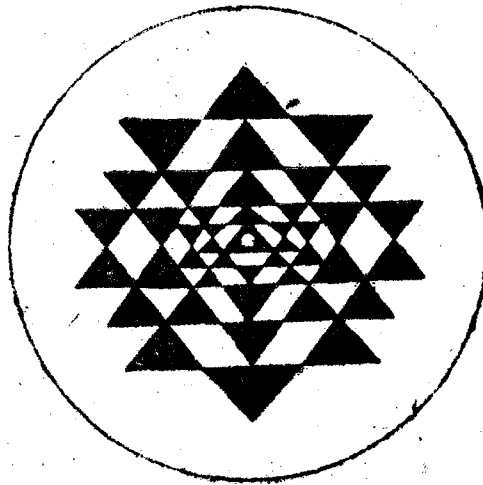


KAILASH

A JOURNAL OF HIMALAYAN STUDIES

PLEASE RETURN TO
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**THIS ISSUE OF KAILASH IS
DEDICATED TO THE MEMORY OF**

**NICHOLAS ROERICH
(1874-1947)**

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THE ART OF NICHOLAS ROERICH

Edgar Lansbury

Curator, Nicholas Roerich Museum, New York

In the year 1974, we of the Nicholas Roerich Museum in New York City celebrate the Centenary of a great artist. Strangers who come into our museum for the first time are affected by the color, beauty, and vibrancy of the paintings. They may not be familiar with the style, but there is something about the consistency of the work and the artist's point of view that is undeniable, and sets the visitor to wondering who this man was, what kind of person, what point of view can be focused in a lifetime to create such a body of work, because what we have here in the museum is only a small part of the grand total of about 7,000 paintings that Nicholas Roerich created, and the paintings are only a portion of the work that this great man accomplished in his lifetime.

Nicholas Roerich was more than just a painter, and in understanding his paintings and his work as an artist, it helps to know more about his activities and aspirations. He was responsible for some quite remarkable achievements in areas other than that of painting.

Thus, people coming to the Nicholas Roerich Museum in New York ask the questions "Why a Museum?" "Who was Roerich?" "Where does he fit in the history of art and in relation to other artists?" "How do we compare him with Picasso; how do we compare him with Matisse; how do we compare him with Rembrandt?"

There is tendency in our culture to categorize everybody, to put each man into a slot - a convenient cubbyhole where, at a moment's notice, we can refer to him and have the comfort of knowing that he fits some where between so-and-so and so-and-so and "this" is what we expect of him! Roerich defies such categorizing. He is a man who created his own style. If one looks at his paintings

today and tries to equate them with modern art or with the classic or more ancient styles of painting, it doesn't work. Though he derived a tremendous lot from all of these - the artistic heritage of the Western and the Eastern World - he cannot be placed in any of these cubbyholes. He truly created his own world. Claude Bragdon aptly described the singular and personal position that Roerich holds as an artist: "In the history of the finer arts, certain individuals have appeared from time to time, whose work has a unique and profound quality, which differentiates them from their contemporaries, making it impossible to classify them in any known category and to ally them with any school, because they resemble themselves only and one another, like some spaceless and timeless order of initiates. Such were Leonardo, Rembrandt, Durer, Blake and in other fields, Beethoven, Balzac, Rodin. Roerich in his life, in his character and in his art reveals himself as a member of this fraternity."

The other overwhelming quality underlying Roerich's work is a singular kind of purpose and striving. Here at the museum, particularly in the paintings of the Himalayan period, we see this striving to express a spirituality in nature and to link that spirituality with man's own spirituality and with man's own striving to perfect himself. This idea is very basic to Roerich's art and life, and the more one studies the man, the more one recognizes the basic spirituality of his life and purpose and sees in it the expression of a great soul a remarkable human being - whose expressions can only be matched by examples such as Leonardo or Rembrandt. He was a painter. He was an archeologist. He was an explorer. He was a writer. He was a pan-humanist, a great philosopher, a poet, a friend of kings, emperors, presidents and hermits, from the lowest to the highest.

Nicholas Roerich was born in Russia, in St. Petersburg, in 1874. His father was an eminent attorney and he grew up on the family estate which, interestingly enough, was called Iswara, a Sanscrit word meaning, among other things, Ashram or sacred dwelling. Even in that early age, there was a certain orientation towards the Eastern mysticism that we commonly associate with the artist. His father, like most fathers, was quite anxious that his son should follow in his footsteps and also become a lawyer. With that purpose, in 1893 Roerich simultaneously enrolled in the university and the Academy of Fine Arts in St. Petersburg.

As a young boy, on his father's estate, he very early showed a great interest in the heritage of the particular area of ancient Russia in which he grew up. He used to go out with a shovel, and dig around in the mounds and come up with ancient artifacts which he linked to his own forebears and the early settlers of that particular countryside. The name Roerich is a very ancient one in Russia since it can be traced back to the



From a painting by Nicholas Roerich

KANCHENJUNGA

earliest pioneers in that part of the world, to a famous, almost mythological but quite real hero, by the name of Rurik, who was invited in 862 to rule over the tribes inhabiting the area that was later to become Russia. He accepted the invitation and founded a dynasty from which many of the Russian princes claimed descent. In all of Roerich's earliest paintings one finds an expression of this tremendous interest in his own past, in the heritage of the Russian people. One finds paintings of Nordic boats, the old camping places of the great chieftains, and so forth. In the words of the writer Alexei Remizov: "The memory came back to him as in a dream, and he told us about the seas where he used to sail with his ships of Warriors; about the giants and the serpent and the nayadas, about the Terrible Angel and about how Russia was being built and how the treason of the Russian Princes opened to the foe the gates of the Russian land."

In 1897 just prior to leaving the Academy of Art, he painted a now famous painting, "The Messenger," which was bought by a Mr. Tretyakov - a wealthy art patron of Moscow - and placed in his private collection (now known as the Tretyakov Gallery - one of the great museums of Russia). This resulted in a great deal of prestige for Roerich, and his work immediately became of great interest to collectors, and people who wrote about the arts. The painting itself is very interesting because it has a lot of the mystery, forboding and portentousness of his later work. It's not just a landscape - it's an epic landscape, a design for a great play to be enacted there. This quality is carried into his later works. The earlier themes are repeated and we have many with the strong Nordic feeling and subject matter. In the words of Michael Babenstchikoff: "He tells us of the first days of human existence on the earth, of man's struggle with the dark powers of nature. He describes the customs and habits of our forefathers with a vibrant emotion and with such an abundance of details, that the power of the past completely overcomes us." And Nicholas Roerich himself, though striving with tremendous strength and passion into the future, believed that the man who didn't understand the past could not think of the future.

In 1902-1904 Roerich took an extended tour through Russia. It was a voyage of discovery, wherever he went he found the ancient artifacts and ruins which to him represented the national heritage. He was shocked to find these ancient monuments, old churches; city walls and remnants falling. In some places people were not even aware they existed. As an archeologist he realized what they should symbolize to Russia, and he knew the importance of them to students of archeology and the history of man. Roerich was determined to have them preserved and properly looked after. To this end he painted an extraordinary series of paintings which, oddly enough, ended up in this country in the Oakland Museum in California. Not too many years ago, one of our Museum members discovered them there and after a lot of hard work and correspondence succeeded in having them loaned to the museum. Since then, they have been purchased by a Trustee of the museum and are shown at

frequent intervals. They are interesting in terms of Roerich the artist because they show an earlier style of painting and are executed in oil. He later used tempera almost exclusively as a medium of work.

Roerich was also painting murals at this time: In 1907 he completed a very large and beautiful mural in the church of the Holy Spirit in Talashkino, near Smolensk (partly destroyed in the war and now restored) and a mural for the Kazan railways in Moscow. He was rising to his own as artist of rank and reverence, recognized throughout the world as a man of consequence, a painter of importance, a philosopher and humanitarian. In 1909 and 1910, Roerich visited Italy, Germany, Holland, and England. It was at this time that he designed for Diaghilev sets for "Prince Igor." At the same time, he held exhibitions in Paris, London, Brussels, Rome and Zurich. His work became quite known and was received by many of the major museums of these countries.

Starting with "Prince Igor", he had a very full career as stage designer, a career that in many men's lives would have been enough to satisfy them, but in the life of Roerich, a man of so many facets, was only a small aspect. He designed sets for "Peer Gynt", "Princess Maleine", for the Moscow Art Theatre, and for virtually all the operas by Wagner and many operas by Rimsky-Korsakov, Moussorgsky, Maeterlink and others. He designed these at the time when Alexander Benois, Bakst, Natalie Gontcharova and Picasso were designing for Diaghilev. He moved in the company of the best artists, modern and traditional, of that period, painting in his own personal, inimitable style. It was at this time that he did what became his most famous design for the theatre, the decors and costumes for Stravinsky's ballet, "Le Sacre du Printemps," which was presented in Paris. As the eminent art historian and writer Barnett Conlan wrote about production: "When Roerich designed the settings for the 'Rite of Spring' in 1912, his style was at time the most advanced, and it is a question if any other painter could have approached the heart of the subject with so much insight. Not only did he give the outer sense of spring - the great spaces and the growing light, the hard green landscapes caught up by the evening glow, but he also gave that inner sense of the sharp, chill sap rising through the pores of the earth, all the acid activities of the fresh vegetation as shrill in its movements as the east wind. The colors were hard and clear, the forms rough and primitive, and what was infinitely old a circle of ancient rocks, seemed to have again come round on the ring of time and pointed to the future. The most modern technique of today could not have done more, not half as much."



So we see how the work of Roerich helped to make this such an extraordinary occasion. In 1920 he designed the decor and costumes for the "Snow Maiden" for

Covent Garden, and also for "The Czar Saltan" and "Sadko." In 1920 Roerich was invited by the Director of the Chicago Art Institute Dr. Robert Harshe, to come to America with his paintings and exhibit his work throughout the country on an extended tour of twenty-nine cities that was to last for a year and a half. He brought over four-hundred paintings, which is quite a collection. It was an immense success, and the artist was received in this country by the leading patron and museum directors with the same degree of reverence and importance that he had received in Europe. Olin Downes, the noted critic, wrote at this time, "Roerich's paintings are so great because of their affirmation, their great surety, in this restless day. His work reminds me of the expression of Renan that 'all the world's reveries nestled around his heart.' In the midst of our modern society, so positive and so limited, he gives to his fellow-artist a prophetic example of the goal they must reach — the expression of the Inner Life."

In October of 1920 Roerich arrived for the opening of his tour which started here in New York City at the Kingore Gallery. He spent the summer of 1921 on the island of Monhegan in Maine, and painted a series known as the "Ocean Series." In these works it is interesting to see the Roerich style of painting applied to the coastland of Maine. They have a quality of his early work — very forbidding in a sense, and with that look of destiny about them that characterizes Roerich's paintings. He remained in this country for a period of about two years and during that time made many friends and founded several institutions, including the Master Institute of United Arts here in New York. The trustees of that institution founded in 1923 the Roerich Museum in New York City.

A very important phase of his activity was the founding of cultural associations bearing his name in many important cities of the world. The most important of these foundations are: The International Society of Artists—Cor Ardens; Corona Mundi (International Art Center) 1922; the Urusvati Himalayan Research Institute in Naggar, Kulu, India.

The fundamental doctrine underlying all the above educational institutions founded by him is best summarized in his own words:

"To educate does not mean to give a record of technical information. Education, the forming of world consciousness, is attained by synthesis, not by the synthesis of misfortunes, but by the synthesis of perfection and creativeness. The true knowledge is attained by inner accumulations, by daring, for the approaches to the One Knowledge are manifold...The evolution of the New Era rests on the cornerstone of knowledge and beauty."

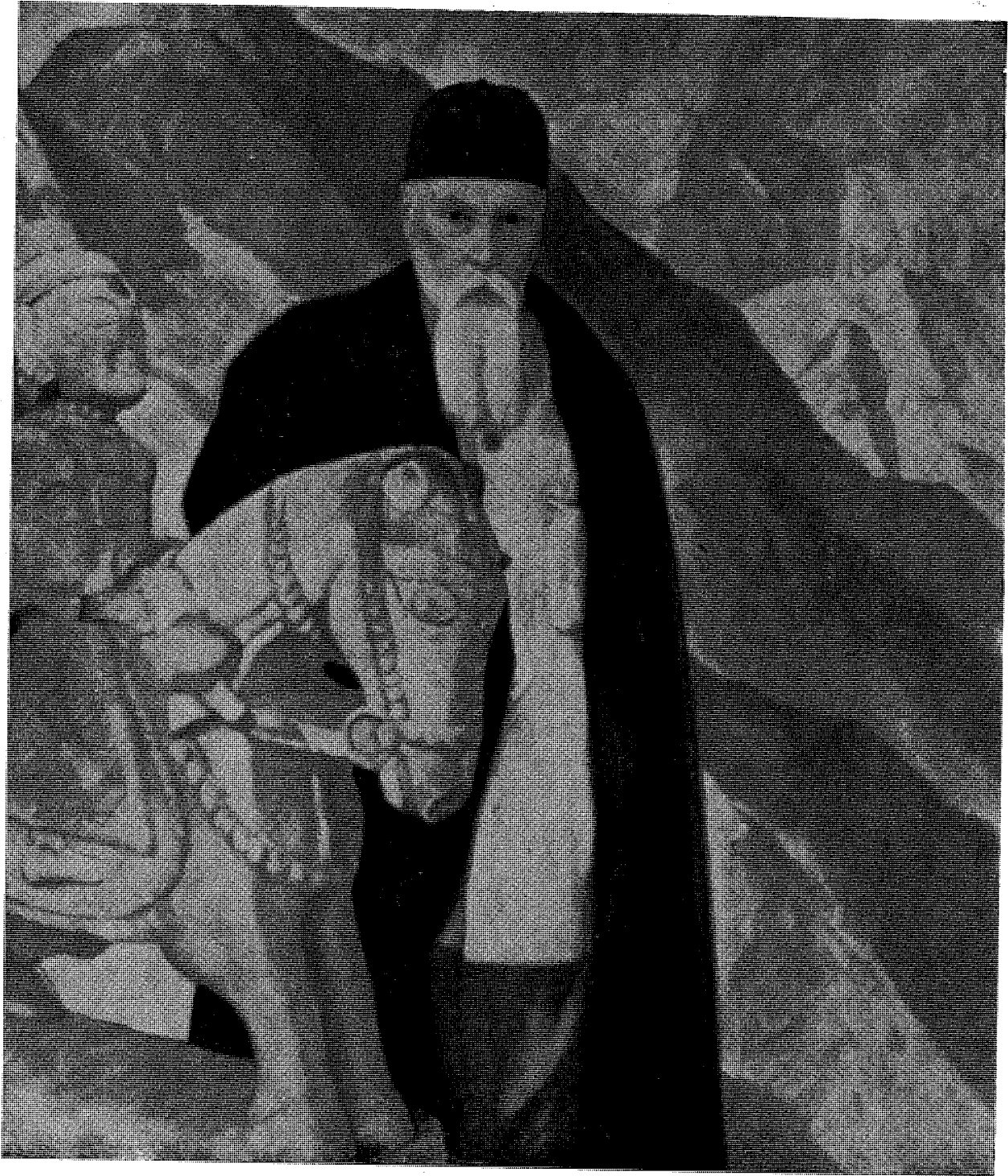


In 1923, with his two sons, George and Svetoslav, Roerich set out on the first of his expeditions to Asia. His idea was to penetrate into the hidden recesses of the Himalaya,

a region that had been beckoning him since he was a small boy on his father's estate in St. Petersburg, where, hanging on one wall, was a picture he afterwards discovered was the holy mountain Kanchenjunga. Roerich was later to paint this mountain with much reverence and great success. For five years the Roerich expedition traveled all over India, Tibet, Sikkim, Mongolia, Chinese Turkestan, Altai and so forth.

During the course of it he also studied the ancient relics of the Himalayas, the Eastern religions, the cultures of the people, the languages. His son Svetoslav was by that time becoming a painter himself and his son George, a scientist. Between them they constructed a multifaceted expedition during the course of which many things were explored and discovered. Wherever he went, Roerich's inner belief in life and humanity and in the destiny of man was reinforced. Wherever he went he found the ancient philosophical and religious Eastern beliefs echoing his own inner knowledge. We find this duality of man's destiny and his striving toward it a dominant theme – an all pervading subtext. In these paintings the great Himalayan range became a fitting symbol for a concretion perhaps, of the artist's lofty concepts, of man's relationship to Cosmos. During the time of the expedition, he made a few trips back to the United States and other parts of the world for one purpose or another, sometimes to coordinate things he had started for a new school, a society, or perhaps a new structure of some kind. In 1929 the family returned from the expedition and settled in the Kulu Valley in the Himalayan foothills. There they founded the Urusvati Himalayan Research Institute, which was organized to study the results of the exploration and discoveries made during the expedition. George Roerich has written about this institute: "The buildings of the Institute were erected on a mountain ridge at an altitude of 6,500 feet. From 1930 to 1939 scientific work and explorations were conducted under the guidance of the artist, until the events of the Second World War brought about a temporary halt to those activities. "The Himalayan Research Institute had two departments: botanical and ethnological-linguistic. The latter was also concerned with exploring archeological sites. Each year, at the beginning of the summer when the mountain passes were open, the expedition squads went their way toward the Tibetan Highland and into the high mountain zone of the Himalayas. In October they returned to the main base of the Institute in Kulu and spent the winter months in working on the materials collected." J. K. Nag, a prominent Indian writer wrote about Roerich at this time: "There lives on the roof of the world a unique figure—a genius that has so ardently worshipped Beauty—a genius that has so passionately loved art and culture. He is the world famous painter, the great Nikolai Konstantinovich Roerich—a towering personality of this century. Besides his genius in art, Roerich is one of the ardent enthusiasts for world peace. He dreams of an international peace through art and beauty. He says 'Art is to create beauty, through beauty we gain victory, through beauty we unite and through beauty we pray'". And indeed, at that time Roerich dreamed of peace, and dreamed also of a plan.

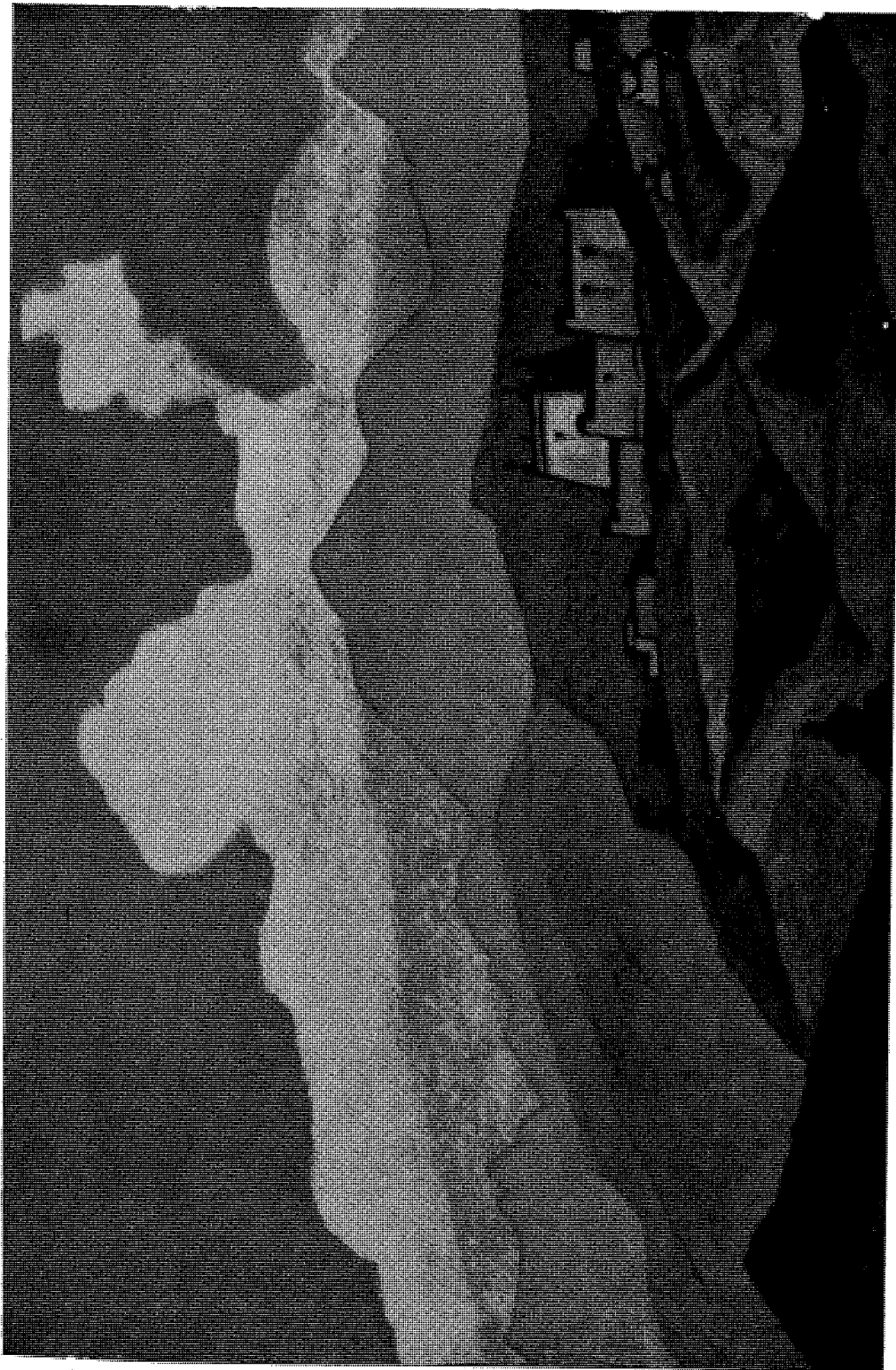
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From a painting by Svetoslav Roerich

NICHOLAS ROERICH

Kailash



From a painting by Nicholas Roerich

CLOUDS OVER DWELLING

for preserving all of the great treasures of man's creativeness and cultural institutions throughout the world in times of war. To this end, he founded the Roerich Pact and Banner of Peace. In a booklet published by the Committee, which describes in considerable detail the purpose and aspirations of those ideas that Roerich created, we read: "The Roerich Pact and Banner of Peace was created and promulgated by Nicholas Roerich, for the protection of treasures of human genius. It provides that educational, artistic, religious and scientific institutions, as well as all sites of cultural significance, shall be deemed inviolable, and respected by all nations in the times of war and peace.

"The Banner of Peace is the symbol of the Roerich Pact. This great humanitarian ideal provides in the field of mankind's cultural achievements the same guardianship as the Red Cross provides in alleviating the physical sufferings of man.

"The design of the Banner of Peace shows three spheres surrounded by a circle in magenta color on a white background. Of the many national and individual interpretations of this symbol, the most usual are perhaps those of Religion, Art and Science as aspects of Culture which is the surrounding circle, or that of Past, Present and Future achievements of humanity guarded within the circle of Eternity."

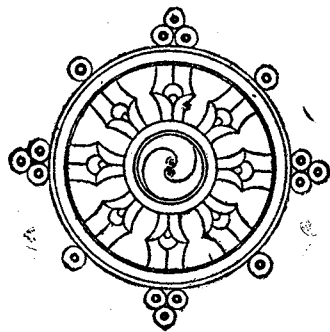
Thus, in the Pact, and in the ancient and revered symbol of the Banner, are symbolized all of Roerich's most cherished, most passionate hopes and visions for man.

On April 15, 1935 the Pact was signed in the White House in the presence of President Franklin D. Roosevelt, by the representatives of twenty-one governments of North, Central and South America.

During the last years of his life, Nicholas Roerich lived in the Kulu Valley painting and writing abundantly. During all the years of the Second World War he sought endlessly to find ways to peace, and wrote to people all over the world pointing out the directions in which mankind could seek it.

Nicholas Roerich died on december 13, 1947 in the Kulu Valley.





WORKS ON LAHAUL AND SPITI

Uttar Bahadur

Kathmandu

"Many years ago, during Jawaharlal Nehru and Indira Gandhi's historic trek to Bhutan, somebody referred to the fascinating, sometimes even scholarly, narratives by frontier officers of former days, and deplored the lack of initiative of their successors in office of more recent times. I felt, suddenly, the eyes of the entire company, and more particularly Nehru's, focus sharply on myself Nothing more was said, but the Prime Minister's reproving look clearly signalled that, if, with such a wealth of opportunity, I had not been inspired to creative effort, something must be seriously wrong !"

(Nari Rustomji: "Enchanted Frontiers" (1971), page 1)

*

HIMALAYAN WONDERLAND - TRAVELS IN LAHAUL SPITI

By Manohar Singh Gill. 180- xii pp. 18 b/w plates.

Vikas Publishing House, New Delhi, 1972,

reprinted 1973. Price: Rs. 25 (hardcover).

Mr. Manohar Singh Gill spent around one year as Deputy Commissioner in Lahaul and Spiti during 1962, one year after the area had been reorganized into one administrative district as part of Punjab State. It took him five years to make the first draft, and other five to see it published in its present very readable form. There is no indication whether or not it took a Prime Minister to make Mr. Singh write about his experiences and observations as a "frontier officer" in the service of the Government, but it is encouraging that at least some officials now-a-days take the trouble to keep a record of their experiences, and a sympathetic interest in the people among whom they work.

Mr. Gill is at times a little hard to place - his footnotes are a strange mixture of Kipling, the Kangra District Gazetteer (1897) and Col. Bruce, the intrepid Himalayan traveller. If he spent ten years on the book, he could perhaps have done a bit more reading and research. (A short bibliography on

the area is attached to this review.) Of course, Mr. Singh does not pretend to write a scholarly book as such, but many of the legends and rituals which he has carefully recorded are important, and if for example the transcription of Lahauli words had been more systematic and clear, and if he had read a bit more on Tibetan Buddhism and its rituals, the descriptions and explanations would have been more precise.

The book is divided into thirteen chapters and a three-page glossary. The introductory chapter, which already includes a few legends, is followed by a narrative of a visit to the Spiti valley, and a rescue operation following an unusually heavy and early snowfall. Then there are vignettes of life in isolated Keylang during the long winter, legends, folktales, marriages, more legends, parties, funerals and a bit of history of the area.

Mr. Gill writes extremely well, but perhaps there could have been fewer references to the local consumption of *chhang*, which by and large is used like tea elsewhere in the sub-continent. (A description of contemporary India without mentioning teadrinking would be strange, but it would be equally strange (and tiresome) to mention every cup of tea consumed, particularly if one were destined to spend some time in Government offices...) The photographs are all exquisite, one only wishes there were more. The two aerial photos of the mountain massives (facing page 85) are very good. If another edition is contemplated, we hope the publisher would allow more photographs, a simple sketch-map and a few pages of statistics related to Lahaul and Spiti according to the latest census.

* * *

THE HIMALAYAN BORDERLAND. By Ram Rahul. vi+157 pp.
Vikas Publing House, New Delhi. IRs. 20

Ram Rahul's book is a survey of the whole Himalayan range from Ladakh to NEFA, or Arunachal Pradesh as it is now called. For those who had hoped for some up-to-date research and information on Himalayan areas other than Nepal, which has an enlightened "open door" policy towards legitimate scholars, the book is a disappointment.

The book is divided into four main sections: The Land, The People, The History, and Administration and Development.

Each of these four sections is subdivided into subsections on NEFA; Bhutan; Sikkim; Nepal; Uttarakhand; Kinnaur, Spiti and Lahaul; and Ladakh. The information in each section is rather loosely organized, generally out of date, and seems to have been thrown together in a hurry. Since the author has travelled widely in the

Himalaya, since he has got the Census of India publications and State Gazetteers at his disposal, and since there has been some work done by Indian scholars on these areas since 1948, it is disappointing to find that a large part of the material is a repetition of old British records, however valuable these may still be. This review will only concern itself briefly with the few pages of the book dealing with Lahaul and Spiti, but the observations made below apply largely to the book as a whole.

Regarding the chapters on Lahaul and Spiti: (1) The section "The Land" suffers from the absence of a simple sketch map, and there is no description of Lahaul at all. There should also be some photographic material available, both old and recent, which could have been included. (2) The section called "The People" contains no anthropological or linguistic information of significance, and hardly touches on the Lahaulis. (3) The chapter "The History" repeats information contained in Hutchison and Vogel, which is mainly based on Francke's *A History of Western Tibet* (see the attached bibliography). (4) The section "Administration and Development" should have been the most interesting and important, since both Spiti and Lahaul have been opened up by jeepable roads during the last ten years or so and travel by Indian nationals has been unrestricted. Development work in agriculture, horticulture, communications, etc. has been taking place, but this has hardly been touched upon. Passing references to the different tenancy laws in Lahaul / Spiti, alternative cash crops (to *kuth or putchok*), research in agriculture etc., a school for the higher education of the lamas of the area, and so on, are made, but no facts or details are given. It would also have been useful if a minimum of socio-economic, demographic, linguistic, and similar statistics could have been included in the book.

In these days of general carelessness on the part of most Indian publishers, it is a pleasure to see the quality of layout, printing and workmanship of Vikas' publications. They are to be congratulated both on the quality as well as on the reasonable prices of their books.

* * *

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शुद्धिपत्र

अशुद्ध	शुद्ध	पृष्ठ-पंक्ति
वि. सं. १९३४	वि. सं. १९३३	२९-१२
हेमराज शाक्यद्वारा सम्पादित	हेमराज शाक्य तुलसीराम वैद्यद्वारा	
मिडिएभल नेपाल	सम्पादित मिडिएभल नेपाल	३५-२८
वि. सं. २०३१ मा बुद्ध निर्वाण भएको	वि. सं. २०३१ मा बुद्ध निर्वाण भएको	
१५१३ वर्ष हुन आउँछ	२५१३ वर्ष हुन आउँछ	३५-३२
भक्तपुर क्षमाहिटी टोलको	चाँगुनारायणको अमृतदेवका पालाको	
अभिलेखबाट	अभिलेखबाट	४९-२
लिपिचित्र ३९	लिपिचित्र ४१	५२-२७

THE EVOLUTION OF DEVANAGARI SCRIPT

Shankar Man Rajbanshi

Kathmandu

नेपाली लिपिविकास

अक्षर तथा लिपिवर्णन

अक्षरसृष्टि—

अक्षर ब्रह्माबाट सृष्टि भएको भन्ने आचार्यहरूको भनाइ छ¹। विक्रमको सातौँ शताब्दीमा भारतमा घुम्न आएका चीनिया यात्री ह्युयेनसाङ्गले पनि भारतवर्षको वर्णमाला ब्रह्माबाट आएको हो, त्यसैको रूपान्तर अहिलेसम्म चलिरहेको छ भनी भनेका छन्²। यो कुरो गौरीशङ्कर होराचन्द्र ओकाले पनि आफ्नो भारतीय प्राचीन लिपिमाला भन्ने पुस्तकमा उद्धरण गरेका छन् ।

ब्राह्मी लिपिको उत्पत्ति—

जैनको यन्त्रव्रणामुक्त र समयांगसूत्रमा १८ लिपिको नाम³ दिइएको छ । तिनमा सबभन्दा पहिलेको

¹ शाण्मासिके तु समये भ्रान्तिः सञ्जायते यतः ।

धात्राक्षराणि सृष्टानि पत्रारूढाण्यतः पुरा ॥

(वी. पु. च. ल. नं. ९७२ को ज्योतिषतत्त्व)

किन भने ६ महीनाको समयमा नै भ्रान्ति हुन जान्छ भने धेरै समयमा भ्रान्ति किन नहुनु, त्यसैले कहिले ब्रह्माजीले पत्रमा उतारिएका अक्षर सृष्टि गर्नु भयो ।

नाकरिष्यद्यदि ब्रह्मा लिखितं चक्षुस्तमम् ।

तत्रेयमस्य लोकस्य नाभविष्यत् शुभा गतिः ॥

(नारदस्मृति)

यदि ब्रह्माजीले अङ्कित उत्तम आंखा नवनाइदिनुभएको भए लोकको यस्तो असल गति हुने थिएन ।

² चीनिया यात्री ह्युएत्संग जिसने इ. सं. ६२९ सं. ६४५ तक इस देशकी धात्रा की लिखताहै कि भारतवासियोंकी वर्णमालाके अक्षर ब्रह्माने बनायेथे और उनको रूपरूपान्तर पहलेसे अवतक आरहे है ।

³ वंभी, जवणालि (या जवणालिया) दासापुरिया (या दोसापुरिया) खरोट्टी (या खरोठी) पुवखर सारिया, भोगवइया, पहाराइया, (या पहाराइया), उयअंतरिखिया (या उयंतरकरिया), अखरपिट्टिया (या अखर पुंठिया), तेवणइया (या वेणइया) गिरणहइया, (या गिणहइया) अंकलिवि (या अंकलिविखा) गणितलिवि (या गणितलिवि) गंधवलिपि, आदंसलिवि (या आयसलिवि) माहेशरी (या माहेशरी) दामिली और पोलिदी (भारतीय प्राचीन लिपिमाला पृष्ठ १७)

नाम बंभी (ब्राह्मी) छ । भगवतीसूत्रमा बंभी (ब्राह्मी) लिपिलाई नमस्कार गरेर (नमो बंभीए लिखिए) भन्ने सूत्रको प्रारम्भ गरेको छ । बौद्ध संस्कृत पुस्तकमा ललितविस्तर भन्ने पुस्तक छ । ललितविस्तरमा बुद्धको चरित्र छ । यो ग्रन्थ कहिले बन्यो भन्ने कुरा केही निश्चित छैन । यस पुस्तकको अनुवाद चीनमा भएको छ । यो अनुवाद वि. सं. ३६५ मा भएको थियो । त्यसमा ६४ लिपिको नाम^१ उल्लेख गरिएको छ । तिनमा अहिलो लिपिको नाम ब्राह्मी र दोस्रो लिपिको नाम खरोष्ठी छ । लिपिको सृष्टि ब्रह्माबाट भएको भनी मानेको कुरा माथि बताइसकेको छ । सायद ब्रह्माबाट सृष्टि भएको लिपि हुनाले नै ब्राह्मी लिपि भन्ने नाम रहेको होला । मौर्यवंशी राजा अशोकका कतिपय टक गिलालेख पाइएका छन् । तिनमा उल्लिखित लिपिको नाम ब्राह्मी भन्ने चलन छ ।

देवनागरी लिपिको उत्पत्ति-

ललितविस्तरमा उल्लिखित ६४ लिपिमा देवलिपिको पनि उल्लेख छ । तन्त्रशास्त्रको पुस्तकमा राष्ट्रिय पुस्तकालयको नं. ४६२८ को श्रीमतोत्तरतन्त्र भन्ने पुस्तक छ । त्यस पुस्तकमा लिपिको प्रत्येक वर्णका विभिन्न देवता अधिपति बताएको छ* । यो तन्त्रशास्त्र कुन समयमा बन्यो भन्ने कुरा विचारणीय छ । जे होम् देवताबाट लिपि सृष्टि भएर लिपिको वर्णमालाको अधिपति देवताहरू बनेका होलान् भन्ने अनुमान हुन्छ । ब्राह्मी लिपिबाट कालान्तरमा गएर विभिन्न लिपि बनेका छन् । लिपिको विकासक्रम हेरेमा सो कुरा थाहा पाइन्छ । ब्राह्मी लिपिको शाखा प्रशाखाको रूपले उत्पन्न भएको देवनागरी लिपि सायद देवता अधिपति भएको हुनाले नै देवनागरी लिपि भन्ने नामकरण भएको होला ।

^१ ब्राह्मी, खरोष्ठी, पुस्करसारी, अंगलिपि, वंगलिपि, मगधलिपि, मांगल्यलिपि, मनुष्यलिपि, अंगुलीय लिपि, शकारिलिपि, ब्रह्मवल्लीलिपि, द्राविडलिपि, कनारिलिपि, दक्षिणलिपि, उग्रलिपि, संख्यालिपि, अनुलोमलिपि, ऊर्ध्वधनुलिपि, दरदलिपि, खास्यलिपि, चीनलिपि, हूणलिपि, मध्याक्षविस्तरलिपि, पुष्यलिपि, देवलिपि, नागलिपि, यक्षलिपि, गन्धर्वलिपि, किन्नरलिपि, महोरगलिपि, असुरलिपि, गरुडलिपि, मृगचक्रलिपि, चक्रलिपि, वायुमहलिपि, भौमदेवलिपि, अंतरिक्षदेवलिपि, उत्तरकुरुद्वीपलिपि, अपरगौडादिलिपि, पूर्वविदेहलिपि, उत्क्षेपलिपि, निक्षेपलिपि, विक्षेपलिपि, प्रक्षेपलिपि, सागरलिपि, वज्रलिपि, लेखप्रतिलेखलिपि, अनुद्रुतलिपि, शास्त्रावर्तलिपि, गणावर्तलिपि, उक्षेपावर्तलिपि, विक्षेपावर्तलिपि, पादलिखितलिपि, द्विरुत्तरपदसंघलिखितलिपि, दशोत्तरपदसंघलिखितलिपि, अध्याहारिणीलिपि, सर्वस्वसंग्रहणीलिपि, विद्यानुलोमलिपि, विमिश्रितलिपि, ऋषितपस्तलिपि, घरणीप्रक्षेपणालिपि, सर्वौषधनिष्पन्दलिपि, सर्वसारसंग्रहणीलिपि, सर्वभूतरुद्रग्रहणीलिपि (भारतीय प्राचीन लिपिमाला पृष्ठ १७)

*स्वरवर्णका अधिपति-

अको श्रीकण्ठवागेश्वरी, आको अनन्तआमोटी, इको सूक्ष्मीशमायादेवी, ईको त्रिमूर्तीशगुह्यशक्ति, उको वरीशमोहनी, ऊको अर्धाशप्रज्ञा, ऋको हारभूमिनिवृत्ति, ऋको अतिथीशप्रतिष्ठा, लको स्थानुविद्या, लूको हरशान्ति, एको ऊष्ठीश ज्ञानी, ऐको भूतीशक्रिया, ओको सद्योजातगायत्री, औको अनुग्रहीशसावित्री, अंको क्रूरेशशुक्रादेवी, अःको महासेनाइच्छा ।

गुप्तलिपिकों नामकरण—

भारतमा मौर्यसाम्राज्यको अन्त भए पछि गुप्तसाम्राज्यको आरम्भ भयो । वि. सं. ३८७-४३२ मा भारतमा समुद्रगुप्तको ठूलो दबदबा थियो । समुद्रगुप्तले भारतमा दिग्विजय गरेका थिए । त्यसपछि वि. सं. ४३२-४७१ मा चन्द्रगुप्तद्वितीय (विक्रमादित्य) का पालामा गुप्तसाम्राज्यको शक्ति चरम सीमामा पुगेको थियो । तिन ताक कलाको नयाँ ढङ्गबाट विकास भयो । ब्राह्मी लिपिको पनि क्रमश विकास हुँदै गयो । तिन ताक नयाँ ढङ्गको लिपि प्रचलनमा आइसकेको थियो । गुप्तसाम्राज्यको प्रभाव फैलिएको हुनाले तिन ताकको लिपि गुप्तलिपि भन्ने भयो । यो लिपि पछि गएर कुटिल लिपिमा परिणत भयो । त्यही कुटिललिपिबाट कालान्तरमा गएर नागरी शारदा लिपि निस्क्यो । यसरी गुप्तलिपिको शाखा प्रशाखाको रूपमा अनेकन लिपि निस्के ।

लिच्छविलिपिको नामकरण—

जुन बखतमा भारतमा गुप्तसाम्राज्य थियो त्यस बखत नेपालमा लिच्छविको स्वतन्त्र राज्य थियो । यी लिच्छविले प्राचिन किरातवंशलाई पराजय गरी आफ्नो स्वतन्त्र राज्य स्थापना गरेका थिए । प्राचीन किरातवंशको ऐतिहासिक उपकरण प्राप्त भइसकेको छैन । लिच्छवि राजाहरूले आफूले गरेको काम तथा राज्यसंबन्धी सनद सवाल दुनियामा प्रचार गर्नका लागि शिलापत्रमा कुँदायी ठाउँ ठाउँमा राख्ने गरेका थिए । यो कुरो शिलामिलेखको अध्ययनबाट स्पष्ट थाहा हुन्छ । गुप्तसाम्राज्यताकाका भारतका शिलालेख र नेपालका लिच्छविकालका शिलालेखको तुलना गरी हेरेमा लिपिमा उत्तिको अन्तर पाइँदैन । लिच्छविकालमा नेपालमा चलेको लिपिलाई गुप्तलिपि नै भन्ने चलन थियो । वि० सं० २०१७ देखि नेपालसरकार पुरातत्व विभागबाट आफ्नै ढङ्गको नाम राख्नुपर्छ भनी लिच्छविकालको लिपिको लिच्छविलिपि भन्ने नामकरण भयो ।

नेपालमा लिच्छविअभिलेख अहिलेभन्दा करीब १५०० वर्ष पुरानो सम्म पाइएको छ, त्यो हो चाँगुको मानदेवको स्तम्भाभिलेख । अन्त्यमा गएर अन्दाजी विक्रमको नवौँ शताब्दीको अन्त्य सम्म पनि लिच्छवि लिपिमा लेखिएका ताडपत्रका ग्रन्थ पाइन्छन् । तर लिपि पछि सम्म एकैनाशको मएर आएको छैन, प्राय शताब्दी पिच्छे भने जस्तो लिपिमा फरक फरक हुँदै आएको छ । त्यस्तो हुनु कुनै अप्चयको कुरो छैन । किन भने

व्यञ्जन वर्णका अधिपति

कको क्रोधशंकटा, खको चण्डकालिका, गको प्रधण्डशिवा, घको शिवेशघोरामुखी, ङको एकरुद्रीरा, चको कूर्मचामुण्डा, छको एकनेत्रछागली, जको चतुर्मुखजयन्ती, ङको अजेशकृष्णारिणी, ञको शर्मेशकृद्धनी, टको सोमेश्वरकपालिनी, ठको लांगलीशपूर्णमा, डको डाकुरलामा, ढको अर्द्धनारीश विनायकी, णको उमाकान्तनारायणी, तको आषाढीशतारा, थको दिण्डिमसनी दको धात्रीश दहनो, धको मीनेशप्रियदर्शिनी, नको मेघशनादिनी, पको लोहितपावनी, फको शिखीशफेकारिणी, बको छगलण्डवजनी, भको द्विगण्डभीषणी, मको महाकालमहाकाली, यको वालीशवायुवेगा, रको भुजंगदीपिनी, लको पिनाकीशपूतना, वको षडानन्दशिखिवाहिनी, शको वक्रानन्दकुसुमायुधा, षको श्वेतानन्दलम्बिका, सको भृगवानन्दपरमात्मा, हको लकुलीशअंबिका, क्षको संवर्तसंहारिणी ।

तिन ताका छापने चलन आइसकेको थिएन । त्यस कारण हातले लेख्दै गएका लिपिमा कालान्तरमा गएर फरक पर्दै जानु स्वाभाविक छ । यसरी लिपिको मात्रामा केही कुटिलता आए पछि त्यसलाई कुटिललिपि भन्ने नै चलन थियो । त्यसलाई पनि पुरातत्त्वविभागले लिच्छविलिपि नै भन्ने नामकरण गरे । तर मात्रामा कुटिलता आए पछिको लिपिलाई उत्तरलिच्छविलिपि र त्यस भन्दा अधिको लिपिलाई पूर्वलिच्छविलिपि भनी दुई भागमा विभाजन गरे । लिच्छविकालमा लिपिको विकास भएको कुरा तिन ताकाको ऐतिहासिक उपकरणबाट थाहा पाइन्छ ।

मल्लकालको लिपि

नेपालमा लिच्छविराज्यको अन्त भए पछि मल्लराज्यको उदय भयो । तिन ताका नेपालमा भिमथलाको लिपि संग मिल्दो जुल्दो किसिमको लिपि चलेको थियो, जुन लिपिलाई प्राचीन नेवारी लिपि भन्ने चलन छ । यो लिपि प्राय ताड्यत्रमा लेखिएको ग्रन्थमा पाइन्छ । स्थितिमल्ल भन्दा पहिलेको मल्ल समयलाई प्राचीन मल्लकाल भन्ने चलन छ । प्राचीन मल्लकालका शिलाभिलेख थोरै मात्रामा पाइन्छन् । लिपिको विभिन्नता प्राचीन मल्लकालमा नै आइसकेको देखिन्छ । स्थितिमल्लको समयलाई मध्यकालको समय भन्ने चलन छ । मध्यकालमा कलात्मक ढङ्गले लिपिको विकास भएको पाइन्छ । जुन लिपिलाई भुजिमोल कुंमोल आदि नामले व्यवहार गर्दछन् ।

पछि यक्षमल्लका छोराका पालादेखि परस्परको कृगडाले गर्दा नेपालराज्य टुक्रिँदै गयो । अन्तिम मल्लकालमा नेपालमा लगभग ५२ जति राज्य खडा भए । तिनमा काठमाडौं उपत्यकाका राज्यलाई नेपाल राज्य भन्न लागे । त्यस राज्यमा विशेष गरी नेवारभाषाभाषीहरू थिए । त्यसैले तिनीहरूले व्यवहार गरेको लिपि हुनाले नेवारी लिपि भन्ने भयो । तिन ताकाका अभिलेखमा नेवारी भाषालाई जातिगत भाषाको भावना नराखी नेपालभाषा भनेको पनि पाइन्छ । किन भने गोरखाका राजा श्री ५ पृथ्वीनारायणले पनि काठमाडौं उपत्यकालाई नेपाल भन्दथे । श्री ५ पृथ्वीनारायणले टुक्रिएका राज्यलाई एकत्रित गरी नेपाललाई फेरि पूर्वरूपमा ल्याइ दिए । पूर्वरूप नेपालको जुम्ला प्रदेशमा पृथ्वीमल्ल सेदनीवर्माहरूका प्राचीन शिलाभिलेख पाइन्छन् । ती अभिलेख देवनागरी लिपिमा अङ्कित छन् । ती देवनागरी लिपिलाई प्राचीन देवनागरी लिपि भन्ने चलन छ । पूर्व तिर प्राचीन अभिलेख दोलखा सम्मका पाइएका छन् । दोलखाका अभिलेख नेवारी लिपिमा अंकित भएको पाइन्छ । पूर्व चौदण्डी विजयपुर तिर प्राचीन लिपिका अभिलेख प्राप्य नहुँदा त्यता तिरको प्राचीन लिपि कस्तो थियो सो अस्पष्ट छ । त्यहाँ रहेका भग्नावशेषको उत्खनबाट पछि थाहा होला ।

मल्लकालका विभिन्न लिपिका नाम

मल्लकालका नेवारी लिपिमा विभिन्न भेद छन् । ती विभिन्न भेदका लिपिका नाम भुजिमोल, कुंमोल, क्वेमोल, गोलमोल, हीमोल, पाचुमोल, लितुमोल, रञ्जना यी हुन् । मोलको अर्थ डिको हो । डिकालाई नेवारी भाषामा मोल भन्दछन् । भुजिमोल अर्थात् भुजंगमोल सर्पाकार जस्तो डिको लगाइएको लिपि भुजिमोल भनिन्छ । कुंमोलको अर्थ कोण परेको डिको लगाइएको भन्ने हो । त्यस किसिमको लिपि कुंमोल भनिन्छ । क्वेमोल अर्थात् घुमाउरो डिको लगाइएको लिपि क्वेमोल भनिन्छ । नेवारी भाषामा

तिन ताक आग्लो लगाउने साँचोको नाउलाई क्वे भन्दछन् । त्यो साँचो घुमाउरो किसिमको लामो हुन्छ । गोलमोल अर्थात् गोल पारी डिको लगाइएको लिपि गोलमोल भनिन्छ । हीमोल अर्थात् वेरिएको जस्तो गरी डिको लगाइएको लिपि हीमोल भनिन्छ । वेनुलाई नेवारी भाषामा हिनेगु भन्दछन् । पाचुमोल अर्थात् सम्म पारी डिको लगाइएको लिपि पाचुमोल भनिन्छ । सम्म परेकोलाई नेवारी भाषामा पाचु भन्दछन् । लितुमोल अर्थात् डिको फर्काई फर्काई लेखिएको लिपि लितुमोल भनिन्छ । फर्काउनुलाई नेवारी भाषामा लित छोयेगु भन्दछन् । रञ्जना लिपि यो अत्यन्त सुन्दर लिपि हो । त्यसैले यो लिपिको नाम रञ्जना रहेको हो । यो लिपि ऊँवाट्ट हेर्दा मानो बुट्टै बुट्टा हो कि भने ऊँ भान पर्दछ । त्यसलाई हेरि रहुँ जस्तो मनलाई आनन्द लाग्दछ । रञ्जनाको अर्थ रंगाउनु वा रमाउनु हो । त्यस कारण रञ्जना लिपिले मनलाई आनन्द दिनुका साथै आकर्षण पनि गर्छ । यो लिपि सुनको मसी तथा चाँदीको मसीले समेत लेखेको पाइन्छ ।

लिपिको महत्त्व र त्यसको पठन पाठन

हिन्दू वर्णमालाको महत्त्व—

ब्राह्मी लिपिदेखि लिएर आज सम्मका हिन्दू¹ लिपिमा वर्णमालाका अक्षर उत्तिने छन् । त्यस कारण लिपिमा विभिन्नता भए तापनि आखीर आधार वर्णमाला एउटै छ । यो हिन्दू वर्णमाला रोमन उर्दू तथा चीनका वर्णमालाका अपेक्षा कत्तिको महत्त्वपूर्ण छ भन्ने कुरा हामी स्वयं बुझ्न सक्छौं । यस वर्णमालाको उच्चारण सार्थक छ । यहाँ स्वरमिश्रित व्यञ्जन वर्णमा मात्रा लाउने एउटै नियमले पर्याप्त छ । यस वर्णमालामा लेखनमा लाघव पढनमा सुगमता अर्थमा सरलता आदि गुण छन् । प्रत्येक वर्णका एक एक देवता अधिपति हुनाले प्रत्येक अक्षर मन्त्र तुल्य छन् । एउटा अक्षर पढ्दा एउटा देवताको नाम लिएजत्तिकै पुण्य छ । यिनै तत्त्वबाट कूटाक्षरहरू निर्माण भएका छन् । जुन कूटाक्षर षडक्षरी सप्ताक्षरी आदि छन् । ती

1 हिन्दू शब्दको अर्थ—

ब्रह्माबाट अक्षर सृष्टि भयो । तिनमा स्वरवर्णका र व्यञ्जनवर्णका अक्षर छन् । व्यञ्जनवर्ण अव्यक्त वर्ण हो । किन भने व्यञ्जनवर्णमा स्वरवर्णको संयोग नभइकन उच्चारण व्यक्त हुँदैन । जस्तै ह् + इ = हि हुन्छ । तब

ह् + इन्दु = हिन्दु

(अव्यक्त) + (व्यक्त) = अर्द्धत

यहाँ अव्यक्त 'ह्' संग व्यक्त इन्दुको संयोग भएर हिन्दु शब्द बन्यो । अनि हिन्दु शब्दले साकार रूप लियो । ह् अर्थात् हकार पनि संस्कृत शब्द हो, इन्दु पनि संस्कृत शब्द नै हो । अतः दुइ संस्कृत शब्दको संयोग भए पछि हिन्दु शब्द पनि स्वभावतः विशुद्ध संस्कृत शब्दनै हुन्छ । योग दर्शन अनुसार हाम्रो सूक्ष्म शरीरको विशुद्ध चक्रमा शब्द वा आकाश तत्त्व छ । जसको बीजमन्त्र निराकार सदाशिव स्वरूप "हँ" हो । अतः हकार अव्यक्त अनन्त अनिवंचनीय आकाशको शब्द प्रतीक हो । अव्यक्त भएकोले यसमा हकार 'ह्' सत्याकाशको सूचक हो र इन्दु सत्यको चन्द्रमा हो । सत्याकाशरूपी ह्मा सत्यको चन्द्र अर्थात् इन्दु नै हिन्दु हो । यस ज्ञानरूपी इन्दुको खोजी गर्ने साधक पनि हिन्दुमै लय हुन्छ । हिन्दु उपनिषदमा भनेको पनि छ ।

अव्यक्तः ह शिवः प्रोक्तः इन्दुः शक्तिरिहोच्यते ।

तयोरेक्यं परब्रह्म हिन्दुरित्यभिधीयते ॥

[हाम्रो संस्कृति वर्ष ३ अंक ३ पृष्ठ ६१-६२ मा]

प्रकाशित श्री किरणशंकरको लेखबाट

कूटाक्षर तन्त्रशास्त्र महाकालसंहिता ग्रन्थमा उल्लेख छ । ती कूटाक्षर मन्त्रका बीजाक्षर हुन् । षडक्षरी कूटाक्षर भनेको ६ ओटा बीजाक्षरका मन्त्रले बनेका एउटा अक्षर हो । अरु कूटाक्षर पनि त्यस्तै हो । त्यस कारण हिन्दू वर्णमाला अन्य राष्ट्रको वर्णमाला भन्दा कति गौरव छ ।

नेपालमा प्राचीन लिपिको पठन पाठन-

पुस्तक छान्ने चलन आउनु भन्दा पहिले नेपालमा केही मानिस पुस्तक सारि आफ्नो जीविका चलाउने गर्दथे । यसरी पुस्तक लेख्ने चलन छउञ्जेल केही मानिसलाई प्राचीन लिपिको ज्ञान थियो । पछि पुस्तक छान्ने चलन आउंदा पुस्तक लेख्ने चलन हराउंदै गयो र प्राचीन लिपि मानिसले विसन थाले । जब अंग्रेजी शिक्षाको प्रभाव जम्दै आएथ्यो तब मानिसले प्राचीन लिपिको पठन पाठन अनावश्यक संझन लागे । नेपालमा उहिले ठोस रूपमा इतिहास लेख्ने कुनै परम्परा थिएन । स्थितिमल्लका पालामा गोपालवंशावली लेखियो । त्यस पछि मल्लकालमा लेखिएका इतिहासको पुस्तक पाइएको छैन । वि०सं० १८४९ मा अंग्रेजराजदूत कर्कपेट्रिक नेपालमा आउंदा उनले आफूले देखे सुनेका अनुभवबाट नेपालको इतिहास लेखेर वि०सं० १८६८ मा प्रकाश गरे । वि०सं० १९३४ मा राइटले नेपालको वंशावली तयार गरी प्रकाश गरे । त्यस पछि नेपाली जनताले इतिहासको महत्त्व बुझ्न थाले र कतिपय नेपालका इतिहासकारहरूले त्यसको आधारमा इतिहास लेखे । वि०सं० १९३७ मा भारतका पं. भगवानलाल इन्द्रजीले नेपालका लिच्छविकालका र मल्लकालका केही शिलालेख प्रकाश गरिदिए । अनि नेपालीले शिलालेखको पनि महत्त्व बुझ्न थाले र लिपि पढ्नुपर्ने चासो गरे । यसरी आफूसंग रहेको वस्तु विदेशीको वत्तीले मात्रै फल्यास्य भई देख्न थालेका नेपालीले इतिहास तथा लिपिको पठन पाठन चलाए ।

प्राचीन लिपिलेखनसामग्री

ताडपत्र-

ताडवृक्ष भारतको दक्षिण प्रदेशमा समुद्रको किनारमा प्राय पाइन्छ । त्यसको पातलाई ताडपत्र भन्दछन् । त्यसबाट हावा हुकने पंखा पनि बनाउँछन् । प्राचीन कालमा त्यस्ता ताडपत्रमा पुस्तक लेख्दथे । यसको पात ठूला तथा लामा हुन्छन् । जोर्नी जोर्नीमा काटेर टुक्रा टुक्रा पारी पत्र बनाउँछन् । चौडाइमा १ इञ्चदेखि ४ इञ्च सम्म पनि हुन्छ । पुस्तक लेखनका लागि ताडपत्र सुकाएर पानीमा उमालेर फेरि सुकाइदिन्छन् । अनि त्यसलाई शंख अथवा चिप्लो ढुङ्गाले घोट्छन् । अनि त्यसमा मसीले पुस्तक लेख्दछन् । त्यसमा कोही कीलाको टुप्पाले कोरेर पनि अक्षर लेख्दछन् । अनि त्यसमा गाजल दलिदिन्छन् । खाल्टोमा गाजल पुरिन्छ र अक्षर कालो स्पष्ट देखिन्छ । यसरी लेखिएको अक्षर उत्कीर्णक्षर^१ भनिन्छ । ताडपत्र लामो खालको छ भने छेउ छेउ अगल बगलमा प्वाल पारेर तथा छोटो खालको छ भने बीचमा प्वाल पारेर त्यस प्वालबाट घागोले उनेर फलेकको गातामा राखेर पुस्तक सुरक्षित संग राख्दछन् । यस्ता ताडपत्रमा लेखिएका ग्रन्थ नेपालमा प्रशस्त पाइन्छन् ।

भुजापत्र-

भुजवृक्ष विशेष गरी हिमालप्रदेश जुम्लामा हुन्छ । त्यसको बोक्रा भुजापत्र भनिन्छ । प्राचीन कालमा भुजापत्रमा पनि पुस्तक लेख्दथे । यो भुजापत्र पातलो खालको हुन्छ र एक गज सम्म लामो पनि पाइन्छ । यसलाई बलियो पार्नाका लागि तेल घसी सुकाइदिन्छन् । सुकेपछि शंखले घोटेर चिप्लो पार्छन् । अनि त्यसमा पुस्तक लेख्दछन् । विक्रमको चौथो शताब्दी ताका भुजापत्रमा लेखिएका आगमसूत्र तथा पंच-रक्षाका पुस्तक पाइन्छन् । सो भुजापत्र ताडपत्र जतिको बलियो हुँदैन । त्यस कारण भुजापत्रमा लेखिएका ग्रन्थ ताडपत्र जस्तै धेरै पाइदैन । किन भने भुजापत्रका पुस्तक^२ धेरै काल टिकाउ पनि हुँदैन ।

कागतपत्र-

चीनमा वि.सं. १६२ मा कागतको आविष्कार भयो । सो कागत काठको बोक्रा कुटेर पानीमा पकाई साँचोबाट बनाउने गर्थे । यो भन्दा पहिले भारतमा कपास कुटेर कागत बनाउँथे । तर त्यो सस्तो र सुलभ थिएन । कागत सस्तो र राम्रो उपलब्ध हुन थाले पछि त्यस कागतलाई २, ३ तह राखी माडले टाँसी

^१ वीरपुस्तकालय (हाल राष्ट्रिय अभिलेखालय) दोस्रा लगत नं. १५७ विषय नं. ८० को ताडपत्रमा लेखिएको स्कन्दपुराणपुरुषोत्तममहात्म्य भन्ने पुस्तक उत्कीर्णक्षरले लेखिएको छ ।

^२ लम्बकर्ण भट्टले लेखेको वि.सं. १७६२ को भुजपत्रको तान्त्रिक यन्त्र राष्ट्रिय अभिलेखालयमा छ ।

पाको कागत बनाउने चलन भयो । त्यस पाको कागतमा हरिताल लगाएर सुकाउँछन् । सुके पछि शंख वा चिप्लो पत्थरले धोटेर कागतलाई कमलो र चिप्लो बनाउँछन् । अनि त्यसमा पुस्तक लेख्छन् । यसै गरी कागत बाक्लो गरी टाँसी नीलो रंग र नीलोतुथो लगाई नीलपत्र पनि बनाउँछन् । नीलपत्रमा चाहिँ सुन र चाँदीका मसीले अक्षर लेख्छन् । पाको कागतमा हरिताल लाउने नीलोतुथो लाउने हुनाले त्यो कागत धेरै काल टिकाउ र बलियो हुन्छ । त्यस्तो कागत हतपति कीराले खान सक्तेन । बाक्लो पाको कागतको पुस्तक बनाउँदा ताडपत्रमा जस्तै पत्रको अगल बगल अथवा बीचमा प्वाल पारेर धागोले उनै फलेकको गात राखेर पुस्तकलाई सुरक्षित गर्दछन् । पाको कागतको पत्र नछुट्टिने गरी पट्याउन हुने गरी पुस्तक बनाउँछन् । त्यस्तो पुस्तकलाई ठ्यासफु भन्दछन् । यस्ता पुस्तक राष्ट्रिय अभिलेखालयमा प्रशस्त छन् ।

कपासको कागत-

प्राचीन कालमा कपासको पनि कागत बनाउँथे । त्यस कागतमा चामलको पीठोको माड लगाएर सुकाउँछन् । सुके पछि शंखले धोटेर चिप्लो पाउँछन् । अनि त्यसमा पुस्तक लेख्छन् । यो कागत चित्रको पट्टा लेख्ने काममा पनि लगाउँछन् । तीर्थ जानेहरूले ब्रह्मीनाथको पट्टा जगन्नाथको पट्टा प्रसादको रूपमा त्याउँछन् र इष्टमित्रलाई बाँड्छन् । कपासको कागत बनाउने विधि मेकममुलरको हिस्ट्री अफ एन्सेण्ट संस्कृत लिटरेचरमा राम्रोसंग दिएको छ ।

कपडा-

रेशमको कपडामा र सूतीको कपडामा पनि पुस्तक लेख्ने चलन छ । तर ठूला ठूला धनी मानिसले मात्र लेखाउँछन् । यो महँगो पर्ने हुनाले चल्ती छैन । वृहत्ज्ञानकोष नामक जैनपुस्तकभण्डारमा रेशमको कपडामा मसीले लेखिएका जैनसूत्रको सूची पाइन्छ ।

फलेक-

उहिले विद्यार्थीहरू फलेकमा अक्षर लेख्न सिक्दथे । फलेकमा रातो माटो अथवा गोलको धुलो लिपेर सुकाउँछन् । सुके पछि त्यसमा खरीले अक्षर लेख्छन् । उहिले बौद्ध विहारमा पनि फलेकमा खरीले पञ्चाङ्ग लेखी सर्वसाधारणको जानकारीका लागि टाँग्ने गर्दथे । पञ्चाङ्ग छापने चलन आए पछि विस्तार विस्तार त्यो चलन हराएर गयो । ज्योतिषशास्त्रमा त्यसलाई धूलोकर्म गर्ने भन्दछन् । किन भने जस्तो धुलोमा लेखेको अक्षर मेटेर अर्को लेख्न हुन्छ त्यस्तै त्यसमा पनि मेटेर अर्को लेख्न हुन्छ । त्यसको रूपान्तर आजकल स्कूल पाठशालामा विद्यार्थीलाई सिकाइने गुरुद्वारा प्रयोग हुने बोर्ड (पाटी) मा परिणत भएको छ । भोटेहरू भोटे लिपिमा फलेकमा कुँदेर ग्रन्थ लेख्छन् । यस्तो ग्रन्थ ठूला ठूला गुम्बामा पाइन्छ ।

मसी-

उहिले खयरको पात पकाएर त्यसको मसी बनाउँथे । यो मसी साधारण चलन चल्तीमा प्रयोग गर्दथे । पाको कागतमा लेख्नका लागि पाको मसी बनाउँछन् । यो मसी लाहामा स्वाग हाली पकाएर त्यसको छोलमा गाजल घोटी पाको मसी बनाउँछन् । यो मसी सुके पछि पानीले पखाले पनि जाँदैन । यो मसी बलियो तथा टिकाउ हुन्छ । त्यस कारण यसरी बनाएको मसीलाई पाको मसी भनेको हो । त्यही लाहाको भोलमभ

रंग मिलाएर रंगीन मसी पनि बनाउँछन् । नीलपत्रमा लेखनका लागि सुन र चाँदीको मसी बनाउँछन् । सुन र चाँदीको मसी बनाउँदा सुन अथवा चाँदीलाई गुँदपानीमा घोटेर बनाउँछन् । सुनीला मसीले लेखेर सुकाउँछन् । सुके पछि शंखले घोटेर चहकिलो पाउँछन् । रातो मसी बनाउन हिगुल घोलेर पनि बनाउँछन् । पहेंलो मसी बनाउन चाँहि हरिताल घोलेर बनाउँछन् ।

कलम—

उहिले अक्षर लेख्दा चाँसको कलमले मसी चोपेर लेख्थे । नली बनाउने निगासो जस्तो शर हुन्छ, जुन शर ४,५ हात सम्म लामो हुन्छ । त्यस्तो शर खपतडमा पाइन्छ । ढाक्रे हल्लु भारीका भारी बाँधी नलीको साथसाथै वेचन ल्याउँथे । त्यो शरको आँखला आँखला सम्म टुक्रा पारी टुप्पो ताछेर कलम बनाउँछन् । प्वाँखको फेदको पनि कलम बनाउँछन् । धेरै लेख्नुपर्नेहरूले त फलामको पनि कलम बनाउँछन् । अरु कलम भन्दा फलामको कलम धेरै टिकाउ हुन्छ । प्वाँखको कलममा दुँसीको प्वाँख पनि प्रयोग गर्छन् । चित्र लेख्दा प्वाँखले लेख्छन् ।

कापा (रेखापाटी)

पाको कागतमा डोरो लगाउने यन्त्रलाई नेवारीमा कापा भन्दछन् । कापालाई नेपालीमा रेखापाटी भन्दछन् । फलेकमा समानान्तर पारी धागोको तान लगाएर बाँधेको हुन्छ । त्यस माथि पाको कागत राखी चाँसको टुप्पोले घोटेर डोरो लगाउँछन् । त्यही डोरोको धकोमा अक्षर सोको पारी लेख्छन् ।

रुल (सलाका)

सोको काठको डोलो वा च्याप्टो पारी रुल बनाएको हुन्छ । त्यस रुलको सहायताले मसीको डोरो हाल्ने गर्छन् । डोलो रुलबाट कागतमा मसीको डोरो हाल्दा कागतमा मसी लाग्ने संभव हुँदैन । च्याप्टो रुलबाट मसीको डोरो हाल्दा कागतमा मसी लत्पतिने संभव हुन्छ । त्यस रुललाई संस्कृतमा सलाका भन्ने प्रयोग पाइन्छ । त्यसलाई नेवारी भाषामा दासी भन्दछन् ।

संवत् प्रचलन

कलियुगसंवत्

कलियुगसंवत् भारतयुद्ध पछि चलेको भन्ने कुरा दक्षिण चालुक्यवंशी राजा पुलकेशी (दोस्त्रा) का समयको एहोलको पहाडछण्डमा रहेको जैनमन्दिरको शिलालेखबाट थाहा हुन्छ । त्यसमा भारतयुद्धदेखि ३७५३ तथा शकराजा (शकसंवत्) ५५६ वर्ष विते पछि यो मन्दिर बनाइयो भन्ने लेखेको छ । यसबाट (३७५३-५५६=३१९७) शकसंवत् भन्दा ३१९७ वर्ष पहिले भारतयुद्ध भएको थियो भन्ने देखिन्छ । भारतयुद्धमा विजय भए पछि युधिष्ठिरले राज्य चलाए । तब कलियुगसंवत्लाई युधिष्ठिरसंवत् पनि भन्दछन् । कलि आरम्भको विषयमा पुराण तथा भागवतमा पनि वर्णन गरेको छ ।^१

विभिन्न संवत्को प्रचलन -

कलियुगसंवत् अर्थात् युधिष्ठिरसंवत् पछि अनेक संवत्को प्रचलन हुँदै गयो । जुन प्रचलन

^१ यदेव भगवद्विष्णोरंशो यातो दिवं द्विज ।

वसुदेवकुलोद्भूतस्तदेव कलिरागतः ॥

(विष्णुपुराण ४।२४।५५)

जब वसुदेवको कुलमा उत्पन्न भएका विष्णुका अंश श्रीकृष्णजी स्वर्गारोहण हुनुभएथ्यो त्यसै बेलादेखि कलियुगको आरम्भ भयो ।

विष्णुभंगवतो भानुःकृष्णाख्योऽसौ दिवंगतः ।

तदाविशत्कलिर्लोकं पापे यद्रमते जनः ॥

(भागवत १२।२।२९)

देवताका सूर्य भएका भगवान् श्रीकृष्णजी स्वर्गारोहण हुनुभए पछि मानिस पापमा रमाउन लागे । त्यसै बेलादेखि लोकमा कलि पर्यो ।

भविष्यं संप्रवक्ष्यामि कलिकञ्च यथाक्रमं ।

जातो दुयोधनो राजा कलिसंवत् प्रवर्तते ॥

(सुमतित्र २)

कलिदेखि क्रमैले भविष्य संवत् बताउँछु । दुयोधन राजा भए पछि कलिसंवत् प्रारम्भ हुन्छ ।

श्री कृष्णजीका पालामा सूर्यग्रहण लागेको कुरो श्रीमद्भागवत दशमस्कन्ध ८२ अध्यायमा वर्णन गरेको छ । गणेश देवजले यो ग्रहण गणना गरेर द्वापरको ८६३९९२ वर्ष वितेपछि कलि लाग्नु भन्दा ८ वर्ष अगाडि विक्रमसंवत् पूर्व ३०५२ मा तारण संवत्सरमा फाल्गुनकृष्ण औंसी शुक्रवार १० घडी दिन चहुँदा सूर्यग्रहण लागेको थियो भन्ने कुरा सिद्धान्तशिरोमणिको टीकामा उल्लेख गरेका छन् ।

महापुरुषको नामबाट, राजनीतिपरिवर्तनबाट, प्रभावकारी महत्त्वपूर्ण कामबाट भएका छन् । ताडपत्रमा लेखिएको सुमतित्र नामको ज्योतिष पुस्तकमा विभिन्न संवत् विषयको चर्चाको उल्लेख गरेको छ । त्यसमा युधिष्ठिरसंवत् २००० पछि नन्दसंवत् चलेको, नन्दसंवत् ८०० पछि चन्द्रगुप्तसंवत् चलेको, चन्द्रगुप्तसंवत् १३२ पछि शूद्रकदेवसंवत् चलेको, शूद्रकसंवत् २४७ पछि शकसंवत् चलेको, शकसंवत् ४९८ पछि मानदेव संवत् चलेको, मानदेवसंवत् ३०४ वर्ष सम्म रह्यो भनेको छ^१ । यो मानदेवसंवत्को खण्डन मेरो लिच्छवि-संवत्को निष्कर्ष भन्ने पुस्तकमा गरिएको छ । सो पुस्तक राष्ट्रिय अभिलेखालयमा पनि हेर्न पाइन्छ ।

अर्को कुरो देवज्ञ शिरोमणि लक्ष्मीपतिले वि०सं० १८५४ मा बनाएको रत्नदीप नामको ज्योतिष पुस्तकको टीकामा संवत्सरका विषयमा भविष्योत्तरको वचन दिइएको छ । त्यसमा युधिष्ठिर-संवत् ३०४४ पछि विक्रमसंवत् चल्ने र विक्रमसंवत् १३५ पछि शकसंवत् चल्ने कुरो लेखेको

^१ युधिष्ठिरमहाराजो दुर्योधनस्तयोःपिवा
उभौ राजौ सहस्रे द्वे वर्षन्तु सम्प्रवर्तति
नन्दराज्यं शताष्टञ्च चन्द्रगुप्तमततो परे
राज्यङ्करोति तेनापि द्वात्रिंशच्चाधिकं शतम्
राजा शूद्रकदेवश्च वर्षसप्ताब्धिचाश्विनी
शकराजा ततो पञ्चादसुरन्ध्रकृतन्तथा...

शुभा ॥ युधिष्ठिर दुर्जोधन उभौ राजाब्द २००० नन्दराज्याब्द ८०० चन्द्रगुप्तराज्याब्द १३२
शूद्रकदेवराज्याब्द २४७ शकराज्याब्द ४९८ मानदेवस्य राज्याब्द ३०४ शुभ ॥ ॐ नमः सूर्याय ॥ नेपाल-
सम्बत्सर कर्मभूमौ स्थाप्य । नयनाघ्रनागा ८०२ संयोज्यं शककालम्भवति । तं शककालं कर्मभूमौ स्थाप्य ।
नन्दाद्रिभूरगिनयुक्ता ३१७९ योज्ये । एतत् कलियुगम्भवति ।

(राष्ट्रिय अभिलेखालय विषय नं. ४९५ सुमतित्र)

[२००० वर्ष सम्म युधिष्ठिर र दुर्योधनको संवत् चल्यो । त्यस पछि ८०० वर्ष सम्म नन्दको संवत्
चल्यो । त्यस पछि १३२ वर्ष सम्म चन्द्रगुप्तको संवत् चल्यो । त्यस पछि २४७ वर्ष सम्म शूद्रकदेवको संवत् चल्यो ।
त्यस पछि ४९८ वर्ष सम्म शकसंवत् चल्यो । त्यस पछि ३०४ वर्ष सम्म मानदेवको संवत् चल्यो । नेपाली-
संवत्मा ८०२ जोड्नु शकसंवत् हुन्छ, शकसंवत्मा ३१७९ जोड्नु कलिगत वर्ष हुन्छ ।

छ । महात्मा बुद्धको निर्वाण भएपछि उनको नामबाट चलेको संवत्लाई बुद्धनिर्वाणसंवत् भन्दछन्^१ । नेपाली संवत् चार्हि शङ्खधर साखवाले चलाएको भन्ने वंशावलीमा उल्लेख छ । नेपाली संवत् चलनु भन्दा पहिले नेपालमा अशुवर्मासंवत् चलेको थियो । अशुवर्मासंवत् चलनु भन्दा पहिले नेपालमा लिच्छविसंवत् चलेको थियो । नेपालको आफ्नो संवत्को विषयमा विस्तृत विवरण मेरो लिच्छवि-संवत्को निष्कर्ष भन्ने पुस्तकमा हेर्नुहोस् ।

संवत्को सम्बन्ध-

पाटन उकुवहीको भगवानमन्दिरको ढोकामाथि रहेको स्थितिमल्लका पालाको सुवर्णपत्रमा तथा पाटन सुनघाराको धर्ममल्लका पालाको शिलाभिलेखमा कलिगत संवत् विक्रमसंवत् शकसंवत् नेपाली संवत् गरी ४ संवत्को उल्लेख छ । ती अभिलेख अनुसार संवत्को संबन्ध थाहा हुन्छ । धर्ममल्लको पालाको अभिलेखमा दिइएका संवत्मा कलिगत संवत् ४५०५ विक्रमसंवत् १४६१ शक-संवत् १३३६ नेपाली संवत् ५२४ उल्लेख छ । तब

$$\text{कलिगत र विक्रमसंवत्को अन्तर} = ४५०५ - १४६१ = ३०४४$$

$$\text{कलिगत र शकसंवत्को अन्तर} = ४५०५ - १३३६ = ३१७९$$

१

कुरुवंशोद्भवो राजा कुन्तीपुत्री युधिष्ठिरः
वेदवेदाभ्रामाब्दं ३०४४ स्वं शकं चालयिष्यति
जातेऽधर्मं पुना राजा विक्रमार्को भविष्यति
पञ्चत्रिचन्द्रवर्षाणि १३५ स्वं शकं चालयिष्यति
शालिवाहो नृपो नाम शङ्कराराधने रतः

[रत्नदीप टीका]

कुरुवंशमा पैदा भएका कुन्तीका छोरा राजा युधिष्ठिरको संवत् ३०४४ वर्ष सम्म चलनेछ । फेरि अधर्म भएमा राजा विक्रम हुनेछन् । १३५ वर्ष सम्म उनको संवत् चलनेछ । त्यस पछि महादेवको आराधना गर्ने शालिवाह नामका राजा हुनेछन् ।

२ बुद्धको निर्वाणकाल नेपालमा तथा सिलोनमा इ० पू० ५४४ केन्टनमा इ० पू० ४८९ विन्सेन्टास्मिथले इ० पू० ४७८ मानेको छ । तर अहिले हेबज्रप्रकाश भन्ने प्राचीन पुस्तकमा बुद्धनिर्वाणकालको एक प्रमाण पाइएको छ । जस्तै

“भगवति शाक्यसिंह परिनिवृत्तिशत १८०० वर्ष ११ मास ४ दिवस ५
शकाव् (शकाब्दा) ११९४ भाद्र (दि) ने १४ लिखितमिद”

(हेमराज शाक्यद्वारा संपादित मिडिएभल नेपाल २२ पृ)

यस प्रमाणबाट बुद्ध निर्वाण भएको १८११ वर्ष ४ महीना ५ दिन जाँदा साके ११९४ भाद्र महीनाको १४ दिनमा उक्त हेबज्रप्रकाश पुस्तक लेखिएको भन्ने कुरो स्पष्ट छ । त्यस कारण १८११-११९४ = ६१७ शकपूर्व (इ. पू. ५३९) मा बुद्ध निर्वाण भएको भन्ने त्यस बेला मानिएको सिद्ध छ । यसबाट अहिले वि.सं. २०३१ मा बुद्ध निर्वाण भएको १५१३ वर्ष हुन आउँछ ।

$$\begin{aligned} \text{कलिगत र नेपाली संवत्को अन्तर} &= ४५०५ - ५२४ = ३९८१ \\ \text{विक्रमसंवत् र शकसंवत्को अन्तर} &= १४६१ - १३२६ = १३५ \\ \text{विक्रमसंवत् र नेपाली संवत्को अन्तर} &= १४६१ - ५२४ = ९३७ \\ \text{शकसंवत् र नेपाली संवत्को अन्तर} &= १३२६ - ५२४ = ८०२ \end{aligned}$$

हुने कुरो स्पष्ट छ । भास्वती नामको ज्योतिष पुस्तकमा पनि कलिगत वर्षमा ३०४४ घटाए पछि विक्रमसंवत् हुन्छ विक्रमसंवत्मा १३५ घटाए पछि शकसंवत् हुन्छ भनेर बताएको छ ।^१ सुमतितन्त्रमा पनि नेपाली संवत्मा ८०२ जोड्नु शकसंवत् हुन्छ, शकसंवत्मा ३१७९ जोड्नु कलिगत वर्ष हुन्छ भनी बताएको कुरो माथि गडसकेको छ । इस्वीमा ५७ जोडे विक्रमसंवत् हुन्छ^२ ।

यो विक्रमसंवत् नेपालको आफ्नो राष्ट्रिय संवत् होइन भन्ने कुरा मेरो लिच्छविसंवत्को निष्कर्ष भन्ने पुस्तकमा प्रतिपादन गरिएको छ । यसको चर्चा वि०सं० २०२० आषाढ १० गते सिंहदरवारस्थित अफिसमा एक पत्रकारसम्मेलन हुँदा शिक्षासहायक श्री राजेश्वर देवकोटाले पनि यसरी गर्नु भएको थियो—

नेपालमा हाल प्रचलनमा भएको विक्रमसंवत्को प्रवर्तक को थियो त्यो आज सम्म पता लाग्न सकेको छैन । संवत् चलाउने व्यक्ति र चलेको ठाउँ पनि थाहा नराखी आज पनि हामी विक्रमसंवत्को भोरमा परिराखेका छौं । राष्ट्रिय दृष्टिकोणले शोचने र कुनै विषयलाई औचित्य र वैज्ञानिक दृष्टिकोणले चलाउने आदत लागिसकेका हामीहरूले हाम्रो संस्कृतिको अनुकूल र आधारपूर्ण नेपाली संवत् कायम गर्नु पर्ने देख्छु ।

(वि०सं० २०२० आषाढ ११ गतेको गो०प०)

सुमतितन्त्रमा वर्णित युधिष्ठिरादिको राज्यवर्षानुसार संवत्को संबन्ध निम्न प्रकारको छ । जस्तै

$$\begin{aligned} \text{कलिगत र शकको अन्तर} &= \text{युधिष्ठिरराज्याब्द} + \text{नन्दराज्याब्द} + \text{चन्द्रगुप्तराज्याब्द} + \text{शूद्रकदेवराज्याब्द} \\ &= २००० + ८०० + १४२ + २४७ \\ &= ३१७९ \end{aligned}$$

१ कृतयुगाम्बरवह्निभिरुज्झितो गतकलिः किल विक्रमवत्सरः ।

शरहुताशनचन्द्रवियोजितो भवति शाक इह क्षितिमण्डले ॥

[कलिगत वर्षमा ३०४४ घटाए पछि विक्रमसंवत् हुन्छ । विक्रमसंवत्मा १३५ घटाए पछि शकसंवत् हुन्छ]

२ इस्वीयसनाब्देषु क्षेप्यः सप्तशरस्तथा ।

सम्बत्सरपरिज्ञानं मुखेनैव प्रजायते ॥

(पंचांगविज्ञान)

इस्वीसंवत्मा ५७ जोड्नु भजिलंसित विक्रमसंवत् पाहा हुन्छ ।

$$\begin{aligned} \text{शके र नेपाली संवत्को अन्तर} &= \text{शकराज्याब्द} + \text{मानदेवराज्याब्द} \\ &= ४९८ + ३०४ \\ &= ८०२ \end{aligned}$$

नेपाली संवत् कार्तिकशुक्ल प्रतिपदामा फिर्दछ । शकसंवत् चैत्रशुक्ल प्रतिपदामा फिर्दछ । विक्रमसंवत् चाहि हाम्रो नेपालमा वैशाख १ गतेदेखि फेर्ने चलन छ । त्यस कारण विक्रमसंवत् र नेपाली संवत्को अन्तर कार्तिकशुक्ल प्रतिपदादेखि वैशाख १ गते भित्र ६३६ अन्तर हुन्छ । त्यस्तै शकसंवत् र नेपाली संवत्को अन्तर कार्तिकशुक्ल प्रतिपदादेखि चैत्रशुक्ल प्रतिपदा भित्र ८०१ अन्तर हुन्छ ।

इस्वीसंवत् जनवरी १ तारीखमा फिर्दछ । त्यो हाम्रो पौष १६, १७ गते तिर पर्दछ । त्यस कारण विक्रमसंवत् र इस्वीसंवत्को अन्तर पौष १६, १७ गतेदेखि वैशाख १ गते भित्र ५६ अन्तर हुन्छ ।

$$\begin{aligned} \text{शक संग इस्वीसंवत्को संबन्ध} &= \text{वि० सं०} - ५७ \\ &= (\text{श० सं०} + १३५) - ५७ \\ &= \text{श० सं०} + ७८ \end{aligned}$$

$$\begin{aligned} \text{नेपाली संवत् संग इस्वीसंवत्को संबन्ध} &= \text{वि० सं०} - ५७ \\ &= (\text{ने० सं०} + ६३७) - ५७ \\ &= \text{ने० सं०} + ५८० \end{aligned}$$

उपर्युक्त संबन्धबाट शकसंवत्मा ७८ जोडे इस्वीसंवत् हुन्छ । त्यस्तै नेपाली संवत्मा ५८० जोडे इस्वीसंवत् हुन्छ । पौष १६, १७ गतेदेखि वैशाख १ गते भित्र उक्त सम्बन्धमा ५ क्रम गर्नु पर्छ ।

लिपिविकासको ऐतिहासिक सारांश

जुनसुकै परिवर्तन हुनलाई पनि केही काल लाग्दछ । जस्तै २५ वर्ष अगाडि खिचेको आफ्नो फोटो र अहिले खिचेको आफ्नो फोटोमा आफ्ना रूप केही न केही फरक परिसकेको हुन्छ । अपरिचित मानिसले जाँच्दा बेग्ला बेग्लै मानिस जस्तो देख्दछ । तर अलि नियालेर हेरेको खण्डमा एउटै व्यक्ति भन्ने थाहा हुन्छ । त्यस्तै १०० वर्ष अघि लेखेको लिपि र १०० वर्ष पछि लेखेको लिपि फरक परिसकेको हुन्छ । उहिचे पुस्तक हातैले लेख्नु पर्दथ्यो, किनकि त्यस बेला प्रेस थिएन । हातले लेख्दै गएका लिपि कालान्त रमा फरक पर्दै गएका छन् । लेखनकलामा छिटो र राम्रोपनमा मानिसको प्रवृत्ति हुने स्वभाव छ । त्यसो हुँदा लेखन-कलामा कठिनता र नराम्रोपनलाई छोड्दै गएर सरलतामा मानिस अभ्यस्त हुँदै गएकोले नै लिपिमा परिवर्तन आएको छ । ५० वर्षको वर परका लिपिमा त त्यत्तिको फरक भए जस्तो देखिँदैन, किनकि एक दुइ ओटा अक्षरको लिपि फरक हुँदैन संपूर्ण लिपि फरक देखिँदैन । क्रमशः अक्षरको डिकोमा मात्रामा आकार प्रकारमा परिवर्तन हुँदै शताब्दी पछि गएर लिपिमा स्पष्ट फरक भएको देखिन्छ ।

प्रथम मानदेवको ताकाको लिपि पूर्वलिच्छविलिपि भनिन्छ । त्यही लिपि अशुवर्मा पछि गएर डिकोमा केही कुटिलता ओइसकेको देखिन्छ । नरेन्द्रदेवको ताका त्यो लिपि स्पष्ट फरक भएको देखिन्छ । यसरी फरक परिसकेको लिच्छविलिपिलाई उत्तरलिच्छविलिपि भन्ने भएको छ । विक्रमको दशौं शताब्दी ताकाका लिपि नेवारी लिपिको पूर्वरूपमा आएको देखिन्छ । त्यस कारण त्यसलाई प्राचीन नेवारी लिपि भन्ने भएको छ । विक्रमको एघारौं वाह्रौं शताब्दी ताका लेखकहरूमा कलात्मकता आएकोले तिन ताका भुजिमोल कुँमोल गोलमोल आदि विभिन्न प्रकारका लिपिको प्रचलन भयो । सुनको मसी चाँदीको मसी बनाएर पनि ग्रन्थ लेख्ने प्रचलन भयो । यसै सिलसिलामा रञ्जनालिपिको आविर्भाव भयो । तर ती लिपिहरूमा रमणीयता भए तापनि व्यावहारिक प्रचलनमा कठिनता हुनाले जुन लिपि छिटो लेख्न सकिन्छ त्यही लिपिलाई मानिसले व्यावहारिक प्रचलनमा अपनाए । त्यस लिपिलाई प्रचलित नेवारी लिपि भन्ने भयो । रञ्जनालिपि चाहिँ केवल सौखिनका लागि मात्र भयो । सौखिनहरूले धेरै पछि सम्म पनि रञ्जनालिपिमा ग्रन्थ लेखाएर राख्ने गरेका थिए ।

काठमाडौं उपत्यकाका मल्ल राजाहरूको विशेष संपर्क मिथिला प्रदेश संग थियो । त्यस कारण काठमाडौं उपत्यकाका मल्लकालका प्रचलित नेवारी लिपि मैथिली लिपि संग प्राय मिल्दो जुल्दो छ । कर्णाली प्रदेशका लिपि देवनागरी लिपि संग मिल्दो छ । ती लिपिहरूमा आफ्नै आफ्नै मौलिकता छ । कोशी प्रदेशका लिपि किरातलिपि संग मिल्दो होला । तर किरातको सभ्यताले अग हाल नसकेकोले नै संकुचित भएर

किरातलिपिको प्रचलन डिगो नभएको होला भन्ने अनुमान हुन्छ । किरातका ऐतिहासिक साधन उपलब्ध हुन कठिन भएको हुनाले किरातको इतिहास प्राय अन्धकारमय छ । किरात जातिको सीमित परिवारमा व्यवहार गरिने आधुनिक प्रचलनको लिपि पाइएको छ । त्यसलाई किरातलिपि भनी मानिएको छ । तर प्राचीन प्रचलनका किरातालपि पाइएका छैनन् । त्यस कारण त्यो कुन शाखाको लिपि हो कति मौलिकता छ भन्ने निर्णय हुन सकेको छैन । कारण हाम्रो लिपिपरिवार संग उक्त किरातलिपि धेरै फरक छ । त्यो लिपि पनि त विकास भएर नै आएको हुनुपर्छ । त्यसको पूवरूप कस्ता छ भन्ने कुरा अभुसन्धान गर्नु बाकी नै छ ।

यसरी लिपि परिवर्तन हुँदा एक लिपि गएर तुरुन्तै अर्को लिपिमा परिवर्तन भएको होइन । जस्तै उहिले कागतका आविस्कार नभए ताका ताडपत्रमा पुस्तक लेख्दथे । कागतको आविस्कार भए पछि कागतमा पुस्तक लेख्ने गर्न थाले । तर कागतको आविस्कार भएर पनि कतिपय मानिसले ताडपत्रमा लेखन छोडेनन् । प्रमाण राष्ट्रिय अभिलेखालयमा रहेका हस्तलिखित ग्रन्थमा कागतमा लेखिएका ग्रन्थ भन्दा धेरै पछि पनि ताडपत्रमा लेखिएका ग्रन्थ छन् । पछि विस्तार विस्तार ताडपत्रमा लेखन चलन हराउँदै गयो र कागतमा लेख्ने चलन डिगो भयो ।

त्यस्तै लिच्छविलिपिबाट प्राचीन नेवारी, प्राचीन नेवारीबाट भुजिमोल, भुजिमोलबाट कुँमोल, कुँमोलबाट गोलमोल, गोलमोलबाट रञ्जना, इत्यादि लिपि विस्तार परिवर्तन भएका हुन् । प्राचीन नेवारी लिपिको प्रचलनमा आउँदा उत्तरलिच्छविलिपि पनि साथै प्रचलन थियो । पछि प्राचीन नेवारी लिपि डिगो भयो उत्तरलिच्छविलिपि डिगो भएन । त्यस्तै भुजिमोललिपिको प्रचलनमा आउँदा कुँमोल गोलमोलको पनि साथ-साथै प्रचलन थियो । पछि भुजिमोललिपि कुँमालको लिपिमा, गोलमोललिपि रञ्जनाको लिपिमा परिणत भयो । त्यस पछि कुँमोललिपिबाट पाचुमोललिपिमा परिणत भयो । पाचुमोललिपिको प्रचलनमा आउँदा गोलमोललिपि रञ्जनालिपि लितुमोललिपिहरूको पनि साथसाथै प्रचलन थियो । पछि पाचुमोललिपि डिगो भयो अरू लिपि डिगो भएन । त्यही लिपि नै प्रचलित नेवारी लिपिमा परिवर्तन भयो ।

मल्लकालमा काठमाडौं उपत्यकामा नेवारी लिपिकै प्राय प्रचलन थियो साथै देवनागरी लिपि पनि थोरबहुत प्रचलन थियो । शाहराज्यको संस्थापन पछि पनि काठमाडौं उपत्यकामा प्रचलित नेवारी लिपिको व्यवहार थियो । शाहराज्यको पश्चिममा विस्तार भए पछि पश्चिमी विद्वान्हरू संग बढी संपर्क रहन गयो र नेपाली भाषा डिगो भए जस्तै देवनागरी लिपि डिगो हुन गयो र देवनागरी लिपि नै व्यावहारिक प्रचलनमा आयो । नेवारी लिपि व्यावहारिक प्रचलनमा आउन सकेन र ऐतिहासिक रूपमा रहन गयो । यसरी सरलता एवं प्रभाव र आवश्यकताले गर्दा चीज डिगो रहन्छ अनावश्यकता भए पछि डिगो रहन सक्दैन भन्ने स्पष्ट छ । त्यस कारण अहिले हाम्रो लिपि आधुनिक देवनागरी भएको छ । देवनागरी लिपिमा पनि प्राचीन देवनागरी र आधुनिक देवनागरीमा लिपि फरक छ । देवनागरी लिपिको छापा आए पछि पनि प्राचीन छापा र आधुनिक छापाको लिपिमा केही फरक छ । यसरी प्राचीन ब्राह्मी लिपिदेखि लिएर विकास हुँदै आधुनिक देवनागरी लिपिमा परिवर्तन भएको छ । इत्यादि ज्ञान प्राचीन लिपिबद्ध सामानबाट प्राप्त भएको छ । यदि लिपिबद्ध नभएको भए प्राचीन आचार्य विद्वान्हरूको आफ्नो तपस्याद्वारा आर्जित ज्ञान उनीहरूकै साथमा लोप हुने थियो । उनीहरूको तपस्याद्वारा आर्जित विभिन्न ज्ञान विभिन्न साहित्यिक भाषाका प्राचीन

ग्रन्थहरू राष्ट्रिय अभिलेखालयमा सुरक्षित छन् । ती ग्रन्थको अवलोकनबाट तिनीहरूको लालित्यपूर्ण साहित्यको चमत्कार विभिन्न बौद्धिक ज्ञानहरूको रस हामी अहिले पनि चाख्न पाएका छौं र त्यसबाट कहाँ कहाँ कति कति सभ्यता थियो भन्ने ऐतिहासिक ज्ञान पनि हामी पाउन सकेका छौं । लिपिबद्ध नभएर सुदूर अञ्चलका कतिपय रचनाहरू लोप भएका छन् । किरातकालको लिपिबद्ध ग्रन्थ वा तिन ताकाको कुनै लेख प्राप्त हुन सकेको छैन । त्यसले गर्दा किरातकालको सभ्यता तथा इतिहास थाहा पाउन गाह्रो भएको छ । प्राचीन लिपिबद्ध सामानहरूबाट विभिन्न ज्ञान हासिल गर्नका लागि विभिन्न लिपिको विकासक्रम नै पहिले अथम जान्नुपर्ने आवश्यक छ ।

लिपिचित्रको देवनागरी उतार

अशोककालको ब्राम्ही लिपि

लिपिचित्र १

लुम्बिनीको स्तम्भलेखबाट¹

देवान प्रियेन प्रियदसिन लाजिन वीसतिवसाभिसितेन
अतन आगा च महीयिते ह्रिदबुधे जाते सव्यमुनीति
सिलाविगड भीचाकालापित सिलाथंभे च उसपापिते
ह्रिद भगवं जातेति लुंमिनि गामे उबलिके कटे
अठभागिये च

लिपिचित्र २

निग्लिहवाको स्तम्भलेखबाट

देवान प्रियेन प्रियदसिन लाजिन चोदसवसा
बुधसकोनाकमनस थुंवे दुतियं वढिते
.....साभिसितेन च अतन आगा च महीयिते
... .. पापिते

लिपिचित्र ३

गिरनारको अभिलेखबाट²

इयं धामलिपी देवानं प्रियेन
प्रियदसिना राजा लेखापिता इधन किं
चिजीवं आरभित्पा . . . जू हितव्यं
न च समाजो कतव्यो बहुकं हि दोसं
समाजह्मिपसति देवानं प्रियो प्रियदसि राजा
अस्ति पितु एक चासमाजा साधुमता देवानं
प्रियस प्रियदसिनो राजा पुरा महानसह्मि
देवानं प्रियस प्रियदसिनो राजो अनुदिवसं ब
द्वनि प्राणसतल्लहस्रानि आरभिसु सूपाथाय

1 राष्ट्रिय अभिलेखालयमा रहेको छापाबाट उद्धृत

2 राष्ट्रिय पुस्तकालय नं. ९९३ को हुल्स पी. एच्. डी. को इन्सक्रिप्सन् अफ अशोकबाट उद्धृत

पूर्वलिच्छविकालको लिपि
लिपिचित्र ४

चाँगुको स्तम्भलेखबाट

प्रायात्पूर्वपथेन तत्र च शठा ये पूर्वदेशाश्रया
सामन्ताः प्रणिपातबन्धुरशिरः प्रभ्रष्टमौलिस्रजः
तानाज्ञावसवतिनो नरपतिः संस्थाप्य तस्मात्पुनः
निर्भीः सिद्ध इवाकुलोत्कटसटः पञ्चाद्भुञ्जग्मिवान्

लिपिचित्र ५

लाजिमपाट क्षेमसुन्दरीको अभिलेखबाट

कान्त्या कान्तिमतः सुरानिहमहैवद्वत्तया पण्डितान्
शूराञ्छूरतयार्त्थिनोपि वसुभिश्शुद्धैर्यशोभिन्नृपान् ।
दाक्षिण्येन च दक्षिणानरमयत्सर्वाश्च सर्वैर्गुणैः
यः श्रीमान्स विशुद्धकाञ्चनवपुश्श्रीमानदेवो नृपः ॥१॥
पत्नी तस्याञ्जपत्त्रामलशुभनयना श्लाघ्यमौभाग्यरूपा
सञ्चिन्त्य क्षेमसुन्दर्यनुपमगुणधीर्द्धर्मकार्यैककार्या ।
श्रीमत्संस्थानरूपम्भवनमिह दृढङ्कारयित्वानुरूपम्
ऐशानं लिङ्गमग्यं विधिवदनुपमं स्थापयामास भक्त्या ॥२॥

लिपिचित्र ६

देउपाट रत्नसंघको अभिलेखबाट

महेन्द्रसमवीर्यस्य कन्दर्पसदृशद्युतेः ।
राजाश्रीमानदेवस्य सम्यक्पालयतःप्रजाः ॥१॥
तत्पादभक्त्या विधिवद्रत्नसङ्घेन सर्वदा ।
रत्नेश्वरःप्रयत्नेन स्थापितोयं सुरोत्तमः ॥२॥

लिपिचित्र ७

जंसीदेवलको वसन्तदेवको अभिलेखबाट

ॐ स्वस्ति मानगृहात्परमदेवतवप्पभट्टारक
महाराज श्रीपादानुध्यातः श्रुतनयदयादान
दाक्षिण्यपुण्यप्रतापविकसितसितकीर्त्तिर्भट्टा
रकमहाराज श्रीवसन्तदेवःकुशली

लिपिचित्र ८

पशुपतिको आभीरीको अभिलेखबाट

आभीरी ख्यातगुणा भय्या परमाभिमानिनःसूनोः
पुण्यविवृद्धर्च भर्तुर्देववमितःप्रयातस्य १
पुण्येहनि धननिचये द्विजजनमभिसूज्य दानमानाश्याम्
पुत्रेणानुज्ञाता चकार संस्थापनं शम्भोः २
दत्त्वा चाक्षयनीवी वप्रपरिच्छदविभूषादीन्
अनुपरमेश्वरसंज्ञाञ्च शम्भोर्भुवनमहितस्यास्य ३
भगवते देवदेवायास्मै स्वयम्प्रतिस्थापितायानु
परमेश्वरसंज्ञितायाश्चङ्गस्तनपनार्चनगन्धधू
पवलिनिवेदनादिप्रवर्त्तनार्थं खण्डफुट्टप्रति
संस्कारात्थञ्च

लिपिचित्र ९

देउपाटनको स्वामिवार्तको अभिलेखबाट

शुबलद्वितीयायाम्भट्टारकमहाराज श्रीगणदेवे काल
मपरिमित समाज्ञापयनि परमर्देवत श्रीभौमगुप्त
पादानुष्ठ्यातो विदितविनयः शशवत्कुशलकर्मण्युप
हितपरमानुग्रहःप्रकृष्टकुलजन्मा दिवमुपगत
योर्मात्रापित्रोरात्मनश्च पुण्योषचितये स्वामिवार्तः
सकलभुवनसम्भवस्थितिप्रलयकारणमनादिनि
धनं भगवन्तमिह शङ्करनारायणस्वामिनं प्रति
ष्ठापितवानपि च

लिपिचित्र १०

बूढानीलकण्ठको शिवदेवको अभिलेखबाट

स्वस्ति मानगृहाच्छ्रुतनयविनयगाम्भीर्यधैर्यवीर्या
च शेषु सद्गुणगणाधारो लिच्छविकुलकेतुर्भट्टार
क महाराज श्रीशिवदेवःकुशली

उत्तरलिच्छविकालको लिपि
लिपिचित्र ११

बुंगमतीको अंशुवर्माको अभिलेखबाट
स्वस्ति कैलासकूटभवनान् भगवत्पशुपतिभट्टारक
पादानुगृहीतो बप्पपादानुध्यातः श्रीमहासामन्तां
शुवर्मा कुशली ब्रूणायुमीग्रामनिवासोपगतां कुटु
म्बिने यथा प्रधानङ्कुशलमाभास्य समाज्ञापयति
पशुपतिको अंशुवर्माको अभिलेखबाट

ॐ स्वस्ति कैलासकूटभवनान्दनिशिनिशिचानेकशास्त्रार्थ
दिग्दर्शावसादितासद्दर्शनतया धर्माधिकारस्थितिका
रणमेवोत्सवमनतिशयम्मन्यमानो भगवत्पशुप
तिभट्टारकपादानुगृहीतो बप्पपादानुध्यातः श्युंशुवर्मा

लिपिचित्र १२

पाटन छिन्नमस्ताको ध्रुवदेवको अभिलेखबाट

भट्टारक महाराज श्रीध्रुवदेव
कैलासकूटभवनान् भगवत्पशुपतिभट्टारकपादानुगृही
तो बप्पपादानुध्यातः श्री जिष्णुगुप्तः कुशली थम्बुगाङ्गुल्मूक्त
वाटिकाग्रामेषु निवासमुपगतान्कुटुम्बिनःकुशलमाभाष्य
समाज्ञापयति विदितमस्तु भवताम्भट्टारकमहाराजाधिराज
श्युंशुवर्मपादैर्युष्मदीयग्रामाणामुपकाराय यो सो ति
लमक आनीतोभूत्प्रतिसंस्कारा

लिपिचित्र १३

पाटन मीननाथको ध्रुवदेवको अभिलेखबाट

सम्यग्ज्ञानादियुक्तः सकलगुणगणं क्षोभयित्वा प्रधानम्
ब्रह्मादिस्थावरान्तञ्जगदिदमखिलं योसृजद्विश्वरूपम्
आजीव्यं सर्व्वपुंसाङ्गिरितरुगहं यःकरोत्येकरूपम्
पायात्सोद्य प्रसन्नःस्मरतनुदहनश्छत्रचण्डेश्वरो वः
स्वस्ति श्री जिष्णुगुप्तस्य प्रवर्द्धमानविजयराज्ये
आचार्यं भगवत्प्रनर्द्धन प्राणकौशिकेन भगवतः
श्छत्रचण्डेश्वरस्य

लिपिचित्र १४

पशुपतिवज्रघरको नरेन्द्रदेवको अभिलेखबाट

भूमिपालास्तेरप्युभयलोकनिरवद्यमुखाथिभिः पूर्वराजवि
हितोयं विशिष्टः प्रसाद इति प्रयत्नतस्म्यक् परिणा
लनीय एव यतो धर्मशास्त्रवचनम्बहुभिर्वमुधा इत्ता
राजभिःसगरादिभिः यस्य यस्य यदा भूमिस्तस्य तस्य
तदा फलमिति स्वयमाज्ञा दूतकश्चात्र भट्टारक श्रीशि
वदेवः

लिपिचित्र १५

पाटन मीननाथको अभिलेखबाट

पूर्वराजस्थितिपरिणालने व्यवहितमनोभिर्भव्यं यथाचाह ये
प्राक्तनावनिभुजां जगतीहितानां धर्म्यां स्थिति स्थितिकृतामनुपा
लयेयुः

पशुपतिको द्वितीय जयदेवको अभिलेखबाट

अन्तर्दूरसातलाश्रितगतेर्देवप्रभावश्रिया
किं क्षीरस्तपनं विधातुमुदिताः क्षाराणवस्यार्म्यगः
विष्णोः पातालमूलफणिपतिशयनाक्रान्ति लीला मुखस्था
दाज्ञां प्राप्योत्पतन्त्या स्त्रिपुरविजयिनो भक्तितोभ्यच्चनाय

लिपिचित्र १६

राष्ट्रीय अभिलेखालय प.ल.नं. ८३१ को स्कन्दपुराणबाट

सायुज्याश्रुणुयाद्विकाः सेवनाद्योगसंसिद्धिः मोक्षञ्च परमं लभेत्
आद्यम्पुण्यमुमातो द्विजवृषां स्तोत्रानुवाद परम् देव्याश्चापि महाप्र
भाधिकथनसर्वांगमरन्वितम् स्कन्दस्य विजयम् पुन्युः
न्द्रैरसुरेन्द्रपक्षविवृधैः सिद्धैर्द्विजेन्द्रैरपि । शम्भो बोधितसर्वभावहृ
दयं ये वैरयं सेवतः सर्वता ज्वालदेवकंवाह्वत्रपुत्रस्त्यूक्षःशशङ्का
न्विषः देवस्यानुचरा । वसुगण व ... देवदेवस्य भक्ताः
तत इह परमन्तःप्राप्य योगम्पुनीन्द्रा । परमभाजारमन्तःप्राप्य
थेषाधिवासमिति ॥०॥ आर्ष्यैस्कन्दपुराणसंयोगविधि समाप्तः

प्राचोन नेवारी लिपि

लिपिचित्र १८

विक्रमको दशौं शताब्दी

राष्ट्रिय अभिलेखालय प.ल.नं. १६४७ को लङ्कावतारबाट

नेन त्रिष्कालान्त्रिविधस्तथा ॥ पीतरक्तप्रकारंस्तु पूजयेद्रक्तलोचन । रक्ता
ङ्गमेकवचनं द्विभुजं च द्विलोचनम् ॥ रक्तांबरधरं रौद्रं तृज्ज्वालद्गदधारिणां
अर्घादी पूर्ववत् दद्याद्गुतीं च जले तथा ॥ पूर्ववत्पूजयत्सर्व्वमनच्छ्वाचीन्मणे
षतः ॥ तृदशाधिकहस्ते हि मण्डलसम्प्रकीर्तितां ॥ पञ्चरङ्गिकसूत्रेण
बहिर्घातञ्च वेष्टिता ॥०॥ अथ राजा धियःसूद्रप्रणाम्याञ्जलिना ब्रवीत्
इदानीं छार्तिरोगस्य स्रोतुमिच्छामि निश्चय । सम्बत् २८ कार्तिककृ
ष्णदिवाष्टम्याम् । सर्वेषु तन्त्रेषु मुद्दृतं सारं लङ्कावतार पुस्तकमिति ॥

लिपिचित्र १९

विक्रमको एघारौं शताब्दी

पाटन सुनधाराको अभिलेखबाट

ॐ सम्बत्सरे शते पष्टे ॥ मासे कार्तिके
नराणांम्परिभोगार्तं

लिपिचित्र २०

पाटन कुम्भेश्वरको गुणकामदेवको अभिलेखबाट

नमश्चो लजितेशाय सर्वज्ञ त्रिगुणात्मने देवात्मज वरेशाय भुक्तिमुक्ति
प्रदायिने

लिपिचित्र २१

भक्तपुर तौमढोटोलको निर्भयदेवको अभिलेखबाट

ॐ स्योस्तु ॥ सम्बत् अथह चंद्रशुक्लात्रयादस्याम् ॥
महाराजाधिराज श्रीनिर्भयदेवविजयराज्येः ॥ श्रीखपृ
शिकवलोत्तरटोलकवास्तव्य जय चतुपाकन श्रियाधरद्वकपरक
देवस्थानार्थं द्वादसमानिधानि प्रज्ञातयति ॥ तिलकमराण

लिपिचित्र २२

पाटन त्यागलटोलको भोजदेवको अभिलेखबाट

ॐ स्वस्ति कैलासवामसिरसि त्रिपथगा...ङ्कपालः
भाति कर्णो भुजङ्गफणिर्माणिकरणकण्ठशिलट्कालकूटः
शम्भोः...मृगेन्द्रं हिमगिरिस्तनया वामपार्श्वे निधाय
सेनानी...गणपतिप्रमथैः पान्तु वः चन्द्रमौलिः
राज्ये पुण्यमलङ्कृतयशनिधिः श्रीरुद्रदेवो नृपः
साधुभ्रातृज पुत्र धर्मणिरति श्री भोजदेवोपि राट्
तावेतो शशिभास्करोपमतिथौ सन्दशकाले हनि
नेपाले गहणारविन्दकुमुब श्रीलालिताख्यपुरे

लिपिचित्र २३

राष्ट्रिय अभिलेखालय ते.ल नं ३७० को ब्रह्मयामलतन्त्रबाट

इति भैरवसोतास महातन्त्रे विद्यापीठे ब्रह्मयामल नवाक्षर विद्या
ने पि च मते द्वादश साहस्रके एकोत्तरशतमःपटलः समाप्तः ॥०॥
सम्बत् अच २ माघशुक्लाष्टम्याम् आदित्यदिने राजाधिराजपरमे
श्वर श्रीबलदेवराज्ये । श्रीपशुपतिवास्तव्य श्रीजयाकरजीवेन ब्रह्म
यामल नाम शास्त्रं लिखितम् ॥

लिपिचित्र २४

विक्रमको बाह्रौ शताब्दी

पाटन थैनाटोलको अभिलेखबाट

बन्धासीति नियुक्तवत्सरगतं प्राप्ता सुपूर्णं सुभा
मूलादित्ययुता विधिश्च धवलाषाढत्रयोदस्यपि
श्रीप्रद्युम्नमहीपतेश्च सुखवद्राज्यं प्रतिष्ठापिता
तत्राचार्यवरेण सा प्रतिकृती रत्नाकरस्वामिना

पाटन सुनधाराको अभिलेखबाट

ॐ त्रिभिर्वर्षैः समायुक्ते संवत्सरशतद्वये । वै...
वल सप्तम्यां बुध पुष्योदयशुभे । श्रीयशोदेवभूनाथः...

नयो घमंतपरः । श्री बाणदेवःकृतवान् प्रति ...
प्रतिष्ठिता । दिवाकरस्य या ... पुरा संकल्पिता मुदा
कतुं मुनास्तु सततं तेजसि ष्ठिरनुत्तरा ॥०॥

लिपिचित्र २५

नरदेवीको जलडोणीको अभिलेखबाठ

सम्बत् आ थ १ श्री देवगुप्त

केन प्रनालि दातव्ये

राष्ट्रीय अभिलेखालय पं. ल. नं. ७४३ को सिद्धान्तसार

पद्धतिबाठ

इति महाराजाधिराज श्रीभोजदेवविरचितायां सिद्धान्तसारपद्ध

तो जीर्णोद्धारविधिः समाप्तः

राष्ट्रीय पुस्तकालय नं. ४८ को पञ्चरक्षाबाठ

श्रंयोस्तु ॥ सम्बत् आलू ३ अशुनिशुक्लतृतीयायां ॥ श्री नेपालमण्डले राजाधि
राजः परमेश्वरः परमभट्टारक श्रीइन्द्रदेवस्य विजयराज्ये ॥ श्रीललित
पुरे श्रीमानीगवल्के उकुरवु विहाराधिवासिन देय धर्मोयं प्रवरमहायानया
यिन श्रीतिलोचनवर्मस्य यदत्र पुण्यन्तद्भवत्याचार्योपाध्याय मातापितृपूर्वज्ज
मकलसत्वरसे अनुत्तरज्ञानफलाप्रोति ॥ कायस्थ देववर्मनेन तत्पुस्त
कोयं लिखितं ॥ उदकानलबोरेभ्यो मूसिकेभ्य तथैव च । रक्षितव्यं

लिपिचित्र २६

विक्रमको तेह्रौं शताब्दी

पाटन वलटोलको अभिलेखबाठ

ॐ अब्दे याति बुजग्रहाक्षिगुणिते मासे तथा

कार्तिके रुद्राह्णे नृपती च शासति भुवं चन्द्रोजया

द्यः सुधीः । पार्श्वे घट्टिकया सहाम्लजलद्रो

णीमिमां दत्तवान् मार्गोन्मार्जनगोष्ठिका

सु निहितं क्षेत्रञ्च बुरोपणं ॥ तस्घट्टि

कापटलाच्छादनाय च शिवका चतुष्टयम् ॥

लिपिचित्र २७

भक्तपुर क्षमाहिटी टोलको अभिलेखबाट

ॐ स्वस्ति । ऋतुग्रहसमायुक्ते सम्बत्सरशतद्वये ।
ज्येष्ठमासासिताष्टम्यां राज्ये श्रीमृतभूपतेः ॥
भ्रातृविजयदेवस्य स्वर्गसम्प्राप्तिहेतवे
श्रीविशाखादिदेवेन जनन्या मधुकश्रियः ॥०॥
आज्ञां सृजमिवाधाय मूर्ध्ना दीलाचलस्थितेः ।
कृष्णस्य विधिवद्भूतया विष्णोरर्चा निवेदिता ।
पुण्येनानेन लोकोयं सुखी भवतु सर्वदा ।
परार्थकरणायैव प्रवृत्तिर्हि महात्मनां ॥०॥

लिपिचित्र २८

राष्ट्रिय पुस्तकालय नं. ७०१ को बृहज्जातकबाट

टीकेयं सक्षिप्तो होराशास्त्रे वराहमिहिरकृते भट्टोत्पलेन . . . इति
सम्बत् ३०५ प्रथमाषाढशुक्ल तृतीयायां ॥ आदित्यवासरे । पुष्यनक्षत्रे ।
राजाधिराज श्रीमानेश्वर परमभट्टारक श्रीमद्गुणकामदेवस्य राज्ये लि
खितमिति ॥ भट्टदेवज्ञज नेपालकस्य पुस्तमि

लिपिचित्र २९

देउपाटन सरस्वतीको अभिलेखबाट

ॐ कन्या विजयपालस्यामृतश्रीनामसोभना
कालस्य वसमापंता अलब्धोद्दहनक्रिया ।
नत्सोकोकुलितैरेभिः पितृमातृभिदुःखितैः
समुन्निनीषया तस्या शिवसायोज्यकारणात् ॥
रषपंत्यग्निसंख्याते प्राप्ते सम्बच्छरे शुभे
मास्याषाढे शिताष्टम्यां हस्तर्क्षे बुधवासरे ।
स्थापिता श्रीमहागौरी भोगामोक्षसमीहया
निर्मितानन्दपालेन शिल्पिता शुभजन्मना

लिपिचित्र ३०

विक्रमको चौधौं शताब्दी

राष्ट्रिय अभिलेखालय ते.ल.नं. ३६७ को पञ्चरक्षाबाट

ॐ नमो भगवत्यै आर्यमहामाहस्रप्रमदन्त्यै । एवम्यया श्रुतमेकस्मि
न्समये भगवान् राजगृहे विहरतिस्म । गृध्रकूटे यवन्ते दक्षिणे पाश्व
बद्धगोचरे रत्नवृक्षप्रभासे वनषण्डे महता भिक्षुसघेन सार्द्धमर्द्धत्र-
योदशभिर्भिक्षुशतैः ॥

लिपिचित्र ३१

देउपाटन टुटे धाराको अभिलेखबाट

श्रियोऽस्तु सम्बत् ४३७ फाल्गुनवर्षे २ राजाद्विराज श्री श्री जयान
न्ददेवस्यः धर्मविजं भवति । रगुवंशावतार श्री श्रीजयरुद्रमल्ल
देवस्यः लफधवरिषराजं भवतिः श्री देवगोवाहना पात्रानां सुखाय
भवति । यजमान भवति किच्छावतार राजव्येद्य मलोतारोस म
नो वाञ्छा शिद्धिरस्तु पूर्वदिवंगतपितादीना स्वर्गलोक संप्राप्तमन्तु ।
वारिश्च प्रतिगृह्णाति जस्तु वारि प्रयच्छति उभौ दौ पून्यक्रमानौ नियक्त
स्वरगगामिनौ शुभ

लिपिचित्र ३२

विक्रमको पन्धौं शताब्दी

पाटन सुनधाराको अभिलेखबाट

ॐ नमः शिवाय ॥ अथः श्रीकलितवर्ष ४४०५ श्रीविक्रमराजवर्ष
१४६१ श्रीसकराजवर्ष १३२६ श्रीमन्तः नेपालिकः श्रियोऽस्तु ॥
सम्बत् ५२४ चैत्रकृस्न ॥ अष्टम्यायां तिथौः ॥ उत्तराषाढनक्षत्रे ॥
साध्ययोगे ॥ बृहस्पतिवाशरे ॥ युवराजराजाधिराजश्रीश्री म
ज्जय धर्ममल्लदेवस्य विजयराज्ये ॥ श्री श्रीकुमारदेवताधिष्ठित

लिपिचित्र ३३

फर्पिङ खासिडोलको अभिलेखबाट

ॐ शुभश्रेयोऽस्तु सम्बत् ५२७ फाल्गुनशुक्लतृतीयायां तिथौ रेवतीन
क्षत्रे ॥ शुक्लयोगे ॥ शुक्रवाशरे ॥ समस्तप्रक्रियासमलंकृतयुवराजा
धिराज श्री श्रीमज्जय धर्ममल्लदेवस्य विजयराज्ये ॥ श्रीश्रीकेश
रीवरलब्धप्रसादित्यादिविरुदावलीविभाजमानसमस्तप्रक्रियासम

लंकृत रावुत्त श्रीजय जैत्रसिंहदेव ॥ तथा रावुत्त श्रीजय योर्धसिंह
देव ॥ तथा रावुत्त श्रीरामसिंहदेव ॥ तथा रावुत्त श्रीदेवसिंहदेव ॥
एतं भूपतिभिःसंपालिते ॥ श्रीशिखरपत्तननगरे ॥

लिपिचित्र ३४

विक्रमको सो-हौं शताब्दी

पशुतिको सतलमा रहेको अभिलेखबाट

स्वस्ति ॥ श्रीसूर्यवंशनृपतिजययक्षमल्लः प्रौढप्रतापभुवनेकमहाप्र-
वीणः । नेपालमंडलविभूषितराजराजो भूयाद्विपक्षमथनो भुवि
सुप्रसिद्धः ॥ तत्पुत्राःश्रीमंतःकुमाराःसन्ति ॥ ज्येष्ठः श्रीजयरायम
ल्लनृपतिः श्रीरत्नमल्लःप्रभुःश्रीमच्छीरणमल्लदेवगुणवान् श्रीराम
मल्लो नृपः खयातः श्रीअरिमल्लदेव मुकृती श्रीपूर्णमल्लोवरस्तेषां बैरिण
णाःप्रयांतु निघनं शंभो प्रसादादिह ॥ तद्विजयराज्ये ॥

लिपिचित्र ३५

विक्रमको सत्रौं शताब्दी

राष्ट्रिय अभिलेखालय च.ल.नं. १७९७ को नागरसर्वस्वबाट

राजा धम्मरत्नोऽस्तु निज्जितरिपुः षड्वर्गवश्यो वशी निःत्केशाः
कृतिनो भवन्तुमुदिताःसत्कारलाभान्विताः । अन्योन्यप्रियता प्र
सन्नमनसः सव्वत्र सन्तु प्रजा नित्यं तिष्ठतु सव्वंसत्वनिचयं सं
पूरिता मेदिनी ॥ इति पण्डितपद्म श्रीज्ञानविरचिते नागर
कसव्वस्वे सूतोदयो नामाष्टमः परिच्छेदः समाप्तः ॥ ॥ इति
नागरकसव्वस्वं परिसमाप्तमिति शिवं ॥ ॥ नाम्ना नागरसव्वस्वं
नागराणां रसालयः ॥ श्रीजगज्ज्योतिरीशेन लेखयित्वा प्रयत्नतः
नेपाले पोषराकायां भम्मते छशरस्वरं ॥ प्रीत्या समर्पितः
सिद्धिनरसिंहमहीभूते ॥ शिवमस्तु ॥ ॥

लिपिचित्र ३६

विक्रमको अठारौं शताब्दी

राष्ट्रिय पुस्तकालय नं. १९३ को शतसाहस्रिका प्रज्ञापारमिताबाट

शतसाहस्याःप्रज्ञापारमितायाः द्वादशःपरिवर्तः । प्रथमखण्डः
समाप्त इति ॥ ॥ श्रीमद्राजाधिराजपरमेश्वरपरमभट्टारक श्रीम

च्छ्री श्री सिद्धनरसिंहमल्लदेवस्थ विजयराज्ये ॥
 सम्बत् अम्र च तु प्रथमाषाढशुक्लद्वितीयायां शनैश्चरदिने पुनर्वसुनक्षत्रे
 योगे वृद्धिशुभानुकूले । श्रीरयमुनिबौद्धाचार्येण लिखित समाप्तकृत
 मिति ॥ . . . श्री श्रीनिवासो नरदेवराजा यो भूतप्रजानां प्रतिपाल
 दक्षः । तस्य प्रम दत्तव विजित्य मारालिलेख प्रज्ञां सकलां सलक्षां ॥ यच्छ्री
 निवासो नयधर्मवारी ददौ विवं ध्वी लिखनाय प्रज्ञां ॥ अवे नेपालिके ख्या
 ते ग्रहण्डिरिसंयते । मासे तु प्रथमाषाढे शुक्लपक्ष द्वितीयके ॥ पुनर्व
 सौ च नक्षत्रे वृद्धियोगे शनेदिने । प्रज्ञः पारमिता पूर्णं जगाम लिखिता
 शुभं ॥

लिपिचित्र ३७

हनूमान्ढोकाको पेटीको अभिलेखवाट

महाराजाधिराज श्री श्रीराजराजेन्द्रकवीन्द्रजयप्रतापमल्लदेवन जिम
 न्याता अखल श्लोक दयकाव थम चोम्यं तथा पण्डितजनपतिसेन थव
 श्लोक बोडाओ अर्थ यायमाल गोमहन थव वोडाओ अर्थ यात ओह्य धा
 य पण्डित । सम्बत् ७७४ माघशुक्ल श्रीचमी उत्रभद्र नक्षत्र
 शिवयोग शुक्रवार थव कुन्दु संपूर्ण ॥ ॥

लिपिचित्र ३८

विक्रमको उन्नाईसौं शताब्दी

कमलादो गणेशस्थानको अभिलेखवाट

ॐ स्वस्ति ॥ वैशाखमास शुक्रपक्ष ॥ एकादसि प्र द्वादश्यान्तिथे हस
 नक्षत्रे, शुद्धिज्योगे आदि यवांसरे वृषरासिगते सबित्रे कन्य
 रासिगते चन्द मसि, श्री ३ गनेस कमरात्रि देओ दाडा ॥ श्री ३ जय
 ज्योतिप्रकाशमलदेवस प्रज्यास त्हीडा ॥ गुथिसमुचयन, महज
 न, ज्यतनुगुराम, मन्वाका ग्यासिहन तडा ॥ शुभ ॥ पताय छाय
 मेवया आदिन ॥ सम्बत् ८७० मङ्गुगुथिजनमाल ॥ शुनानं सेके
 मदु, पंचमहापाप

लिपिचित्र ३९

प्राचीन रञ्जना लिपि

विक्रमको वाहौं शताब्दी

राष्ट्रिय पुस्तकालय नं. १६६ को उष्णीषविजय धारणीवाट

ॐ नमो भगवते वज्रधरसागरनिर्घोषाय तथागतयाहते
 सम्यक् सबुद्धाय ॥

आयोष्णीषविजयानाम धारणी समाप्ता ॥ देव धर्मोयं प्रवरमहायान
यायिनः । राजाधिराज परमेश्वर परमभट्टारक । श्रीमदिन्द्रदेवस्य वि
जयराजे । श्री गोकुलेश धिवासिनः परमोपासिका । धनसिंहस्य य
दत्र पुण्यं . . . मातापितापूर्वंगमेन । सकलसत्त्वरासे अनुत्तर
फल सप्रप्तमिति ॥ सम्वत् आलू ६ कार्तिकशुक्लपंचम्यां श्रीजाव
लकेश्रीकनचंद्रमहाविहाराधिवासो साक्यभिक्षु रत्नगुप्तलेखकेन लि
खितमिदं पुस्तकमिति ॥

लिपिचित्र ४२

विक्रमको तेहौ शताब्दी

राष्ट्रीय पुस्तकालय नं. २१० को प्रज्ञापारमिताबाट

देवधर्मोयं प्रवरमहायानयायिनः ॥ श्रीललिद्वु मे श्रीलोगलकेधि
वासिनः । सोमलछि भारी नाम्न यदत्र पुण्यं तद् भवत्वाचार्योपाध्याय
मातापितृपूर्वङ्गमं कृत्वा सकल सत्त्वराशेरनुत्तरज्ञानफलावा
प्तयेदिति ॥ ॥ सम्वत् आलू २ वंशाक्यसुकलपीणमस्यां आदित्य
दिने श्रीपरमेश्वरपरमभट्टारक महाराजाधिराज परमशैव
श्री आनन्ददेव प्रबद्धमानविजयराज्ये लिखितमिति ॥ ॥

लिपिचित्र ४३

इचंगुनारायणथानको अभिलेखबाट

...यद्धर्माभिरतिस्त्रिविक्रममतिर्नैपुण्यसत्पद्धतिः ॥ श्रीमत्पश्चिम
पर्वतेन्द्रशिखरप्रासादवेदोलसद्वारे श्रीहरिदत्तभूपतिकृतनाराय
... .. सिंही चक्रकम्बुक्रन्धरकलालङ्कारकान्तो शिवो ताम्रा ...
... .. ढीकितौ जगदघट्टवस्त्राय तेनानघो ॥ मम सुकृतवलेनानेन
नन्दन्तु ... हरिवपुषि लयन्ते प्राप्नुवन्तु प्रकामम् । पितृभिरथ ज
नन्याःसाद्धमन्ते...स्मात्पितर इति समन्तत्प्रार्थनाङ्कुर्वन्तोच्चैः ॥ आ
काशनयनदहने याते नेपालवत्सरे राज्ये । माघसित शौरिदिव
से राज्ञःश्री विजयकामदेवस्य...लसत्पदसुवर्णवतीम्प्रशस्ति
सार्थामिमामिहमहीमिव माघवेन ।

लिपिचित्र ४४

विक्रमको चौधौं शताब्दी

राष्ट्रिय पुस्तकालय नं. १६७ को नामसंगीतबाट

पृष्ठ ४-

अ आ इ ई उ ऊ ए ऐ ओ औ अं अः । स्थितो हृदि । ज्ञानमूर्ति च
हं बुद्धो बुद्धानां अथववर्तिना ॥

अन्तिम पृष्ठ-

“एवं गच्छ” आर्यमालाजालात्षोडशसाहसिकात्महायो
गतन्त्रान्तपातिसमाधिजालपट्टलाद्भ्रुगवत्तथागतशाक्यमुनिभा
षितात्भगवतो मञ्जुश्री ज्ञानसत्त्वस्य परमार्था नामसङ्गीति परि
समाप्ताः ॥ ॥ श्रीकाष्ठमण्डपपुरे सुरलोकसाम्ये देवालये व
सति श्रीजिनरखितः सः । यो धार्मिकः परमशिष्यदयाभिरामो
धम्मैन्द्रस्तेनकृत्नपुस्तक शुद्धसद्धं ॥ नेपाल हायनशुद्धे गुणषड्व
ह्लिवत्सरे । गते भद्रपूर्णमाषां शतवृषादित्यमाशरे ॥ राजा
धिराज परमेश्वर परमभट्टारकः श्रीमदभयमल्लदेवस्य
विजयराज्येति ॥ सावयभिक्षु श्रीअमतसेनस्य लिखितमिदं ॥

लिपिचित्र ४५

विक्रमको पन्ध्रौं शताब्दी

राष्ट्रिय पुस्तकालय नं. ६८१ दुर्गासप्तशतीबाट

ॐ नमश्चण्डिकायै ॥ श्रेयोऽस्तु सम्वत् ५२१ वैशाखशुक्लपञ्च
म्यान्तिथौ ॥ मूलनक्षत्रे ॥ शिवयोगे ॥ आदित्यवासरे ॥ श्री श्री
श्रीमत्पशुपतिचरणकमलसेवित श्रीश्रीश्रीमानेश्वरीष्टदेवताव
रलब्धप्रसादवीरनारायण जुवराज श्रीश्रीजयधम्ममल्लदेवस्य
विजयराज्ये ॥ नेपाले ऽस्ति महीपतीश्वरवरो दाता गुणग्राहको
दीनानां सकलार्थिनोश्च महतां सत्कल्पवृक्षोपमः । जातः सूर्य
कुलावतंसतिलके सर्वान्त्रिपूर्त्तिजितो वीरः श्रीजयकीर्तिम
ल्लनृपतिः श्रीरूपनारायणः ॥ रूपोत्तमःसकलनीतिवि
दाम्बन्दिष्ठो नाट्याङ्गशास्त्रगुणगीतमहाप्रवीणः । सत्सुंदरीहृद
यमोहनमन्मथश्रीः श्रीकीर्तिमल्लनृपती रिपुत्रकमल्लः

तस्याज्ञां शिरसा घृत्वा लिपिकरेण महात्मना । जसपतिना
समालेखि चण्डीमाहात्म्यपुस्तकम् ॥ शुभ ॥

लिपिचित्र ४६

विक्रमको अठारौ शताब्दी

राष्ट्रीय अभिलेखालय ते. ल. नं. ७१२ को अष्टसाहस्रिका प्रज्ञापारमितावाट

ॐ नमो भगवश्यं आर्यप्रज्ञापारमितायै ॥ निर्विकल्प
नमस्तुभ्यां प्रज्ञापारमितेऽमिते ॥ वा त्वं सर्वानवद्याङ्गनिरय्यं
निरीक्षये ॥ आकाश्यामिव निलेपा निष्प्रपञ्चा निरक्षरा ॥
यस्ताभ्येस्यति भावेन स यस्यति तणागतं ॥ तव रायंगुणा
द्याया बुद्धस्य च जगद्गुरोः । ... ये धर्मा हेतुप्रभ
वा हेतु तेषान्तथागता ह्यवदत्तं पाञ्च यो निरोध एवं वादी
महाश्रमण ॥ ... महाराजाधिराज परमेश्वर पर
मभत्तारकः श्रीश्रीगण्डध्वजावतार श्रीश्रीकवीन्द्र जयप्र
तापमल्लदेव प्रभु थाकुरस्य विजयराज्ये ॥ ...
श्रं योऽस्तु सम्बत् ७७४ भं देवमासे शुक्लपक्ष चतुर्थ्याति
थौ स्वातिनक्षत्रेन्द्रयोगे यथाकरणमुहूर्ते सोमवारसले कवर्क
लासिगते सवितलि तुल्यलासिगते चन्द्रमसि एतद्दिने लिखित
संपूर्णमिति ॥

लिपिचित्र ४७

काठमाडौं लगनवहालको अभिलेखवाट

ॐ नमः श्री २ वज्रसत्वाय ॥ स्वस्ति ॥ श्रीमत्पशुपतिचरण
कमलधूलिधूशरितशिरोरुह भीमन्मानेश्वरी इष्टदेवतावरलब्द
प्रसाददेदीप्यमानमानोनतरविकुलतिरकहनुमध्वजनेपालेश्व
र महाराजाधिराज राजेन्द्र सकरचक्राधिश्वर श्री २ जयपाथिवेन्द्र
मल्ल परमभट्टारकदेवाना सदा समरविजयिना विजयराज्य

लिपिचित्र ४९

प्राचीन देवनागरी लिपि

विक्रमको ते-हौं शताब्दी

राष्ट्रीय अभिलेखालय प. ल. नं. ९३४ को वाल्मीकिरामायणवाट

प्राप्तभूयिष्ठपारश्च सर्व्वतः प्रविलोकयन् । योजनानां शतस्या
न्ते वनराजो ददशंह । रुचिरश्च पतन्नेव विविधद्रुमशोभितं । द्वीपि

शाखामृगदृष्टं मलयोपवनं महत् । सागरं सागरभूषान् सागरा
नूपजान् द्रुमान् । सागरस्य च पत्नीनां मुखानि व्यवलीकयन् । सम
हामेघसंकाशं वीक्ष्यन्नात्मानमात्मवान् । निस्तमनमिवाकाशं चका
र मतिमान्मति । कायवृद्धिप्रवेशञ्च मम दृवृष्टैव राक्षसाः ।...
इत्यार्षे रामायणे किष्किन्ध्याकाण्डे समुद्रलंघनं समाप्तं ॥ संवत्
१०७६ आषाढ वदि ४ महाराजाधिराजपुण्यावलेकसोमवंशोद्भू
व गरुडध्वज श्रीमद्गाङ्गेयदेवभुज्यमानतीरभुक्ती कल्याणविजय
राज्ये नेपालदेशीयभाण्डशालिक श्री आनन्द ।

लिपिचित्र ५०

विक्रमको चौधौं शताब्दी

राष्ट्रिय पुस्तकालय नं. ४४८ को हरिवंशवाट

श्रीमद्वाराणस्यां गोविन्दचन्द्रविजयराज्ये सम्वत् १२०१ अग्रहणमा
से शुक्लपक्षे तिथौ पीण्णमास्यां नन्दशाली श्रीराजलचन्द्रदेवस्यार्थे लेखापि
तं नायक श्रीवन्सोमाह्वयेः लेखापितं पारिजातहरिवंशपुस्तकं लिखितं च
पठितश्रीमल्लदेवेनेति ॥... इति महाभारते शतसहस्र्यां संहितायां वै
याशिक्यां पारिजातो हरिवंशः समाप्तः ॥

लिपिचित्र ५१

राष्ट्रिय पुस्तकालय नं. ८०१४ को लक्ष्मीसहस्रनामवाट

इति हिरण्य पा...ख्ये महातंत्रे भगवत्पद्भनाभप्रोक्तं हिरण्यगर्भह
दशमवर्षस्वं लक्ष्मीनामसहस्रं सपूर्णमिति शुभं ॥ ॥ संवत् १२३७
आषाढशुदिपंचमी गुरुदिने लिखितं कृष्णपंडितेन ॥ ॥

लिपिचित्र ५२

विक्रमको पन्ध्रौं शताब्दी

जुम्लाका राजा पृथ्वीमल्लको तामापत्रवाट^१

ॐ स्युस्ति । स्वस्तिके नद्यावर्तश्रीशा भवतुःशालं सुधाधवलमीघोत्संगतामनासं

^१ कुमारी मिट्ठूदेवी सिजापतिको गोरखा राष्ट्रिय ऐतिहासिक चित्रावलीको
९७ पृष्ठवाट उद्धृत ।

अरू लिच्छविकालका शिलालेख तथा मल्लकालका शिलालेखहरूको लिपिको उतार
संशोधनमण्डलमा काम गर्दा अभिलेख पढ्दा आफ्नो कापीमा संग्रह गरिएको थियो ।
राष्ट्रिय अभिलेखालयको ऐतिहासिक अनुसन्धान शाखामा मेरो सबिस हुनाले
हस्तालिखित ग्रन्थहरूबाट पनि लिपि पूर्ति गर्न सकियो ।

मीरमनोहरो हरकुकाराअंघुक्षणिक्षपितप्रतीककुसुमाशुगजीवानुरमणीय ---
कटाक्षविक्षेपवारिवाहप्रमुदिततरुणजनमनःशिखावलापातः अपारसौरभ्य
लुभ्यन्मधुकरमुखरसहकाराशोकपुन्नागसुरलितपरिसरे श्रीमतिसेनानग
रे ॥ गरुडवजावतारापारसंसारसागरोत्तारसेतुभूतापधनश्रीवनाराध
नाधिमनप्राज्यराज्यरक्षाक्षमप्र चंडनिजभुजदंडकुंडलित कठिनकोदंड
निर्मुक्तनिशितशरनिकरनिभिन्नारतिप्रतीकोच्छलरक्षतजासवयानोन्न
तोत्कटकटपूतनोत्तालधैतालकोलाहलकाहलीकृतसमरधरणीमंडलाधीशो
पायनीकृतमत्तवेरंडगंडस्थलगलन्मदामोदमुदितमधुकरमधुरकाकार
मुखरिताप्रथितनारज्ञानसमोभट्टारकमहाराजाधिराजपरमेश्वर
राजतारातरुणि श्रीमत्पृथ्वीमल्लदेवाः । सान्तःपुरपालिवाराः विजयिनः ॥
श्रीश्लोके १२७८ भावणसुदि १० शुके राइको भादेस्

* * *

संख्यालाई कहने अंकनिघण्टु

कुनै वस्तुलाई कहने शब्दको पदप्रयोगद्वारा संख्या बुझाउनेलाई अंकनिघण्टु भन्दछन् । त्यस अंकनिघण्टु अनुसार प्रयोगमा आएका संख्यालाई संकेत गर्ने कतिपय शब्द तल दिइन्छ ।

- ० - शून्य, ख, गगन, आकाश, अंबर, अभ्र, वियत्, व्योम, अंतरिक्ष, नभ, पूर्ण,
- १ - आदि, शशि, इन्दु, विधु, चंद्र, शीतांशु, शीतरश्मि, सोम, शशांक, सुधांशु, अब्ज, निशाकर, भू, भूमि, क्षिति, घरा, उर्वरा, वसुधरा, पृथ्वी, क्षमा, धरणी, वसुधा, इला, कु, मही, रूप, पितामह, नायक, तनु,
- २ - यम, यमल, अश्विनी, अश्वि, नासत्य, दत्त, लोचन, नेत्र, अक्षि, कृष्टि, चक्षु, नयन, ईक्षण, पक्ष, बाहु, कर, कर्ण, कुच, ओष्ठ, गुल्फ, जानु, जंघा, द्वय, द्वन्द्व, युगल, युग्म, अयन, कुटुम्ब, धन,
- ३ - राम, गुण, त्रिगुण, लोक, त्रिजगत्, भुवन, काल, त्रिकाल, त्रिगत, सहोदर, अग्नि, बन्धि, पावक, वैश्वानर, दहन, तपन, हुताशन, ज्वलन, शिखिन्, कृशानु, होतृ, अनल, सहज, धनञ्जय,
- ४ - वेद, धृति, समुद्र, सागर, अब्धि, जलधि, उदधि, वारिधि, जलनिधि, अंबुधि, केन्द्र, वर्ण, आश्रम, युग, तुर्य, कृत, अय, बंधु, कोष्ठ, चतुष्क, सुहृत्
- ५ - वाण, शर, सायक, इषु, भूत, पर्व, प्राण, पाण्डव, अर्थ, विषय, महाभूत, तत्त्व, इन्द्रिय, रत्न, अक्ष, सुत, तनय, पुत्र
- ६ - रस, अंग, काय, ऋतु, दर्शन, राग, अरि, रिपु, शत्रु, शास्त्र, तर्क, कारक, षड्,
- ७ - नग, अग, भूभृत्, पर्वत, शैल, अद्रि, गिरि, ऋषि, मुनि, अत्रि, वार, स्वर, धातु, अश्व, तुरग, वाजि, छंद, धी, कलत्र, जाया
- ८ - वसु, अहि, नाग, गज, दंति, दिग्गज, हस्तित्, मातंग, कुंजर, द्विप, सर्प, तक्ष, सिद्धि, भूति, अनुष्टुभ्, मंगल, मृत्यु,

- | | |
|---|---------------------------------|
| ९ - अंक, नंद, निधि, ग्रह, रंध्र, छिद्र, द्वार, पवन, रत्न, गो, खग, धर्म, | |
| १० - दिशु, दिशा, आशा, अंगुलि, पंक्ति, ककुभु, रावणशिर, अवतार, कर्म | |
| ११ - रुद्र, ईश्वर, हर, ईश, भव, भगं, शूलिन्, महादेव, अक्षौहिणी, आय, | |
| १२ - रवि, सूर्य, अर्क, मार्तंड, द्युमणि, भानु, आदित्य, दिवाकर, भास, राशि, व्यय, | |
| १३ - विश्वेदेवा, काम, अतिजगती, अघोष | |
| १४ - मनु, विद्या, इन्द्र, शक्र, लोक | २३ - विकृति |
| १५ - तिथि, घस्र, दिन, अहन् | २४ - मायत्री, जिन, अहंत, सिद्धि |
| १६ - नृप, भूप, भूपति, अष्टि, कला, | २५ - तत्व |
| १७ - अत्यष्टि, मेघ | २७ - नक्षत्र, उडु, न |
| १८ - घृति | ३२ - दंत, रव |
| १९ - प्रतिघृति | ३३ - देव, त्रिदश, सुर, अमर, |
| २० - नख, कृति | ४० - नरक |
| २१ - उत्कृति, प्रकृति, स्वर्ग | ४८ - जगती |
| २२ - कृती, जाति | ४९ - तान |

अनुवार्ता

लिपिको इतिहास कसरी शुरू भयो भन्ने बारे दुइ थरी विचारधाराका विद्वान्हरूको मत भिन्न भिन्न छ । एक थरी विद्वान्हरूको विचारधारा अनुसार मानव सृष्टि हुनु भन्दा पहिले एक किसिमको अज्ञानी पशु सृष्टि भयो, त्यही पशुको विकासबाट मानव बन्यो र मानवको विकास पछि लिपिको शुरू भयो भन्ने कथन छ । अर्को थरी विद्वान्हरूको विचारधारा वैदिक युग भन्दा पर जाँदैन । त्यस विचार अनुसार त्यस युगमा एक ऋत्विग्वान् पुरुषको उत्पत्ति भयो, जुन पुरुषलाई ईश्वर भनेर पुकार्छन्, तिनै ईश्वरबाट मानवको सृष्टि भयो र तिनै ईश्वरले मानवलाई ज्ञान तथा लिपि सिकाइदिए, त्यसैले वेद जस्तो गहन ग्रन्थको निर्माण हुन सक्थो भन्ने कथन छ । प्रत्यक्ष प्रमाण नपाएसम्म हामी शास्त्रलाई प्रमाण मान्ने हिन्दू धर्मविलम्बी हुनाले यहाँ शास्त्रानुसारको कुरा प्रस्तुत गरिएको छ ।

नेपालमा आफ्नो प्राचीन लिपि पढ्ने पढाउने कुनै परम्परा नहुनाले प्राचीन लिपिविषयको प्रामाणिक ग्रन्थ थिएन । पाको कागजमा पुस्तक लेखाएर राख्ने साहुमहाजनमा एक प्रकारको भावना हुनाले सुनको मसीले चाँदीको मसीले समेत पुस्तक लेखाउँथे । त्यस्तो भावना रहनुज्याल गुभाजु तथा बाँडाहरू पुस्तक सार्ने वृत्ति गर्दथे । त्यसैले गर्दा गुभाजु तथा बाँडाहरू नेवारी लिपि जान्दथे । पछि अंग्रेजी शिक्षाको प्रवाहले सो भावना र परम्परा पनि खतम भयो । नेपालको प्राचीन इतिहास तयार गर्न प्राचीन अभिलेख प्राचीन हस्तलिखितग्रन्थ प्राचीन वंशावली तामापत्र ताडपत्र आदिबाट काम लिनु पर्छ । छिच्छविकालको अभिलेख प्रौढ संस्कृत भाषामा पाइन्छ । मल्लकालको अभिलेख संस्कृत भिसिएको प्राचीन नेवारी भाषामा पाइन्छ । हस्तलिखित ग्रन्थ पनि प्राय संस्कृत भाषामा नै पाइन्छ । गोपालवंशावली नामक प्राचीन वंशावली आधा भाग संस्कृतमा र आधा भाग प्राचीन नेवारी भाषामा छ । यसरी भाषाको दृष्टिले पनि प्राचीन इतिहास प्रामाणिक रूपले तयार गर्न इतिहासकारहरूलाई एउटा कठिनाई खडा हुन गएको छ । अर्को कुरो शताब्दी पिच्छे भने जस्तो लिपिमा फरक फरक हुँदै आएकोले लिपि पढ्न इतिहासकारहरूलाई समस्या पर्ने गएको छ । त्यस कारण प्राचीन ऐतिहासिक उपकरणहरू पढ्नका लागि प्रथम खुड्किलो लिपिनै हुन आएको छ । त्यसका लागि लिपिवर्णमालाका साना साना पुस्तक पुरातत्त्वविभाग तथा वीरपुस्तकालय मार्फत प्रकाश गरिँथे । तर त्यसबाट लिपिज्ञान हुन्छ तापनि लिपिमा राम्रो देख्न गर्न त्यतिले पर्याप्त थिएन र विभिन्न अभिलेखको आधारमा शास्त्रीय ढंगबाट नेपालको वृहत्लिपिग्रन्थ तयार गरिँथे । अहिले त्यो संपूर्ण प्रकाश गर्न अनुकूल नभएकोले त्यसमा रहेका लिपिपत्र र संक्षिप्तरूपले लिपिवर्णनको सारांश दिई नेपाली लिपिविकास नामले यो पुस्तक प्रस्तुत गरियो । पछि अनुकूल भएमा लिपिका नियम सहित वृहत् रूपमा निकालिने छ ।

अन्वेषक तथा लेखक

शङ्करमान राजवंशी

विषयसूची

अक्षर तथा लिपि वर्णन—	२३-२७
अक्षरसृष्टि-ब्राह्मी लिपिको उत्पत्ति-देवनागरी लिपिको उत्पत्ति-गुप्तलिपिको नामकरण- लिच्छ-विलिपिको नामकरण-मल्लकालका लिपि-मल्लकालका विभिन्न लिपिका नाम	
लिपिको महत्त्व र त्यसको पठन पाठन—	२८-२९
हिन्दू वर्णमालाको महत्त्व-नेपालमा प्राचीन लिपिको पठन पाठन	
प्राचीन लिपि लेखन सामग्री—	३०-३२
ताडपत्र-भुजापत्र-कागदपत्र-कपासको बागत-कपडा-फलेक-मसी-कलम-कापा (रेखापाटी)-हल (सलाका)	
संवत् प्रचलन—	३३-३७
कलियुग सम्बत्-विभिन्न सम्बत्को प्रचलन-सम्बत्को संबन्ध	
लिपिविकासको ऐतिहासिक सारांश	३८-४०
लिपिचित्रको देवनागरी उतार	४१-५५
संख्यालाई कहने अंकनिघण्टु	
लिपिपत्रमा परेका हस्तलिखित ग्रन्थको सूची	
अनुवार्ता	६०

लिपिपत्रमा परेका हस्तलिखित ग्रन्थको सूची

लिपिचित्र	अभिलेखमा परेका ग्रन्थनाम	पुस्तकालयको संख्या
१६	स्कन्दपुराण	राष्ट्रिय अभिलेखालय प्र. ल. नं. ८३१
१८	लङ्का गीतार	" प्र. ल. नं. १६४७
२३	ब्रह्मयामलतन्त्र	" ते. ल. नं. ३७०
२५	सिद्धान्तसारसिद्धि	" पं. ल. नं. ७४३
२५	पञ्चरक्षा	राष्ट्रिय पुस्तकालय नं. ४८
२८	वृहज्जातकसंक्षेपटीका	" नं. ७०१
३०	पञ्चरक्षा	राष्ट्रिय अभिलेखालय ते. ल. नं. ३६७
३०	गुह्यकालीपूजा	राष्ट्रिय पुस्तकालय नं. ३६०
३१	नागरसर्वस्व	राष्ट्रिय अभिलेखालय च. ल. नं. १७९७
३६	शतसाहस्रिका प्रज्ञापारमिता	राष्ट्रिय पुस्तकालय नं. १९३
३९	खण्डखाद्य	राष्ट्रिय अभिलेखालय प्र. ल. नं. १६९२
३९	श्रीमतोत्तरतन्त्र	राष्ट्रिय पुस्तकालय नं. ४६२८
४१	उष्णीषविजयधारणी	" नं. १६६
४२	प्रज्ञापारमिता	" नं. २१०
४४	नामसंगीत	" नं. १६७
४५	दुर्गासप्तशती	" नं. ६८१
४६	अष्टसाहस्रिका प्रज्ञापारमिता	राष्ट्रिय अभिलेखालय ते. ल. नं. ७१२
४९	आत्मोक्तिरामायण	" प्र. ल. नं. ६३४
५०	कृत्यकल्पतरु	राष्ट्रिय पुस्तकालय नं. ७१६
५०	हरिवंश	" नं. ४४८
५०	खरपुच्छागभोग	" नं. ३६१
५१	लक्ष्मीसहस्रनाम	" नं. ८०१४

लिपिचित्र	अभिलेखमा परेकाग्रन्थनाम	पुस्तकालयको संख्या
५१	मतङ्गमातेश्वरतन्त्र	" नं. ६८८
५१	कुलमूलरत्नपञ्चकावतार	" नं. ४२५
५१	कुलालिकाम्नाय	" नं. ४२८
६३	कालमाहेश्वरविधि	राष्ट्रिय अभिलेखालय ते.ल. नं. ३७४
६३	पञ्चिमचरुविधान	" प.ल. नं. १५५९
६४	महालक्ष्मी	" ते.ल. नं. ३९

लिपिचित्र	अंकतालिकामा परेका ग्रन्थनाम	पुस्तकालयको संख्या
३	संक्षिप्तभगवद्गीता	राष्ट्रिय पुस्तकालय नं. ६९०
३	निश्वासतत्त्वमुखसंहिता	राष्ट्रिय अभिलेखालय नं. ४१५
४	अभिसमयालंकारकारिका	राष्ट्रिय पुस्तकालय नं. ५५
४	उष्णीषविजयधारणी	राष्ट्रिय अभिलेखालय ते.ल. नं. ३५९
५	सर्वज्ञानोत्तरतन्त्र	" प्र.ल. नं. १६९२
५	भजवत्या स्वेदाया यथालब्धतन्त्रराज	" ते.ल. नं. ३५९
		" विषय नं. ६२
६	माध्यन्दिनीयशुक्लयजुर्वेदसंहिता	राष्ट्रिय पुस्तकालय नं. ३७९
७	प्रतिष्ठा लक्षणसमुच्चय	" नं. ३१६
८	महालक्ष्मीमत	राष्ट्रिय अभिलेखालय प्र.ल.नं. १३२०
९	सुग्रीवशास्त्र	राष्ट्रिय पुस्तकालय नं. ३४५
१०	गुह्यसिद्धि	राष्ट्रिय अभिलेखालय प्र.ल.नं. १६९२
१०	ज्योतिषरत्नमाला	" च.ल.नं. १६१
१०	एकादशीमाहात्म्य	" प्र.ल.नं. १५५६
११	अष्टसाहस्रिका प्रज्ञापारमिता	राष्ट्रिय पुस्तकालय नं. ७६
१३	चण्डीस्तव	राष्ट्रिय अभिलेखालय प्र.ल.नं. १६४५
१३	भोजदेवभंग्रह	" प्र.ल.नं. १६९२
१३	पञ्चरक्षा	" प्र.ल.नं. १११४
१४	"	राष्ट्रिय पुस्तकालय नं. ८३
१९	किरणतन्त्र	" नं. ८९३
१९	योगयाज्ञवल्क्यसंहिता	राष्ट्रिय पुस्तकालय नं. ६९६

राजा गणदेवका पालको पशुपतिको स्वामियार्तको
अभिलेखबाट

अं कु ख न य थ र्ण ष व वृ षि ङ य नु सु ल
अं कु ख ग घ ङ जो थ थ थु धा थि ण फ म र ख ल

कुं कुं थु थु थु थु कुं कुं प्रं म् म् म् म् म्
लो नो नं कुं सु णो णो णो आ हा ष षा को षा

स्वामिवार्तको अभिलेख -

सुतुट्टिरी थथप्रं। नपड। ररसिगणदठे कल
पयिदिनं ममाहुपथनिपामटे वगसिनै मगप्र
दटककुनेठिठि गविकथः मसमुसल कम्पुप
उगपा यकृणुः यकृष कुलदकटि वपुपगत
थेभु नपिनेगद कसुपणुपठिनथे स्रपिठनः
मनलुगवक मप्रवस्रिपुलथकाणयकटिकि
ठकं गगवकृपिउमङ्गा कणथणस्रपिकंप्रति
कृपिनठ कपिठ

उ द णु णु कु म्
ख द णु णु न्ध षा

आभिरिको अभिलेख -

सुनीछु नगणु नथु पापनि मकिः सुकः
पथु विवृट्टे गनुटे वरुचिनः प्रथ कथु -
यथु उकिठकिकवथैदि द दकमगियदु रकमकथु
पथेणु कथु नचन। मंळु पकंसप्रः =
र व सळु यकं वं ठयपी कुरठिणुका द
सुकयायेस। कसुउमप्रन वकमडिगथुथु =
नगवनेटेठेठ थथै मथ थुनिळु पन थथ क
पायेस। मंळु नथथु न सुपकडु कगकुपु
पठविकिठे रकटि प्रवतुं कं सुवथु पद प्रति
मंळु गंळु उ

[लिपिचित्र १६]

उत्त लिच्छवीलिपि

नाटपत्रमा लेखिको स्कन्दपुराणबाट

अ अ ॐ क का के खि च ड ळ ल न न ष से द दृ दि
 आ आ इ क का के खि च जे ण णु त तो थ थे द दे धि
 ऐ ई य प्र ष गी ज भा (म) या ये र ग ल व सा सा थ
 धे नु प पु बु भा भे मा मि सु या ये र ग ल व सा सा ष

स्कन्दपुराणबाट -

भावूङ्ग स ल्प्यादि काः सवकाद्यागं सिद्धिः शास्त्राय परमं लजम्
 अद्याप्यथायुमागद्वि डव धोभायागवायं परमदर्थमपि मसाय
 नावकवकुसर्वो गमरश्चि न म्भुश्च भा ... वविजय ... भूयः
 श्वे रभुप्रभु यकेशि पदेः सिद्धे द्विजं तु रयि । सभ्यावपिन सर्वो गव र
 यद्येथेय रयं भवितः सर्वतस्तव र्के वक्रिव प्रथम्युक्तः समाहू
 क्रि षः य व भ्याशुवना । यस्तु र्गमव दवदव भ्यारुक्तः
 तत ॐ रु परमय क्त्वाथिथागमभीकु । यममममममम म्प्याभा
 से भवित्वा भविति ॥० ॥ भुभुश्च युगलं सथागविति कमायकः

[लिपिचित्र १५]

उत्त लिच्छवीलिपि

पादन मीननाथको दूतक विजयदेव भस्को
अभिलेखबाट

अ ॐ क पा ट प ठ ठ थ नु मु थ रु पु क्कि ने नि
 अ इ क घा ट ध ठ न न नु शु ष ह जा खा थि जे नि

पादन मीननाथको अभिलेख -

धर्षाह किगियी पालके श्रुव कि न म भ नि र्ने श्रं य स य रु थ
 श्रु न व नि नु सं ह ग नी कि न ज प म्भुं कि र्ने कि न त य नु थ

वययु

पशुपतिको द्वितीय जयदेवको अभिलेखबाट -

अ ॐ गु णि ङ ळ नि र य रु नु धुं कु
 अ इ गु जि डा ण नि र ष ह न्द थ्यां श्या

पशुपतिको द्वितीया जयदेवको अभिलेख -

अ क्कृ र ग भा न ला सि न ग न ट्टे व य न व सि य
 किं की ग म्भु यं किं ण नु मु दि ताः कुं ग र्ध्वं व र्धु म्भु यः
 वि भूः पा त ल सु ल द्ध ळ प नि ज य क क्का कि ती ला म्भु र्ध
 दं धं य षु र्ध त क्का श्रि य वि ह्मि क न कि न श्रु र्धु क थ

[लिपिचित्र १८]
प्राचीन नेवारी लिपि

नाडपत्रमा लेखेको लह्यावतार भन्ने पुस्तको पत्रबाट उद्धृत
विक्रमको दशौं शताब्दी

अ ॐ क ख ग घ ङ च छ ज झ ञ ट ठ ड ड
 ण ण त थ द ध न प फ ब भ म य र ल
 व ण ण ध स रू कू
 व श श स स ह क्ष

लह्यावतारको अन्तिम पत्रबाट -

.....नन विष्णुलक्ष्मिपुत्रम् ॥ यीतरक्तपुत्रोविष्णुजयप्रकृतलाचन।रक्त
 प्रमकवचनंदिष्णुजयद्विलाचनम् ॥ रक्तपुत्रपंचनादं कृत्वालक्ष्मिपुत्रिणां
 श्रुयोदीपुत्रवत्तद द्वाद्गीचजलतथा ॥ सर्ववयुजयप्रमृष्टमृष्टमृष्टमृष्ट
 धनः ॥ कृत्वापिकाप्रमृष्टिमउलनस्यकीर्तिगा ॥ यधरक्षिकसुपुल
 वरिषीतत्रवक्षिगा ॥ ॐ ॥ शुभनाडपियः चकथपाशाप्रलिनावरीत
 ँ दानाकृत्तिनागशुभितुपिह्मिनिधय । समृद्धवउ कार्त्तिकरु
 कृदि वाह्यात् ॥ सर्वधृत्तकृष्णुत्तं सारंलक्षवगारथकृत्पि ॥

लिपिको विकास

ब्राह्मी	लिच्छवि	देवनागरी	लिच्छवि	देवनागरी
७	५. ७	फ	ह. ह. ह.	देवना
०	०. ०. ०. ०. ०.	ब	क. क. क. क.	ज्ञ
१	१. १. १. १.	भ	के. के. के. के.	का
४	४. ४. ४. ४.	म	कु. कु. कु. कु.	कि
५	५. ५. ५. ५.	य	क. क. क. क.	कु
६	६. ६. ६. ६.	र	के. के. के. के.	कू
७	७. ७. ७. ७.	ल	क. क. क. क.	के
८	८. ८. ८. ८.	व	को. को. को. को.	को
९	९. ९. ९. ९.	श		
१०	१०. १०. १०. १०.	ष		
११	११. ११. ११. ११.	स		
१२	१२. १२. १२. १२.	ह		
१३	१३. १३. १३. १३.	क्ष		

ल वा ष स र (कि ख सि) सु क (सु क उ) सु क
 ल वा ष स र ह दि ख सि अ क णो न ष अ
 म् उं वं षी डा ग्य ख की का उ वी सु क
 म्ो ई वं श्री आ ग्य ण खी का ण थ व्थी ना अ

पाठन त्यागल गचाननीको अभिलेख -

७ ख्रिस्तिकलासवाअसिभसिप्रियवशासु - ककयानः
 आतिक(र्षु) उ ज क रूलमलिकि २७ क उ(र्षु) ल कूटः
 अम्ना - म्(ग) च्(कि) म(गि) सि नयायामया(र्षु) त्रिपाय
 अनानी - गणयति प्रम(वे)ः याकुठः वहुमोसिः
 नाहुपणमलरुतयगनि(पि)ः गीह दुदवानपः
 साधुदानु जपठपर्मणि गिणीकाजयवायिगाठ
 नाथतीगलिनाखुनापमति(षो)सकृर्गकालरुनि
 लयालयगलपावठिकु कुमुद प्रीतसिनाग्यपर

भक्तपुर तोमठीको अभिलेख -

७ अयास्तुः ॥ सब्ब त्तस्यथदुवेउगुल्लदि याद र्थो सु < ॥
 मरुत्तवाजापिचाइजीनिइयदयदिइयवाऊः चो णी रययु
 (वि)वग्गलाइं णनकवाअुवाइयवनु याकन(वि)यापवदठकयरक
 दठसुनानां पं द्दादय मानिचानि सुच्च नयदि ॥ (लि)ककमयाल

[लिपिचित्र २४]

पाठन त्यागलटोल गचाननीको भोजदेव रुद्रदेवका पालाको
अभिलेखबाट

७ म् म् क (कि) की कु त्त क ग गा (ग) र ट ठ ल
 अं अ आ क कि की कु कू के ग गा गे च ट ठ ण
 णालि र तु उ (ग) ता ति तु र तो ष षि छि छो
 णा णि त तृ ज जि ता ति तु ते तौ थ थि थै थो
 र दि ट प पा पु न म ष यु रु णा म य र क र
 द दि दे ध धा धु न प पु फु फा म य र रु रु

पादन धेनाटेलको अभिलेख

७ यत्वासीति निम्र कु वत्तव णां यापुसुयुं उ का
ह्लादित्य युता विधिष्व पठलाषाठ १ यादभ्यायि
ण्युयुक्त ब्रह्मदीयत स्वस्वयवद्वाहं युति स्थायिटा
न त्रात्रचवचणभ्यायति कृती च त्राक च स्वाभित

पादन सुन को वाडो देवका पालको संयंको पादपीठको आभिलेखबाट

१ ५ य व कि रु यु र ण स
ॐ ध उ बु भि म यु र श स

पादन सुन धाराको मथेका पादपीठको अभिलेख

१ त्रि कि व र्वेः सनायुक्तु संवत्सर णात द्वय । वे
र्क स प्रुम्पा इ पयुष्ठादय सुम । णीय णाट व रुनाथ
न था प र्म त य चः । णीवाणट वः कुरुवानयति
यतिष्ठिता । टि वा क र म्पा य ... युगं संक ल्पि ता म्बु
कर्तु म्बुना मुम तं त क्क सिष्ठि र न्नु य ॥ ० ॥

नाडपत्रमो लेखिको ब्रह्मयामलतन्त्रबाट

आ ०० ष्य ङि ० ७ ण णा कं द
आ इ घ शि ठे स श शा क्ष ह्य

ब्रह्मयामलतन्त्रबाट -

०० तिने र व सा न सि म हा त कु ति छा यी ० ७ ६ यामल न वा क्क र वि षा
न पि र्व म त द्वा द ण सा क्क सु क प का न् र ण ति मः य ट लः स भा युः ॥ ०६ ॥
स म्भु र् श्रु र मा ष्य लु ला वृ षा र् खा दि य दि न रा णा पि शी ज य र य
श्च र् शी र्व ल ट व रा इ । णी य णु य ति वा म्बु य णी ज या क्क र जी व न व द्द
या म लै ना म भा म्बु लि षि त ॥

[लिपिचित्र २४]

पादन धेनाटेलको प्रथुमकामदेवका पालको
अभिलेखबाट

विक्रमको वाडो हाताब्दी

७ क र ट ष (ष यु या ङा च णुं) वा द्द हं य
ॐ क कृ ट ध धि यु के भा र ण्णं था यु ङं य

ताडपत्रको पञ्चरक्षा पुस्तकबाट

अ आ उ अ अ इ इ क खि च ज थि पु रु न खे हू डि
अ आ उ अ इ इ क खि च जा थि पु रु न खे ज्ञा थि

पञ्चरक्षा पुस्तकको -

सुधासु ॥ सम्यग् आ ८३ अणुनिपुक्त त गीयायां ॥ धीमपालमनुल राज धि
रागः पनमभ्यरः यनमनद्रानक धी ०० दुदवस्थावि ड्यराड ॥ धीललित
युव धीमानी मुक्षु ड के र वृ विहावा धिवासिन । दयपत्रायं युवर म हायानया
धिनधीतिलाचन वअस्ययद गपृथक इ वत्याचायाथायमागापि ह पू च ड
मकलमलरास अन्तु रु र हुन रु ला ग्राणि ॥ कायसुदववअमन गत्यसू
कायं लिखिगं ॥ उदकानलवोपशो मुसिकस्य त सिवव । रक्षितयं

[लिपिचित्र २५]

पादन बलदेवको तदुदेवको पालाको अभिलेखबाट

विक्रमको तेदों शताब्दी

१ अ क गु य व ज ट (ल) न था पा न प नु मा
अ अ क गु घ च ज ट णि त था धा न प थु मा

प्राचीन नेवारी लिपि

काठमाडौं नरदेवीको जलदोणीको अभिलेखबाट

आ गु ष न लि स फ
आ गु थ न लि स प

नरदेवीको जलदोणीको अभिलेख -

अस्य त आष १ पी इ व ग फ
क न पु न लि य न व

गाडपत्रमा लेखिएको सिद्धान्तसारपद्धतिबाट -

०० य अ नौ ट (प) भा द्यो सि डा
इ च ज नौ दे धि भो यं सि हा

सिद्धान्तसारपद्धतिबाट -

०० कि य डा रा गु (प रा अ) धी अ अ द त वि र वि ग यां सि ड्ड क मा र प द
नौ जी (कौ) दार वि (पिः) ममायूः

[लिपिचित्र २८]
प्राचीन नेवारी लिपि

ताडपत्रको बृहज्जातकसंक्षेपटीकाबाट

आ ष्ठ के सि व ड ड ल डी णि ष द णि न य रे म
आ इ क खि च ज ठ ण डी त थ दे धि न प भ म
य र ले व णी धि म रु कु ली
य र ल व णा धि स ह श न

बृहज्जातकसंक्षेपटीकाको -

दीक्षयंमंदि फ्रा का शणा सुविश रुमिदि वरु न ते द्वौ ह्यलन -- ष्टि
सभ्रुते २०१ युधमाण्ड दुर्ल हे णीयायौ ॥ श्रादित्यवामभ । युषान क्रुय
भागाठि वा ज णी भा नधु व य व म र्त्त धू र के णी म कु ल को म द व स्य वा डी लि
खि रुमिदि ॥ सि दू द व क्क डे ने णाल के स्थ पु मु मि

[लिपिचित्र २८]

देउपाटनको सरस्वतीको पाटपठमा रहेको विजयपालको अभिलेखबाट

१ अ क खि गा ड ड ल ा न प न णा व न म या र ल
अ अ क खि गा ज ठे णा त ध न णा शु भ म या र ल

प्राचीन नेवारी लिपि

व (अ) ष स रु कु णी स्तु के
व णि ष स ह श ब्यो ल्य च्छ

देउपाटनको सरस्वतीको पाटपठको अभिलेख

१ कन्याविजयपालस्याम न णीनाममारुना
कालस्यवसमायेनामल ड्वा दृ एनकि या
त न् सो का कु लि ते व किः पि न् मा रु सि द्दुः खि तेः
सम्निनीषया न स्या णि व मा या रु का य णा न ॥
व ष यं क्तु (ग्रु सं ख्या द णा फ म ष्ट कु प णु रु
मा स्या षा ट्ठ णा ष्ट म्यां रु म रु वृ प या म प्र
श्रु यि ता णी म हा गी री श्रा गा ष्ठा रु स म्बो रु वा

त (सं) तान च पालन (अ) लिन (अ) रु ड्वा न्बना

[लिपिचित्र ३०]

प्राचीन नेवारी लिपि
ताडपत्रको पथरसा पुस्तकबाट
विक्रमको चौथो शताब्दी

१ आ अ के ग वा ङ ठ ल प हल ऐ म थ य ण
ॐ आ ए क ग बा ज ट ण प फा भ म य र श्र
षी स ह कू ण ह्ये न्ये य दे णु ध श्र
श्री स ह शु षे षे न्ये ये दे शु ध श्र

ताडपत्रको गुह्यकालीपूजा पुस्तकबाट -

ॐ श्र आ इ० उ ऐ ख ण ध कू ठ ङ ल त थ द
ॐ अ आ इ उ ऐ ख ग घ छ ठ ड ण त थ द
घ न रु व शे ले व रु
ध न फ व भ ल व ह

पथरसा पुस्तकको -

१ नभाकि गव ह्ये आ यम हासा ह सुधमदेन्ने ॥ धवमायाः ण भक सि
भमथरी ग वा ङा ङ गृह विह रेति स्म ॥ गृधुक्के ट य व न द क्कि (लापाले
वधु गा य प रे ल व रु य हा भ वने ष (लु म रु ता नि कू सं धाने सा दृ म द्ये
या द ग रि कि कू ग रेः ॥

[लिपिचित्र ३१]

प्राचीन नेवारी लिपि
देउपारन दुटे धाराको रुद्रमल्लका पालाको

श (श) ष षा ह्ला णे रु श स्व धी ध रु ह
गा गो घ पा फा भ रु स पथ ह्य घ सु ह्य

देउपारन दुटे धाराको अभिलेख -

श्री धा इ सु सळ ते ४३० हलने शु ने व धि र रा ङा द्वि रा ङा श्री श्री ज्ञान
न्दे दे व ण्यः प र्म वि जं भे व ति । रे गु र्वं डा व ता र णा श्री ज्ञ य रु ट्ठ म स्ति
द वे ण्यः लि स्व वि ष य अं रु व तिः शी ट व (ला श) धु ना य णा नी सु स्वा य
न व ति व य ङ म्मान च व ति कि क्का व ट्ठ । रे भा ज धा य म (ला) ता रा म्भ
ना र्वा क्का (हा द्वि र रु) पु र्व (द र्वं व त पि) ता य ना ख त्ता क सं या पू म रु ।
वा नि स्व य ति गृ धु ति ङ रु वा णि पु क्क (रु उ) श्री दो यु च्च म्मानो नि य ते

स्व न ङा म्मि नी गृ भे

सु तु ऊं (श) रु ऊं
सु लु ज्ञ ज्ये थ मूं

फर्पिडू खिसिरोलको अभिलेख -

७ शु रु (श) या रु सु सखत १२१ खलुन शु कृ त, तीयायांति (भ) सवतीन
काण शु क्का (भ) ग ॥ शु क्क वा ग ल ॥ समसूयु क्रियासमलंकृत यूवना जा
धिया ज श्री श्री म हू य धर्ममह्ला देवस्य वि डाय ना क्क ॥ श्री श्री रुं (क) ध
नीवनत च्य प्रसाद त्यादि वि न द्यावती वि रु ऊमानसमसूयु क्रियासम
लंकृत नावृत्त श्री डाय के तु सिं रु रु व ॥ त भ ना वृ रु श्री डय (या) ध सिं रु
देव ॥ त भ ना वृ रु श्री ना म सिं रु रु व ॥ त भ ना वृ रु श्री देव सिं रु रु व
बलेसूयु तिरिः संपलित ॥ श्री लिखय रु न न ग ल ॥

[लिपिचित्र ३४]
पशुपतिको धर्ममल्लाका पालाको
विक्रमको पन्थों शताब्दी

अ क गु ऊ उ ट ङ प गु रु सा म य न सू ख सि रु य
अ क गु ज ड ड ढ ण प भु भो म य र सू ख सि रु य

[लिपिचित्र ३३]
मध्यकालनेवारी लिपि
पाटनसुनथाराको धर्ममल्लाका पालाको अभिलेखबाट
विक्रमको पन्थों शताब्दी

ऊं अ या उ के (ग) ध ति ऊ थ न ण म य रा म
ऊं अ आ उ क गे चे ति ज थ न ण म य रा म
सा ख रु म्या ऊ थ
सा म्म ए म्या ज्ये थ

पाटनसुनथाराको धर्ममल्लाको अभिलेख -

ऊं नमः शिवाय ॥ अथः श्री कलिगत वर्ष ९९०१ श्री विक्रमराज वर्ष
१९९१ श्री श्री करीज वर्ष १२२७ श्री भन्नेः नयालिकः श्रिया रु
सुखत १२९ धरुतुं स ॥ भ्रष्टाणां ति (थि)ः ॥ इत्ता घाटन क्रुवुं ॥
शाधया (ग) ॥ वृ रु म्पति वा धप ॥ पूर्व ना ऊ ना हा धि रा ऊं श्री श्री
कूय धर्ममह्ला देवस्य विजय ना क्क ॥ श्री श्री क्रिया देवता सिद्धि न

[लिपिचित्र ३३]
फर्पिडू खिसिरोलको अभिलेखबाट

७ च (क) य न ड ऊं ए त (भ) दा ध न हा रु क
ऊं ए के ख ग ज मूं ते थो दा ध न फा ह रु

मध्यकालनेवारीलिपि

पशुपतिको यसमल्लकापालको अभिलेख

स्वस्ति ॥ श्रीसूर्यवर्गवृत्तिर्जययक्षमल्लः प्रीठयनायसुवनेकमहायु
वीलः । नपालमंडलविश्रितनाजनाजाश्याद्वियक्षमथनासु वि
सपसिद्धः ॥ तत्पुत्रः श्रीभैरवः कुमानाः सैति ॥ अष्टः शीङ्गयनायम
ह्वर्यपतिः शीतलमल्लः यक्षुः श्रीमङ्गीमलमल्लदवगुणवान् श्रीनाम
मल्लान्युः खानः श्रीअनिमल्लदवसकतीश्रीमल्लमल्लवमल्लयैवेनिज
लाः ययानुनिधनंक्षाराः सुसाटादिरु ॥ तद्विङ्गयनासु ॥

[लिपिचित्र ३५]
नेवारी लिपि

ताडपत्रमालेखिको नागरसर्वस्व भन्ने पुस्तकबाट
विक्रमको मत्रौं इनादी

अ ँ क ख ग घ ङ जा ण ट ध न प र
अ इ क ख ग घ ङ जा ण ट ध न प म
अ य व लं व ण ष स रू ङा बु ज्ञे लि ङ्ग
अ य र ले व शा ष स ह सा इ र्ग ण्ड ङ्ग

नेवारी लिपि

नागरसर्वस्व भन्ने पुस्तकबाट

याशाधर्मवशात् सुनिर्दिष्टमपि येषु यद्युर्जवत्प्रावणीनिर्दिष्टाः
कृत्विना रुचनुमृदिगाः सक्तायलाशचिगाः । अन्त्याययिगय
सन्नमनसः सर्वेषु सन्तुयजा निर्वृत्तिषु सुसर्वसखनिचयेस
यूचिगामदिनी ॥ ॐ गियडु गयद्यशीकानविचिठनागय
कसर्वसखनादथानामाष्टम यचिठुटः समाफः ॥ ॐ गि
नागयकसर्वस्ययिसमाफमिगिदिर्व ॥ नामानागयसर्वस्य
नागवाणं यमालयः । शीङ्गयङ्गिगीणनलेखयित्वायुयत्तगः
नयासुपोषयाकार्यासमनखणयसर्वेः । शीखासमर्पिगः
सिद्धिनयसिंरुमरीरुण ॥ शिद्यमसु ॥

[लिपिचित्र ३५]

पाकेकागतमालेखिके भक्तसहस्रिकापुष्पाभिमा
भन्ने पुस्तकबाट
विक्रमको अठौं इनादी

अ ँ क ख ग घ ङ जा ण ट ध न प र
अ इ क ख ग घ ङ जा ण ट ध न प म

हनुमन्ढोकाको टुटेधाका प्रतापमल्लको अभिलेखबाट

आ आ ओ क ख ग घ ङा चो ऊ त ट ध न य व
आ ओ क ख ग घ ङा चो ज त ट धा न प व
क (ल्ल) छि क्क श्श र्शु लु
क्ष श्लो णि ल्श थ हु ण्ण

कान्तिपुर हनुमानढोकाको प्रतापमल्लको अभिलेखबाट -

मन्नाजाधिजाज शीधीनाजना अन्दुकवीन्दुजयप्रतापमल्लदेवनशिम
न्यामा आखल (ल्ल)क दयकावथमथास्यं तथा पछित जनयनि सन थ
(ल्ल)क वाडाओ अर्थययमाल (ग) क्कन थवाकाओ अर्थयाताओ क्क ध
ययछित । सम्बत ११४ माघशुक्लधीपशुभमीउग्ररुदनऊग
शिवयागशुक्लवानथक्कङ्कसंयर्लु ॥ ॥

लिपिचित्र ३७ ।
कमल दे गणेशस्थानमा ज्योतिप्रकाशको पालाको अभिलेखबाट
विक्रमके उन्नाईसौं शताब्दी

१ आ उ क ख ग ङा चै क्का ज त थि द न
३ आ ए क ख ग ङा चं छ्छा ज त थि द न

न प रु रु म य र ल व ङा य स रु रु क्क
न प फ भ म य र ल व श स स ह श भ
शतसाहसिका प्रज्ञापरमिताबाट -

इतसा रु श्शु ४ युक्कया रमिगाया ४ द्वा द ङा ४ य विवर्त् ४ । युपमख ३ ४
समाफ ०० कि ॥ ॥ श्रीमद्युजाधिजाजय र भक्षय य मरुट्टारकधीम
शुकी श्रीसिद्धिन र सिं रुमक्षटवस्य विजय चो ॥ - - - - -

सम्बत ५३३ ते पथमाषाठशुक्ल द्वितीयायां लने ध्रु ३ दिन पुनर्वसन क्क श
यागवद्विशुलानुक्कले । श्रीरयमूनिवोद्याचोयेल लिखित समाफक त
मिति ॥ - - - - - श्रीश्रीनिवासन र द व नाजाशे रूतुजानीप्रतियाल
दक ४ । तस्य प्रसादाच्च विजिलमाचो स्त्रिलख युक्कसकलीसलकी ॥ य श्शु
निवासनयधर्मवाचीदो विधा द्वील्लिखनाय युक्का ॥ अद्धनेयालिकला
त गुरुयज्ञि विसंयुग । मास्युपथमाषाठशुक्ल य द्वा द्वितीयके पुनर्व
क्षेवनक प्रवृद्धि अ गणन दिने युक्कया रमितामूर्लु ३ ॥ मम लिखित
पुरे ॥

नेवारी लिपि

ताडपञ्चमा लेखिकको खण्डुरवाद्य पुस्तकबाट
स्वरवर्णमाला

अ आ उ डु (डा हो) अं अः याच्ची -----

ॐ ँ ञ ने चतु ख्यं -----

अ अ द्वयं (नरु) ७ ७ द्वयं लका (च) ॥ ॐ निगल्यविधिः ॥

श्रीमनोत्तरतन्त्र पुस्तकबाट -

स्वरवर्णमाला

अ आ ॐ ँ ञ ७ उ अ अ ७ ७

ए ऐ ओ औ अं अ ४

व्यञ्जनवर्णमाला

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नेवारी लिपि

प म य ना ल व ण ष स रु इ

प म य रा ल व श ष स रु इ क्ष

कमलाक्षिको ज्योतिप्रकाशको पालको अभिलेखबाट

१ खमि ॥ वेणखमामशुकुयङ्क ॥ नुकादसियुद्वादथ्यन्ति (थ, ह स

न द्द ते १ शुद्धि श्याश्यादित्वालसभं व यनासिगतं सवित्तु कच्य

नासिगतं चंदमसिः ॥ १३ गनसकमनादि ट आदादा ॥ १३ जय

श्यातियुकागमलटवसयुश्यासद्वाद्य ॥ शुधिसमूचयनं मरुज

नं शुतन्नगुनामं सवाका ग्यसिंहनतटा ॥ १३ ॥ यत्तायकार

भवयाश्यादिन ॥ सम्बन् ७१० मद्रगुथिजनमाल ॥ शुनानीसक

मद्र, पंचमहापाप

नेवारी लिपिको विकास

व्यञ्जनवर्ण

ॠ, ॡ, ॢ, ॣ, ।

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[लिपिचित्र ४०]
नेवारी लिपिको विकास

स्वरवर्ण

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दे.ना. स्वरवर्ण

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प्रजापारमिताको पत्रबगर उद्भूत

व स य स ही कृ व य द्या स्म स म म स ह श्री
 व श य स ही क्ष न्य म् दद्या स्म म म म ह श्री
 वे श्रि सु हा ण्डु श्र त्वा य सु सु
 न श्रि न्द झा ज्ये ण्ण र्ण मु न्नु

इचकुको विजयकामदेवको पाल्को अभिलेखको -

... य इत्थापि चित्रविक्रमसतिश्रेय्याजहाहतिः ॥ श्रीमत्प्राश्रिम
 यवदृष्टमित्ययथासादवदीलमहाश्रीद्विदबन्धयविक्रवृत्ताय
 ... श्रिदोचककक कृकचकललज्ञचकाञ्चोमिदोवाञ्जा
 ... श्लोकिदोडगचवधश्चायघनानद्यो ॥ समश्रुतु उवक्षनानन
 नदत्तु ... ऊपियययिलयत्रुयायुवच्चयकासम् । यित्तिचयड
 नद्याः साह्वमसु ... श्वात्तिठचः० प्रिमसमद्याह्वनाह्वञ्जोऽष्टेः ॥ आ
 कामनयनचदूनयाघमशालवश्रथपङ्क । माश्रितुत्त्रोचिदव
 शत्रुः श्रीविडयकामश्चय ... लसत्यश्चयचववीश्रमश्रि
 शाल्वाशिसासिदुमदीनिवमाधधन ।

दवपभाशंश्रवमसरायानद्यादिनः ॥ श्रीललिङ्कमश्रीभासकपि
 वासिन । भासल्लिङ्गनाश्रीनाश्रयदन्नयुज्यनरुप्रत्वावाशायायाय
 मातायिन्युवद्वंशंश्रुतासकलसत्वाप्राप्तचरुवश्रुनरुलावा
 यथदिति ॥ ॥ मश्रुतु श्राव् १ दे साकुश्रुक्तयोक्तुमशांश्रादित्य
 दिनश्रीयवभश्चययमनठप्रकमहाश्रुदपिप्रजयप्रभासिद
 श्रीश्रानरुददयवद्वहमानविजयश्राश्रुलिङ्गितिगिति ॥ ॥

[लिपिचित्र ४२]

इचगुनारयणभर्गाडिको विजयकामदेवको पाल्को
अभिलेखबगर

आ ङः क का कि कु ह्य सि ग गा गृ श्र च ड
 आ इ क का कि कु ख खि ग गा गृ घ च ज
 टो ठा ता थ द धा न यि वृ नि मृ य र ल
 ढी ण ता थ द धा न पि बु भि मु य र ल

रमतिमाञ्जति । कायवृष्टियावन्नञ्चममदृष्टिवराकृसाठ ।
 २०१९ आद्यावरायागकिक्किच्चाकाउसमुदलंयनंसमाप्रे ॥ संवत्
 १०१९ आद्यावदि ४ महाबाडाधिराजयुष्यावालाकासासंवात्ताडु
 वराकडधडापीमद्गादयादवगुइमानतीरगुक्तिकचालाविदय
 बाद्यानयालादशीयशाणुशातिकेपीश्रानच ।

[लिपिचित्र ५०]

नाडपनमा लेखेको सूर्यश भन्ने पुस्तकबाट उद्धृत
 विक्रमको चौधौं शताब्दी

अ	इ	उ	ए	ऐ	ओ	अ	इ	उ	ए	ऐ	ओ
क	ख	ग	घ	ङ	च	क	ख	ग	घ	ङ	च
ट	ठ	ड	ढ	ण	त	ट	ठ	ड	ढ	ण	त
थ	द	ध	न	प	य	थ	द	ध	न	प	य
श	ष	स	ह	र	ल	श	ष	स	ह	र	ल
व	श	ष	स	ह	र	ल	व	श	ष	स	ह
ञ	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प
य	श	ष	स	ह	र	ल	व	श	ष	स	ह
ञ	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प

[लिपिचित्र ४९]
 प्राचीन देवनागरी लिपि
 नाडपनमा लेखेको वाल्मीकि रामायणबाट

आ	इ	उ	ए	ऐ	ओ	अ	इ	उ	ए	ऐ	ओ
क	ख	ग	घ	ङ	च	क	ख	ग	घ	ङ	च
ट	ठ	ड	ढ	ण	त	ट	ठ	ड	ढ	ण	त
थ	द	ध	न	प	य	थ	द	ध	न	प	य
श	ष	स	ह	र	ल	श	ष	स	ह	र	ल
व	श	ष	स	ह	र	ल	व	श	ष	स	ह
ञ	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प
य	श	ष	स	ह	र	ल	व	श	ष	स	ह
ञ	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प

वाल्मीकिरामायणको -

आयुत्रुष्टिष्ठयात्रश्वमर्ध्वतठयुधिलालकयन् । आडनानांमनस्था
 न्नवनवाडीदर्मद । रुष्टिरञ्चयहान्नवविधिवधुमात्तानिदं । शीपि
 मासागुगोदृष्टंमलायाथवनंमदत् । सागरंसागरचूथान्सागरा
 नूयजनदुमान् । सागरस्थचयत्तीनीमुखानिचवालकयन् । यम
 हामायसंकासंवीक्षन्नात्मानमात्मवान् । निरुयानमिवाकासंचका

[लिपिचित्र ५१]

प्राचीन देवनागरी लिपि

नाडपत्रमा लेखेको लक्ष्मीसहस्रनाम भन्ने पुस्तकबाट

उं अ आ इ ए क ख ग च ण त थ ध
 ऊं आ आ इ ए क ख गं च ण त थ ध
 फ भ य श स ङ्क ङ्क श्री श्री
 फ भ य श स श ङ्क श्री श्री

नाडपत्रमा लेखेको परमभ्रमातेश्वरतन्त्रबाट -

उं अ इ उ ङ्क ङ्क प ष ष छ ष व ङ्क
 ऊं अ इ उ ङ्क ङ्क ए ष घ छ थ ब ङ्क

नाडपत्रमा लेखेको कुलमूलरत्नपद्यकावताबाट -

उं उं अ अ इ इ इ इ उ उ ङ्क ङ्क प उ
 ऊं अ अ इ इ इ इ उ उ ङ्क ङ्क ए ए
 ए ष च छ ज अ उ रा ष भ श ङ्क
 ए घ च छ ज अ उ ङ्क ङ्क थ ध भ श ङ्क

प्राचीन देवनागरी लिपि

नाडपत्रमा लेखेको कृत्यकल्पतरु भन्ने पुस्तकबाट

उं आ इ उ अ प वे ष ङ्क ङ्क ज ट
 ऊं आ इ उ ङ्क ङ्क ए ए छ छ ज ट
 ठ उ उ ध प फ व ङ्क
 ठ उ उ ध प फ ब ङ्क

नाडपत्रमा लेखेको खरपुच्छागभोगभन्ने पुस्तकबाट -

उं अ इ इ इ छ ण ष भ य श
 ऊं अ इ इ इ छ ण थ भ य श

हरिवंश भन्ने पुस्तकको -

॥ श्रीमद्वाचागस्यां गोविन्द चन्द्रविजययाञ्चै सुमन्त्र १२०१ अग्रहरामा
 षशुक्लपक्षे तिथिषोर्षमास्यां नन्दशालीश्रीचाङ्गलचंद्रदवस्थार्धलेखापि
 तं नायक श्रीवन्सोमाख्यः लेखापितं पाभि जानहरिवंशपुस्तकं लिखितं च
 पंडित श्रीमत्सुदेवेनेति ॥ इति महाशाचतशतसहस्रांशं हितायां वि
 याधि अं पावि जाला हरिवंशः समाप्तः ॥

[लिपिचित्र ५२]

प्राचीन देवनागरी लिपि

मुमलाफाराजा पृथ्वीमल्लको नामापत्रबाट उद्धृत

विक्रमको पन्ध्रौं शताब्दी

उं अ ः क ख ग च छ ज रु ट ठ ड
 ऊं अ इ क ख ग च छ ज भ ट ठ ड
 रा त थ द ध न प त म य र ल
 ण त थ द ध न प भ म य र ल
 व श स ह क्त क्त ह्र क्ष क्ष क्षी
 व श स ह क्ष क्ष क्ष क्षी

पृथ्वीमल्लको नामापत्र -

उं स्वस्ति ॥ स्वस्तिकेन द्यावतं श्रीशास्त्रवतुः शार्लमुधधवलसौभोसंगतामानसं
 मीनगनो हनो हनकुका नाशं युक्तगि कपितप्रतीककुमुमाशुग जीवानुनमणीय
 कटाक्तविक्रैपवानिवाहप्रमुदितगनुणजनमनः शिखावलापातः अपानसौन्य
 सुत्यन्धुकनसुखनसहकानाशोकपुत्रागसुनलितपनिसने श्रीमतिसेजानग
 ने ॥ गनुउधडावतानापानसंसानसागनोदानसेतु सूतापधनश्रीघनानाध
 नाधिमनप्राज्यनाज्यनका रुमप्रचंडनिऊनुइदंइकुं डलिनकठिनकोटंड
 निर्मुक्तनिशितशननिकननिर्दिज्ञानातिप्रतीकोट्टुलकृतज्ञासवयानोन्ध

प्राचीन देवनागरी लिपि

नाडपत्रमा लेखको कुलालिमाझाय पुस्तकबाट

ं श आ ए ई उ ऊ अ आ इ ई उ ऊ क ख ग घ ङ च छ ज
 ऊं अ आ इ ई उ ऊ क ख ग घ ङ च छ ज
 उ अ ओ औ अ ट ठ उ ट ठ ण त व द धं न
 फ अ ट ठ उ ट ठ ण त व श क्त ह्र
 प फ व भ म य र ल व श क्ष न
 प फ व भ म य र ल व श क्ष न

लक्ष्मीसहस्रनाम मन्त्रे पुस्तकको -

इति हि न ण ण खेमदातोत्रमगत्यद्यानास्योक्तं हि न ण ग र्त्त ह
 दयसर्धसुं लक्ष्मीनामसहसुं संसृष्टं मिति सुसं ॥ संवत् १२३१
 आथाटमुदियंचमीगुरुदिललिस्मितं कुरुप्रयंडितन ॥ ॥

क, क,
ख, ख
ग, ग, ग
घ, घ, घ
ङ, ङ
च, च,
छ, छ, छ
ज, झ, ज, ज
झ, झ
ञ
ट, ट
ठ, ठ
ड, ड
ढ, ढ

ण, ण, ण
त, त, त
थ, थ
द, द
ध, ध, ध
न, न
य, य,
फ
ब, ब
भ, भ, भ, भ
म, म,
ब, ब, य, य
व, व, न
ल, ल

नोक्त कटपूतनो तालवे तालकोलाहलकाहली कृतसम्भधनगीमंडलाक्षेशे
पायनीकृतमन्त्रेनेडगंडस्थलगलन्मदामोटमुदितमधुकनमधुनफोकान
सुखनितापथितनान हानसमोत हानक महानाजाधिनाजनाजपनेमेध्वन
नाजतागतनशिभोमन्तुधीमल्लदेवा । साक्षः पुनपलिवानाः विद्रयिनः ॥
श्रीशके १२७८ श्रावणसुदि १० शुक्लना १० को आदेस्

[लिपिचित्र ५३]

देवनागरी लिपिको विकास

उ, ऊ, ङ, उ, उ, उ, उ	अ, क, के
अ, अ, अ	प, फ, प, प
ह, ह, ह, ह, ह, उ	च, छ, च, छ
इ, इ, इ	उ, अ
उ, उ,	अ, अ
ऊ, ऊ,	अ, अ

[लिपिचित्र ५५]
कुंमोललिपि

द्वयनागरीलिपिको
विकास

अ आ इ ई उ ऊ ङ ङं ङः ङः
 क ख ग घ ङ च छ ज झ ञ ट ठ ड ढ ण
 त थ द ध न प फ ब भ म य र ल व श
 स ङ ङं ङः ङः ङः ङः
 य स ह क्ष ञ ज

[लिपिचित्र ५५]

कुंमोललिपि

अ आ इ ई उ ऊ ङ ङं ङः ङः
 क ख ग घ ङ च छ ज झ ञ ट ठ ड ढ ण
 त थ द ध न प फ ब भ म य र ल व श

व, व, ह, ह,
 स, श, क, क, क,
 ष, ष, ङ, ङ, ङ, ङ,
 स, स, स, स, ङ, व, व

[लिपिचित्र ५४]

भुजिमोललिपि

स्वरवर्ण -

अ आ इ ई उ ऊ ङ ङं ङः ङः
 क ख ग घ ङ च छ ज झ ञ ट ठ ड ढ ण

संभ्रनवर्ण -

क ख ग घ ङ च छ ज झ ञ ट ठ ड ढ ण
 त थ द ध न प फ ब भ म य र ल व श

इ ष ऊ ष फ व ल म य प्र ल व श अ स ह डो
 द ध न प फ ब भ म य र ल व श ष स ह भ

[लिपिचित्र ५७]

गोत्रोत्तरलिपि

आ आ इ ई उ ऊ ङ ञ ट ठ ड ढ
 अ आ इ ई उ ऊ ङ ञ ट ठ ड ढ
 क ख ग घ ङ च छ ज झ ङ ङ ङ
 त थ द ध न प फ ब भ म य र ल व श

ष स ह डो
 ष स ह भ न

गोत्रोत्तरलिपि

आ आ इ ई उ ऊ ङ ञ ट ठ ड ढ
 अ आ इ ई उ ऊ ङ ञ ट ठ ड ढ
 क ख ग घ ङ च छ ज झ ङ ङ ङ
 त थ द ध न प फ ब भ म य र ल व
 ल य स ह ङ ङ ङ
 श य स ह ष न न

[लिपिचित्र ५८]

गोत्रोत्तरलिपि

आ आ इ ई उ ऊ ङ ञ ट ठ ड ढ
 अ आ इ ई उ ऊ ङ ञ ट ठ ड ढ
 क ख ग घ ङ च छ ज झ ङ ङ ङ

ण. ण. ज. न. ञ. ञ. र. र. र.
 ङ. ङ. ड. म. म. य. म. न. म.
 ञ. ञ. थ. थ. य. य. य.
 १. १. १. १. १. १. १.
 २. २. २. २. २. २. २.
 ३. ३. ३. ३. ३. ३. ३.
 ४. ४. ४. ४. ४. ४. ४.
 ५. ५. ५. ५. ५. ५. ५.
 ६. ६. ६. ६. ६. ६. ६.
 ७. ७. ७. ७. ७. ७. ७.
 ८. ८. ८. ८. ८. ८. ८.
 ९. ९. ९. ९. ९. ९. ९.
 १०. १०. १०. १०. १०. १०. १०.

११. ११. ११. ११.
 १२. १२. १२. १२.
 १३. १३. १३.
 १४. १४. १४. १४. १४.
 १५. १५. १५. १५. १५. १५. १५.
 १६. १६. १६. १६. १६. १६. १६.
 १७. १७. १७. १७. १७. १७. १७.
 १८. १८. १८. १८. १८. १८. १८.
 १९. १९. १९. १९. १९. १९. १९.
 २०. २०. २०. २०. २०. २०. २०.
 २१. २१. २१. २१. २१. २१. २१.
 २२. २२. २२. २२. २२. २२. २२.
 २३. २३. २३. २३. २३. २३. २३.
 २४. २४. २४. २४. २४. २४. २४.
 २५. २५. २५. २५. २५. २५. २५.
 २६. २६. २६. २६. २६. २६. २६.
 २७. २७. २७. २७. २७. २७. २७.
 २८. २८. २८. २८. २८. २८. २८.
 २९. २९. २९. २९. २९. २९. २९.
 ३०. ३०. ३०. ३०. ३०. ३०. ३०.

N, V, N, M, S, S, S [N, N, N, N, N, N]
 h, R, R, R, N, M
 C, C, C, T
 O, O, O, O
 I, I, I, I, I, I
 I, I, I, I, I, I, I, I, I, I
 A, A, A, A, A, A, A, A
 O, O, O, O, O, O, O, O, O, O
 I, I, I, I, I, I, I, I, I, I
 U, U, U, U, U, U, U, U, U, U

H, H, H, H, H, H, H, H, H, H
 H, H, H, H, H, H, H, H, H, H
 I, I, I, I, I, I, I, I, I, I
 L, L, L, L, L, L, L, L, L, L
 M, M, M, M, M, M, M, M, M, M
 N, N, N, N, N, N, N, N, N, N
 O, O, O, O, O, O, O, O, O, O
 P, P, P, P, P, P, P, P, P, P
 Q, Q, Q, Q, Q, Q, Q, Q, Q, Q
 R, R, R, R, R, R, R, R, R, R
 S, S, S, S, S, S, S, S, S, S
 T, T, T, T, T, T, T, T, T, T
 U, U, U, U, U, U, U, U, U, U
 V, V, V, V, V, V, V, V, V, V
 W, W, W, W, W, W, W, W, W, W
 X, X, X, X, X, X, X, X, X, X
 Y, Y, Y, Y, Y, Y, Y, Y, Y, Y
 Z, Z, Z, Z, Z, Z, Z, Z, Z, Z

[लिपिचित्र ६३]
नेवारी लिपिको कुराशर
कालमाहेश्वरविधि भन्ने पुस्तकबाट

ॐ	य म ल व रं	ॐ	य म ल व रं
ॐ	र म ल व रं	ॐ	र म ल व रं
ॐ	ल म ल व रं	ॐ	ल म ल व रं
ॐ	व म ल व रं	ॐ	व म ल व रं
ॐ	स म ल व रं	ॐ	स म ल व रं

पश्चिमचरुविधान भन्ने पुस्तकबाट

ॐ	स ल व म ल व रं	ॐ	स ल व म ल व रं
ॐ	र ल व म ल व रं	ॐ	र ल व म ल व रं
ॐ	क स ल व म ल व रं	ॐ	क स ल व म ल व रं

देवनागरी लिपिको उत्पत्ति

७. उ. ए. अ. इ. ए. फ
 ८. म. व. र. ब. व
 ९. त. न. उ. ज. च. ज. भ
 १०. ङ. ङ. य. म. म
 ११. ञ. ञ. थ. थ. य. य
 १२. र. र. र. र
 १३. ल. ल. ल. ल
 १४. ल. ल. ल. ल
 १५. व. व. व. व
 १६. श. श. श. श
 १७. ष. ष. ष. ष
 १८. स. स. स. स
 १९. ङ. ङ. ङ. ङ
 २०. ङ. ङ. ङ. ङ | ङ. ङ. ङ. ङ. ङ. ङ. ङ

PLATE 82

[लिपिचित्र (१)]

ब्राह्मीलिपिको अंक
नानाघाटको अभिलेख र आन्द्रभृत्यको अभिलेखबाट

—	१	२	३	४	५	६	७	८	९	०	१०	२०	३०
⊕	१००	४००											

सत्रपके अभिलेखबाट

५	६	७	८	⊕
३०	४०	५०	६०	

[लिपिचित्र २]

पूर्व लिच्छविलिपिको अंक
चौगुको मानदेवको अभिलेख र सूर्यघाटको विजयवर्तको अभिलेख
बाट

—	१	२	३	४	५	६	७	८	९	१०	१५
५	६	७	८	९	१०	१५					

५६ ५७
१६५ १७

PLATE 81

[लिपिचित्र ६४]
देवनागरीलिपिको कदाम्बर
महालसंहिताभन्ने पुस्तकबाट

सं

स सं

सं

स सं

सं

स सं ल व र सं

सं

स सं ल व र सं

सं

स सं ल व र सं सं ल व र सं

[लिपिचित्र ३]
उत्तर लिच्छविलिपिको ग्रंथ

ताडपत्रमा लेखिएको संक्षिप्तभाव दर्शिताबाट

लृ	११	लृ	१२	लृ	१३	लृ	१४	लृ	१५	लृ	१६	लृ	१७	लृ	१८	लृ	१९	लृ	२०	लृ	२१	लृ	२२	लृ	२३	लृ	२४	लृ	२५	लृ	२६	लृ	२७	लृ	२८	लृ	२९	लृ	३०	लृ	३१	लृ	३२	लृ	३३	लृ	३४	लृ	३५	लृ	३६	लृ	३७	लृ	३८	लृ	३९	लृ	४०
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----

ताडपत्रमालेखिएको निम्न्यासतत्त्वमुखसंहिताबाट

पृ	४५	पृ	४६	पृ	४७	पृ	४८	पृ	४९	पृ	५०	पृ	५१	पृ	५२	पृ	५३	पृ	५४	पृ	५५	पृ	५६	पृ	५७	पृ	५८	पृ	५९	पृ	६०	पृ	६१	पृ	६२	पृ	६३	पृ	६४	पृ	६५	पृ	६६	पृ	६७	पृ	६८	पृ	६९	पृ	७०	पृ	७१	पृ	७२	पृ	७३	पृ	७४	पृ	७५	पृ	७६	पृ	७७	पृ	७८	पृ	७९	पृ	८०	पृ	८१	पृ	८२	पृ	८३	पृ	८४	पृ	८५	पृ	८६	पृ	८७	पृ	८८	पृ	८९	पृ	९०	पृ	९१	पृ	९२	पृ	९३	पृ	९४	पृ	९५	पृ	९६	पृ	९७	पृ	९८	पृ	९९	पृ	१००	पृ	१०१	पृ	१०२	पृ	१०३	पृ	१०४	पृ	१०५	पृ	१०६	पृ	१०७	पृ	१०८	पृ	१०९	पृ	११०
----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	-----	----	-----	----	-----	----	-----	----	-----	----	-----	----	-----	----	-----	----	-----	----	-----	----	-----

प्रभुसंघको देउपाटनको अभिलेखबाट

न	३०	न	३१	न	३२	न	३३	न	३४	न	३५	न	३६	न	३७	न	३८	न	३९	न	४०
---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----

पाटनचपटालको मृगीनीको अभिलेखबाट

र	४०	र	४१	र	४२	र	४३	र	४४	र	४५	र	४६	र	४७	र	४८	र	४९	र	५०
---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----	---	----

रत्नसंघको देउपाटनको अभिलेखबाट

स	५०	स	५१	स	५२	स	५३	स	५४	स	५५	स	५६	स	५७	स	५८	स	५९	स	६०
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संघको देउपाटनको अभिलेखबाट

स	६०	स	६१	स	६२	स	६३	स	६४	स	६५	स	६६	स	६७	स	६८	स	६९	स	७०
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[लिपिचित्र ८]

विक्रमको चौथौं शताब्दी

ताडपत्रमा लेखेको महालक्ष्मी मंग भन्ने पुस्तकबाट

ली	४०	४१	४२	४३	४४	४५	४६	४७	४८	४९	५०
४३	४४	४५	४६	४७	४८	४९	५०	५१	५२	५३	५४

[लिपिचित्र ९]

विक्रमको पन्ध्रौं शताब्दी

ताडपत्रमा लेखेको सुश्रीवशासन भन्ने पुस्तकबाट

५३	५४	५५	५६	५७	५८	५९	६०
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ताडपत्रमा लेखेको माध्याग्नीयशुक्रयजुर्वेदसंहिताबाट

७४	७५	७६	७७	७८	७९	८०	८१	८२	८३
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[लिपिचित्र १०]

विक्रमको तेस्रो शताब्दी

ताडपत्रमा लेखेको प्रतिष्ठास्यणसमुच्चयबाट

१	२	३	४	५	६	७	८	९	१०
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[लिपिचित्र ११]

विक्रमको सत्रौं शताब्दी

नाडपत्रमा लेखेको अष्टसाहसिका पञ्चाशतिपाठ्यायार

क	ख	ग	घ	ङ	च	छ	ज	झ	ञ	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ	ब	भ	म
४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०

[लिपिचित्र १०]

विक्रमको सोह्रौं शताब्दी

नाडपत्रमा लेखेको गुह्यसिद्धि तन्त्र भन्ने पुस्तकवाट

च	छ	ज	झ	ञ	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ	ब	भ	म
१	२	३	४	५	६	७	८	९	१०	११	१२	१३	१४	१५	१६	१७	१८	१९	२०

[लिपिचित्र १२]

विक्रमको अठारौं शताब्दी

नेपाली कागतमा लेखेको इतस्यहसिका प्रज्ञापारमितायार

१	२	३	४	५	६	७	८	९	१०	११	१२	१३	१४	१५	१६	१७	१८	१९	२०
४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०	४०

नाडपत्रमा लेखेको ज्योतिषरत्नमालायाट

दि	धि	नि	ति	पि	फि	बि	भि	मि	पि	फि	बि	भि	मि	पि	फि	बि	भि	मि	पि	फि	बि	भि	मि
२	३	४	५	६	७	८	९	१०	११	१२	१३	१४	१५	१६	१७	१८	१९	२०	२१	२२	२३	२४	२५

नाडपत्रमा लेखेको एकादशीमाहात्म्यायाट

च	छ	ज	झ	ञ	ट	ठ	ड	ढ	ण	त	थ	द	ध	न	प	फ	ब	भ	म
१	२	३	४	५	६	७	८	९	१०	११	१२	१३	१४	१५	१६	१७	१८	१९	२०

PLATE 91

[लिपिचित्र १३]

अंकात्मकसंख्या
विभिन्न हस्तलिखितग्रन्थबाट उद्धृत

ताडपत्रमा लेखेको वृहज्जातकसंक्षेपटीकाबाट

१ २ ३ ९ २ ९ १ ८ ९ १०
१ २ ३ ४ ५ ६ ७ ८ ९ १०

ताडपत्रमा लेखेको चण्डिस्तव भन्ने पुस्तकबाट

१ २ ३ ९ १ ९ १ ८ ९ १०
१ २ ३ ४ ५ ६ ७ ८ ९ १०

ताडपत्रमा लेखेको भोजदेवसंग्रह भन्ने पुस्तकबाट

१ २ ३ ७ १ ९ १ ८ ९ १०
१ २ ३ ४ ५ ६ ७ ८ ९ १०

ताडपत्रमा लेखेको गुह्यसिद्धितन्त्र भन्ने पुस्तकबाट

१ २ ३ ४ ३ ६ १ ८ ९ १०
१ २ ३ ४ ५ ६ ७ ८ ९ १०

PLATE 92

ताडपत्रमा लेखेको एकादशीमाहात्म्यबाट

१ २ ३ ४ ३ ६ १ ८ ९ १०
१ २ ३ ४ ५ ६ ७ ८ ९ १०

ताडपत्रमा लेखेको पद्मरक्षा पुस्तकबाट

१ २ ३ ९ २ ९ १ ८ ९ १०
१ २ ३ ४ ५ ६ ७ ८ ९ १०

[लिपिचित्र १४]
रञ्जनामा

ताडपत्रमा लेखेको पद्मरक्षा पुस्तकबाट

१ २ ३ ९ २ ९ १ ८ ९ १०
१ २ ३ ४ ५ ६ ७ ८ ९ १०

ताडपत्रमा लेखेको दुर्गासप्तशती पुस्तकबाट

१ २ ३ ४ ३ ६ १ ८ ९ १०
१ २ ३ ४ ५ ६ ७ ८ ९ १०

[लिपिचित्र १६]
लिच्छिवकालका अभिलेखमा प्राप्
संवत्का अंकहरू

अभिलेखमा प्राप्	संवत्का अंक	देवनागरीमा
बाँगुको मानदेवको स्तम्भको	𑀅𑀓𑀡𑀓	३८६
लाजिमपाटको नरवर्माको	𑀅𑀓𑀡𑀓	३८८
लाजिमपाट र तिलगंगाको मानदेवको	𑀅𑀓𑀡𑀓	३८८
लाजिमपाटको श्वेसमुन्दरीको	𑀅𑀓𑀡𑀓	३९०
विद्यालनगर दुडालदेवीको मन्दिरको	𑀅𑀓𑀡𑀓	३९७
देउपाटनको रत्नसंघको	𑀅𑀓𑀡𑀓	३९८
पशुपति पञ्चदेवलको	𑀅𑀓𑀡𑀓	४१०
पशुपतिको जयलम्भको	𑀅𑀓𑀡𑀓-३	४१३
लाजिमपाटको गुणवतीको	𑀅𑀓𑀡𑀓	४१६
पलाञ्चोकको विजयस्वामिनीको	𑀅𑀓𑀡𑀓	४२५
बाँगुको निरपेक्षको	𑀅𑀓𑀡𑀓	४२७
सूर्यघाटको विजयवतीको	𑀅𑀓𑀡𑀓	४२७

ताडपत्रमा लेखेको महाभाषास्तोत्र भन्ने पुस्तकबाट

१ २ ३ ९ ७ ७ ८ ९ १०	
१ २ ३ ४ ५ ६ ७ ८ ९ १०	
	[लिपिचित्र १५] प्राचीन देवनागरीमा
	ताडपत्रमा लेखेको मतङ्गपारमेश्वरपुस्तकबाट
१ २ ३ ४ ५ ६ ७ ८ ९ १०	
	ताडपत्रमा लेखेको कुलभूलरत्नपञ्चकाव्यबाट
१ २ ३ ४ ५ ६ ७ ८ ९ १०	
	ताडपत्रमा लेखेको कुलालिकाम्नायपुस्तकबाट
१ २ ३ ४ ५ ६ ७ ८ ९ १०	
१ २ ३ ४ ५ ६ ७ ८ ९ १०	

अभिलेखमा प्राप्त

संस्कृत अंक

देवनागरीमा

अभिलेखमा प्राप्त

संस्कृत अंक

देवनागरीमा

हौं डिगाउँको भारविको

२५५३ =

४०२

थानकोटको आदिनारायणप्रतिरको

२५०१५

४२८

फर्पिङ-कोटालटोलको

२५५३१

४०९

पाटन बाराजुवाको वसन्तदेवको

२५५४६

४३५

काठमाडौं बस्यटोलको

२५५३१

४०९

जैसिदेवलको वसन्तदेवको

२५५४६

४३५

बौकीटारको गणदेव, भौमपुत्रको

२५५० =

४८२

किमिपीडाको

२५५५१

४४९

देउपाटन त्यागलटोलको

२५५०१

४८७

पाटन रबीपंढेको वसन्तदेवको

२५५६ =

४५२

चप्लीगाउँको

२५५०१

४८९

पशुपतिआर्घ्याटको

२५५६ =

४५२

पाटन शङ्खमूलसिक्कुबट्टिको

२५५०६

४९५

बौकीटारको वसन्तदेवको

२५५६५

४५४

बलम्बु पारिषयको वसन्तदेवको

२५५६५

४५४

पशुपति भस्मेश्वरको

२५५६६

४५५

साँवु दुगाहिटीको वासनदेवको

२५५३

४६०

पशुपति वत्सलानि आभिरिको

२५५३ =

४६२

मुगास्थलीवारको रामदेव, कमलीजको
पालाको

२५५३१

४६७

[लिपिचित्र १०]

बूढानिलकण्ठनिरको शिवदेव र
भौमपुत्रको पालाको

३५११ =

५१२

पाटन ज्यासलटोलको

३५११६

५१५

पाटन भौमसेनथानको शिवदेव र
अशुवर्माको

३५११७

५१६

अभिलेखमा प्राप्त	संस्कृत अंक	देवनागरीमा	अभिलेखमा प्राप्त	संस्कृत अंक	देवनागरीमा
बुडमतीको अंशुवर्माको	४ १	३६	भक्तपुर गोलमाटोरोलको	२५	५१६
हाडिगाउँको	२	३०	धर्मस्थलीको शिवदेव, अंशुवर्माको	३६	५१७
हाडिगाउँको	२ =	३२	बूढानीलकण्ठको	३२	५१७
साँगाको	२ =	३२	समुद्रगलको	३२	५१६
पाटन सुतधारको	२ ५	३४	टोखाको	३२	५१६
देउघाटनको अंशुवर्माको	२ ३	३६	धरमपुरको	३४	५२०
पाटन द्वि-नमालाको धुवदेव, विष्णुगुप्तको	५ ७	४६	खोपासीको शिवदेव, अंशुवर्माको	३६	५२०
मालाटारको	५ १	४६	धापासीको	४६	५२६
बलभुको भीमार्जुनदेव, विष्णुगुप्तको	७ ७	५५	लेलेको	४६	५२६
मालिगाउँको	७ ७	५७	कान्तिपुर ज्याबहाल	५५	५३५
धानकोटको भीमार्जुनदेव, विष्णुगुप्तको	७ ७	५७			
याङ्गालहिरोको भीमार्जुनदेव र विष्णुगुप्तको	१ ५	६४			

अभिलेखमा प्राप्त
 सुनागुठीको शिवदेवको
 बलम्बुको शिवदेवको
 पाटन च्यासलटोल नर्यहिरीको
 पाटन मीननाथको धाराको
 जैसीदेवलको टुटेधाराको
 पशुपतिको जयदेवको
 पाटन मङ्गलवजार डवलीको
 पाटन सुबहालको
 काठमाडौं हनुमानटोकाको

संवत्का अंक
 २५ ७
 २६ १
 २७ ३
 २८ ५
 २९ ७
 ३० ९
 ३१ ११
 ३२ १३

देवनागरीमा
 १२१
 १२६
 १३७
 १४८
 १५१
 १५७
 १७०
 १८७
 २०७

अभिलेखमा प्राप्त

सुनागुठीको श्रीमार्जुनदेव विष्णुगुप्तको
 पाटन तलेजु चोकको नोन्दुदेवको
 यङ्गालहिरीको नोन्दुदेवको
 देउपाटन चोदंदेटालको ॥ पालाको
 देउपाटन कसाईटोलको नोन्दुदेवको
 नक्साल भगवतीवल्लको ॥ पालाको
 पाटन गैह्रीधाराको नोन्दुदेवको
 बलम्बु प्रणिधिपूर्णविहारको
 पाटन च्यासलटोलको
 पशुपति वज्रघरको नोन्दुदेवको
 पाटन मदिन्दुनाथको टोका निरको
 नाला लगनटोलको शिवदेवका पालाको

संवत्का अंक

३६
 ३७
 ३८
 ३९
 ४०
 ४१
 ४२
 ४३
 ४४
 ४५
 ४६
 ४७
 ४८

देवनागरीमा

६५
 ६७
 ६७
 ६६
 ७१
 ७८
 ८३
 ६०
 ६८
 १०३
 १०६
 ११८

परिशिष्ट
[लिपिचित्र १]
भेषिली लिपि

[लिपिचित्र १८]
हस्तलिखित ग्रन्थमा प्राप्त
संस्कृतका अक्षरहरू

नादशास्त्रमन्त्रे पुस्तकबाट उद्धृत -- क्रि.पु.प्र.नं. ७६३	हस्तलिखितग्रन्थमा प्राप्त	संस्कृतका अक्षर	देवनागरीमा
अ आ इ ई ङ ञ	लंकावनार मन्त्रे नाटपत्रको	ॐ	२८
अ आ इ ई ङ ञ	किरणनन्त्र मन्त्रे	ॐ	४४
अ आ इ ई ङ ञ	योगयाज्ञवल्क्यसंहितामन्त्रे	ॐ	१४४
अ आ इ ई ङ ञ	ब्रह्मयामलतन्त्र मन्त्रे	ॐ	१७२
अ आ इ ई ङ ञ	सिद्धान्तसारपद्धति मन्त्रे	ॐ	१६७
अ आ इ ई ङ ञ	स्कन्दपुराण मन्त्रे नाटपत्रको	ॐ	२३४
अ आ इ ई ङ ञ	पञ्चरक्षा मन्त्रे नाटपत्रको	ॐ	२५३
अ आ इ ई ङ ञ	प्रज्ञापारमिता मन्त्रे "	ॐ	२७२
अ आ इ ई ङ ञ	शतसाहस्र्या प्रज्ञापारमितामन्त्रे	ॐ	७६६
अ आ इ ई ङ ञ	भगवत्साखिदायायथालब्ध तन्त्रराजको ग्रन्थसंस्था	ॐ	१८००

रा.पु.नं. ३२५८ को अक्षरकोशको पुस्तकबाट उद्धृत

अ आ इ ई ङ ञ
अ आ इ ई ङ ञ
अ आ इ ई ङ ञ
अ आ इ ई ङ ञ

PLATE 107

मेथिली लिपिको अंक

१ २ ३ ४ ५ ६ ७ ८ ९ १०
 १ २ ३ ४ ५ ६ ७ ८ ९ १०

भरतनादशास्त्रको अन्तिम पत्रको पुष्पिका -

शुचिनिश्चयनिवासाद्दः शिवानीविलाद
 ध्रुवनरुद्वयराशीमन्त्रथस्याथद्रुतः ।
 शक्तिः शुभस्रगण्णार्थं ननुः कामिनीना
 अघतिः अघतिनादः यथश्म (अथयत्तदः) ॥
 अतिधीउबतनामदीधकनादधाम्मु कविनक्षत्रनामदीधकनु ॥

मुखिनिमुखनिवासो दुःखितानां विनोदं

अवणकृतयभरी मन्त्रथस्याप्रभृतः ।

अतिचनुरसुगम्यो वल्लभः कामिनीना

जयतिनयतिनादः पञ्चमशोपवेदः ॥

इति श्रीभरतनामदीपकनादशास्त्रे कविलक्षणं नाम संपूर्णं ॥

लिपिचित्र २
किरातलिपिको वर्णमाला

PLATE 108

अ आ इ ई उ ऊ ए ऐ ओ औ अं अं लो
 ङ ङ ङ ङ ङ ङ ङ ङ ङ ङ ङ
 क ख ग घ ङ च छ ज झ ञ ञ
 ट ठ ड ढ ङ न प फ ब भ म
 य र ल व श स ह न ञ
 ङ ङ ङ ङ ङ ङ ङ ङ ङ ङ
 क कि-की कु-कू के के को को कं

अ आ इ ई उ ऊ ए ऐ ओ औ अं अं लो
 ङ ङ ङ ङ ङ ङ ङ ङ ङ ङ ङ
 क ख ग घ ङ च छ ज झ ञ ञ
 ट ठ ड ढ ङ न प फ ब भ म
 य र ल व श स ह न ञ
 ङ ङ ङ ङ ङ ङ ङ ङ ङ ङ
 क कि-की कु-कू के के को को कं

Summary.

All scripts in Nepal are said to derive ultimately from the Brahmi script. This latter script was believed to have been invented by Brahma, the creator of the universe. Early Jain Sutras and certain Buddhist texts mention the Brahmi script. It was in this script that the majority of the inscriptions of Açoka was recorded. It was commonly believed that the Devanagari script originated from the Devas or Gods: but in fact Devanagari script developed from the Brahmi script and diverged from it gradually.

Alongside the Brahmi script, a new script developed during the Gupta period and was known as the Gupta script, later called also the Kutila script. The reign of the Licchavis in Nepal coincided with that of the Guptas in India and both dynasties used the same Gupta script. During the rule of the Malla, the script was similar to that used in Mithila. Prior to Jayasthiti Malla's rule the script was known as "Ancient Newari" and thereafter as "Newari". The use of this script was current in the Eastern Dolakha region. The Western Mallas used the ancient Devanagari script. Different "Newari" scripts existed in the Malla period such as Bhujimol, Kumol, Ranjana, the latter being the most attractive and best known. Indian-origin scripts were popular because the written forms were not complicated. Each letter was believed to be governed by a special deity.

The introduction of printing-machines put copyists out of business besides ending the continued use of the old scripts. However, after the appearance of Kirkpatrick's Account of Nepal in 1811 A. D. and the publication of Lichchavi and Malla inscriptions by Pandit Bhagawan Lal Indrajī in 1880 A. D., interest in the old scripts revived in Nepal. The usual materials employed in writing the old scripts were (a) Palm-leaf (b) Birch-bark (c) Cotton paper (d) Textile (e) Wood (f) Ink (g) Pen (h) Salaka (ruler for drawing straight lines).

The author next devotes some space to the use of Sambats (eras). Kaliyug sambat came into use soon after the Mahabharata war, and is also known as Yudhistir Sambat. Later the Nanda, Chandra Gupta, Shudrakadev, Shaka and Manadev Sambats came to be used. The difference between certain sambats is as follows:

Kaligata and Vikram sambat: $4505-1461=3044$

Kaligata and Shaka era: $4505-1326=3179$

Vikram and Shaka era: $1461-1326=135$

Kaligata and Nepal era: $4505-524=3981$

Vikram and Nepal era: $1461-524=937$

Shaka and Nepal era: $1326-524=802$

Nepal sambat begins at Kartik Sukla pratipada whereas Shaka sambat begins from Chaitra sukla pratipada. Vikram sambat starts on the first of Baisakh. Therefore the difference between Vikram and Nepal eras is 936 years. Likewise, the difference in years between Shaka and Nepal Era, since the Nepal Era starts on Kartik sukla pratipada and the Shaka on the first of Baisakh, comes to 801. Shaka sambat dates can be equated to Christian era dates by adding 78 years. And Nepal sambat dates plus 880 years correspond to Christian era dates.

After the Licchavi period changes came gradually in the scripts with the modification of vowel patterns. Pre-Licchavi script pre-dates Manadev I, and Post-Licchavi script dates from after Amshuvarman. Around the 10th century V. S., Newari script seems to have been in a formative stage called "Ancient Newari". In the 11th century, more artistic talent was deployed by the scribes and scripts like Bhujimol and Kumol came into use. However the use of these latter was not practical in everyday life and they disappeared slowly. There are some similarities between the old Malla and the Mithila scripts; and the script of the Karnali Zone is similar to Devanagari script.

The script used by the ancient Kirati is not accessible, but script used at present among them is available for study. There are very wide differences between the Kirat and other scripts and much research remains to be done on the formative period of of this script. Eventually, with the establishment of the Shaha dynasty in Nepal, Devanagari came into permanent and widespread use. Changes took place slowly and one script was not suddenly replaced by another—just as palmleaf was still used after the introduction of paper.

MYTHS AND FACTS:
RECONSIDERING SOME DATA CONCERNING
THE CLAN HISTORY OF THE SHERPAS

Michael Oppitz
Cologne, Germany

Das wahre Bild der Vergangenheit huscht vorbei. Nur als Bild, das auf Nimmerwiederssehen im Augenblick seiner eben aufblitzt, Erkennbarkeit ist die Vergangenheit festzuhalten.

—Walter Benjamin, *Illuminationen*

Many books are written with the motivation of clarifying a particular problem and thus burying it forever. But finishing a book is like leaving a place. Even if you don't return, a scene, a smell, a bell, someone's word may bring it back to mind. A problem is not forgotten by just completing a book.

It has been several years since I left Nepal and the ethnological questions aroused by my stay there. The book stands on the shelf and the subject matter has faded into the distance. ¹ And yet there are a few themes I dealt with then which have since come back to my mind time and again. Since these must be the ones that have troubled me most, i.e. the ones that have turned out to be the most problematic, I now present a few of them again, hoping that time has brought me a little closer to their solution.

Some of the questions that were underlying my work on the Sherpas and partly motivated it might be formulated in the following way:

1. Is it possible to get some knowledge of the historical composition of a tribe, its time and place of origin, merely by relying on its own oral or written traditions, provided there are any?
2. If so, is it possible to find the demarcation line between mythological and historical accounts?
3. What is the nature of an historical fact, comparing native and western history?
4. Can the historical study of a social institution help to understand that institution theoretically or sociologically?

The simplest approach to these questions is to summarize briefly the results of my work.

¹ My stay in Nepal in 1965 resulted in the book: *Geschichte und Sozialordnung der Sherpa*, Innsbruck/München, 1968.

Until the discovery of a number of local documents in several villages of Solu in 1965, which were partly mythological and partly historical in nature, knowledge about the past of Solu—Khumbu's inhabitants was scarcely more than a blank page. This fate has been shared till now by other regions and populations of Nepal. The Sherpa documents, most of which are written in Tibetan, helped to change this situation a little. We now have some data at hand.

It was not until the middle of the 16th century that the first ancestors of the Sherpa immigrated into the region in eastern Nepal, then uninhabited, called Solu—Khumbu. According to written accounts and oral information their original homeland was a region in the eastern Tibetan province of Kham named Salmo Gang, a region approximately 1300 miles away from their present home. One of the reasons for this migration can be guessed from a statement in one of the documents, according to which the emigration took place at a time of politico—religious tension between the Kham people and their powerful neighbours to the north, the Mongols.

The migration itself can be divided into two successive phases: first, the march from Kham in eastern Tibet to the Tinkye region in central Tibet; then, from central Tibet to the present dwelling places in Nepal. The intermediary stay in central Tibet appears to have been intended by them as a final one, but again politico—religious pressure seems to have caused the Sherpa ancestors to leave their newly acquired homes. In the years 1533 two Muslim zealots, Sultan Sa'id Khan from Kashgar and General Muhammed Haidar Dughlat, invaded Tibet with their army from the west. Sa'id Khan did not proceed very far—he died of a sudden high altitude illness; and Haidar Dughlat, too, did not quite achieve the common aim; the destruction of the City Temple of Lhasa. He had to give up a few days west of Lhasa. And yet, this martial campaign caused enough fear and turmoil in those parts through which it led that it might well be connected directly to the Sherpa ancestors' escape across the Himalayan Mountain range into Nepal. Supposing this was so, as some indications suggest, we can date their arrival in Solu—Khumbu very precisely. It must have been around 1533.

With the migration of the Sherpa ancestors across the Nangpa La pass into the valleys south of Mt. Everest begins the history of colonization of Solu-Khumbu. The first chapter of this history includes the separate movements of the first clans to arrive. They number four, each of them composed of not more than a few families. A general pattern of settling can be observed:

- Each of the different clans selects a clearly defined locality for settlement and demarcates the boundaries of its clan property.
- The number of a clan's members increases and the small settlements develop into the first discernable clan—villages, the centers of clan activities.
- From the first clan—villages new satellite settlements are founded within the

confines of a clan's area.

- The new settlements also grow and become independent clan villages.
- Dislocation from the old villages produces naturally an increasing disintegration of the original homogeneous proto-clans.
- The final result of disintegration is the split of the proto-clans into several sub-clans which, by adopting new clan names, become independent social units.

Two of the four original or proto-clans—the Minyagpa and Thimmi—first occupied the eastern and western parts of Khumbu, the remaining two—the Serwa and Chakpa—proceeded immediately to Solu, later followed by the majority of the others. In the course of their geographical dispersion only the first two proto-clans mentioned split up into a number of independent sub-clans, which, however, to preserve to the present day their common ancestry. This can be seen from the fact that members of sub-clans belonging to a common proto-clan do not intermarry just as if they still were one single clan, thus strictly following the rules of clan exogamy. The descendants of the four proto-clans, including their different split branches (lineages or sub-clans), now form the central group of Sherpa society in rank, in age, and in number.

* * *

The next historical and hierarchical stratum of Sherpa society was created by the immigration—almost exclusively to Khumbu—of people who had formerly lived in Dingri, the adjacent area north of the main Himalayan range. They started to move into Nepal from about the middle of the 18th century. Because of their general cultural similarity they were easily integrated into the tribal community.

Dating back to about the same time another set of people made its way into Sherpa society. It consisted of members from other Nepalese groups such as Tamang, Gurung, Chetri, and Newar, who had entered into marital or casual unions with Sherpa girls. The offspring of these alliances, now mainly living in Pharak, were also assimilated into Sherpa culture despite the fact that they had come from distinctly different cultural backgrounds. They started to wear Sherpa dress and ornament, took Sherpa names, were converted to Buddhism and adopted the Sherpa language. The ultimate feature of their assimilation, however, was the transformation of their original tribal names into substitutive clan names. Formerly being an indicator for tribal endogamy, the name now changed into a sign of an exogamic practice. This shift of the name's function was a necessary tribute to the social practices of the group into which these newcomers entered. To distinguish them from the newer clan or family groups immigrating from the Tibetan side, I have called these newly formed units pseudo-clans.

The last group of immigrants—predominantly to Khumbu—that was integrated into Sherpa society were the so-called Khamba. Although the word originally means "those from Kham", Khamba is a relatively empty category in local terminology, for all people

who had within the last four generations moved into Khumbu from the North were labelled in this way. Some of them were just northern neighbours, whereas a number of them had their place of origin as far away as the West Nepal areas of Mustangbhot and Manangbhot. Lacking the most important status symbol in the eyes of the Sherpa, i. e. an acknowledged clan name, these Khamba were looked upon as socially inferior.

Finally, there were settlers from other ethnic groups of Nepal who shifted into the regions of Solu-Khumbu, maintaining their own cultural traditions and not mingling with the Sherpa. Most of them came from the west. This movement started in the 19th century and continues to the present. Nearly all of them now live in Solu.

To give a numerical idea of the people I have been speaking of, here are some general figures from the demographic charts I collected in 1965. The present population of Solu-Khumbu is about 30,000, half of which is comprised of non-Sherpa ethnic or caste groups such as Chetri (4,700), Tamang (2,200), Magar (2,000), Kami (1,600), Newar (1,000), Rai (700), etc. The other half is Sherpa of which 13,300 persons belong to the offspring of the proto-clans, 450 to the newer clans, 350 to the pseudo-clans and about 1,000 to the Khamba.

The subjoined chart summarized the foregoing discussion. It has been juxtaposed to the older one in Fürer-Haimendorf's book on the Sherpa², together illustrating two-

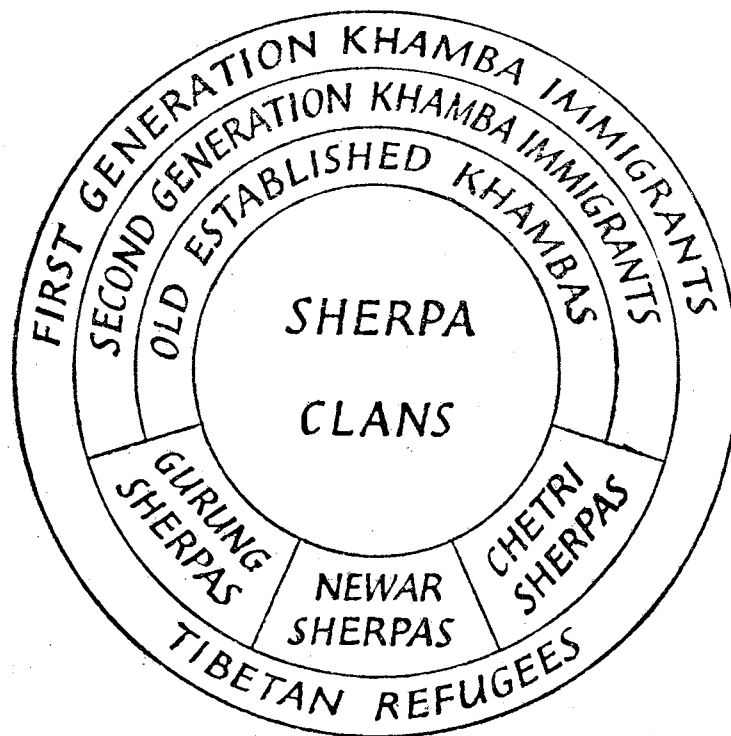


CHART I: FURER-HAIMENDORF

[Reproduced from: C. Fürer-Haimendorf: *The Sherpas of Nepal*, London 1964, page 27.]

² Ch. von Fürer-Haimendorf, *The Sherpas of Nepal*, London, 1964, p. 27.

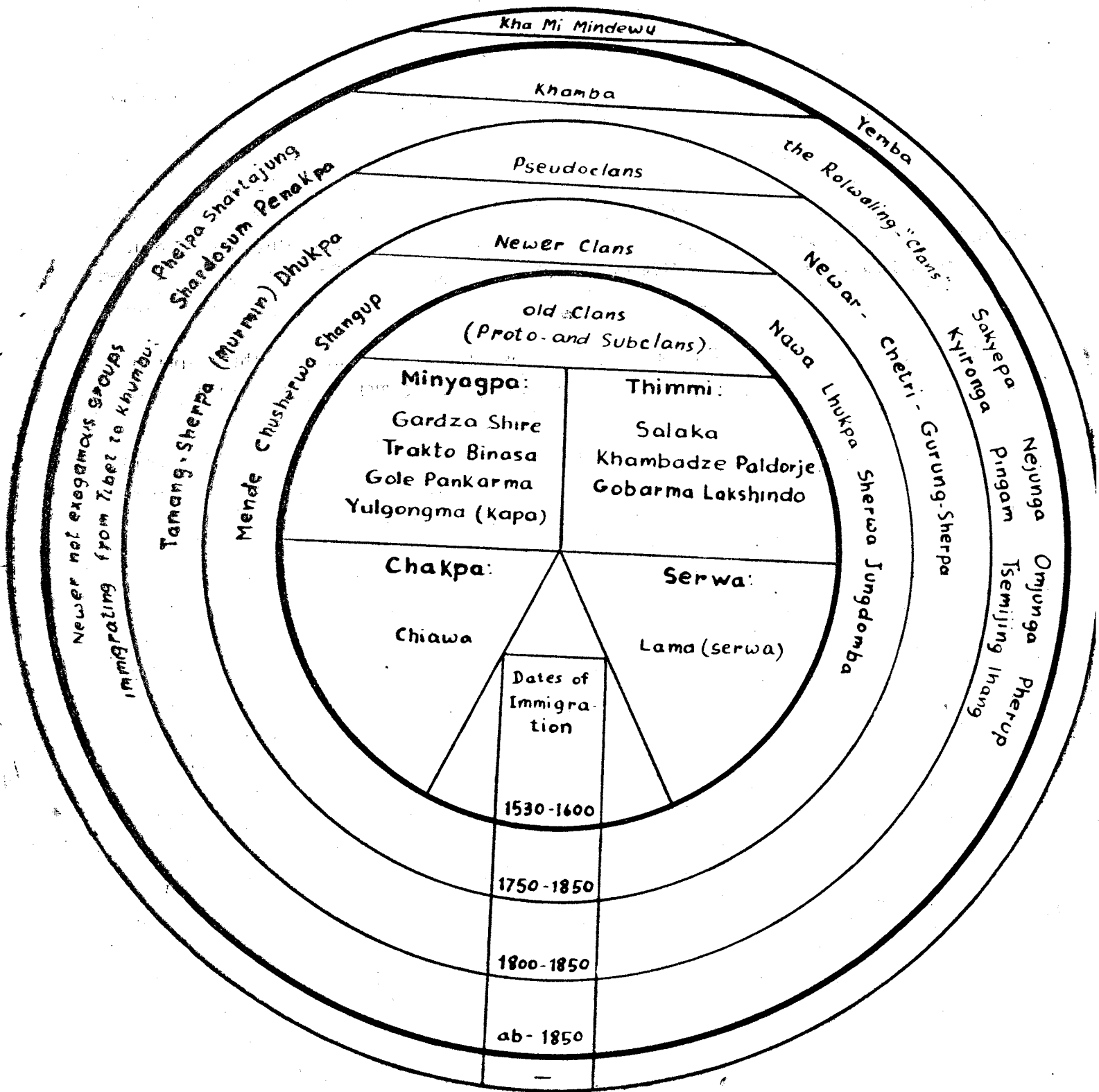


CHART II: OPITZ

[Reproduced from: M. Oppitz: *Geschichte und Sozialordnung der Sherpa*, Innsbruck / München, 1968, page 100.1

phases of fieldwork, one before and one after the discovery of the native historical documents. Besides the utility of historical investigation, this juxtaposition may also indicate that it is never too late: even if a tribe seems to have been thoroughly studied it is in no way superfluous to visit it again.

As already assumed, the first ancestors of the present Sherpa did not migrate from eastern Tibet to Nepal as a whole tribe, but came in very small numbers. Therefore, and this was my final hypothesis about the history of their colonization, what now is known as the Sherpa, a considerable hill tribe of eastern Nepal, is the result of the numerical expansion of a very small population that followed mechanically its own rate of growth (doubling rate for population in 49 years) within the confines of a single area (Solu-Khumbu) and a in demarcated period of time (ca. 450 years). So much for the résumé.

* * *

Let us now go back to the four questions posed at the beginning of this paper and see if the ethnographical material provides a glimpse of an answer to them, or if in turn the material itself can be slightly illuminated or X-rayed by them.

If one asks the first question and the answer is yes, the second comes up immediately, but let us postpone a discussion of the second question until we have dealt with the first. If the answer is no, one would like to find out what other auxiliary means can be offered to rescue native history from the level of mere conjecture. In the Sherpa case there were two such auxiliary means to support the local oral and written reports on the past: alien historical sources, and statistics. The first of these two means is common practice among historians: to enlarge the quantity of independent sources that reflect a particular time period. In a few instances the Sherpa material allowed a cross-checking from other—mainly Tibetan—historical accounts. Some of the events and persons mentioned in the Sherpa documents also figured in chronicles unrelated to them. This situation was not only an affirmative point for their existence, it also helped to provide markings for the time scheme. The other auxiliary tool—statistics—might seem a little uncommon in this connection. In fact, when I did my demographic enquiries among the Sherpas, I could not foresee that later they would aid the historical ones. Given were some historical data, for the correctness of which there was evidence from other sources. Also given were several genealogies of some of the clans and lineages, which either I extracted from the historical accounts themselves or which existed in pure form, in the guise of written ancestral enumerations. These genealogies comprised 10 to 35 generations. Now, if I could give a fairly precise mean for an average generation among the patrilineal Sherpa, that is the time-span between a man and the son who carries on the lineage, then the historical markings and the genealogies, the generations of which would further serve as rungs of a chronological ladder, could be connected and mutually tested. The answer was provided by my demographic questionnaires. In other words: three different and in isolated form

dead sets of information—historical dates, genealogical charts and demographic details—could be assembled to make a joint message; together they formed the time scheme for Sherpa history.

If on the other hand we look upon the local (native) historical documents as they stand on their own, it is necessary to investigate their nature, i.e. to examine whether they belong to the realm of history or that of mythology. Otherwise one would risk the charge of naiveté. In the case of the Sherpa material this investigation is simplified by the natives' own distinction between the two spheres. In most cases the learned people among them are quite definite about which parts of an account are to be taken as serious historical report and which ones are mythological. And with some accounts, this distinction is quite easily made. I will give two short examples. One of the texts deals with the ancestors of the Chakpa clan before and at the time of the emigration from Kham. Speaking about the founder of one of the lineages, who himself is apparently an historical figure, the text suddenly deviates into telling an adventure this man had with an eagle. Both the form, which instantaneously changes into verse, and the fantastic content clearly unmask the interpolation as a mythical story, the aim of which is to establish the eagle as the protective clan deity and the man as the one who first met that supernatural being. Other documents have their mythological parts in the beginning. For they start with well known and standardized genealogies, borrowed from Tibetan mythological genesis, such as the derivation from the monkeys. That is to say, in the case of the Sherpa documents the demarcation line between historical and mythological account is usually sharp enough to be recognized.

But it would be oversimplifying the matter if one stuck too rigorously to a strict dualization of the two mentioned spheres. In fact, one may ask if history itself does not have mythological qualities. Or to put it into more direct terms: Is it not inevitable that historical data at the moment they are presented take on the quality of mythical, that is to say ideological, statements? That leads us right into the third question, the one about the nature of an historical fact. No one has gone into it with more radical vigour than Lévi-Strauss in his famous controversy with Sartre at the end of "La pensée sauvage." The last chapter, entitled "Histoire et Dialectique", reveals the various descriptions of the French Revolution as inevitably mythological. Since a total history is impossible, or would confront us with undistinguishable chaos, history by definition has to be partial. A historical fact therefore is not just what really has happened, it is what it is only through the declaration of the historian. In a way it is made by him, because it is he who selects what is to be considered as historically relevant, it is he who cuts out other events and puts the ones selected together. In short, history is always a history, depending upon who is talking. It is a conscious or unconscious ideological collage of what has happened,

an interpretation of it. It is a demonstration. And exactly at this point the mythological features of history become apparent.

The difference therefore that normally is made between historical and mythological fact is much less sound than would appear at first sight. Both types of facts serve at times exactly identical purposes: they want to tell and thereby prove something. The lofty attitudes which Western interpreters of indigenous societies often take towards the native's incapacity to distinguish between the two spheres—an assumption that probably is more often wrong than right, as the Sherpa case suggests—return to them like a boomerang. Not seeing the inevitable ideological dimension of historiography, they themselves become automatic victims.

Moreover, it can be observed that the distinction between historical and mythological fact, instead of simply separating what actually serves to establish and confirm another opposition that apparently is one of the dearest to run-of-the-mill anthropology: I mean the opposition between civilized and primitive. In fact, the most general criterion for this distinction is historical consciousness, which, according to widespread agreement, the civilized people possess and the primitive people do not. This extends to the point of making the assumption that there are societies which have no history at all.

All societies have their history, be it written or unwritten, stored or not. What differs is the importance they invest it with. This again depends on the different concepts people have of history. Some of the concepts may be described as linear, according to which all events of the past form a necessary line of development that runs parallel to their chronological order. Others may be described as circular, according to which there is a certain number of events that happen and after exhaustion happen again. The first of the two concepts attributes a teleological quality of the film of history, the other conceives it as repetitive. It can be easily deduced from conditions like these – and they are only two out of many – that the attention paid to the sum of historical events changes from one concept to the next. One could even say that the concept a society has of history in general determines its own history in the same way as the historian makes or manipulates it. As a matter of fact, he is rarely more than the official spokesman of that particular concept.

To sum up: I don't think it is acceptable by the sole criterion of historical consciousness, to introduce the qualifying opposition between primitive and civilized societies. This would equal a deliberate critique on alien forms of consciousness in general. For the neutral denomination of different levels of techno-economic status, however, the opposition might be practical.

Apart from historical consciousness the question remains whether there is a difference between western and native historical facts. And here, I think, one must make a distinction, which mainly results from the size and specification of a population. In a relatively small, unspecified and homogeneous society, like that of the Sherpa, events could be called historical that in our society would rank as anecdotal or biographical. Our societies have, as Lévi-Strauss would put it, a kind of strong history, whereas the native's history more often than not is weak, that is to say, situated on a less explicative scale. "L'histoire biographique et anecdotique est la moins explicative; mais elle est la plus riche du point de vue de l'information, puisqu'elle considère les individus dans leur particularité et qu'elle détaille, pour chacun d'eux, les nuances du caractère, les détours de leurs motifs, les phases de leurs délibérations. Cette information se schématise, puis s'efface, puis s'ablit, quand on passe à des histoires de plus en plus 'fortes'.³ In other words, history reaches a higher degree of density as the society with which it deals becomes more extended and diversified.

* * *

Before we conclude, let us turn to the last of the four questions that headed this paper. It brings us directly into contact with the principal sceptic concerning the study of history in the anthropological field. This man was Radcliffe-Brown. On the very first page of his most influential work⁴ Radcliffe-Brown makes a distinction between historical and theoretical studies of social institutions. The first type of enquiry he calls idiographic. The second one he labels nomothetic. The difference between the two is defined by the conclusions they aim at, which are particular or factual statements in the one case and general propositions in the other. Among the idiographic enquiries besides historical studies he names ethnography, which in turn differs from the former in that it derives its knowledge from direct observation rather than from written records. A field for nomothetic enquiries is comparative sociology, we may add theoretical or just social anthropology.

Now, having made these more or less academic distinctions, Radcliffe-Brown warns us never to confuse historical explanation with theoretical understanding. And in the primitive societies, he goes on to say, "that are studied by social anthropology there are no historical records"⁵, which means that from a historical point of view in anthropology not even an idiographic study is possible.

³ C. Lévi-Strauss, *La Pensée Sauvage*, Paris, 1962, p. 346.

⁴ A. R. Radcliffe-Brown, *Structure and Function in Primitive Society*, London, 1952.

⁵ *op. cit.*, p. 3 (second edition.)

There are some objections to be raised against these assertions. First of all, there are historical records, at least in some of the primitive societies. They only wait to be discovered. The Sherpas are one example. The first ethnographer to do a thorough study on them, Fürer-Haimendorf, was slightly disappointed on this matter: "Traditions and myths relating to the Sherpas' migration to the regions of Khumbu and Solu and to the establishment of the present villages are almost completely lacking." ⁶ This was written one year before we went to Nepal and collected just about twenty such documents, aided by the fortunate choice of having stayed mainly in Solu, where nearly all of the scriptures originate, rather than in Khumbu.

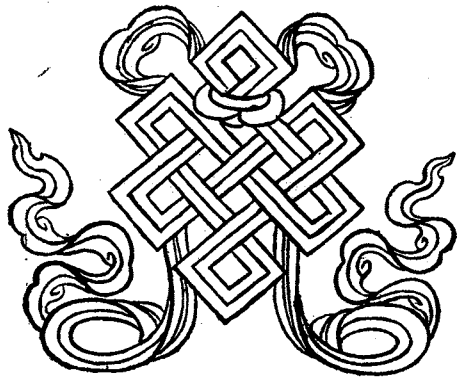
The second objection against Radcliffe-Brown is of a more epistemological nature. Contrary to his statement I maintain that an historical study of social institutions can very well support theoretical understanding of them. This does not at all mean that historical explanation is, or necessarily leads to, a generalized comprehension, or that it could replace theoretical reflection that is sociological understanding. Let us confront my assertion with concrete ethnographic experience.

If one compares the present clan system of the Sherpa as it appears to direct observation with the one of the past that can be deduced from the written traditions, the first impression one gets is that there are no major contradictions between the two. Although not identical they share the same features. For both, the most outstanding feature is the clan name, which every person belonging to Sherpa society must have. If a person has not got such a name, he or she can either choose a substitute or else will not be admitted to the social life of the people. The clan name designates whom one can marry and whom one cannot. The Sherpa stick strictly to the rules of clan exogamy. This feature is at present as marked as it was in the past. As a social unit the clan manifests itself in various domains: it has its own and clearly defined clan territory, its exclusive clan villages, its own pastures. As a result of the topographical unity the clan undertakes common economic enterprises. Finally each clan has its own religious habits. Besides the universal deities each clan worships its own. However, it must be borne in mind that these last-mentioned features do not have the same importance today as they did in the past. Nowadays clan territories exist only in Solu. In the whole of Khumbu and Pharak there are no such things as clan territories, clan villages and clan pastures. And of all the villages in Solu only one-half have remained pure patriclan villages. On the other hand, the long list of mountain deities that are worshipped clanwise in Khumbu, is very short in Solu. In other words: the tightness of the clan as a social unit now is partially reduced or even left in ruins.

⁶ Ch. von Fürer - Haimendorf, *The Sherpas of Nepal*, London, 1964, p. 18.

It is here that historical studies of social institutions become valuable. For if one wants to get a full account of the functions a clan may have as a social unit, it is a prerequisite, first to enumerate them. And if one does not find them in the present it is legitimate to search for them in the past. Thus the idiom: *Spuren der Vergangenheit* can be inverted. *Die Spuren der Gegenwart*, that is, the residues of the present, can be compounded to complete images of the past. Discoveries made in this way serve to explain the historical development of a single case just as much as they increase the possibilities for general sociological understanding; they are of equal use for both restricted ethnography and comparative anthropology.

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A REVIEW OF BASOHLI STYLE IN INDIAN PAINTING

Chandramani Singh

Banaras

Basohli, which is a corrupt form of the Sanskrit Vishvasthali, was an ancient state, situated on the river Ravi in the present state of Jammu and Kashmir. A style of painting developed here in the fourth quarter of the 17th century, the first dated examples of which are from the time of Raja Kirpal Pal (1678-93). With the help of three dated examples—the illustrated leaves of *Rasamanjari* (1695, figs. 1-2), the *Gita Govinda* (1730) and the *Ramayana* drawings (1816)—a systematic evolution of the style can be set up. In this article I shall also discuss the *Ragamala* series, but the *Ramayana* drawings prepared at Basohli for Raja Bhupendra Pal in 1816 do not come within our scope as they are painted in the late Guler-Kangra style.

In the beginning of the 20th century, when dealers first showed paintings of the Basohli style, they called them "Tibetis" (Paintings done in Tibet). Yet we possess a definite knowledge of Tibetan Painting, mostly obtained from the Thankas which preserve a continuity of style through the centuries, and in expression as well as in subject matter they can be clearly distinguished from Basohli paintings.

These pictures were called "Basohli paintings" for the first time in the *Archaeological Survey Report* for 1918-19, published in 1921: "The additions to the Archaeological Section of the Central Museum, Lahore, consisted of a series of old paintings of the Basohli School, from his study of which the Curator comes to the conclusion that (1) The Basohli School is possibly of pre-Mughal origin and that (2) the so-called 'Tibeti' pictures are nothing but late productions of this school."¹ Ajit Ghose, while examining this statement, rightly showed that Basohli painting was not a pre-Mughal art style.² But by the time Ajit Ghose published Basohli miniatures in *Rupam*, O. C. Gangoly had already classified these paintings under Basohli School, and had distinguished them from those of the later Kangra pictures.³

It seems plausible to suggest that a number of centres, such as Basohli, Mankot, Chamba, or Nurpur had been producing paintings in a traditional form with local variations when in the 17th century many such centres all over north India were blossoming forth from the semi-folk level into court traditions. The exact nature of the

1. *Archaeological Survey of India, Annual Report for 1918-19 Pt. I: Calcutta, 1921, p. 32*

2. Ajit Ghose, "The Basohli School of Rajput Painting." *Rupam*, no. 37, 1929, p. 6-17.

3. O. C. Gangoly, *Masterpieces of Rajput Painting*, pl. XIX

parent style from which the different schools including Basohli style emanated cannot be determined because of the complete absence of known materials. Whether we call it "Basohli" or something else, it does not necessarily mean painting restricted to that particular centre but designates a whole region. In current terminology, "Basohli" stands for the decorative traditional style of paintings in the hills, with its seats in Mankot, Jasrota, Chamba, Nurpur, Bilaspur, Kulu, and Mandi, each representing local forms of "Basohli".

Basohli painting was already an established art style in the late seventeenth century. Even the earliest dated examples (1695) presuppose its existence as a fully developed art expression at least a few generations before. For it is not primitiveness of the forms which mark the scenes but a fully matured decorative tradition, meaningfully applied and ripe. Only by assuming that in the last quarter of the seventeenth century the tradition was at its highest, as evidenced by the examples, and that after this full maturity the scenes become more elaborated, a natural process in the development of style, does Basohli painting fall into place. The profuse production of the earliest known examples also suggests that there was a regular *atelier* or *ateliers* rather than its being a style limited to individual painters.

We may consider the situation by means of a group of paintings limited to four or five illustrations, close in style to the earlier leaves of the *Rasamanjari*. A painting from this group in the collection of G. K. Kanoria (fig. 3), probably an illustration to an as yet unidentified *nayika* text, shows a stage prior to the period of Kirpal Pal. Other possible examples from the same series are: girl with veena and deer, the famous "Vihini" in the Museum of Fine Arts, Boston, and another reported with an art dealer at Lucknow. This series of paintings may be considered the finest creation of the Basohli school in certain respects. They retain the decorative qualities of the school, yet the traditional treatment of human figures and of nature are reinterpreted by the painter. Men⁴ and women and the trees are elegantly shown. The movements of the human figures are slow but more dignified. There is always a greater emphasis on richness of landscape. Yet it is in the careful spacing of each specimen that the painter shows a discriminative taste. For example, the waves of scalloped clouds in the Boston Museum example, shown with a keen sense of colour pattern, make a suitable margin to the main scene. The colour sense itself is slightly modified; although preference for strong tonalities prevails in this group, the contrasting compartments of colours of the *Rasamanjari* illustrations are avoided. Moreover, by introducing complimentary tones, harmonious effects or an atmosphere is created.

4. Only known in an example from Lucknow.

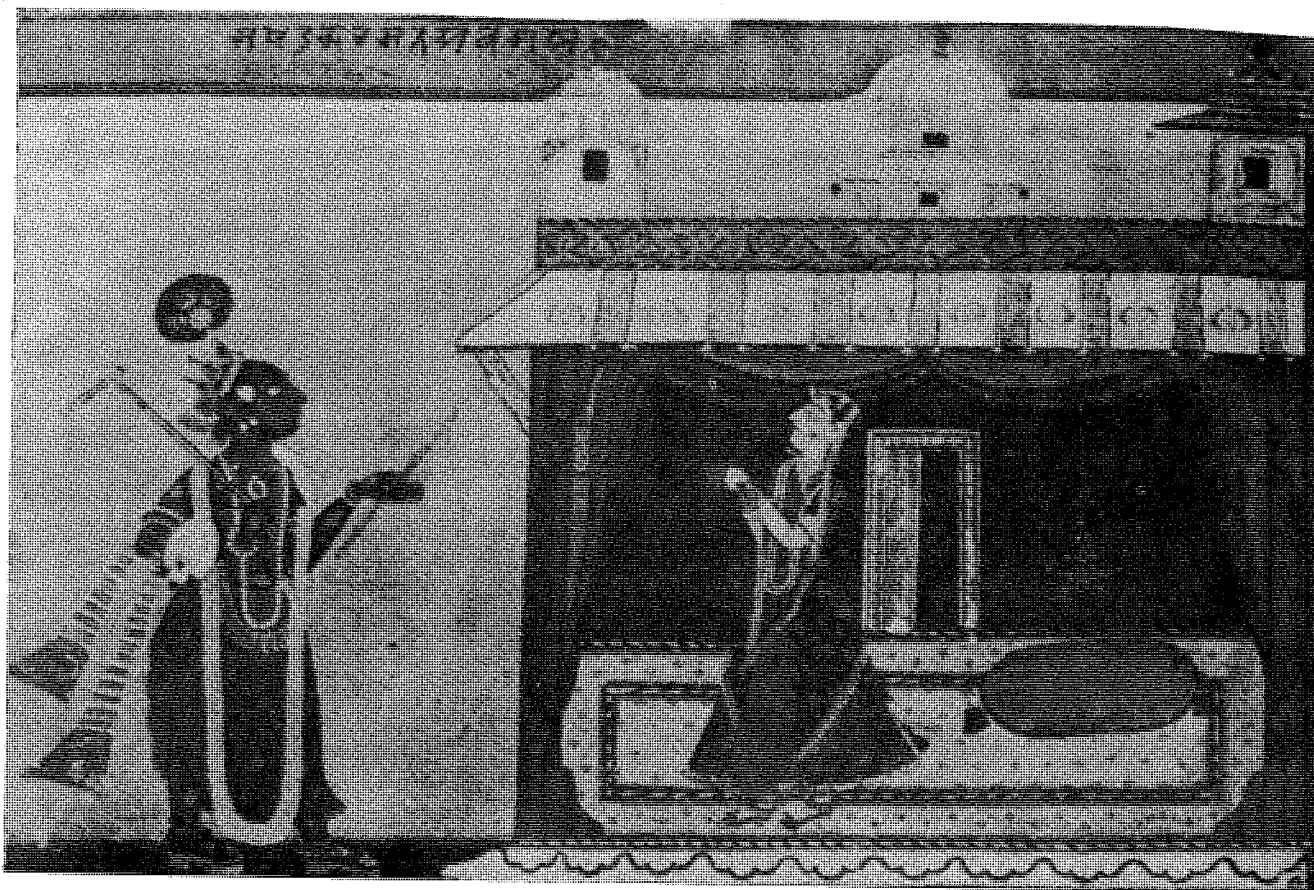
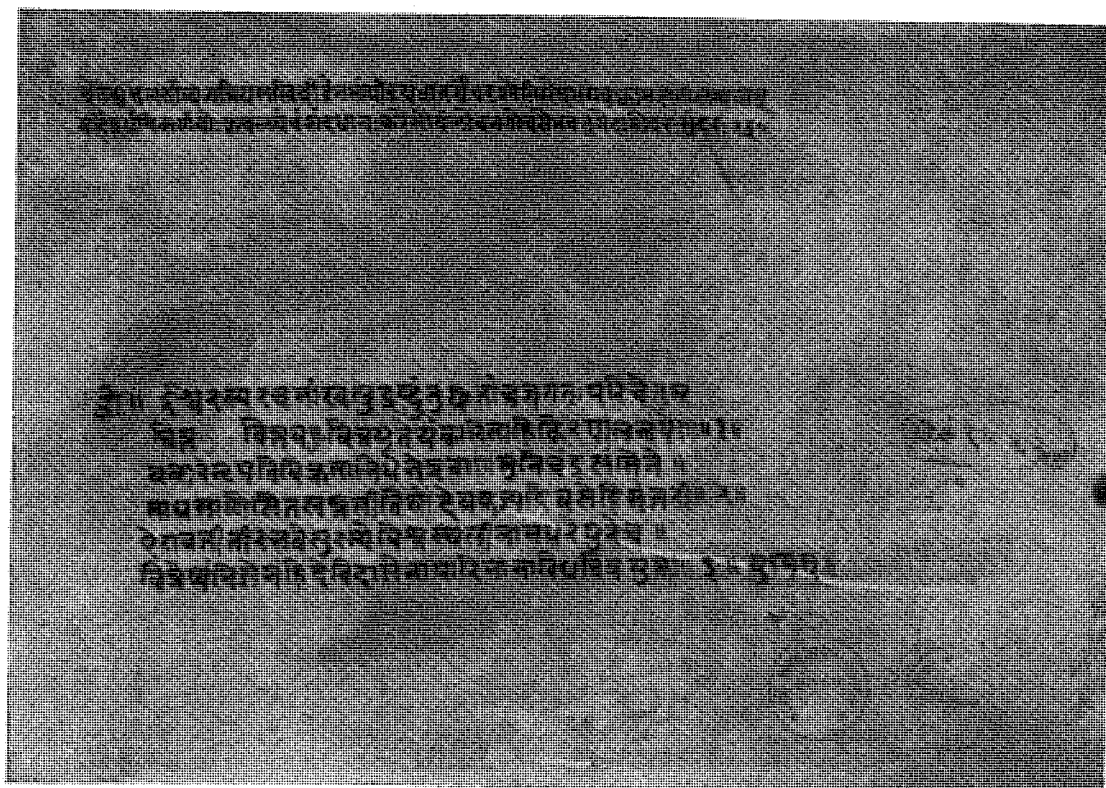
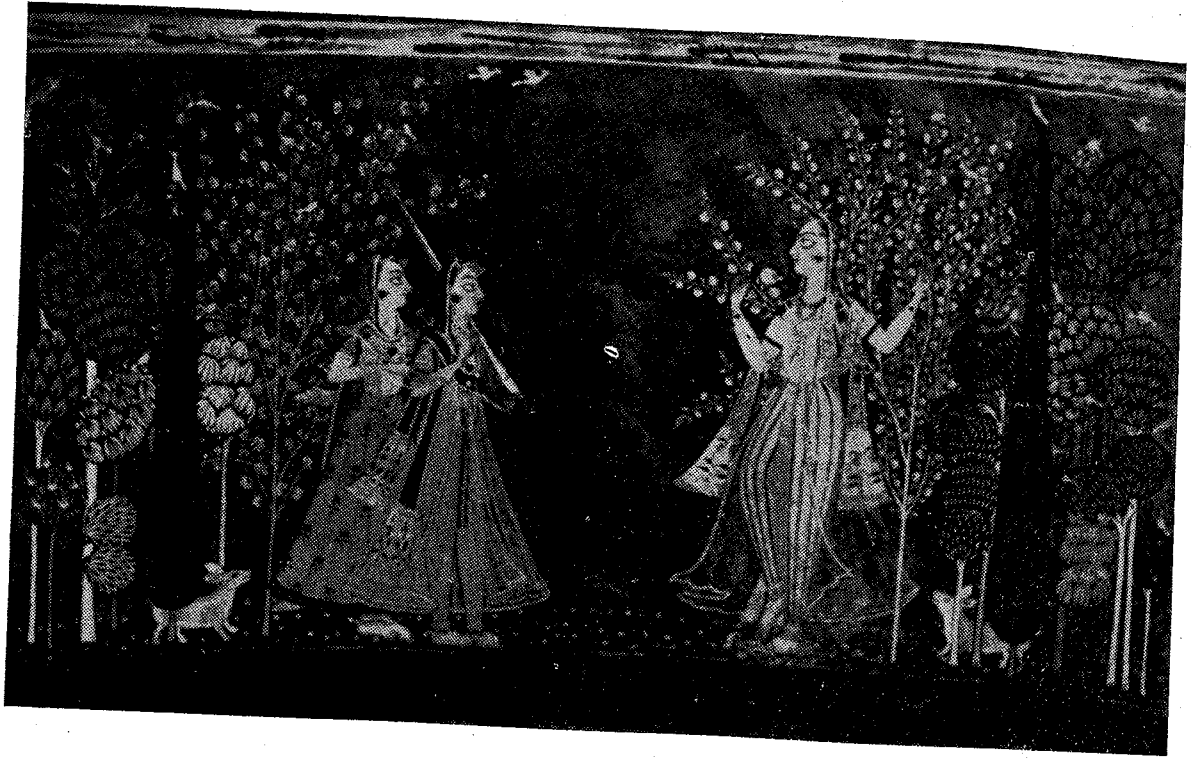


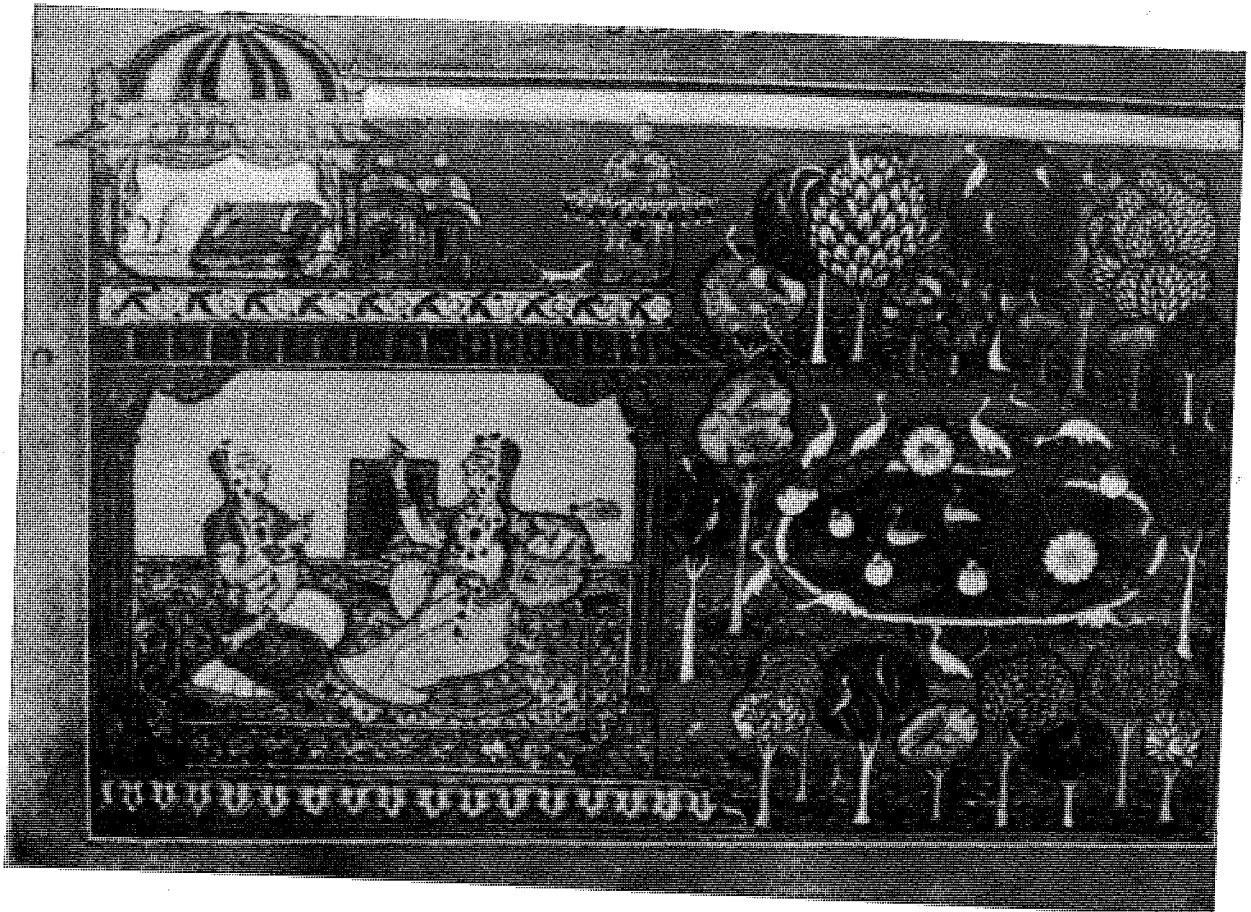
Figure 1. The colophon page of Rasamanjari, dated VS 1773 (AD1 695), Basohli. [Collection: Bharat Kala Bhavan, (BKB), Banaras.]



2. Reverse side of the above painting (Fig. 1) with inscription giving the date.



3. Nayikas. late 17th cent. [Coll. : G.K. Kanoria, Calcutta.]



4. An illustration from Rasamanjari group "A", ca. 1680.
[Coll.: Victoria and Albert Museum, London.]

RASAMANJARI

The *Rasamanjari* series, which was painted for Raja Kirpal Pal, is the earliest dated material known from Basohli. The *Rasamanjari*, by Bhanudutta, is a Sanskrit love lyric and seems to have been popular among the elite. A number of illustrated sets of *Rasamanjari* in Rajasthani style are available, showing its prevalence among the Rajasthani schools. But at least three elaborate series of paintings of this theme were produced in the hills, a fact which suggests that Pahari painters were more familiar with the text. These three *Rasamanjari* sets are divided among different collections: group "A" is in the Museum of Fine Arts in Boston, the Victoria and Albert Museum in London, the Dogra Art Gallery in Jammu, S. P. S. Museum, Srinagar, and the Punjab Museum in Chandigarh; group "B" is divided between the Bharat Kala Bhavan in Banaras, and the National Museum in New Delhi. The third group, which is stylistically about twenty years later than the other two, is divided among the British Museum in London, the Victoria and Albert Museum in London, and the Kasturbhai Lalbhai collection in Ahmedabad. This last series is generally ascribed to Nurpur.

There is a question whether all the *Rasamanjari* miniatures in the above-mentioned collections of groups "A" and "B" are from the same set, the one prepared for Raja Kirpal Pal, or whether there were two or more sets. Karl Khandalavala suggests that the Boston collection of group "A" paintings represents an earlier phase of the style than the 1695 pages (group "B"), which is reasonable on a stylistic basis. All the pictures in group "A" are alike in their warm colour schemes and portrayal of facial features, dress and ornament (fig. 4). The "B" group leaves in Baharat Kala Bhavan, Banaras (including the inscribed leaf) were probably not done by the same artists since their facial type differs and the human figures are shorter (fig. 2 and 3). A careful comparison between groups "A" and "B" clearly shows the evolution of the style. The gradual move to subdued realism had already started and the Basohli style was slowly drifting to simplification and loss of ornamentation. Group "A" shows a richness in its foliage types with trees in greater variety and of different colours. The treatment of undulating land is introduced to relieve the otherwise solid colour patches. These stretches are normally shown in moss green trimmed with tiny flowers. These flower designs were decidedly derived directly or indirectly from Mughal painting, yet are only an impression of the Mughal style rather than copies. A. K. Coomaraswamy described group "A" thus: "This series is characterized by strong colour, with red borders on to which the picture intrudes, by the use of fragments of beetle wings to represent jewelry, and by the peculiar character of the architecture, with turrets, paneled doors, latticed windows and plinths ending in grotesque heads. . . Krishna

and Radha or Mahadeva and Uma play the parts of hero and heroine.”⁵ Flowering trees appear in varieties; some can be identified with mangoes, Asoka trees and weeping willows. They appear either in exuberant, fully developed forms or in diminutive sizes.” Some of the symbolic representations of trees have broad leaves which take on oval form and bend slightly at the top. These characteristics may be traced back to the representations of trees in the later Apabhramsa and Sultanate style. Wherever the artist had to paint a specified tree type (as mentioned in the *slokas*) he successfully expressed his own idealized tradition; in a painting published in *Painting of India*,⁶ the *ber* tree is painted in a naturalistic manner. Its trunk and small leaves with tiny berries give the impression of that particular tree by an artist who was equally clever in painting landscapes. In group “A” paintings artists preferred to paint backgrounds with colourful trees and flowering plants, while in group “B” artists had become more sophisticated and their tree types were not so rich in variety, their colours not so brilliant.

Group “B” shows a developed type of architecture. All buildings are double storeyed with a lot of elaboration in *shikharas* and cornices while in group “A” architecture is overladen with decorative designs in different colours to give an impression of inlay work. The designs are bold and of unending variety.

The clear-cut distinction between these two styles can also be seen in facial treatment, as M. S. Randhawa suggests: “In these paintings figures are squat, the nose is aquiline, and the facial formula is different. However, these paintings do not duplicate those in the first series. Maybe they belong to the same series. Surely a number of artists were employed by Kirpal Pal, to illustrate the *Rasamanjari* and hence the differences in the facial formula and the treatment of landscape.”⁷ In group “B” we find a number of changes in the style. The human figures, squat as they are, are bound to the earth and lose their earlier vitality. In this group human faces are fleshy and heavily modelled. On the colophon page, for example, Krishna’s face is so heavily shaded that it gives the impression of a beard rising on his cheeks. The eyes seem curvacious; human figures are shorter and their general appearance is more sophisticated than in group “A”.

In general group “A” is more decorative than “B” which is more naturalistic. Some early tendencies like “curtain clouds”, very popular in nayika paintings and painted in a few miniatures in group “A”, do not show up in group “B”. The compo-

5. A. K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts, Boston: Vol. V Rajput Painting, Boston, 1962, p. 170*

6. Douglas Barrett and Basil Gray, *Painting of India, n. p., 1963, p. 163..*

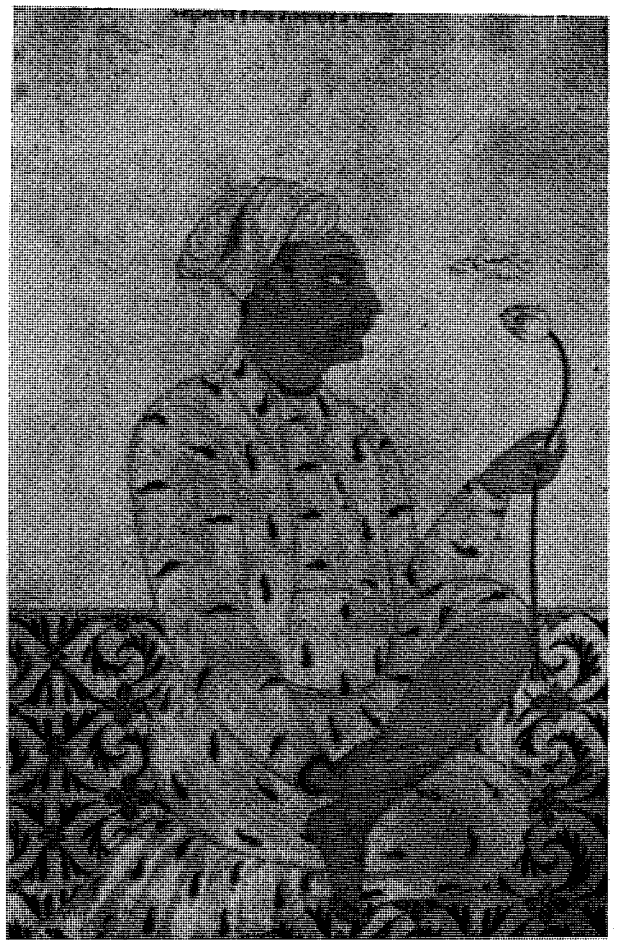
7. M S. Randhawa and S. D. Bhambri “*Basohli Paintings of Bhanudatta Rasamanjari*” Roopa-Lekha, Vol. XXXVI, nos. I & 2, p. 5



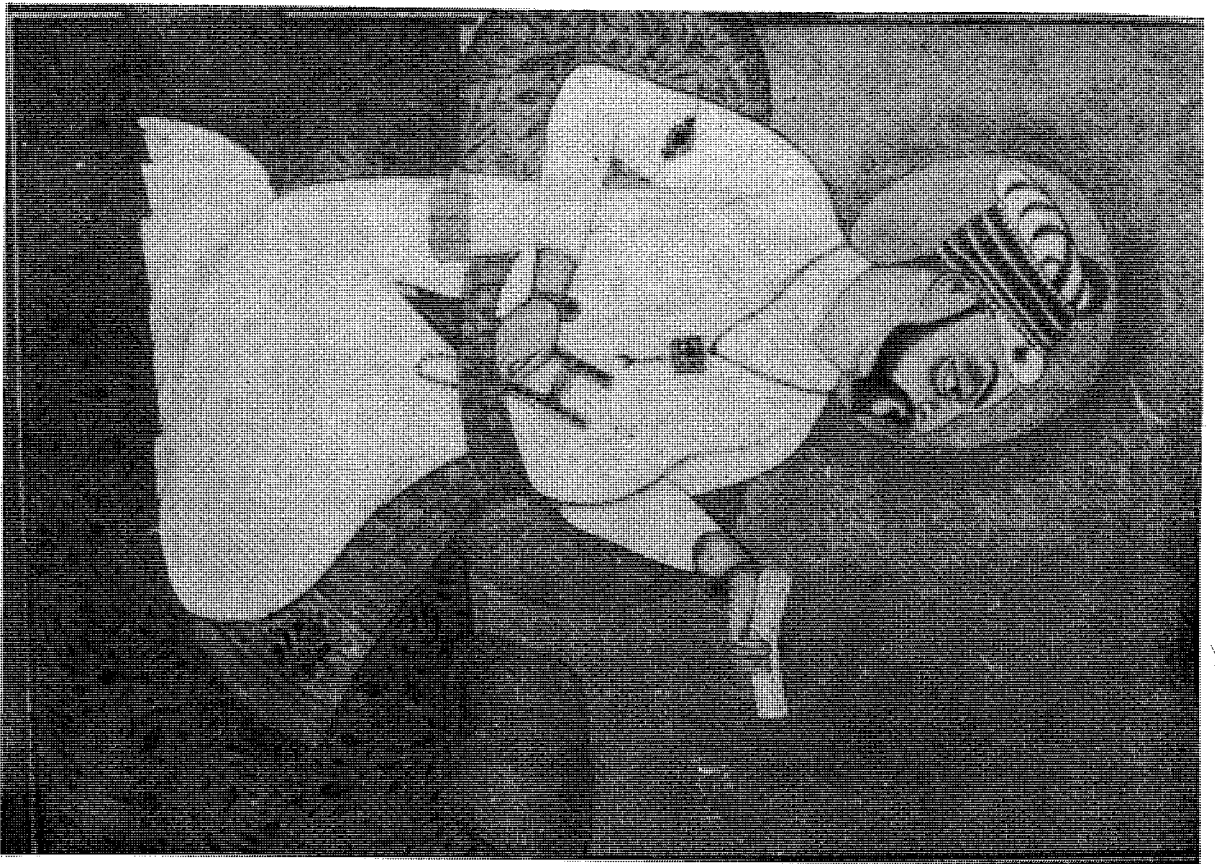
5. Probably Raja Kirpal Pal of Basohli (1678-93), late 17th cent.
[Coll. : Sir Chester Beatty Library, Dublin.]



6. Raja Sangram Pal of Basholi (1635-73).
Late 17th cent. [BKB]



7. Prince Dhiraj Pal of Basholi
(1693-1725). Late 17th Cent. [BKB]



8. Prince Mojdin, early 18th cent. [Coll. : BKB]



9. Raja Sarangdhar, early 18th cent. [Coll. : BKB]

sitions in group "A" paintings show a more developed artistic sense and the colour scheme is more brilliant and warm with a constant emphasis on purity of colour tones. The style is more ornate and human figures are imbued with more dignified movements, portrayed with gesticulations which are more convincing. The scenes are closely knit and impressive.

In both groups "A" and "B" the scenes are mainly restricted to bed chambers which are the scenes of lovers' meetings, except for the ones in which the text dictates that the lovers appear within a landscape. There is an intermediary stage when half of the scenes are occupied by natural surroundings or architecture. In other instances heavy and attractive foliage frames the scenes. In each case artists distort architecture or foliage and create new traditions. It is human form, however, which dominates the scenes. Artists portray more and more subtle feelings; eroticism is generally avoided.

On a stylistic basis, group "A" paintings should be of about 1680, at least a decade earlier than the 1694 series. This change of attitude as reflected in the paintings required a decade or two: proof of the changing mood of patrons and artists. We can refer to the Akbar school of painting in this connection; the same set of artists working in the "*Razmnama and Rasmayana*" group seem to be less creative and more conventional in their later paintings, as in paintings of the Lahore group. In the case of the *Rasamanjari* illustrations, if the same artists continued from group "A" to group "B", their creative period had more or less passed when group "B" was being illustrated. There could have been, of course, a shift in the generation of the painters.

The *Rasamanjari* paintings depict idyllic surroundings: the nayakas and nayikas move in princely environments. The decorative art manifests itself in details of heavy jewelry and dress as well as imposing architecture. The scenes are divided into colour patterns, each overlapping the other and forming pleasant contrasts so that even dress, upholstery, architectural backgrounds and landscapes are reduced to colour patterns. The youthful and lively figures of the girls shown make a special impact on our senses. They are neatly arranged and prominently set out in the scenes in spite of their heavy jewelry and rich dress or the architectural details which fail to subdue the main feeling. Even the rain drops create a suitable background, stopping at human figures. An example is the case of the *Abhisarika Nayika* in which the girl appears in the characteristic attitude, gently lifting her skirt to reveal her slender form.

It is impossible that such a mature and lively style as that found in the *Rasamanjari* illustrations could be restricted to only one series. It is, therefore, quite likely that a number of other sets of paintings were produced in the style of the 17th century. Unfortunately most of these are unknown to us but we might discuss here a few portraits

At least five portraits of Raja Kirpal Pal of Basohli are known in different collections: one in the Punjab Museum, Chandigarh; one in the personal collection of Karl Khandalavala, Bombay; one in the personal collection of J. LeRoy Davidson, Los Angeles, California; one formerly in the S. Cary Welch collection, Cambridge, Mass., and now in the Fogg Art Museum, Harvard University, Cambridge, Mass.; and one in the Sir Chester Beatty Library collection, Dublin, Ireland (fig. 5). The latter is not inscribed but it resembles the features of this raja known from other inscribed portraits.⁸ Another portrait from the Dogra Art Gallery, Jammu, belongs to this group. The painting shows a noble man, probably Raja Kirpal, leaning on a pillow against a bright yellow background. The painting displays characteristics related to early decorative Basohli style: bright colours, narrow striped sky and bold designed carpet on which the prince sits. Probably this raja was fond of commissioning his portraits. Unlike the portraits of Govardhan Chand of Guler and Balwant Singh, all of these show the raja in sitting positions which may suggest the traditional nature of the school at this stage. We can detect among them a difference in his age.

These portraits are useful in two respects. They demonstrate that Basohli artists who were trained to paint in the decorative style were equally clever in the art of portraiture, and that the subject of painting was not restricted to romantic serials. Painters produced portraits not only of Raja Kirpal Pal, but also of Sangram Pal (fig. 6) and several other unidentified personages. One portrait of Khiraj Pal (1693-1725) is in the Punjab Museum, Chandigarh, and another depicting Dhiraj Pal as a Prince is in the Bharat Kala Bhavan collection. The Kala Bhavan example is inscribed, "Sri Mian Bilauria Dhirajpal" (fig. 7).

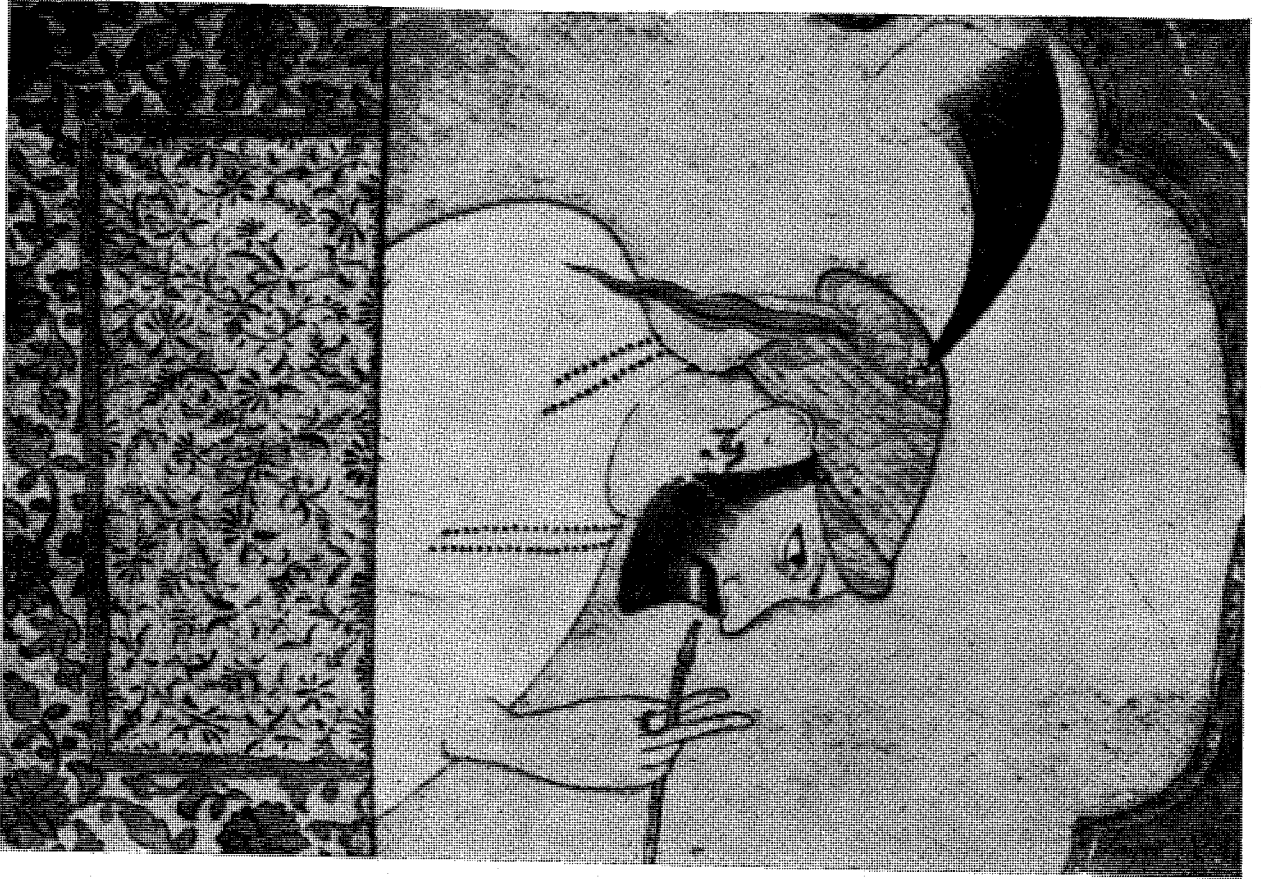
There are a number of portraits in the Bharat Kala Bhavan collection, Banaras, which correspond with late 17th and early 18th century style of portraiture in Basohli. Stylistically they belong to Kirpal Pal's group. Some are inscribed "portrait of Mojdin" (Muizuddin) (fig. 8), which was another name for the Mughal prince Jahandar Shah who became emperor later.⁹ One of them says "portrait of Sri Raja Sarangdhar" (fig. 9), another "Sri Mian Chatrasal Bandal" (fig. 10), and some are uninscribed (fig. 11).

Two nayika paintings in the Bharat Kala Bhavan collection (fig. 12) could be attributed here to Basohli in this period just after the 1694 *Rasamanjari* group. At this stage the painting style achieves a high degree of complexity, and tends to be more playful, elegant, and refined. Colours are rather sombre in comparison to the *Rasamanjari* paintings.

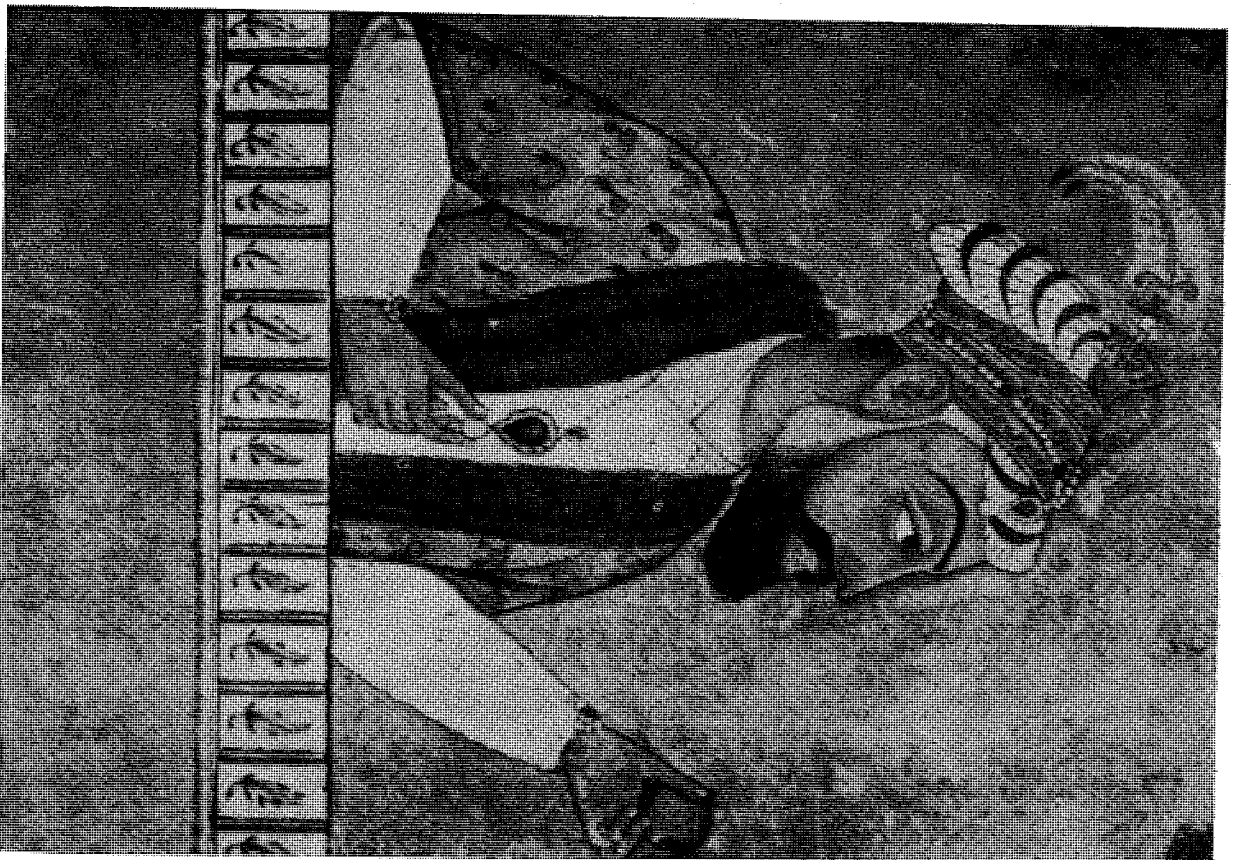
8. Karl Khandalawala, *Pahari Miniature Painting, Bombay, 1958, fig. 58*

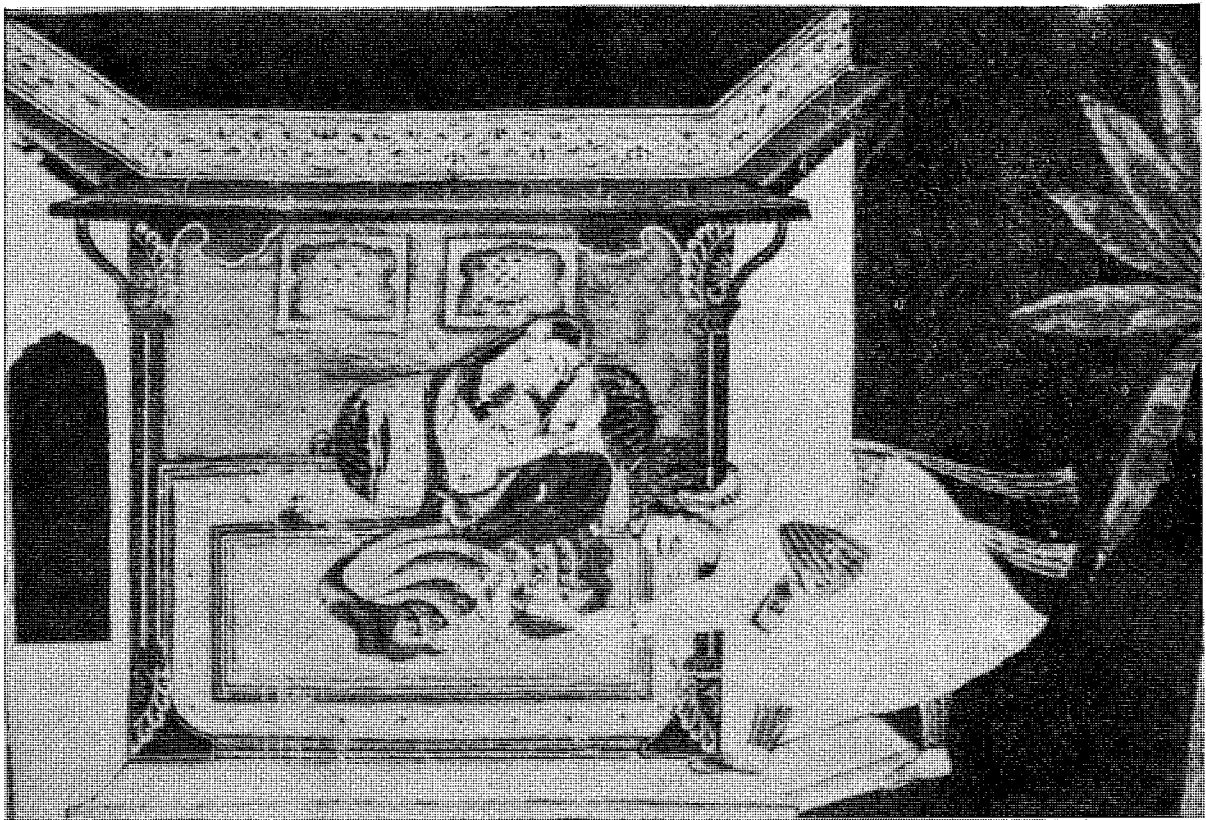
9. *Jahandar Shah, son of the Mughal Emperor Bahadur Shah, came on the throne in 1712. See Welseley Haig, The Cambridge History of India, Vol. IV, Cambridge, 1937 pp. 325-26.*

10. Prince Chhatrasal Bandral, early 18th cent. [Coll.: BKB]



11. A portrait, early 18th cent. [Coll.: BKB]





12. Nayika, late 18th cent. [Coll.: BKB]



13. Mrituniava Shiva, early 18th cent. [Coll.: BKB]

A few miniatures should be discussed here which do not belong to any particular series but stylistically can be attributed to the post-Kirpal Pal period. Their bright colour schemes and freedom of expression show the superb technique of Basohli artists. We can take as examples: "Krishna Fluting" in the National Museum, New Delhi; "Krishna and Gopa", "Girl with Hawk", and "Girl playing with Yo-Yo" in the Bharat Kala Bhavan Collection, Banaras. These paintings seem to be earlier than the Ragamala series (discussed below) since they still follow some of the characteristics of the *Rasamanjari* illustrations. The transparent costume of "Girl with Hawk", for example, is a survival of the *Rasamanjari* tradition. The eye type of the gopis in "Krishna Fluting" relates to the tradition of seventeenth century paintings.

"Siva and Parvati" ¹⁰ may belong to this period. Another painting, "Mritunjaya Siva" (fig. 13) in the same collection shows the excellent colour sense of the Basohli artists. They are successful in bringing a forceful effect with a few colours against a plain rich red background. The main figure of Siva which forms a bold white patch makes a pleasing colour contrast. The god appears more as a symbol than as a human figure, conveying the feeling of the divine in a bold way. These paintings also suggest that Siva was a popular subject among Basohli artists.

"Krishna and Maidens" ¹¹ is an attractive example of this period. The facial features of the gopis bear similarities to the facial features of Raginis in the Bharat Kala Bhavan.

During this period the sponsorship of painting was not limited to the aristocratic class of society but was more widespread. A *Ragamala* series in the Victoria and Albert Museum, London, throws light on folk traditions. Its palette glows with strong colours; the landscape is treated elaborately and flame-shaped leaves spring from the foliage. In some cases flower-like forms that appear above branches and trees are commonly seen in spray form in this series.

A number of Krishna Lila and Nayika paintings in a similar style can be seen in the Museum of Fine Arts, Boston. In these paintings the sky is shown with blue and white stripes although in some cases white clouds float over blue skies. On the whole, these miniatures present a "folkish" version in comparison to the classical tradition of Basohli style.

10. Karl Khandalawala, *Pahari Miniature Painting*, fig. 31

11. J. C. French, *Himalayan Art*, London, 1930, fig. 1.

A nayika painting in the Freer Gallery, Washington, D. C., suggests that the Basohli style evolved into several branches at this point, the prime of its life. It is difficult to ascertain the exact provenance of this painting, but a Basohli substyle is suggested by the treatment of trees (fig. 14): the foliage is bent at the top and clusters to form bunches of leaves. An attempt is made to depict a hill and stream in a naturalistic way. Decorative lotus blossoms are strewn in the water while a sap green background suggests green hills where the *nayika* is sitting on a "chauki". A pair of swans in the stream reminds her of her absent lover. The picture has a characteristic Basohli red border, the sky at the top of the picture also follows the same tradition. Another example in a similar style is in the Museum of Fine Arts, Boston.¹²

12. A.K. Coomaraswamy, *Boston Museum Catalogue*, fig. 1.

RAGAMALA PAINTINGS

Thus, it is clear that the style was already progressing in certain directions. The next stage of Basohli paintings is implied by certain undated examples which point to the evolution of the Basohli style in many aspects. We cannot generalize about these characteristics because they are based mainly on a *Ragamala* series (or to be precise two or three *Ragamala* sets very similar in style), yet we find a general change in outlook. These *Ragamala* paintings (figs. 15-18) are scattered in different collections: the Museum of Fine Arts, Boston; the Victoria and Albert Museum, London; Baharat Kala Bhavan, Banaras; the Metropolitan Museum of Art, New York; and the private collection of Karl Khandalavala, Bombay.

In these paintings we find that preponderant architectural details have been eliminated and open-air scenes are preferred, initiated by the demands of a square and elongated format. In some cases canopies are introduced in landscape settings. Plain monochrome backgrounds are also featured. A tendency towards simplification of the style in which artists gradually shed the over-ornamentation of the *Rasamanjari* group has taken place. The result is that human figures have become more prominent and lively: the *raginis* are more elegant, their form slender and tall. There is an overall sophistication in feeling, and more pleasing colour tones are used. Trees take naturalistic forms although their decorative precedents are still identifiable. Drapery is less transparent and heavy shading generally avoided. The sky is occasionally shown with vaulted stripes in blue and white. The idealized *amour* of the *ragas* and the *raginis* is visible in their graceful postures.

Two examples of this period will be discussed in detail here. Both are representative from Bharat Kala Bhavan collection, Banaras.

Fig. 15 is inscribed at the top, "Raga Vardhan Dipake ka putra"—Raga Vardhan son of Dipak. The Takri characters on this picture and on "Ragini Gandhari", another example from the same or a similar series, resemble the inscriptions of the Raja Kirpal Pal period. In the Raga Vardhan the whole picture area is divided into two colour compartments: green and yellow, separated by architectural details.

Fig. 16 illustrates a Ragini Gandhari, inscribed as "Ragini Gandhari Sri Raga Ki Bharya"—Ragini Gandhari, wife of Sri Raga. The Nayika is shown here sitting on a carpet which is again a characteristic carpet, which can be compared with the rugs found in the portraits of Basohli (already seen). A donkey is standing in front of the *nayika*. This animal is not related to the Ragini Gandhari, and probably the artist did not have a correct idea of the Ragini. A maid is standing behind the main figure with fly whisk, indicating the royal status of the *nayika*.

These miniatures show a close affinity to the *Rasamanjari* group in the application of facial colours, but the expressions are subdued in this series. A general sophistication is seen in the illustrations: movements are shown but portrayed in a more dignified manner. The colour scheme is more pleasant and rich backgrounds are almost eliminated. The *raginis* wear characteristic ornaments studded with emeralds (beetle wings) and pearls (white dots) but their dress is less translucent.

A peculiar tradition in Basohli painting is to suggest symbolically a dense forest by the introduction of a few trees. The purpose seems to be that of suggesting a sylvan atmosphere. The beautifully formed trees make a suitable background rather than overshadowing the main scene. This principle seems to be followed in the "Ragini Gujari" in the Museum of Fine Arts, Boston, and the "Ragini Ramkali" in the Metropolitan Museum of Art collection, New York. In both cases, two trees appear at the sides while the main portion of each painting is taken by the figure of the ragini. The treatment of trees shows some change in form, with leaves less richly painted and less detailed.

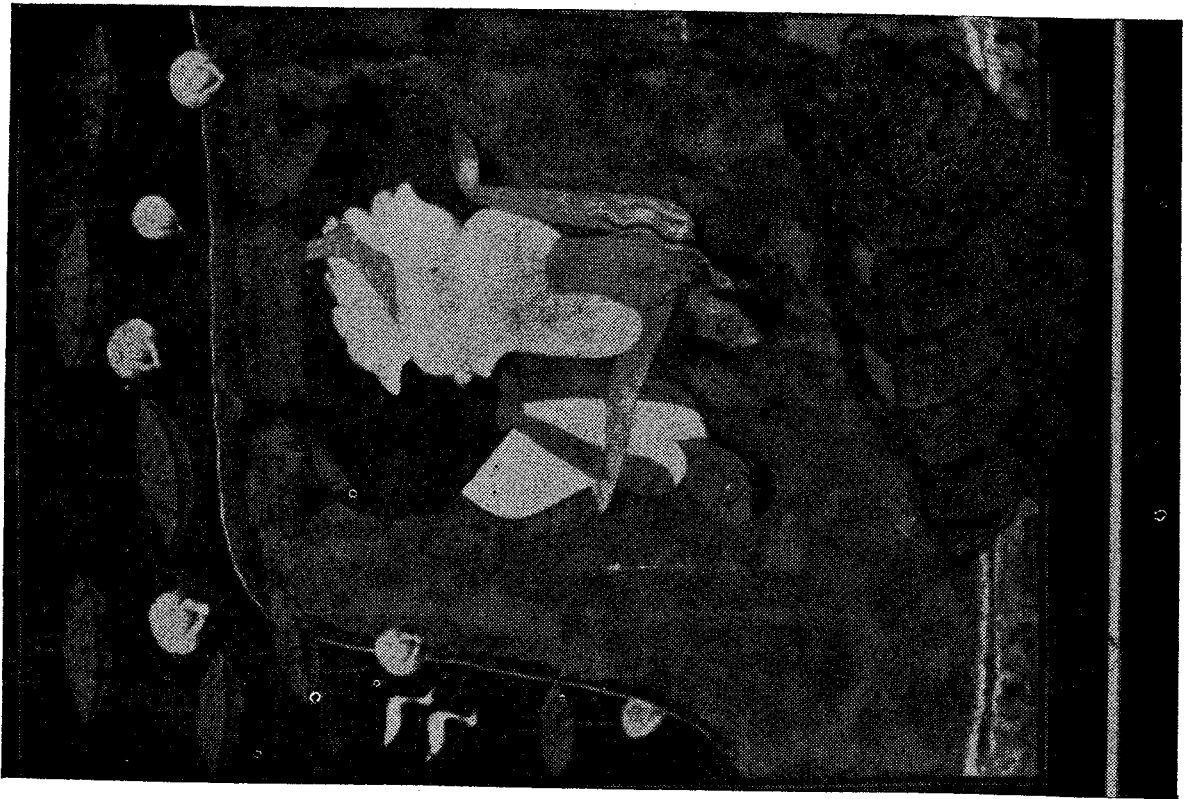
Following these *Ragamala* paintings in time appears an interesting miniature in the Bharat Kala Bhavan collection (fig. 19). (Another version of this painting is in the collection of the National Museum, New Delhi.) In the painting, Radha and Krishna are shown sitting on the bank of the Yamuna, dressed in lotus petals; Radha offers a lotus bud to Krishna who faces her. The artist has created a rich portrayal of lotuses with their alternating white and pink colours. The tryst of Radha and Krishna is illustrated in a perfect expression: the lovers are completely self-absorbed. It is an example of the narrative power of Basohli painters as well as their evocative skills. The colour scheme of blue, gray and pink is extremely attractive.

A number of paintings based on tantric subjects also show great achievements of Basohli artists. This group usually shows bright colour schemes, the gods and goddesses are depicted with bold expression, though their facial types remain unchanged. A picture in the Bharat Kala Bhavan collection is an appropriate example from this group. The illustration (fig. 20) shows a tantric deity (probably Kali) sitting on Siva who is lying on a human corpse on a funeral pyre. Brahma, Visnu, and Siva are shown paying respect to the deity with folded hands. Stylistically it is an early Basohli example of about 1700 on the basis of its strong colours and bold drawing. Beetle wings used in this case can be compared with *Rasamanjari* illustrations.

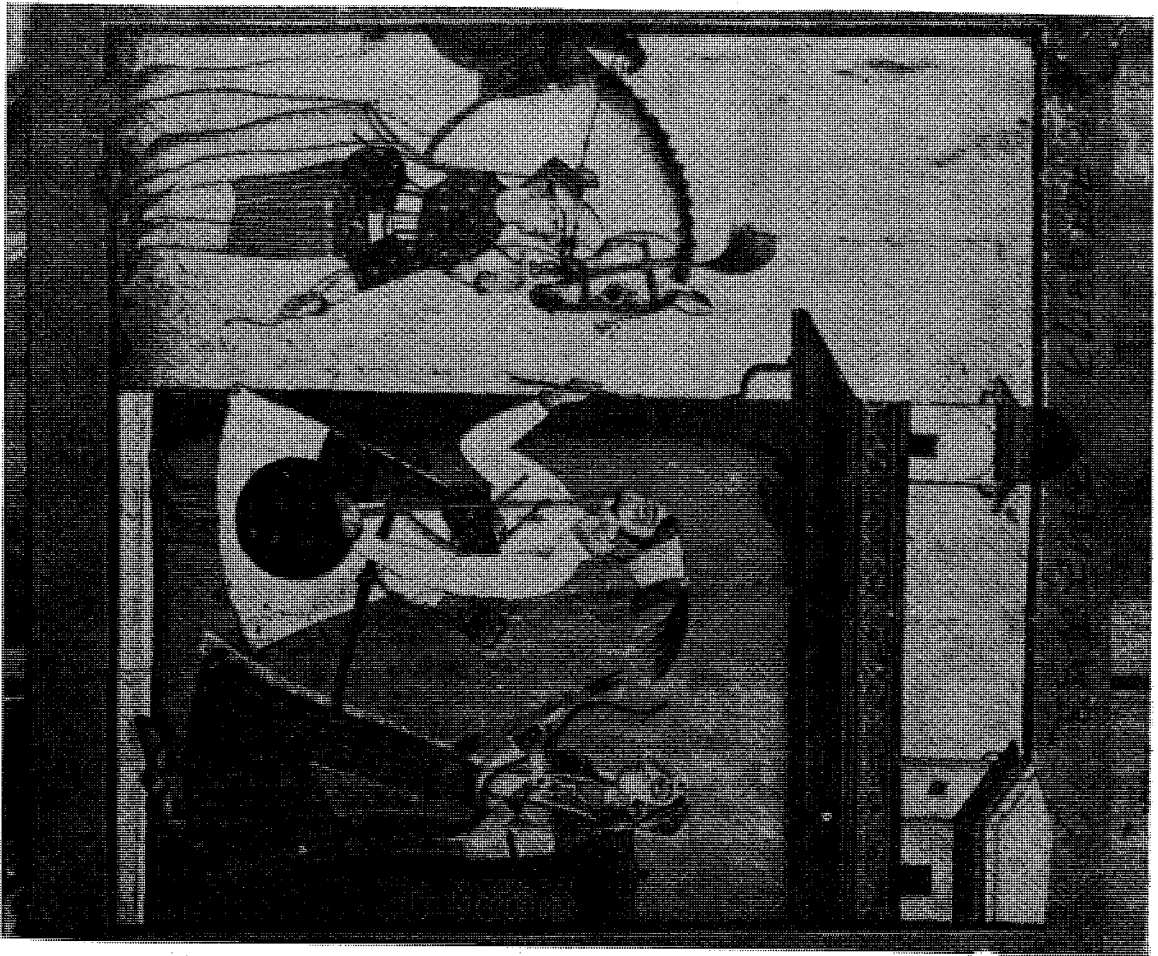
Another example of interest is in the collection of Sri Pratap Singh Museum, Srinagar¹³. This is a tantric form of Durga in which she sits on a lion throne and is attended by two other goddesses carrying Siva's emblems: "Damaru", "Trisula",

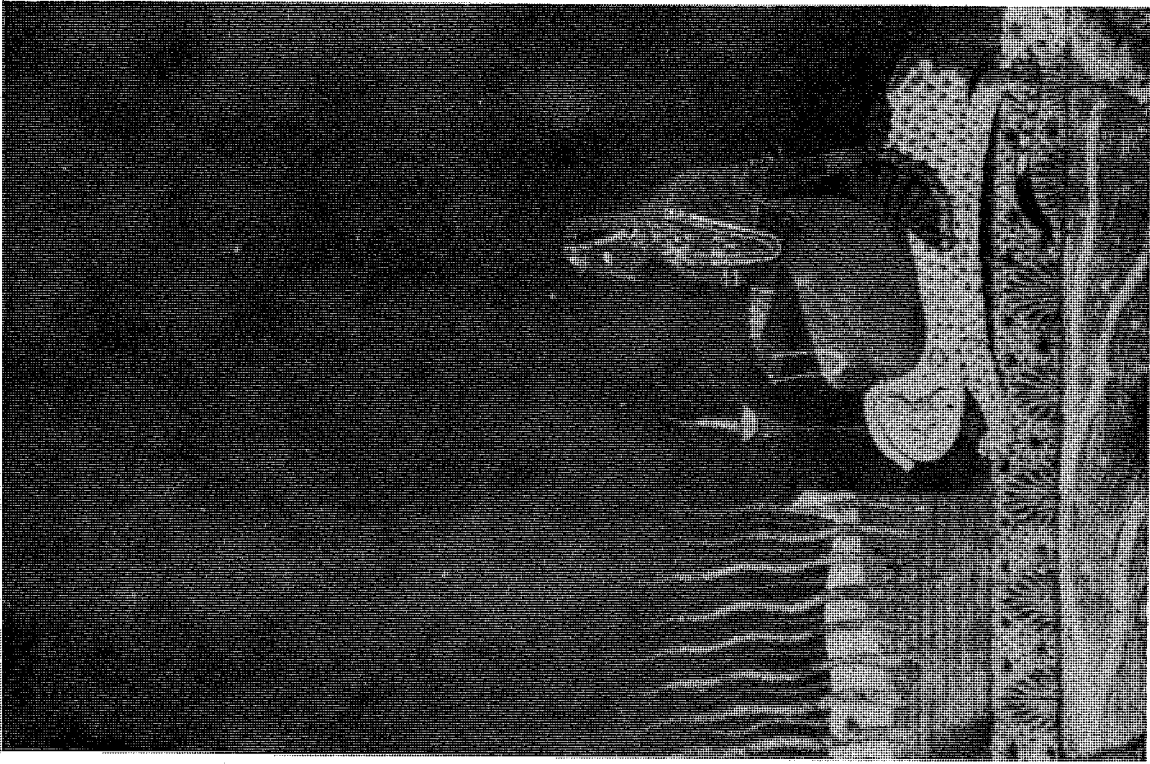
13. *The following description is based on a slide in the American Institute of Indian Studies, Ramnagar, Banaras*

14. Navikas, 1st decade of 18th cent. [Coll.: Freer Art Gallery, Wash. D.C.]

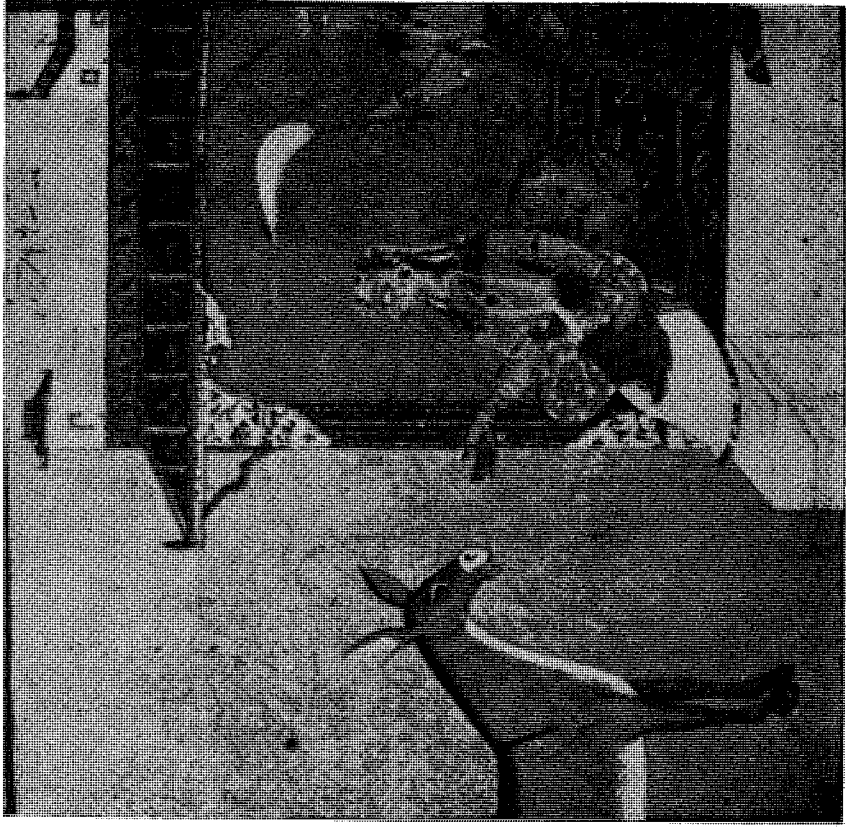


15. Raga Vardnan, 1st. qtr. 18th cent. [Coll.: BKB]





17. Ragini Kamodini, 1st. qtr, 18th cent. [Coll.:BKB]



16. Ragini Gandhari, 1st qtr. 18th cent.[Coll.: BKB]

“Khada”, a lotus flower, a bow and arrow, etc. The painting displays the workmanship of Basohli artists in its bright colours and decorative rendering of flowers in the foreground.

Like many other centres in the hills, Basohli has been a stronghold of tantricism. A shait shika representing Devi Chamunda was established in the 16th century¹⁴ and is still popularly worshipped. The same feeling has been expressed by these painters of which many illustrations have come to light, yet these paintings generally show widely popular forms of tantric deities as contrasted with the specialized and peculiar forms from Kulu Mandi.

The Basohli style reached its full maturity in 1730, as represented by a *Gita Govinda* series painted by Manau of that date. But before we discuss that extensive series, we should mention a few miniatures and their pictorial qualities which are stylistically prior to the *Gita Govinda* set.

A representation of a hawk (fig. 21) in the Bharat Kala Bhavan collection is an instance of a new subject favoured by the Basohli painters. The white bird with yellow outlines is set against a plain red background. Birds and animals are rarely treated as a subject of painting in the early Basohli and Guler-Kangra styles.

Another example is in the Central Museum, Lahore.¹⁵ This painting of Radha and Krishna sitting on the bank of the Yamuna is published in black and white so that it is impossible to tell its colour scheme. Its round trees are different from the conical trees of the *Gita Govinda*.

The river Yamuna gives an appropriate setting for Radha and Krishna in the forest of Brindabana.

14. Ajit Mookerjee, *Tantra Art, Basle*, 1966-67, no. 45.

15. L. Ashton, *Art of India and Pakistan, London*, 1950 pl. 101, no. 521.

GITA GOVINDA

Gita Govinda paintings are one of the greatest achievements of the Basohli school. The illustrations successfully expressed the poetic feelings of the author, Jayadeva, the spirit of Vaisnavism and devotion to Lord Krishna.

A *Gita Govinda* set dated 1730 was first discovered by the late N. C. Mehta. This *Gita Govinda* series was painted in a much more sophisticated manner, differing in colour scheme and drawing from the earlier group and showing a mature stage of the Basohli style. The *Gita Govinda* text itself offers a more picturesque background for the love play of Radha and Krishna, its scenes moving in the forest of Brindabana and on the banks of the river Yamuna. Artists took full advantage of this setting. This 1730 *Gita Govinda* was not a royal copy, but was commissioned for a noble lady, Malini, and was done by the painter Manaku¹⁶ as stated in the inscription. The inscribed leaf is in the Lahore Museum, Pakistan. It is interesting to note that the same verse was copied on a later set of *Gita Govinda* miniatures painted in Guler-Kangra style. In the Basohli version the inscription is in gold letters. The Guler-Kangra one is inscribed in black ink. It is characteristic of Indian paintings to illustrate the same text again and again, often creating confusion for art historians. However, the palettes of these two sets are different and compositions slightly changed. A type of architecture with niches in line becomes a characteristic in the later style and is present here. The change in costume type is also notable. The *peshwaj*, a tight fitting pyjama, is disappearing slowly and the *ghaghra*, a heavy long skirt, is taking its place.

A number of miniatures were painted in a style similar to the *Gita Govinda* paintings, yet we find a change in the expression. A suitable example is a *Bhagavata* set in the collection of Raja Dhruv Chand of Lambagraon, Kangra Valley.¹⁷ It is a pleasant set in its colouring but at the same time shows signs of decadence in style - heavy faces, squat human figures and long narrow eyes indicate that the artist was following a tradition devoid of fresh ideas. Colours were still bright, with mixed colours like mauve and orange preferred. The Basohli style's mainstream was drying up but some characteristics of this style were followed by the Guler-Kangra style later on. The Ramayana drawings mentioned at the beginning of this article were done in the late Guler-Kangra style. The loosening of the style progressed as the decades rolled on, and after 1730 the great period of Basohli style was over and no important painting were done.

¹⁶ M. S. Randhawa, *Kangra Painting on Gita Govinda*, New Delhi, 1963, pp. 17-55, (See Introduction by W. G. Archer.)

¹⁷ M.S. Randhawa, *Basohli Painting*, pl. 11.



18. Raga Khumba, 1st. qtr. 18th century. [Coll. : BKB]



19. Krishna and Radha, early 18th cent. [Coll. : BKB]

Another factor which must have worked against the decorative traditional style of painting like Basohli was the advent of the naturalistic treatment of Manak-Nainsukh style, a decided influence of the later Mughal style. The change of taste dealt a death-blow to decorative art.

BASOHLI STYLE IN OTHER CENTERS

The Basohli style was not limited to the political region of Basohli but was also favoured by other rulers. At one stage the Basohli school of painting converged on other subschools, judging from a number of portraits in the Basohli idiom which show likenesses of princes from other states; for example, the portraits of Raja Dhruv Dev and Suih Dev of Jasrota and a number of portraits from the Mankot collection. Regional variations are available but it is difficult to pinpoint them in terms of regional attribution. Thus the Basohli style was modified to a certain extent as it was handled by different artists for their patrons. Mankot will be discussed here as the main offshoot of Basohli style.

The style at Mankot (the modern Ramkot) was the closest to the Basohli type. There is a distinct facial type in Kulu paintings and a different palette was used for Mandi portraits, but Mankot paintings are difficult to distinguish from Basohli examples. Both in colourscheme and drawing, Mankot and Basohli are so alike that if they do not have inscriptions giving the king's or prince's name (most often they are so inscribed) it is impossible to distinguish them from Basohli portraits. It was difficult to think about a style of painting in Mankot state a few decades ago. For the first time a portrait of the blind Raja Sital Dev was published in *The Art of India and Pakistan*.¹⁸ Since then a lot of new material has come to light. The Punjab Museum, Chandigarh, has acquired 250 paintings from Kunwar Indravijaya Singh of the Mankot royal family. M. S. Randhawa published some of the examples from this extensive collection.¹⁹ These miniatures cover a wide range of religious texts: the *Ramayana*, the *Bhagavata Purana*, and the *Dasavatara*. Love stories like *Sassi Punnu*, *Laila Majnu*, *Bazbahadur*, and *Rupamati* were also favoured for illustration. Besides these subjects there are a number of portraits of local royal personages and nobles. Stylistically these paintings are very close to the *Rasamanjari* paintings from Basohli. The portrait of Raja Kirpal Pal (of Basohli), an important document of the Basohli style, came from this collection. The similarities between the female facial type of the *Rasamanjari* paintings and the maids appearing in the portrait of Raja Kirpal Pal obtained from the Mankot collection show a close relationship in form.

18. L. Ashton, *The Art of India and Pakistan*, no. 515, Pl. 106

19. M. S. Randhawa "Paintings from Mankot", *Lalit Kala*, no. 6, October, 1959, pp. 72-75



20. A Tantric deity, ca. 1700. [Coll.: BKB]



21. Baz Sarkhab (the hawk): a rare portrait of a
bird in Basholi style. [Coll.: BKB]

The explanation of this extension of the Basohli style to Mankot is the marriage of Kirpal Pal of Basohli to a Mankot princess. It is worthy of notice that all the paintings discovered in the Mankot collection belong to the Kirpal Pal period or a subsequent stage and are not related to the earlier groups. If the style had existed before this stage, examples of earlier influence would have been available. It is also important to note that even the portraits of Mankot princes three or four generations prior to the Kirpal Pal Period do not show earlier Basohli traits and were probably done around 1690. Most probably it was the matrimonial relationship which introduced Basohli paintings to Mankot.

Describing the similarities between the painting styles in these two states, M. S. Randhawa observed, "The portraits of Kirpal Pal in this Collection are significant because the typical female Basohli face which we see in the Rasamanjari paintings of the group "A" is also seen. The Raja is shown attended by two maid servants, one carrying a large sword and waving a *chauri*, and another sitting in front of him looking after the *huqqa*. They have typical Basohli faces of group "A".²⁰

Besides the portraits of Mankot chiefs and their courtiers there are portraits of other hill chiefs in this collection; for example, we find a portrait of Raja Ghansar Dev who ruled Jammu for ten years during the absence of his brother Ranjit Dev (1753-1781), and the portrait of Hindal Pal (1367-1678), the younger brother and successor of Raja Sangram Pal (1635-1673), the ruler of Basohli.

In other centres the Basohli style seems to have inspired the local styles and definitely left a stamp on them. Yet in minor details the examples show the continuity of the Mughal style under Basohli influence. It is only in the expression and to some extent in colour scheme that the Basohli treatment is found. This we experience both in the local portraits and textual paintings. For example, the portraits from Nurpur, Jasrota, Chamba, and Guler show the same bright colour scheme.

We find from the above group of paintings that Basohli influence reached these local centres in the late 17th century during a time which coincides with the period of Raja Kirpal Pal of Basohli and may be due to the revival of Basohli painting during his reign. His personal relationship with other princes and a general awakening of aesthetic reaction in the hills also furthered this movement, a development almost parallel to that of the Guler-Kangra school of the late 18th and early 19th century.

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20. M. S. Randhawa, "Paintings from Mankot", *Lalit Kala* no. 6, October, 1959, pp. 72-75