacent to the royal palace. They get also the information that only an old flower woman is permitted to visit the lady to provide flowers. They approach the flower woman and win over her by bribery of a deluge of money and goods. One of the young men is a talented gardener [ibid. p. 238f., verses 1702ff.]. He makes splendid bouquets and lets the flower woman deliver these to the lady. The lady admires the wonder of exquisite workmanship, and coaxes the secret out of the flower woman. The old woman, having no other choice, is compelled to tell her the truth that a foreign gardener lodges at her house and it is he that made all these bouquets. The next day, the gardener selects all sorts of flowers and weaves an elaborate tapestry of flower in which a portrait of the lady is presented and also a text of letter addressed to her is knitted in alphabets of flowers [ibid. p. 230, verses 1754ff.]. Completely fascinated at the sight of this work of prodigy, and profoundly affected by her own portrait and name embroidered with flower in the fabric, the lady has an ardent wish to see the man who made the tapestry and entreats the flower woman to arrange her tryst with him. At the report by the flower woman who has come back home, the five comrades think out a design: One of them is a son of a wealthy merchant. He purchases an estate in the city, and gets a mansion built there [ibid. p. 233, 1809]. Another one of them is a miner. He clandestinely digs a long tunnel leading from their mansion to beneath the lofty building in which the lady is confined [ibid. p. 232, verse 1798; p. 233, verse 1816].

Noteworthy is the fact that the five young men come from Multān, one of the western centers of commerce and culture in the subcontinent[121], and also that Kāmrānī is mentioned as the name of the stone statue. The meaning of this name is explained in verse 1658 as follows:

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[121] Multān is famous for its being the center of Sufism. However, its name seems to come from the Apabhraṃśa word *mūlatthāna* (< *mūla-sthāna*) and this city seems to have been flourishing since long time before Islamization.

"In the languages of Hindus/Indians (*zabānhā-yi-hindvān*), *kām* means love (*'išq*) and *rānī*, a woman (*zan*)."

In fact, *kām-rānī* (< Skt. *kāma-rājñī*) would mean the Queen of the God of Love in New Indo-Aryan languages. Here, Amīr Khusrau makes a pun of words, for, in Persian, *kāmrānī* means "fulfillment of desire" or "success". It is supposed to be a Hindu goddess who grants wishes.

These features suggest that the source of this story is an Indian folktale of Hindu origin. The common features between this tale and the Vidyāsundara are as follows: (1) A woman is confined (or confines herself willingly) in her abode, inaccessible to men, or refusing to see men. (2) The flower woman is an exception who is granted the admission to the place of the lady. (3) The gardener weaves bouquets, and let the flower woman delivers these to the lady. (4) Finally, an underground path is dug up to the room of the lady. Only, there is a difference that in Amīr Khusrau's tale are the five comrades who cooperate to attain their aim, in contrast to Prince Sundara in the Vidyāsundara, who makes everything alone for himself.

Probably, Amīr Khusrau composed this tale after the model of a version of Vidyāsundara current in his time.

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[122] It is the same bibliography as contained in Part I, but I reproduce it here for the readers' convenience.

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[123] Kamal P. Malla is the chief editor and Kashinath Tamot is the chief compiler among numerous editors.