The University of Osaka
Institutional Knowledge Archive

Title	Bengali drama from Nepal : Uṣāharaṇa-nāṭaka : A romanized text based on the manuscript : Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty
Author(s)	Kitada, Makoto
Citation	
Version Type	VoR
URL	https://hdl.handle.net/11094/71130
rights	
Note	

The University of Osaka Institutional Knowledge Archive : OUKA

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

The University of Osaka

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

Bengali drama from Nepal. Uṣāharaṇa-nāṭaka. A romanized text based on the manuscript. Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty.

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

Title of drama: Kr̥ṣṇa-caritra Uṣāharaṇa-nāṭaka[1]
Manuscript: NGMPP No. B 276/16, second half

Introduction

This drama was composed in Bengali language during the reign of Viṣṇusiṃha (1546-1556)[2], the king of Pāṭan.[3] The legend of Uṣāharaṇa "Abduction of Goddess Dawn" used to be very popular among the dramas of Malla period. Today, the Uṣāharaṇa is still included in the pieces performed in the Kārtik Nāc festival of both Pāṭan city and Pharping village. Thus, this text is one of the valuable evidences which link the theater of Middle Age to the traditional theater of today's Nepal.[4]

I decided to publish the text, although still in a provisory form, because it would serve much the public benefit to provide a wide range of scholars and readers with this material.[5] In a near future, I am planning to make an English translation, too.

The way of numbering pages and lines

1. The number of the line in the manuscript is indicated by the number in parentheses. Ex. (2).
2. The page number is indicated only for the first line of a page. Ex. (p. 4: 1).

---

[1] This title is written on the first page (Fol. 1, rect.). On the same page, it is written in Newari: *svasti // śrī śrī jaya sivasiṃhadeva prabhu ṭhakulasena māniglake* [blurred letters]. Title: *vidyāvinoda-nāṭaka-taṃtra kr̥ṣṇa-caritra-ukhāharaṇa-nāṭaka*.
[2] Brinkhaus 2003, p. 70, footnote 11.
[3] On Viṣṇusiṃha, see Śākya 2008, p. 29-43. On the Uṣāharaṇa (Reel No. 276/16b), see ibid., p. 41f.
[4] In some of my footnote, I made references to the modern performance of the Kārtik Nāc tradition. In my field research in Pharping, I express my heartfelt thanks to Mr. Dharmarāj Balāmī and the Kārtik Nāc group of Pharping, and Yagyaswor Joshi for their ungrudging help and collaboration. I am planning of making a more detailed report on the Kārtik Nāc of Pharping.
[5] In the study of this manuscript, I worked together with Prof. Kashinath Tamot, specialist in paleography and classical Newari language and literature. Prof. Tamot first made a preliminary transcription of the whole text written in Newari script, then we sat together to examine the text closely, especially its linguistical details peculiar to Bengali. I express my heartfelt thanks to Prof. Kashinath Tamot for his cooperation and instruction.

3. In the case, in the manuscript, a sentence ends just at the end of a line, the line number in parentheses is put at the end of the sentence in my Romanized text, merely for the purpose of the tidiness of layout.

Romanized Text

(p. 1: 1) […] thana java viṣa upajile, se viṣa bhakṣaṇa kariyā rākṣiro sayāle 2
mathilo dakṣero yajña vīrabhadra rūpa, jaya ma(2)hādeva khaṇḍava vighini saṃtāpe //
bhāsa // aho bhāyi vr̥ndi amhāra vacaneka śuṇa //

ślokaḥ //
eṣaḥ śakrapurī-samo [‘]py anupa(3)mo dhanyo dharitrī-tale,
prāsādādi-vicitritaś ca lalita-prāk-paṭṭano rājate /
yatra śrī-maṇikeśavo maṇiphaṇī śrī-bhīmaseno [6] ja(4)yaty eteṣāṃ paripālyate ti kr̥payā śrī-viṣṇusiṃhena yaḥ //[7]

lalita // gaṃḍala jati //
śatamakhapurī sama ati anupame (5) vicitra lalitāpuri vidita uttame, 2
nivāśita[8] maṇināga śrī-maṇikeśave, vidārita duḥśāsana śrī bhīmadeva //
(6) dhru// suvarṇṇa panāli maṇimaṇḍapa śobhane, śrī viṣṇusiṃha deva pālita e sthāne //[9]

he[,] bhāyi vr̥ndi emata je lalitapa(7)ṭṭane uṣāharaṇa nr̥tya hoiche
ihāra śuddhāśuddha kṣamā karāyavā nimitte guru-janer thāyi ahme vinati kariche //

ślo // (8)
uṣāyā haraṇa pravandham iti saṃjānāmi garvvān mayā,
nedaṃ saṃgrathitaṃ parantu śubhadaṃ śrī-bhukti-mukti-pradaṃ /
aṃghaḥ saṃgha-haraṃ cari(9)tram amalaṃ viṣṇor vviditvā
tataś cedat trāsti padādy aśuddhi ghaṭanā-doṣaḥ kṣamadhvaṃ vudhāḥ //

---

[6] I.e. the Bhīmasena Temple in the royal palace square of Pāṭan.
[7] This song deals with the royal palace of Lalitapura (i.e. Pāṭan), and praises King Viṣṇusiṃha. Maṇikeśava is the wellknown Keśavanārāyaṇa.
[8] It might be *nitrāśita* or *nirāśita*.
[9] This is a very free translation of the foregoing Sanksrit song.

// paisāra //

// dhanāsi // paḍimāna //

□□ (10) na maṃgala hari-carite āre uṣāharaṇa nr̥tya dekhite jāvo ahme turaṃte //

// koṇa bhāsa[10] //

bhuvaṇa maṃgala kr̥ṣṇacarite ukhā(11)haraṇa nr̥tya dhanya dhanya //

//me thanā //[11]

i je nr̥tya ahme dekhite jāvo //

// me // ɋ[12] // 1 //

// śrī kr̥ṣṇa, rukmiṇī praveśa //

siddhi (12) pavitra kr̥ta saṃsāro bhūmi-bhārāvatāraṇaḥ //

rukmiṇa-sahita so[’]haṃ samāgaccha svalīlayā //

// deśāṣa // eka //

kanaka samāna (p. 2: 1) vastra śyāma varaṇe, ā-jānu catura-vāhu dhr̥ta sudarśane[13] 2

gaṇḍa-juga ujjala makara kuṇḍale, kaṇṭhe śobhe kaustubha maṇī vana-māle // (2) dhru //

āyila rukminī-pati devakī-naṃdane, hāma tuma[14]□na kr̥ṣṇa vaṃdane //

// śrī kr̥ // he rukmiṇī ahmāra vacaneka śuṇa //

(3) ru // he gusāyi ki ājñā kahivāho[15] //

kr̥ // kādamvinī-nīla-tanuḥ sudīptaḥ pratapta-cāmīkara-tulya-vāsāḥ /

phullāmvujākṣo (4) vahu-ratna-bhūs triloka-nātho varado [‘]smi kr̥ṣṇaḥ /

ru // he gusāyi satya // he gusāyi amāra vacaneka śuṇa ḥ[16] //

kr̥ // he de(5)vī rukmiṇī kaha //

ru // sannidhi-sthā sadā nātha tvat-pādābhoruhe yataḥ / ato [‘]haṃ rukminī nāmnā, khātā sarvvādhikā guṇaiḥ //

(6) kr̥ // he devī rukmiṇī satya // he rukmiṇi dvārikā-vāsī sabhā dite sudharmmā[17] jāvo cala //

ru // he gusāyi vijaya karo //

(7) guñjarī // ekatālī //

---

[10] “Speech of an angle” i.e. speaking from one of the three angles of the stage which has a triangular form.

[11] Nw. *me thanā* “song here” i.e. “the song is to be sung here”.

[12] Unknown mark resembling ɋ.

[13] The name of the weapon (*cakra*) of Viṣṇu.

[14] The letters *hāma tuma*, being out of shape, are difficult to recognize.

[15] Perhaps it is better to transcribe *kahivā* and *ho* separately.

[16] This mark is perhaps not a visarga (*ḥ*).

[17] The name of Kr̥ṣṇa’s assembly.

cala cala rukumini vasivo sudharmmā nānā maṇi-phāṭike nirmmilo viśvakarmmā // 2 // ɋ //

prave[18] // (8) vāṇāsura, sulocanā, suvega //
bhitri[19] // sulocanātivegābhyāṃ[20] samaṃ vāṇo mahāvalaḥ /
garvvair akharvvair āpūrṇṇaḥ samāyāty (9) asureśvaraḥ //

pahaḍiyā // thāka tāla //
danuja-rāya vali-tanaya śatānuja, tathi ahme jaiṣṭa mahāvai,
śoṇitapure(10)ro pati tribhuvana-kaṃpaka sahasra-vāhu vare pāyile 2
saṃyugela ichā ahme gela devaloka thāyi mu deṣi[21] vi(11)mukha hailo gelā
diga mahāvali gaja seyi mu-ke na pārayi, turaṃta palāyi mora vale // dhru //

āyila vāṇāsura (p. 3: 1)[22] vīre, devī ~~pra~~ su[lo]canā pati pracaṇḍa bhayāṃkara,
dhṛtakareśitakaravāre[23], //

he devī sulocane, he suvega ahmāra vacana śuna //
(2) sulo, suve // he gusāyi ki ājñā kahivāho[24] //
vāṇa // na hariṃ na hariṃ na vā hariṃ, na viriñci-pavanaṃ yamaṃ ca yaḥ
gaṇayāmi haraṃ (3) paraṃ suraṃ vidito vāṇa ihāham eva saḥ //
sulo, suve // he gusāyi satya //
sulo // he gusāyi ahmāra vacaneka śuna //
vā // (4) he devī kaha //
sulo // mahāsura-pateḥ patnī viditāhaṃ sulocanā / sulocanā guṇavatī dhanyā dhīrā kalāvatī //
vāṇa // he (5) devī sulocane satya //
suve // he daityaśvara ahmāra vacaneka śuna //
vā // he suvega kaha //
he daityeśvara ahmā hena suvega koya[25] (6) nahi //
vā // he suvega satya // he devī sulocane, ahme mahādever[26] thāyi tapa ārādhite jāvo //
sulo // he gusāyi śubha ho //

---

[18] I.e. *praveśa*
[19] Obscure
[20] Ativega = Suvega
[21] I.e. seeying me.
[22] This page is found in the tenth photo of the microfilm B 276/16.
[23] This cannot be read otherwise, but perhaps a corruption of *vīre,* or *vore* (i.e. B. *bole*)?
[24] It seems a 2nd person honorific.
[25] Cf. B. *koi/koe* 'anyone whoever' [Sen 1971]
[26] The genitive ending here is *-er*, in contrast to *-era* in other places.

vā // (7) he suvega āyiso //
suve // he gusāyi je ājñā //
sulo // dekha ahmāra je prabhu vāṇāsura mahādever thāyi tapa ārādhite (8) gelā
ahmāra mana haraṣita hailā //

pai[27] // dhanāśrī // paḍitāla //
mora prāṇanātha gela hara ārādhane, 2 ahme devi sulocanā ha(9)raṣita mane2[28] // 3 // ɋ

// pra[29] // mahādeva, gaurī // bhi[30] //
vāme bhavānī-valitaḥ sitosyaḥ[31] karppūra-gaulā[32] nava-candra-cūḍaḥ /
jaṭā(10)dharo bhasma-kr̥tāṃga-rāgo haraḥ samāyāti śubhaṃ karo[‘]yaṃ //

// mallāḍa // gaṇḍala jati //
amala-śarīre tāraka vilāśa vāśai[33], mada(11)na-dahana kaile pramoda mānase 2
je jana bhagati kare vara dite coṣe, viśva-vyāpita śiva prahaśita mukhe // dhru //
āyila ~~vr̥~~ (p. 4: 1) maheśvara vr̥ṣabha-gamane, vāme umā devī saha lalita-locane //

ma[34] // he pārvvatī devī, // ahmāra vacana śuṇa //
pā[35] // he parameśvara ki ājñā (2) kahivāho //
ma // bhasmasāt-kr̥ta-paṃceṣu līlā-dhvasta-mahāsuraḥ /
sva-bhakta-kāmanā-pūraḥ so[‘]haṃ sura-varo haraḥ //
pā // he parameśvara satya // (3) he parameśvara ahmāra vacaneka śuna //
ma // he pārvvatī kaha //
pā // gaṃgā-dharāṃga-saṃsaktā, sundarī sura-vanditā //
vara-dā śubha-dā nityaṃ (4) sā[‘]haṃ giri-pateḥ sutā //
ma // he devī pārvvatī satya // he pārvvatī ahmāra bhakta vāṇa tapa ārādhi āyiche, ethā kṣaṇeka viśrāma (5) karivo //

---

[27] Abbreviation of *paisāra* i.e. the ‘entry’ of an actor on the stage.
[28] The number 2, being written small, is almost joined with the letter *ne*.
[29] Abbreviation of *praveśa*.
[30] Obscure. Although my teacher suggested Np. *bhitra* ‘inside’ (cf. B. *bhitare*), I was not very comfortable with it. Rather, Nw. *bhi* ‘near, by the side of’ or ‘corners’ [Cwasā Pāsā 2000]. If this meaning is taken, it seems that this verse describing the figure of the character in Sanskrit is recited from the corner of the stage, at the same time when the character appears on the stage.
[31] Skt. *sitāsyaḥ* would be the grammatically correct form.
[32] Skt. *karpūra-gauro* would be the correct form.
[33] Maybe it should be read *vāśe*.
[34] = Mahādeva
[35] = Pārvatī

pā // he gusāyi jena ājñā // ,

// thanā vāṇa vava[36] //

vā // he devādhideva, he parameśvarī bhavānī namaskāra //

mā // he vāṇa (6) kuśala //

vā // he parameśvara tuhmāra prasāde kuśala // he parameśvara tuhmāra caraṇe pūjā karivo //

ma // je vāṇa tuhmāra jena su(7)kha //

pūjā // śrī mālava // co ṣa jati //

tridaśa-nāyaka aṃnapūrṇṇā, sevilā caraṇa-kamale 2

gaṃdha candana divyamālā nānā vidhāna pū(8)jile //

ślo[37] //

tam annapūrṇṇā-sahitaṃ maheśaṃ sa pūjayāmīha tad-ekacittaṃ /

dhūpādibhiś candana-cāmarādyair divyaiḥ surāṇāṃ patir (9) iṣṭa-siddhyai //

?epuna[38] // tuhme dilo mo-ke sahasra-vāhu tare nahi porojane 2

na dekhile pratiyoddhā tuhme chāḍi āne //[39]

vā // he parame(10)śvara

tuhmā dile mu-ke sahasra-vāhu ihāra ki prayojana

tuhmāra pratiyoddhā āna nahi tuhmāra thāyi saṃgrāma māgivo //

ma // he (11) vāṇa ahmāra sane tuhmāra ki saṃgrāma tuhmāra dvārera dhvaja jave khasive tave tuhmāra pratiyoddhā haivyaka hena kariyā tuhme jā(12)nav[40] tāhāra sane tuhme saṃgrāma karo he vāṇāsura, jave tuhmāra śaṃkaṭa haive tave ahmā sumariho //

vā // he parameśvara jehne ā(12)gyā, he gusāyi namaskāra ahme jāvo āyiso suvega // ϱ //

he pārvvatī, vāṇasura laiyā avasya[41] śaṃkaṭa hayive kā //

pā // he parameśva(p. 5: 1)ra satya // 4 // ϕ

// pra[42], uṣā, citralekhā [anucarī][43] // bhi[44] //

citralekhā suvadanā madhyagā vāṇa-nandinī / varāṅgī maṃjulāpāṃgī samāyāti kṛśoda(2)rī //

---

36 Nw. “Here, Bāṇāsura has come”.
37 I.e. *śloka*
38 These three letters are stained and illegible.
39 This verse is parallel to the next words uttered by Bāṇāsura. MS *porojane* seems to be a variation of *prayojaṇa*, if comparing this verse with its parallel.
40 The letter *va* is marked with a *halanta* sign.
41 The letter *sya* resembles *tya* in form.
42 Abbreviation of *praveśa.*
43 The insertion of *anucarī* is written in the upper margin.
44 See my footnote on the abbreviation *bhi* in p. 3, l. 9.

rāmakari // ekatāla //

vadana sarada śola-kalā dvija-rāje[45], maṃjura da[ra]rśane[46] khaṃjana gaṃje[47] 2

vacana sumarasa[48] tāra kokira nā(3)de, sulalīta gamana jiniyā dvirade // dhru //

āyilī he rūpavatī uṣā-devī nāma, dakṣiṇe citralekhā anucarī vāme //

bhā[49] //

(4) u[50] // he citralekhā he anucarī ahmāra vacaneka śuna //

citra, anu // he gusāminī kī ājñā kahivāho //

u // trailokya-sundarī khyātā (5) prāṇādhikatarā pituḥ /

aham ūkhā[51] guṇavatī matta-māṃtaṃga-gāminī //

ci, a // he gusāyinī satya //

ci // he gusāminī ahmāra (6) vacaneka śuna //

u // he citralekhā kaha //

ci // he gusāmini ahmā hena citralekhā kothā nahi //

u // he citralekhā satya //

a // he gusāminī ahmā hena anucarī kathā nahi //

u // he anucarī satya // he citralekhā he i[52]ndu-vadanā mo vāper thāyi sevā jāvo ca(8)la //

ci, a // he gusāminī vijaya karo //

pai //

rāga vakhāravaṃdha // coṣajati[53] //

janaka-jananīr thāyi calivo harakhe, vidita (9) uṣā ahme saraśija-mukhe // 5 // ɋ //

// sulo[54] // dekha ahmāra je prabhu vāṇa tapa ārādhite gelo eto kṣaṇe nahi āyi(10)sena //

// vāṇa // he sulocanā je ahmāra vāṃchā se mahādeve purilo //

su // he gusāyi mahā uttema //

śrī-vugameśvara sa sarvvā(11)śrayaṃ sarvva-varābhaya-pradaṃ[55],

---

45 The king of stars (*dvija*), i.e. the Moon.
46 The insertion of *ra* is written in the upper margin.
47 I.e. *khaṃjana guṃje* “the sound of the wagtail”.
48 Maybe Skt. *somarasa*?
49 Abbreviation of *bhāsa* ‘speech’.
50 I.e. Uṣā.
51 Corruption of Skt. *uṣā*.
52 The blurred letter *i* is difficult to recognize.
53 Or three different *tāla*-s, *co*, *ṣa* and *jati*?
54 Abbreviation of *sulocanā*.

sarvveśvaraṃ sarvva-vibhūṣanānvitaṃ /
kr̥pāṃ vudhiṃ bhakta-janaika-vatsalaṃ tam bhānu-rūpaṃ vugameśvaraṃ namaḥ //[56]
bhai(12)ravi // ekatāla //
abhaya-vara-da-kara karuṇā-sāgare, dina-maṇi-rūpa sura-vare 2
maṇimaya-alaṃkāra suvarṇṇa-mukuṭahāra vi(p. 6: 1)bhūṣita aṃga manohare // dhru //
bhagavana praṇamati śrī vugameśvare[57], māgahi jeyī vara dehi tuhme sehi vare[58],
sarvva-loka tuhme (2) je ādhāre //

vā // he sulocane āji kāre[59] putrī na āye[60]le //
su // he gusāyi ekṣaṇe āyise //

uṣā vava[61] // (3) pitār[62] caraṇe mātār caraṇe namaskāra //
su // he ukhā devī ethā kṣaṇeka viśrāma kara[63] //
ukhā // he mātā tuhmāra je ājñā // (4) he mātā ahme apanāra antapurī jāvo //
su // ukhā devi vijaya ho //
vā // he kiṃkara ukhādevīra antaḥpura nidāna ka(5)rite jāva //
kiṃ // he daityeśvara jena āgyā //
vā // he sulocane, ahmāra manera sapahala hailo dvārera dhvajā khasiyā paḍilo a(6)hmāra pratiyoddhā hailo //
sulo // he gusāyi śubha ho // ɋ //

pai //
śrī rāga // paḍitāla //
he priya he priya hailo pratiyodhā, dvārera (7) mayūra-dhvajā paḍilo vasudhā // 6 // ɋ //

pra // aniruddha praveśa sakhā sumukha //
bhi //
gagaṇa-maṇi-gaṇeśaṃ viśvanāthaṃ maheśaṃ, vara-ka(8)mala-ja[64]m amvām amvikāṃ kāma-pūrāṃ /

---

[55] I.e. *sarva-vara-abhaya-prada*.
[56] A salutation to Buṃgameśvara (Rāto Macchendranāth), i.e. the lokeśvara of Buṃgamatī village. The reason why this deity is mentioned in this place is not clear.
[57] The vowel sign is *ekāra*.
[58] The letter almost looks like *ra*, but considering the rhyme *-are*, I read it as *re*.
[59] It almost looks like *kāra*, but *kāre* suits better in the context.
[60] The vowel sign has an unusual shape.
[61] Nw. "Uṣā has come".
[62] The semi-circle sign of *r*. It might be the Bengali genitive-case ending. If this sentence is Bengali, it ought to be the utterance of Uṣā, for the use of Bengali in the stage instruction is unusual.
[63] The form of letter *ra* has a likeness to *re*.

bhuvana-jaladhi-setuṃ sarvva-lokaika-hetuṃ, madhu-mathanam anantaṃ cintayāmi //

jayaśri // coṣa(9)jati //
jaya2 kamalaja śiva nārāyaṇe 2 jaya2 gaṃgā-suta dvirada-vadane // dhru //
jaya2 bhavānī jagata-jananī / jaya2 timira(10)haraṇa divākare 2 namo2 sa-gaṇa nṛtyeśvare //

kahnada // jati //
vimala-nalina-dala-sama nayana viśāle 2 varaṇa sa-jala megha deha (11) ujjvale 2
pīta vasana yadu-vaṃśero ratane, kirīṭa-kuṇḍala sobhe jagata-mohane // dhru //
āyila madana-suta aniruddha kumāre, (12) sakhā sumukha saha e vara sundare //

a // he sakhe ahmāra vacaneka śuna //
sa // he gusāyi kahivāho[65] //
a // naptā śrī vāsudeva(p. 7: 1)sya vīrānām agranīḥ sadā /
striloka-sundaraḥ so[‘]ham aniruddho [‘]mita-prabhaḥ //
sa // he gusāyi satya // he gusāyi ahmā hena sumu(2)kha keho nāhi //
a // he sakhe satya // he sakhe ahmāra vacaneka śuṇa //
dāne dadhīcis tapanaḥ pratāpaiḥ kāntyā ca kāmas tapa(3)sā munīndraḥ //
giro guruḥ satkṛpayā payodhi, śrī prāṇamallo[66] jayatī kṣitīśaḥ //

śrī rāga // paṃcatāla //
nṛpa-śikhāmaṇi, vācā (4) niścale, jehne yudhiṣṭhira rāye,
teja vibhāvasu, dānera vali, rūpa aṃnaṃgera kāye 2
vipakṣa-bhūpati-cakra-timira-nāśaka (5) sama divākare [,]
cori caturddaśa vidyā nidhāne, kīrtti suvāsa karppūre[67] // dhru //
atīndra śrī dāmodare, śrī jaya prāṇamalla-deva se (6) vīre,
jācaka-jana-āsā-pūre nṛpa-vare[68] //

he sakhe ahme devādhideva śrī kṛṣṇer thāyi sevā jāvo cala //
sakhā // he gusāyi vija(7)ya karo //
pai[69] //

---

[64] The three blurred letters *malaja* are difficult to recognize
[65] Imperative honorific. Literally it seems to mean *kahivā ho* “Shall your saying be!”
[66] Prāṇamalla was a king of Bhaktapur. Either this piece was also played in Bhaktapur, or the king of Bhaktapur was invited to the presentation in Pāṭan.
[67] According to the Indian classical poetical convention, fame is white. Camphor is white.
[68] The letter looks like *ra*, but it must be *re* according to the rhyme.

valāḍi // paḍimāna //
mora pitāmaha kr̥ṣṇa yadu-vaṃśa-rāya, caraṇa-kamala-vaṃdana ahme jāya // 7 // ɋ //

(8) kr̥ṣṇa sabhā //
he devī rukmiṇī ahmāra vacaneka śuna //
ru // he gusāyi kahivā[70]ho //
sakala-guṇa-nidhāne vairi-daiteya-dāne, pravi(9)dita yadu-nātho viṣṇusiṃho mahīndraḥ /
jayati hr̥dayalakṣmyā padmalakṣmyā śubhāṅgyo vimala-kamalalakṣmyā saṃyuta-kāma-kāntaḥ //[71]

(10) deśa valāli // atha-tāla //
nīta dayāla sindhu pratāpe saroja-vaṃdhu, jagata mudita śubha kīrtti nāye 2
vairī dānava kula, jata ma(11)hā-mahā-vala, tata vadha kaile kr̥ṣṇa mūrtti nāye // dhru //
jaya pravala mādhava je, śrī jaya viṣṇusiṃha-deva nāye, /
mukha sudhākara (12) sama, hr̥dayalakhami nāma, padumalakhamī rūpavatī nāye, 2
sakala jana ādhāra kamalalakhamī-vare[72], tulita kamalālaya dyu(p. 8: 1)tī nāye //

kr̥ // he devī rukmiṇī ethā kṣaṇeka viśrāma kara //
ru // he gusāyi jena ājñā // Ɔ[73] //
a // he devādhideva kr̥ṣṇa namaskāra // (2) he rukmiṇī devī namaskāra //
kr̥ // aniruddha kumāra ethā kṣaṇeka viśrāma kara //
a // he devādhideva jena ājñā // he devādhideva (3) jena ājñā // he devādhideva ahme nija mandira jāvo //
kr̥ // he aniruddha kumāra vijaya ho //
[a //][74] he devādhideva ājñā //
kr̥, // (4) he rukmiṇī dvārikā-vāsi-loka pratipāla karite jāvo cala //
ru // he gusāyi vijaya karo // 8 // ɋ //

uṣā svapna //
(5) □□[75] // u // he citralekhā, he anucarī, śajyā karo rātri samaya hailo sayana karivo //

---

[69] In the classical Newari dictionary [Cwasā Pāsā 2000], *paisāra* is explained to mean ‘entry’. However, it rather seems to mean ‘exit’.
[70] The letter *vā* almost looks like *vo*.
[71] Hr̥dayalakṣmī, Padmalakṣmī and Kamalalakṣmī were the wives of King Viṣṇusiṃha [Śākya 2008, p. 39f].
[72] This letter *re* almost looks like *ra*.
[73] A hook-shaped sign.
[74] The insertion is indicated in the upper margin.
[75] Two unrecognizable letters totally blurred.

// citra, anu // je ājñā gusāmi(6)nī
// u // dekha he citralekhā muyi, āścaryya dekhilo
// ci // he gusāminī ki āścaryya dekhile
// u // je dekhilo tā śuna
// ci // he gusāmini kahivāho
// uṣā vacana gīta // guṃjari // jati //
samara sadṛśa tanu manohare, citralekhā (7) rājīva samāna netra śyāma sundare 2
hena rūpa svapane dikhile citralekhā, adharero sudhā diyā na jāne kathā gela // dhru //
(8) priya sakhī rāṣa morā parāṇe, citralekhā, se puruṣa vinu morā niphala jīvane

// ślo //
ajānu[76]-vāhu smara sundareṇa, viśāla(9)-netreṇa kṛto vayasya /
adṛṣṭa-pūrvvāśruta-pūrvvakena svapne mayā tena samaṃ vihāraḥ //

he citralekhā ayisana puruśa muyi dekhilo (10) se puruṣa mu-ke āniyā de //
ci // he gusāyi je svapane dikhi tā ki pāya, ahmāra śakti nahi //
ukhā // hari2 // dhruvā // he citra(12)lekhā kemat[77] śuṇa //
dhruvāṇa bhāsa[78] // buddhi ki upāya //
ci // he gusāyi ethā kṣaṇeka viśrāma kara, ahmāra vacaneka śuṇa //
u // (p. 9: 1) he citralekhā kaha //
uttarapāda gīta // koḍā // jatimāna //
tuhme dekha ahme likhu jata svargga-vāsi-gaṇa,
tathi dekho je dekhile sva(2)pane, e, ithi jave nahi ukhā sarūpa volu ahmā-ke,
tave āna dekhāyavo tuhmāke // ◦ //

mena bhāsa[79] // he gusāmini ethā āche (3) ki nahi se mu-ke kaha // 1 //
[u //] he citralekhā śuṇa //
ci // he gusāminī kahivāho //
[u //] śuṇa2 citralekhā dikhilo likhile jathā, se (4) puruṣa na pāyilo tathā,
e viraha vyākula citta jiya te na āsā mora, tathira upāya tuhme kara // 2 //
he citralekhā, se puru(5)ṣa tathi nahi upāya ki // ◦ //
ci // he gusāminī kṣaṇeka ethā viśrāma kara ahmāra vacaneka śuṇa //

---

[76] Skt. ājānu. Ājānu-bāhu means "the arms [long enough to] reach the knees"
[77] A *halant* sign.
[78] Nw. "Speech through the *dhruvā*."
[79] Nw. "Speech through a song."

u // he citralekhā kaha //

[ci //] vi(6)ṣāda na kara uṣā thīra kara sulocane, pāyive se ahmāra jatane,

e pātālero vāsi-gaṇa likhiyā dekhāvo to-ke āche ki vā (7) nahi kaha mo-ke // 3 //

he gusāmini kemata śuna //

mena bhāsa // he gusāminī, ethā āche ki nahi se kaha //

ukhā, // he citralekhā śu(8)ṇa //

citra // he gusāminī kahivāho //

cāhilo pātāla-gaṇa se sundara na dekhile ahmāra parāṇa haryā gela,

e svapanero nehā mu(9)-ke vedhile madana-vāne, se he vethā na sahe parāṇe // 4 //

he citralekhā kemat[80] śuṇa, //[81]

mena bhāsa [//] he citralekhā se purusa ithi nahi (10) vuddhi ki upāya ki kaha //

citra // he gusāminī kṣaṇeka ethā viśrāma kara, ahmāra vacaneka śuṇa //

u // he citralekhā kaha //

[citra //] dhiraja (11) kariyā uṣā nahi karivo nirāse, āniyā divo tuhmāra pāse,

likhivo je nara-loka jādavero vaṃśa madhye kr̥ṣṇa padyumna aniruddhe // (12) 5 //

he gusāminī kemat[82] śuna //

meṇa bhāśa // he gusāminī, ethā āche ki nahi se kaha //

u // he citralekhā śuṇa //

he gusāminī ka(p. 10: 10)hivāho //

prathama dikhiyā kr̥ṣṇa kichu mana thīra bhaila, kaṃdarppa dikhiyā lāja haile,

e, dikhila je aniruddha hatha[83] māthā kaila ukhā (2) tave se jānilo citralekhā // 6 //

he, citralekhā ehi puruṣa āniyā deva, eka, guṇa-nāma[84] āche paṃcāśa kariyā divo, aṣṭā(3)laṃkāra divo, ahmāra prāṇa rakṣā karo //

citra // he gusāminī, mora jasa, tuhmāra bhāga, ahmāra kārja sarvvathā jāvo //

u // (4) he citralekhā pāna leva //

he gusāminī jena āgyā // ◦ //

citralekhā gamana gīta // valāḍi // athatāla // dhru //

ahme jāvo (5) aniruddha harite ākāśe, joga-vale āniyā divo uṣāra pāse // 7 //

uṣā // he anucarī, citralekhā je gelā cala tā[85] (6) dhavalāgr̥he hoyite dikhivo cala //

anu // he gusāminī gamana karo //

pai[86] // śrīrāga // ekatāla // dhru //

---

[80] A *halanta* sign.

[81] Very often I wonder if the double *daṇḍa* rather belongs to the next unit of words and functions as a kind of bracket, i.e. // mena bhāsa //.

[82] A *halanta* sign.

[83] MS *hatha māthā*, i.e. *hasta mastaka*. Or, it may be also read as *hetha*.

[84] This letter *ma* almost looks like *na*. Maybe *nāna* is to read. Or, *māna*?

[85] The very weak ink-color of the letter *tā* suggests that it was erased.

gela citralekhā priya (7) sakhī, anucarī he, cala dhavalāgr̥ha-te dekhi, nāhe //

korāṅa bhāsa[87] //
u // he anucarī citralekhā je gelā e kārja siddhi (8) haya ki na haya //
anu // he gusāmini tuhme hatāsa na karo //

puna me[88] // puna kolāṅa bhāsa //
anu // he gusāminī i kāryya a(9)vasya siddhi haivek[89] //
u // tuhmāra vacana śubha ho //
puna me // 9 // ɋ

// praveśa, nārada, vāsu[90], // bhi //
lalita-tilaka-ma(10)sto pusta-saṃskr̥pta-hastaḥ kalita-hariṇa-carmmā sajja-jūṭa-juṣṭaḥ /
śaśi-nikara-parāga-grāma-gauraḥ[91] sa-śiṣyaḥ kara-dhr̥ta-japamā(11)lā nārado[‘]sau sameti //
// pra // rāga suphai[92] // ekatāla //
vrahma-tanuja ahme bhuvana-vidite, svacchanda-gamana deva-muni 2
hāthe dhara (12) pustaka sakala purāṇa kaṃṭhe tapodhana vedāṃta vaṣāṇi // dhru //
āyila nārada muni saroja-divākare, mane cintya kr̥ṣṇa (p. 11: 1) niraṃtare //

bhāsa //
he vāśūru[93] // ahmāra vacaneka śuna,
// vāsu // ujhā kaha
// nā // sarvvagaḥ sarvvadā tatva-jñānavān[94] vijitendri(2)yaḥ /
kr̥ṣṇa-pādāmvu-saṃsakta, cinto[95][‘]haṃ nārado muniḥ //
vā // ujhā satya // he ujhā ahmāra vacaneka śuna
// nā // he vāsu kaha // (3)
vā // kukṣiṃ-bha[r]i[96] duṣṭa-matir vvinaṣṭo dhūrttaḥ para-strī-rasiko viṭhaṅkaḥ[97] /

---

[86] Seems to mean ‘exeunt’.
[87] Seems to be same as Nw. *koṇa bhāsa* “Speech from a corner (i.e. coulisse)”. Cf. Nw. *kvarānakirāna* ‘nooks and corners’ [Cwasāpāsā 2000, p. 66].
[88] Nw. “Again (*puna*) a song.”
[89] A *halanta* sign.
[90] I.e. Vāsudeva.
[91] “White with plenty of sandal powder (*parāga*).”
[92] Or maybe *suhai*.
[93] Obscure. Is it a corruption of *vāśu*[*de*]*va* (which is the opinion of my teacher). Or, something like *vā śūra*?
[94] A *halanta* sign.
[95] It is a compound -*saṃsakta-cinto* in spite of the comma inserted.

sadā-vivādī kuṭila-kucela, mune tavāhaṃ vasu vā kr̥(4)taghnaḥ //
nā // he vāsu satya // he vāsu ahmāra vacaneka śuṇa //
śrī tr̥bhayasa[98] //
vairi-dhvaṃsa-vidhau nr̥siṃha iva yaḥ śrīmā(5)mān[99] nr̥siṃho valī
kāntaḥ śānta-manos suvuddhi-ramano dātā vinītaḥ suciḥ /
jīyād indra-samaḥ purandara-nr̥pas tigmāṃ(6)śu[100]-teja-prabhaḥ
kr̥ṣṇe bhakti-rataḥ sadoddhava iva smarānanaś coddhavaḥ //

pahaḍiyā // paḍimāna //
kāñcana-kasipu[101] ye[102] rupe mā(7)rire, se sama kumāra-vare,
śrī narasiṃha-deva vikhyāta, ati-durllabha sundare 2
je deve vadhire vajrera prahāre vr̥ttā(8)sura nāma vīre,
tāhāra sadr̥śa rūpa guṇa śrī purandarasiṃha-deva dhīre // dhru //
kr̥ṣṇero parama sakhā, vaṃśero tilaka śrī (9) uddhavasiṃha-deva catura nirdokhā //

// nā // he vāsu vāṇer[103] caritra dekhite soṇitapuri jāvo cala //
vāsu // he muni(10)-rāja vijaya karo //
pai //

śauri [//] co ṣa jati //
mahī-bhāra-khaṇḍana mora upāya kāje, śonitapurī jāyivo ahme muni-rāje // 10 // (11) // ɋ //
anirudha sumukha nidrālu //
a // he sumukha ahmāra vacaneka śuna //

śrī mayana-juyā[104] //
sā [jayati][105] jayatalakṣmīḥ prathitā kamaleva gaṃ(12)geva /

---

[96] A totally blurred letter. This word must be Skt. *kukṣim-bhari* ‘Caring to feed his own belly’, ‘selfish’, ‘gluttonous’, ‘voracious’.
[97] Skt. *viṭhaṅka* ‘bad/vile/base’.
[98] Nw. “To the kings Three Brothers (*tribhaya*)”. Tibhaya/tribhaya/tr̥bhaya means the three kings of Pāṭan, Narasiṃha, Uddhavasiṃha, and Prandarasiṃha.
[99] It seems to be a mistake for *śrīmān*, which fits better in the meter.
[100] Skt. *tigma-aṃśu* ‘the sun’.
[101] I.e. Hiraṇyakaśipu.
[102] Based on the comparison with the second verse, *ye* seems to be a relative pronoun *je*.
[103] A semi-circle sign of *r* upon the letter *ca*.
[104] It seems that *maṣana* was amended into *mayana* by the scriber. Mayanaju seems to be the same as Nw. *mayaju* ‘lady’, ‘gentle lady’ [Cwasā Pāsā 2000, p. 378]. Thus, this instruction seems to mean “Of the Lady”. It refers to Jayalakṣmī, the mother of King Viṣṇusiṃha.
[105] This insertion is indicated in the lower margin.

yasyāra ceritram[106] amalaṃ śrutvā devyo[‘]pi vismitā sahasā //

siṃdhurā // dvajamāna //
nirmmala mānasa jehne maṃdākinī, amr̥ta[107] sa(p. 12: 1)māna madhura vāṇī 2
dukhita-janere sehi jananī, prasanna-vadanī kṣamā-dharaṇī // dhru //
śrī jayatalakhamī vidite, dharmma sadā rata deve bha(2)gate //

a // he sakhe rātri samaya hailo ahme śayana karivo //
sakhā // he gusāyi je ājñā //
// thya[108] citralekhā vava[109] // menakasayā dhruvāṅa[110] // valāḍi // athatāla // ahme jāvo //
koṇa bhāsa // je khaṃḍe aniruddha kumāra soya thāke se khaṇḍe ahme praveśa karivo // (4)[111]
dhanya2 aniruddha kumāra po[j]ār[112] vvale mantrera teje aniruddha kumāra hariyā jāvo //
ṣusyaṃ yaṃṅā[113] // Ɔ[114] //

sakhā // he aniru(5)ddha kumāra □[115] he kumāra, tilāti katha, e ki saṃge sayana kariro e kumāra kathā gelā hari2 //
sakhā va‘ca’na gīta[116] //
rāga ahī(6)ra // tāla gaṇḍala jati, //
seyīlo rajanī aniruddha kumārero saṃge, kathā gelo morā mana bhaṃge 2
mo eḍiyā kṣaṇa eka kumā(7)rero nahi mane, āji viparīti ki vā kāraṇe // dhru //
hari2 vacaneka na kahi gela sehi, hena je kautuka kathā hr̥de rākṣivā(8)ke nahi,
ahme kr̥ṣṇa-kero jāvo kahi //
e je aṃbhāvya[117] kathā se upajire, iha apanāra hr̥de rākhite na rakṣāya

---

[106] I.e. *caritram*
[107] A small sign resembling the semi-circle *r* is on the *left* side of the letter *ta*. If counting this, it would be *amr̥rta*.
[108] Nw. *thya/the* = *thi* ‘here, there’.
[109] Nw. “Here, Citralekhā has come.”
[110] Unclear. Maybe “Through the *dhruvā* verse of [the dedication] to Menakā (*menaka-sa-yā*)”?
[111] For the reason of putting the line number at the end of the foregoing line, see the third item of the “Way of numbering pages and lines” in my introduction.
[112] It seems that the scriber first wrote a letter, then emended it into another letter. The word seems to be *pojā*, i.e. *pūjā*.
[113] Nw. “[He,] having stolen [the child], has taken [away].”
[114] A ladle-formed sign.
[115] A blurred letter. It seems that the scribe first wrote the number ‘2’ by mistake, then he amended it into a devanāgarī form of *ai*, or conversely ai into ‘2’.
[116] The letter *ca* is marked with two horn-shaped signs which seems to function as a bracket. *Sakhā vacana gīta* would mean “the song of the friend’s words”, while I do not find any solution for *sakhā vana gīta*. Maybe it is an indication by the scribe that he has filled an original lack of the letter.
[117] This seems to be a mistake for *asaṃbhāvya*.

ihā śrī kṛ(9)ṣṇerar thāyi gocara karivo giyā // 11 //

// citralekhāna, aniru[ddha] hnedana cāyakālu[118] //

ci // dekha aniruddha kumāra (10) ācetanane leyā[119] jāyite na hvāya[120], jāgāyayā[121] laiyā jāvo //

a // he sakhe //

citra // he aniruddha kumāra sakhā kathā dekhilehnan[122] // (11)[123]

a // sakhā kathā tuhme[124] ke, he sundari tuhme ke[125] ahmā[ke][126] ānihle //

ci // he kumāra, sarvvathā //

a // he sundarī ahmāra vacaneka śuṇa // (p. 13:1)[127]

ci // he kumāra kaha //

praśnottara gīta // pahaḍiyā // paḍimāna //

he suśroṇī kaha ki tora nāme, hṛdiro kuṭila rūpa uttame 2

je āchi(2)la nidrā tāra bharaṇe, kaile pāve se naraka maraṇe // dhru //

kāhāra vacane kīsero kāje, hena je karma tu[hme][128] kaila nilāje //

bhāsa // sunda(3)rī kemat[129] śuṇa // he su[nda][130]ri tuhmāra nāma ki //

ci // he kumāra ahmāra nāma śuddhi karo kemat[131] śuṇa //

ani // he sundarī kaha //

gī[132] //

kumbhā(4)ṇḍero puttrī nāme citralekhā, tuhme je ānilo mora ki doṣā 2

vāṇero kanyā tāra ādeśe āyiro ahme tora udeśe // dhru //

---

[118] Nw. "Citralekhā woke up Aniruddha from sleep" or "the scene (*lu*) of Citralekhā waking up Aniruddha from sleep."

[119] It seems to be a writing mistake for *ācetana laiyā*. Properly, the vowel sign *e* of *ne* should have been set on *le*, making *le* into *lai*.

[120] = B. *hoẏe*.

[121] = B. *jāgaiẏā*.

[122] A *halanta* sign.

[123] I put the line number in this position, merely for the sake of the tidiness of layout, cf. the third item of the "Way of numbering pages and lines" in my introduction.

[124] It is written *tuhmai ke*. However, the vocal sign looks like that of Devanāgarī. I assume the scribe had a manuscript in Devanāgarī, and transcribed it into the Newari script.

[125] This letter is a little blurred.

[126] The insertion of *ke* is indicated in the lower margin.

[127] I put the line number in this position, merely for the sake of the tidiness of layout, cf. the third item of the "Way of numbering pages and lines" in my introduction.

[128] The insertion of *hme* is indicated in the upper margin.

[129] A *halanta* sign.

[130] The insertion of *nda* is indicated in the upper margin.

[131] A *halanta* sign.

[132] Abbreviaton of *gīta*.

parama sundarī tirī ratane □na ukhā toke ~~mana~~[133] ciṃtile mane //

bhāsa // he kumāra kemat[134] śuna //
dhruvāna bhāsa[135] //
he kumāra ahmāra nā(6)ma citralekhā ahmāra saṃgyāne śoṇitapuri vijaya karo //

ani // he citralekhā tuhmāra jena śukha //
śoṇitapurī gamana paiśā(7)ra // vibhāsa // paḍitāla //
ahmārero saṃge āgu sara[136] he suṃdare, nagara śoṇita śe samāna sura-pure // 12 // ɋ //

aniruddha(8)vo nāpaṃ lāyiva lu[137]
uṣā // he anucarī, citralekhā je gelā ete kṣaṇa nahi nahi āyilā / ahmāra vacaneka śuna //
a // he gusāyinī ki (9) ājñā kahivāho //

uṣā vacana gīta // rāmakari // paḍimāna //
gela sakhi ahmāra vinati śunite, ki kāraṇe hailo vilaṃve 2
nūtana ku(10)suma-śarero vedane deha mora na sahive // dhru //
anucarī he caṃdana śarīra dahe malaya pavana he, cādero kirana kokila nāda na sa(11)he //
bhāsa // he anucarī kemat[138] śuṇa //
dhruvāna bhāsa[139] // he anucarī vuddhi kī upāya kī kaha //

anu // he gusāminī tuhme dhīryya ka(12)ra, kājera lakṣaṇa āche, tuhme hatāsa na kara
viśrāma kara // Ɔ[140] //
thanā citralekhā aniruddha vava[141] //
// gīta hṅava yāṅa[142] //
he ku(p. 14: 1)māra ethā kṣaṇeka viśrāma karo //

---

133 These two letters are cancelled.
134 A *halanta* sign.
135 Nw. "Speech by (= in the form of) the *dhruvā*".
136 B. *āgu sara*- 'to move ahead' [Sen 1971].
137 Nw. "The scene (*lu*) of [Uṣā's] meeting with Aniruddha."
138 A *halanta* sign.
139 Nw. "Speech through *dhruvā*," i.e. speaking in the form of a song.
140 A ladle-formed sign.
141 Nw. "Here, Citralekhā and Aniruddha came."
142 Nw. "[S/He] made (*yāṅa*) the song [of] before" i.e. singing the same song as before. If *hṅavayāṅa* is a word, it would be the instrumental case of a substantiated genitive of *hṅava*: "By [that] belonging to before". In this case, the whole expression would mean: "[By] the [same] song of (= as) before". The latter interpretation seems more plausible to me from comparison with other directive expressions.

a // he citralekhā saṃpattyi[143] āyiso //

ci // he gusāmini namaskāra //

u // he citralekhā kārja si(2)ddhi hailo //

ci // sarvvathā siddhi hailo //

u // he citralekhā kumāra laiyā āyiso //

ci // he gusāmini je ājñā // ↄ[144] // he kumāra vāsarke[145] vi(3)jaya karo //

a // he citralekhā tuhmāra jena sukha //

duṃhā vaṃṅā[146] //

u // he citralekhā e hi kumāra //

ci // he gusāmini eyi kumāra, // (4)[147]

u // he kumāra namaskāra //

a // he citralekhā eyi uṣā devī //

ci // he kumāra eyi uṣa devi //

a // he uṣā devī ahmāra va[ca]na eka śu(5)na :[148] //

u // he kumāra kaha //

uttara pāda laggi[149] // kedāra jati //

śuna sulocani tuhme ahmāra vacane, ki ke se ānilo mu-ke kaha ki kā(6)raṇe //

ja[150]du-kula nirmmala jagata viditā, hena kabhu nahi kaile[151] kapata vanitā //

bhāsa //

he uṣā devī kemat[152] śuṇa //

dhruvāna bhāsa[153] //

he [uṣā][154] (7) devī hena je kāryya tuhme ki nimitte kaile ahmāra lajjā hailo //

---

143 Skt. *samprati*?
144 A ladle-formed sign.
145 This word is obscure. Maybe *bāsar-ke*, i.e. a dative of *bāsar(a)* 'bedroom' [Sen 1971, p. 648].
146 Nw. "[After] going inside".
147 I put the line number in this position, merely for the sake of the tidiness of layout, cf. the third item of the "Way of numbering pages and lines" in my introduction.
148 This sign looks like a *visarga* sign, but it is obviously not so.
149 Skt. *uttara-pāda* seems to mean 'reply'. In Hindustānī music, *laggi* is a term denoting a class of tabla compositions [Saxena 2008, p. 53]. Here, *laggi* seems to mean a genre of song. This word might be also read as *lagni*.
150 This letter, being a little stained, is not very easy to identify.
151 The letter *kai* is stained. It seems that at first it was written *haile*, but was amended into *kaile*.
152 A *halanta* sign.
153 I.e. speech through singing a *dhruvā* song.
154 The two letters *u ṣā* are completely stained and almost unrecognizable, but can be restored on the basis of its juxtaposition to *devī*.

u // he kumāra je nimitte āne tā śuṇa //

a // he uṣā kaha //

e sundara vo(8)ru[155] ahme śuna sāvadhāne, daivero saṃyoge tuhme dikhilo sapane //

tuhme vinu mu-ke duḥkha dileka madane, te kāraṇe ā he kumāra ānā(9)yilo jatane, //

bhāsa // he kumāra kemat[156] śuṇa //

dhruvāna bhāsa[157] //

i nimitte tuhme anāyilo he kumāra //

a // he uṣā devī kemat[158] śu(10)ṇa //

u // he kumāra kaha //

tora pitā vāṇāsura atiya tāmase, te jānile sava kāja haive vināse, /

mā vāpa iṣṭamitra ahmā-ke nidi(11)vo[159], melāni de mu-ke ghara vera eka jāyivo[160] //

bhāsa // he ukhā devī kemat[161] śuṇa //

dhru // vāna bhāsa[162] //

he ukhā devī ahmā-ke melāni de, (12) vera eka ghara jāvo //

ukhā // he kumāra kemata[163] śuṇa //

a // he ukhā devī kaha //

u // gīta //

na kara kisera bhaya sukha ethā veśī[164] 2 [hena kathā na volahi daiva tora dāśī][165]

pū(p. 15: 1)rvvira jaramera[166] nehā dariśane, ave se hailo mora saphala nayāne //

---

155 I.e. *bolũ* 'I shall tell.'

156 A *halanta* sign.

157 I.e. speech through singing a *dhruvā* song.

158 A *halanta* sign.

159 "My mother and father, and dear (*iṣṭa*) friend[s] will rebuke (*nind*-) me." Skt. *iṣṭa* could also mean 'a friend'.

160 "Give me [a permission for] departure (*melāni*). I once (*bera eka*) go home." B. *bera* is registered in Sen [1971], as meaning 'repeatedly'. Its etimology is explained as a contamination of Skt. *vāra* and *velā* ('time').

Peculiarly the letter *yi* of *jāyivo* has a halanta sign. This perhaps indicates the omission of *yi* in real pronunciation. Compare *jāvo* in the parallel expression in line 12.

161 A *halanta* sign.

162 This seems to be a mistake for *dhruvāna bhāsa* "speech through singing a *dhruvā* song".

163 It should be *kemat*, but the *halanta* sign is not found here.

164 It almost looks like *vaśī*.

165 This insertion is indicated in the lower margin.

166 < Skt. *janma*.

bhāsa // he kumāra kemat[167] śuna //

dhruvāna bhāsa // he kumāra kisera bha(2)ya na karava kumāra āyiso 2 //

a // he ukhā devī tuhmāra jena ichā[168] //

the kiṃkarana cāra caritra sora vava[169] //

a // he ukhā devi (3) tuhmāra pitā e kārja śunile bhala na hovek[170] //

u // he kumāra jā ahmāra kaṇṭhe prāṇa thākive, tāra tuhmāra ki bhaya //

// kiṃkara // (4) dekha2 uṣā devīr caritra dekha, eteka varṣa hailo antapure puruṣa praveśa nahi, āji je ukhā devī puruṣa laiyā kathā ālāpa ka(5)riche, i je baḍa āścaryya hailo sarvvathā ahme vāṇāsurer thāyi gocara jāvo //

uṣā // he citralekhā, he anucalī, karppūra tāmvūla (6) phūla candana saṃpatta[171] laiyā āyiso //

citra, anu // he gusāminī jena āgyā //

u // he kumāra, sunā-maṃdira upara-khaṇḍa jāvo (7) cala //

a // he uṣā cala //

gamana gīta // gaurī // jhumari //

bhuvana suṃdara prabhu tuhmā hena pāyile, āju mora jauvana jīvana je (8) saphale 2

rūpa tuhmāra dekhyā juḍāyilo mane, kamvu-kaṇṭha[172] rājahaṃsa-gamane // dhru //

ahmāra hr̥daya uhlāsita je kumāre, hāthe (9) hāthe dhariyā jāvo e ghara upare // 13 // ◦ //

vāṇa, sulo //

vā / he sulocanā kiṃkara je gelā eto kṣaṇe na āyilā //

sulo // (10) he gusāyi eṣane āsibhen[173] // ↄ[174] //

suvega kiṃkara vava[175] //

su // he daityeśvara je kāryya gusāyi pathāyilhe se kāryya gocara karite (11) bhaya ki nirbhaya //

vāṇa // he suvega, kisera bhaya je othāra vr̥ttānta samasta kaha //

suve // he daityeśvara, uṣā[176] devīra antaḥpu(12)re cora praveśa kariche //

vāṇa // he suvega niścaya //

kiṃ[177] // he daityādhipa niścaya //

vā // he suvega se cora dhariyā vaṃdhyā vaṃdhi-śālā-ke (p. 16: 1) laiyā āyiso //

---

167 A *halanta* sign.
168 Maybe better to read *icchā*.
169 Nw. "Here, a servant came to see the state of affairs."
170 A *halanta* sign.
171 Skt. *samprati*, cf. *saṃpattyi* (p. 14, l. 1).
172 Skt. *kambu-kaṇṭha* 'someone whose neck is [like] a conch-shell.'
173 A *halanta* sign.
174 A ladle-formed sign.
175 Nw. "Suvega, the servant, came."
176 It is written *upā*, which is obviously a mistake for *uṣā*.
177 Abbreviation of *kiṃkara*, i.e. Suvega.

su // daityeśvara āgyā //

// vā // he sulocane, uṣā devīra hena caritra hoyilo se cora dekhite ahma jāvo, // (2)
su // he gusāyi vijaya karo // ↄ[178] //

su // dekhva ahmāra uṣā devīr ki citta haiche, i je asaṃbhāvya kathā ahme śunite jāvo // (3)
thva lusa me ma-do sūnya me dhāya[179] // 14 // ↄ[180] //

// vilāsa lu[181] //
aniruddha ukhā //
a // he ukhā devi, je nimitte ahme (4) ānāyilhen[182] se kāryya siddhi kara //
ukhā // he kumāra kārja siddhi karivo //
a // he ukhā devi, tuhme ki na jāno (5) ahmāke rati śr̥ṃgāra de, //
ukhā // dekha2 he kumāra tuhmāra ahmāra āju gupata vivāhā hailā[183] āji rati śr̥ṃgāra cāho ki tura[184] vyava(6)hāra, ājikāra divasa kṣamā kara //
a // he ukhā devī kemat[185] śuṇa //
aniruddha vacana vilāsa gītaḥ // māru dhanāsi // gaṇḍala (7) ekatali[186] //
dikhili je kutuhala tuhmārero aṃge rūpa sarovara trivalī taraṃge 2
śihara cikura mukha kamala sugaṃdhī, na(8)yana yugala bhramara śr̥jile se vidhi[187] // dhru //
priyalo, rati jala-keli kariyā ahme rājahaṃse, śarīra śītala hailo torā hāva[188] hāse // (9)

bhāsa[189] // he uṣā devī ahmāra prāṇa rakṣā karo //
uṣā // he kumāra cala 2 //
puna dhruvā[190] //

---

178 A sign which seems to be a ladle-formed sign. This sign seems to indicate a shift of the scene. It seems that a letter *de* is amended into the ladle-formed sign. Presumably, the scribe has carelessly written the first letter *de* of the next sentence (*dekhva ahmāra* etc.).
179 Nw. "There is no song in this scene. [They] call [it] 'a vacant song'."
180 A ladle-formed sign.
181 Nw. "The scene of amorous sport."
182 A *halanta* sign.
183 Or *hailo*.
184 A corruption of B. *tora*? Or, is it to read *sura*?
185 A *halanta* sign.
186 It seems to be a mistake for *ekatāla* or *ekatāli*.
187 The intended picture seems that her restlessly moving[black] eyes (i.e. pupils) are like bees flying about the lotus-flower of her fragrant face/mouth. According to the convention of classical Sanskrit poetry, the bee has a black color.
188 Cf. H. *hāva-bhāva*.
189 Badly blurred.
190 "Again [speech through singing] a *dhruvā* song."

āliṃganena hṛdayaṃ mama raṃjayāśu[191] saṃbhā(10)ṣaṇena vimalaṃ śravaṇaṃ vimalaṃ kuruṣva /
sācīkṣaṇena kuru me saphalaṃ śarīraṃ, kānte kalāvati kalānidhi kāntavaktre //

punaḥ dhruvā // (11)
uṣā //
tāpa[ṃ][192] nirākuru paraṃ smara-saṃbhavaṃ me, kastūri-kāma-karikām abhilikhya gaṇḍe /
nātha pravodhaya kucaṃ pariraṃbhanena saṃsāra-(p. 17: 1)sāra rasa-nāgara rāma mūrtte //

pu, dhru[193] //
patira vavana śuṇī uṣā devī vole, e mora saṃsāra āji hayīla saphale 2
su-divase dai(2)vera svapane dile dekhā, dhanya mora hita-kārī sakhī citralekhā //

// thva citralekhā, anucarī vava[194] //
citra, anu // he uṣā(3)devī, e karppūra tāmvūla ānilo nivāho[195] //
u // he citralekhā, he suvadanā, sarvvathā //
a // he uṣādevī, tuhme ahme dyuta-(4)krīḍā karivo āyiso //
u // he gusāyi sarvvathā //
the kiṃkara vava[196] //
kona bhā[197] //
kiṃ // daityeśvarera ājñā āji uṣāde(5)vīra antaḥpure cora dharivo //
purkona[198] //
ahmāra āge cora kathā palāyi[199] sarvvathā dharivo //
antaḥpurasa haka viyā bhāsa[200] // (6)
he citralekhā, he suvadanā kapāṭa chāḍāv[201] //
citra, suva[202] // he suvega ekṣaṇe kapāṭa chāḍāyite avasara nahi tuhme āpanā (7) kārja jāva //
kiṃ // eteka mithyā tuhme ki nimitte kolo[203] chāḍava to chāḍav[204] yadi na chāḍav[205] ahmāra doṣa

---

191 I.e. *rañjaya āśu*.
192 According to the meter and meaning, a *śrībindu* should be here.
193 Abbreviation of *punaḥ dhruvā*.
194 Nw. “Here, Citralekhā and Anucarī came.”
195 Imperative honorific of B. *ne*- ‘to take’.
196 Nw. “There, the servant came.” Nw. *the* = *thi* ‘here, there’ [Jørgensen1989].
197 I.e. *kona bhāsa* ‘speech from the coulisse’.
198 This seems to be a mistake for *punar kona* “Again from the coulisse”.
199 Peculiarly this *yi*-letter has a *halanta* sign. The same phenomenon has been also observed in p. 14, l. 11 (*jāyivo*). It seems to indicate either this letter was a mute letter, or it was pronounced in some different way from the usual *yi*.
200 Nw. “Speech through giving (*viyā* = *biyā*) a shout in the inner apartment”.
201 A *halanta* sign.
202 Abbreviation of Suvadanā.

nahi //

a // he uṣā(8)devī, i prakāre kiṃkara ki nimitte āyilche[206] //

u // he gusāyi tuhme saṃkā na karo, kiṃkara apanār vyāpāra deśer nidā(9)na kariyā voliche //

a // he uṣādevī emat kathā na kaho, ahmāra niścaya akāryya hailo kemat[207] śuna hari hari //

vilāpa(10)gīta[208] // śrī-rāga // tāla gaṇḍala jati //

āyila kiṃkara vaḍa dāpe[209], ki hayilo mora mana kaṃpe 2

viveka vicāra nahi e gana re, (11) saṃga hina ahme eka sare[210] // dhru //

koṇa dośe mora hena vidhi, uṣādevi paḍila muyi vipadi-jaladhi ki hari hari //

he (p. 18: 1) uṣādevī kemat[211] śuṇa //

trātā na ko 'py asti na vāsti vandhuḥ svabhāva duṣṭo vata dānavendraḥ /

dolāyitaṃ preyasi jīvitaṃ me ~~kr̥~~[212] tata(2)ḥ prakāraḥ kathayāśu ko 'pi //

he uṣādevī ahmāra mana vaḍa kaṃpita hailo //

u // he kumāra tuhme saṃkā na karo //

puna dhru // (3)

gagaṇero pathe chale ānile, e sasaya mu-ke dile 2

ki vuddhi ki parakāra deha e kṣaṇe ki karu tuhme kaha //

---

[203] The *ka*-letter has the vocalic sign of *o* (*e-kāra* + *ā-kāra*), although the vertical line (*ā-kāra*) being merged with the hook of the *ka*-letter. It seems to be a modified form of *karila/kaila* or *kahila*. Another possibility is that it is a mistake for *kela*.

The language used by the servant is slightly different from the others'. It suggests the rudeness of his speech.

[204] A *halanta* sign.

[205] A *halanta* sign.

[206] The *la*-letter has a *halanta* sign. This seems to be a colloquial pronunciation of **āyiliche*.

[207] A *halanta* sign.

[208] In today's Kārtik Nāc presentation of Pharping village, the drama contains a scene of lamentation, although a different piece is played from a year to another. They say that the scene of lamentation (*vilāpa*) has a Tāntrik (i.e. mystical, or ritual) function. The actor/actress represents his/her sobbing through a stylized convulsive trembling of loud voice, while the song of lament is repetedly sung by the chorus in the background. This lasts for minutes, during which s/he gradually falls into a sort of excitement or trance. At last, the chief (*guru*) of the theater (Mr. Dharmarāj Bālāmī) stands up and sprinkles holy water from a metal pitch onto the actor, and makes him/her drink it, until s/he calms down. In the cource of preliminary ritual held previously of the presentation, the actor who is to represent the lamentation, accompanied by the chief and priest (*pujārī*), goes to bathe in various holy places around the village (Phūlʿcauk of Pharping), beginning with Triveṇī ('the confluence of two rivers'). The actor/actress carries a *jantra*, an ornament in the shape of the Tantrik sign, on the chest. S/he must take it off after the presentation; otherwise it would be very dangerous, for his/her lamentation would not stop.

[209] B. *dāpa* < Skt. *darpa* 'vanity' cf. Sen 1971.

[210] B. *ekasara* 'alone' [Sen 1971].

[211] A *halanta* sign.

[212] The letter *kr̥* is cancelled through a sign resembling two horns upon the *śirorekhā*.

he ukhādevī (4) vuddhi ki upāya ki kaha //

u // he kumāra ciṃtā na karo ahmāra vacaneka śuṇa //

a // he u[kh][213]ādevī //

uṣā vacana gīta // vi(5)bhāsa // gaṇḍala ekatāla //

kiṃ karite pare prabhu eyi kiṃkare, koṇa saṃkā na karu gusāyi ahmāra maṃdire 2

ki saṃgero āsā (6) he prabhu je tuhmāre, mora kaṇṭhe prāṇa yadi[214] thākite ki dare // dhru //

dhīraja kari he āhe prabhu viṣāda na kare, je gati tuhmā(7)ra haive se gati ahmāre je //

he gusāyi kemat[215] śuṇa //

prāṇeśa bhītis tava naiva kāryā yāva[t][216] sthitis te manasaiva niścitaṃ /

sameti (8) meghena yathā talil-latā[217] tvayā samaṃ nātha tathā bhavāmi te //

he prabhu ahmāra ghare[ra][218] kiṃkara uhā-ke kavana bhaya //

a // he uṣā(9)devi, hena kathāy[219] ahmāra pratita nahi //

uṣā // hari2 //

punar ddhuvā // ↄ[220] //

kiṃ // he citralekhā, vilaṃva ki kāja chāḍa(10)v[221] //

u // he kiṃkara ki nimitte tuhme kapāṭa chāḍāyite cāho //

kiṃ // he uṣādevī tuhmāra pitāra ājñā, ahme āyichi (11) je puruṣa tuhmāra thāyi āche se chāḍiyā dev[222] //

u // dekha he kiṃkara ethā kavana puruṣa āche, duyi sakhī ahme, āche a(p. 19: 1)hmāra purusera kārya nahi, hena kathā tuhme na kaha //

kiṃ // he uṣādevi, ahmāra doṣa nahi, valātkāre āniyā cora dhari(2)vo //

duṃhāro[223] //

a // he uṣādevī ahmāra prāṇa rāṣav[224] hari2 //

yaṃṅā[225] //

gītā // paṃcama // ekatāla //

---

[213] This letter is badly stained.
[214] This *ya*-letter almost looks like *pa*.
[215] A *halanta* sign.
[216] This -*t* is not written, probably because it is not pronounced.
[217] Skt. *taḍit-latā*.
[218] This *ra*-letter is noted in a small size under the line.
[219] A *halanta* sign.
[220] A ladle-formed sign.
[221] A *halanta* sign.
[222] A *halanta* sign.
[223] Nw. “[He] entered”.
[224] A *halanta* sign.
[225] Nw. “[The servant] took [him] away”.

vidhi viparita mora (3) eṣaṇe, ki hari hari, te kāraṇe hayilo vaṃdhane nāye // ↄ[226] //

u // he citralekhā he suvadanā, ive ahmāra jīvane prayojana (4) nahi sarvvathā ahme kumārer saṃsarge jīva tyāga karivā nimitte ahme jāvo //
ci, su // he gusāminī hena kathā tuhme na kaha (5) tuhmāra mātā jānile, ahmāra dośa hayaveg[227] //
u // he citralekhā, he suvadanā ahme sarvvathā jāvo //
uṣā // maraṭhī dhanāśrī // //[228] (6) dhru //
prabhu yathā laiyā gela kiṃkare, tathā prāṇa tyajivo ahmāre, e daiva vidhi //
ci // he suvadanā, i je asaṃbhāvya kathā hailo (7) devī sulocanā devī[229]r thāyi gocala karite jāvo cala //
su // he citralekhā cala // 15 //

// kiṃkarana kumāra vaṃdi-sālā (8) yaṃṅā lu[230] //
gīta hṅava yāṅa[231] //
ko bhāsa[232] //
ani // he suvega ahmā-ke dayā karava eka vāra chāḍiyā dev[233] //
suve // tuhme cora ahme (9) kemate chāḍivo //
me uṅa[234] // koṇa[235] //
a // dekha ahmā-ke daiva viparīta hailo hari2 //
me uṅa //
thanāṅa ukhā vava[236] //
gīta hṅavayāṅa[237], (10)
// u // he suvega ahmāra eka vāra ahmā-ke svāmir dāna dev[238] //
kiṃ // he ukhādevi tuhme na jānav[239] tuhmāra ājñā vinā ahme chāḍite na pāri // (11)
u // he suvega ahmāra vacana eka śuṇa //
kiṃ // he ukhādevī kahivāho //

---

[226] A ladle-formed sign.
[227] A *halanta* sign. I.e. B. *haibek*.
[228] A *tāla* name should be filled in, but it is left empty.
[229] These two letters *de vī* are blurred. They seem to have been cancelled by the scribe.
[230] Nw. “The scene of the servant’s taking away of the prince into the prison”.
[231] Nw. “[He] made the song of before (i.e. the same song as before)”.
[232] Abbreviation of *koṇa bhāsa* “Speech from the coulisse”.
[233] A *halanta* sign.
[234] Nw. “By that [same] song [as before]”.
[235] “[From] the coulisse”
[236] Nw. “Here, too, Uṣā came”.
[237] Nw. “By the [same] song as before”.
[238] A *halanta* sign, which considerably resembles the vocal sign of *u* (*u-kāra*).
[239] A *halanta* sign.

u // bhairavī // gaṇḍala jati //

kumārero nahi doṣa guṇo mane, ā(p. 20: 1)lo hera suvega, kṛpā karo deha prāṇa dāne, 2

hyana duḥkha dile tuhmi ki kāraṇe, ālo hera suvega, nahe cora kaṃdarppa-nandane,[240] // dhru //

chā(2)ḍa prabhu tuhme na kara vaṃdhane, ālo hera suvega divo to-ke āmūla ratane //

bhā[241] //

u // he suvega jateka tuhme dhana cāho tateka ahme (3) divo eka vāra chāḍava //

suve // he ukhādevi ahmāra dhane projana ki i kathā tuhme na vola //

ukhā // hari2 //

pu dhru[242] //

u // he su(4)vega yadi tuhme na chāḍav[243] je gati kumārer se gati ahmāra, //[244]

ki // he uṣādevī emad vacana tuhme na kaha tuhme apanār mmātār thāyi go(5)cara karite jāva, tave ahme chāḍivo //

u // he suvega sarvvathā //

u // he kumāra tuhme dhīrja kara ahme mātār thāyi gocara kariyā saṃpatti (6) āśchi //

a // he ukhādevī ahmāra nimitte tuhme eteka duḥkha kariche je parameśvara kare se havek[245] tuhme jāv[246] //

ukhā vaṃṅa[247] //

// the nā(7)rada vava[248] //

nā // he suvega vāṇer sabhā kathā, tuhme ki kariche, //

su // he munirāja namaskāra ahme vāṇāsurer[249] ājñā cora vaṃdhi kariyā // (8)

nā // kemat[250] cora dekhi //

su // he munirāja eyi cora dekha //

nā // eyi cora hoyi[251] 3[252] //

---

[240] In my transcription, I have rendered the slanting stroke often set at the end of a phrase, into the comma, because their usage looks similar.
[241] Abbreviation of *bhāsa*.
[242] Abbreviation of *punar dhruvā*.
[243] A *halanta* sign.
[244] In such cases like this, in which both, the slanting stroke and the double *daṇḍa*, are set together at the end of a sentence or speech, I wonder whether the double *daṇḍa* rather belongs to the next unit ('*ki*' in this case).
[245] A *halanta* sign.
[246] A *halanta* sign.
[247] Nw. "Uṣā went [away]."
[248] Nw. "Here, Nārada came."
[249] A semi-circle sign of *r* at the top of the *ā*-letter.
[250] A *halanta* sign.
[251] Peculiarly, the *yi*-letter has a *halanta* sign.

a // he munirāja namaskāra //

nā // he aniruddha kumā(9)ra svasti ki nimitte eteka hayil[253]chi //

a // he munirāja ukhādevīr nimitte eteka avasthā hailo //

nā // he kumāra tuhme bhaya na karo // (10)

a // he munirāja ājñā //

nā // he suvega ethā āyiso //

su // he munirāja ājñā //

nā // he suvega bhala kariyā, rākhav[254] e samāna co(11)ra nahi, ahme vāṇāsurer thāyi jāyachi //

su // he munirāja vijaya karo //

nā // he vāsu e kṣaṇe vāṇāsurer thāyi gelār ki prayojana ā(12)yi[255]so dvārakāy[256] nārāyaṇer thāyi aniruddha kumārer samasta vṛtānta kahite cala //

vāsu // he munirāja ājñā //

// suvega // e cora vaṃdhi(p. 21: 1)śālā-ke layiyā jāvo //

a // he suvega tuhmāra icchā[257] // 16 //

// śrī kṛṣṇa rukmiṇī //

he rukminī devī aneka divasa hailo aniru(2)ddha nahi āyisen[258] //

ru // he gusāyi e kṣaṇe āsibhen[259] //

thva sumukha vava[260] //

su // he devādhi-deva śrī kṛṣṇa rukmiṇī devī namaskāra //

kṛ // (3) he sumukha, ār[261]2 divase aniruddha kumāra saṃjñāne[262] āyichi nitya, āju ki nimitte ekasara āyi[263]cho //

sumu // he parameśvara je (4) nimitte ekasara āyi[264]che tā śuṇa //

kṛ // he sumukha kaha //

su // gīta daṇḍaka // sauri gaṇḍala eka //

kumārero sahite ahme soyilo (5) je niśi / dupahare jāgyā dekhe nahi daśa diśi /

---

[252] This instructs the actor to repeat this sentence three times.
[253] A *halanta* sign.
[254] A *halanta* sign.
[255] Peculiarly, this *yi*-letter has a *halanta* sign.
[256] A *halanta* sign.
[257] Or: *ichā*.
[258] A *halanta* sign.
[259] A *halanta* sign.
[260] Nw. “Here, Sumukha came.”
[261] A *halanta* sign.
[262] In the meaning of *saṅge* ‘together with’.
[263] Peculiarly this *yi*-letter has a *halanta* sign.
[264] Peculiarly this *yi*-letter has a *halanta* sign.

tave mora mane hailo āsive prabhāte, jave na āsile morā vyākula citte /
devāsure (6) ki laiyā gela ki vā nāga yakṣa, rākṣase gaṃdharvva ki vā harile vipakṣa //
hena ahme maṃda sakhā tyajile sudare, sa-cakita haiyā gu[265](7)sāy[266] āyila gocare //
ahme na pāyilo gusāyi kumārero śuddhi, apane cintiyā mane dehe mu-ke vuddhi //

bhā,[267] //
he parameśvara kumā(8)ra saṃjña nidrā gelāv[268] dupahara rātri jājñā dekhilo na jānev[269] kumāra kathā gela //
kr̥ // he sumukha, i asaṃbhāvya kathā niścaya // (9)
sumu // he parameśvara kr̥ṣṇa ni[270]ścaya //
kr̥ // śiva2 //
rāmakari // māna jati //
nakṣatrero madhye jehne cāde, āhe śiva śiva, graha-gaṇa (10) madhye māratanḍe 2 śiva śiva
tridaśero madhye purandare śiva śiva pāṇḍavero jehne vr̥kodare // dhru // śiva2
so vinu kule je timire[271] (11) śiva śiva kathā gela aniruddha vīre //
kr̥ // he sumukha vuddhi ki upāya ki //
su // he parameśvara āpane tuhme cinta na karo //

the // nāra(12)da vava[272] //
nā // he devādhi-deva kr̥ṣṇa svasti //
kr̥ // he munirāja namaskāra //
nā //
vāñchitāḥ siddhayaḥ santu, bhavatām ari-sūdana /
garvvaṃ[273]-(p. 22: 1)kharvvaṃ ripos tūrṇṇaṃ prabho mad-vacanāt kuru //
kr̥ // he munirāja kemat śuṇa //
tvad-anugraha-mātreṇa, kalyāṇaṃ sakalaṃ mama /
na jāne kintu devarṣe[274] (2) tvadāgama-kāraṇaṃ //

---

[265] The *ga*-letter has the both vocalic signs of *u* and *e*. The scribe seems to have first carelessly written *ge* (or rather, started writing *go* due to his confusion with the following *gocara*); then he amended it into *gu*.
[266] A *halanta* sign.
[267] Abbreviation of *bhāsa*.
[268] A *halanta* sign.
[269] The *va*-letter has a *halanta* sign. However, this *halanta* sign is merged with the curl of the vocalic sign of short *i* of the *ni*-letter in the *niścaya* in the next line.
[270] See the footnote on the *halanta* sign of *jānev* in the previous line.
[271] "[There is] darkness in the family without him."
[272] Nw. "Here (*the*), Nārada came."
[273] Actually it is the *ŋ*-sign of Bengali script, which I render with *ṃ*.

kr̥ // he munirāja, ethā kṣaṇeka viśrāma karo //

nā // he devādhideva kr̥ṣṇa āgyā //

vā[275] // he kr̥ṣṇa namaskāra // (3)

dahī dūdha ghr̥taṃ māṃsaṃ, laḍ[276]vī kadalī-phalaṃ / morā deha mahī-nātha vahuta guḍa pāyasaṃ //

kr̥ // he vāsu thākav[277] //

nā // he devādhideva (4) śrī kr̥ṣṇa āju ki nimitte tuhmāra mukha mlāna hayiche //

kr̥ // he munirāja, aneka samaya hailo aniruddha kumāra na jāne kathā gelo, (5) tāhāre[278] śuddhi na pāyilo, se nimitte ahmāra mukha mlāna hayiche //

nā // ki voyi[279]le, aniruddha kumāra //

kr̥ // hay ay, aniruddha (6) kumāre nimitte //

nā // he kr̥ṣṇa ahme śoṇitapurī gelachilo // vāner vaṃdhiśālāya vaṃdhi kariyā ediyā[280] āche, vāṇera ahaṃkāra ki (7) kahivo anega vaḍāyi kariyāche, tā dekhiyā ahme tuhmāra thāyi āyilo //

kr̥ // he munirāja sarvvathā //

nā // he kr̥ṣṇa sarvvathā yadi (8) tuhme satvara kariyā calo, tave kumāra rakṣā pāya vilaṃva karite tāra rakṣa na pāy[281], āju māra ki kālu māra ki sarvvathā māraya 3 (9) sarvvathā māraya i jāniyā tuhme kāja karo, ahme jāvo //

kr̥ṣṇa // he munirāja, vijaya karo, ahme jāyichi // ↄ[282] //

nā // kona bhāsa // (10) he vāsu kr̥ṣṇa vāṇāsura sarvvathā saṃgrāma haive tā dekhi jāvo cala //

vā // he munirāja vijaya karo //

vā // he ujhā satvara vijaya ho // (11)

nā // he vāsu cala // ↄ[283] //

kr̥ // he rukmiṇī, he sumukha tuhme dvārikār cintā kariyā thākav[284] ahme vāṇāsurer thāyi saṃgrāma jāyichi //

ru // he gusāyi śubha ho vijaya karo //

// śrī krṣṇa saṃgrāma gamana //

rāga bharthāli // ekatāla //

---

[274] Vocative of *devarṣi*.
[275] I.e. Vāsu.
[276] I.e. *laḍḍū*. The *ḍa*-letter has a *halanta* sign.
[277] A *halanta* sign.
[278] It seems that the scribe first wrote *ra*, thereafter modified the *śirorekhā* to amend it into *re*.
[279] This *yi*-letter has a *halanta* sign.
[280] B. *eḍiẏā* (*eṙiẏā*).
[281] A *halanta* sign.
[282] A ladle-formed sign.
[283] A ladle-formed sign.
[284] A *halanta* sign.

sugrīva meghapuṣpa valāhake[285], ratha bha(p. 23: 1)la joḍile[286] dāruke 2
se ratha caḍhiyā gela kr̥ṣṇa vaḍa coṣe[287], śoṇita luṇḍhilo[288] ati roṣe // dhru //
jaya jaya jaya hari nirmmala yaśe 2 pra(2)tijñā kayila jagadīśe,
ripu vāṇero sahasra vāhu je kāṭivo, aniruddha chaḍāyiyā ānivo // ◦ //

// rukmiṇī sumukha parikṣepa[289] // (3) 17 // Ɔ[290]

// aniruddha kiṃkaraṇa vaṃdhisa tayā lu[291] //
// thva vāṇa vava[292] //
// vāṇayā bhāsa[293] //
he suvega e hi cora //
su // he daityeśvara e (4) hi cora //
// thanā śrī krṣṇasyaṃ duṃkāra vijyāka[294] //
bhāsa //
śrī kr̥ // he aniruddha hena je tuhme yadu-vaṃśera vīra tuhme ki nimitte e (5) prakāre lahilache āyiso 3 //
vā // are krṣṇa ahmāra maṃdire āsyā vini[295] saṃgrāme, aniruddha ki mitte[296] nile ahmāra āge, (6) hena je ahaṃkāra ayogya //
kr̥ // are duṣṭa vāṇa ki nimitte aniruddha kumāra vaṃdhi kaile, je karma kaile tāhāra phala avasya (7) kariyā pāve, āju tuhmāra sahasra-vāhu kātivo //
ani // he asurādhama āju tuhme yama-sadana pathāyivo //
vāṇa //
aye vā(8)la muñcāśu garvvaṃ samastaṃ dr̥ḍheneha pāśena vaddhvā bhantaṃ /
naye mandiraṃ tīkṣṇa-khaḍge prabhāvair vvalaṃ cet tavoste[297] tadā trāhi dehaṃ //

---

[285] Sugrīva, meghapuṣpa and balāhaka are the names of three of the four horses of Viṣṇu (i.e. Kr̥ṣṇa). Dāruka is his charioteer.
[286] Or *joḍila*. The wavy line of the vocalic sign of *e* (*e-kāra*) is subtle.
[287] I.e. with the eyes wide opened.
[288] Sen [1971, II: 822f] mentions the three variants of the same verb 'to plunder': *luṭa-*/*luṙa-*/ *lu(ṇ)ṭha-*.
[289] Skt. *parikṣepa* means 'walking to and fro' or 'circumference'. Here, this term would denote actors' movement in the periphery of the stage.
[290] A ladle-formed sign. This seems to mark the end of a scene.
[291] Nw. "The scene, [in which] Aniruddha has been put in prison by the servant".
[292] Nw. "Here, Bāṇāsura has come".
[293] Nw. "Bāṇāsura's speech".
[294] Nw. "In this place, Venerable Krṣṇa has entered."
[295] B. *biṇi*/*bini* 'without' [Sen 1971].
[296] A mistake for *ki nimitte*.
[297] Maybe a mistake for *tavāste* (*tava āste*)?

a //

re (9) re vāṇa vimuñca mānam adhunā garvvena te niḥphalaṃ

śūlaṃ[298] pāśa-bhuśuṇḍa-tomara[299]-dhanuṃ tyaktvā gr̥he sthīyatāṃ /

no ce[c] chārṅga-vimukta-mārgga(10)ṇa-gaṇa-[c]cheda-[c]chala-cch[300]oṇita-

[c]chattra-[c]channa-digantam antakapuraṃ nūnaṃ bhavan[301] yāsyati //[302]

saṃgrāma[303] // pahaḍiyā // ekatāla //

e khaṇḍāta a(11)niruddha karivo khaṇḍa khaṇḍe sarero prahāre vāṇa karivo vāhu chede //

thanāṃ suvega vava[304] //

vāṇa // dekhav[305] ahmāra saṃkaṭa hailo (12) ave mahādeva sumara~~su~~na[306] karivo, he mahādeva jemat[307] tuhme vācā diyāchav[308] se vācā pratipālana karo āyiso //

thanā (p. 24: 1) śrī mahādeva-tvaṃ vijyāka[309] //

he vāṇasura tuhme bhaya na karo, eyi ahme ayilo are kr̥ṣṇa ahmāra bhakta vāṇāsura ki (2) nimitte eteka kaile, ihā ahme sahite nārilo, ahmā-ke saṃgrāma deva //

kr̥ṣṇa // are mahādeva ki nimitte e(3)tek[310] krodha karichav[311] āyiso saṃgrāma karivo //

śrī ma //

hatāhave daitya-gaṇāmiṣeṇa tvayā tu[312] vāṇo mama rakṣaṇīyaḥ / (4)

itthaṃ vadan chūla-dharaṃs triśūlaṃ, samādade dānava-rakṣaṇāya //

---

[298] It seems that the scribe at first falsely wrote *śūlaḥ*, then he blotted out the lower point of the *visarga*, so that the upper point (a small circle) may look like a *śrībindu*.

[299] Skt. *bhuśuṇḍa* 'A sort of misile'. Skt. *tomara* 'a kind of crescent-shaped edge of an arrow with the end of the crescent pointing downwards'.

[300] The scribe usually does not differentiate between *ch* and *cch*. However, here the consonant cluster *cch* (*c* + *ch*) is obvious. The reason for doing so exceptionally in this case is not clear.

[301] A *halanta* sign.

[302] "Otherwise (*na u cet*), you shall go now to the city of Death, in which the horizon is covered with the canopy (*chatra*) of blood in the guise (*chala*) of the cuts (*cheda*) by the multitude of the arrows (*mārgaṇa*) shot (*vimukta*) from the bow (*śārṅga*)."

[303] Even today, the scene of fight (*yuddha*) is one of attractions in the Kārtik Nāc (traditional theater festival) of Pharping village. The dance of war was performed in Rāg Svaraṭha and Tāl Jati in the Rukmiṇīharaṇa (staged in 2017) and the Candraśekhara (staged in 2018).

[304] Nw. "Here, Suvega has come."

[305] A *halanta* sign.

[306] The *su*-letter is cancelled.

[307] A *halanta* sign.

[308] A *halanta* sign.

[309] Nw. "Here, Holy Mahādeva has come." The suffix -*tvaṃ* is honorific.

[310] A *halanta* sign.

[311] A *halanta* sign.

[312] The *tu*-letter almost looks like *bhu*.

śrī kr̥ //
kharvvaṃ kuru tvaṃ hara sarvvam eva, garvvaṃ vibho / [bh] [313]ūta-pa(5)te, tvayādya /
ahaṃkr̥tiṃ te gadayā vibhidya, no ced raṇe tvāṃ vimukhī karomi //
gīta //
triśūla prahāra kr̥ṣṇa khaṇḍivo to(6)ra māne, gadāro prahāre bhaṃga[314] karivo trilocane //

nārada vava[315] //
bhāsa
nā // ā kī kariyāchav[316] 2 na jogya 2 na jogya (7) kr̥ṣṇa mahādevera kacāḍa[317] i vaḍa āścaryya i karma tyajava he mahādeva ahmāra vacana mānibhen[318] //
mahā // he mahā(8)muni tuhmāra vacana kemate vyā[s][319]ivo[320] //
nā // he kr̥ṣṇa tuhme ahmāra vacana śuṇibhe //
kr̥ // he munirāja avasya kariyā śuṇivo // (9)
nā // he vāṇāsura ahmāra vacana rākhibhe //
[vā //] he mahār̥ṣi niścaya tuhmāra vacana rākhivo //
nā // he aniruddha kumāra ahmāra (10) pratita haya //
a // he devar̥ṣi tuhmāra vacane pratitaḥ //
nā // kemat[321] śuṇa tuhme je hari hara caturddaśa bhavane mūla virodha na (11) karo, he vāṇa tuhmāra je kanyā ukhādevī aniruddha kumāra-ke vivāhā deva //
vā // he vrahma-putra je tuhmāra ājñā // he śrī māhā(p. 25: 1)deva, he śrī kr̥ṣṇa, he tapodhana, he aniruddha kumāra, ahmāra maṃdira vijaya karo //
sakalasyaṃ[322] // he vāṇa cala // 18 // // (2)

sulocanā co lya // thva, citralekhā, suvadanā vava[323] //
bhāsa nihmaṃsyaṃ[324] //

---

[313] This *bha*-letter is badly stained but restored from the context.
[314] The *bhaṃ*-letter bears a resemblance to *saṃ*. However, *saṃga* would be less plausible.
[315] Nw. "Nārada has come."
[316] A *halanta* sign.
[317] B. *kacāla* 'giving trouble' [Sen 1971]. The *ca*-letter makes the impression that originally a *ṣa*-letter was written, then it was amended into *ca*.
[318] A *halanta* sign.
[319] It seems that a letter (maybe *va*?) is amended into *sa*- or *la*-letter, i.e. *vyāsivo* or *vyālivo* (or *vyābhivo, vyātivo*). The context requires a meaning like 'to ignore'. Cf. B. *bātil karā* 'to ignore', Skt. *vyartha* 'vain', Skt. *vyāla* 'wicked' etc.
[320] This *va*-letter is almost written like the devanāgarī *ba*, with an oblique line inside. Or else, the scribe perhaps wanted to amend it into *la*.
[321] A *halanta* sign.
[322] Nw. "[Said] by all."
[323] Nw. "While Sulocanā is sitting." // "Here, Citralekhā [and] Suvadanā have come."

he sulo[325]canā devī namaskāra othā ukhādevīr vvaḍa ava(3)sthā hailo //

sulo // he citralekhā ki avasthā hailo //

ci // he devī, cora voliyā dhari, se cora na hay[326] he devādhideva śrī kr̥(4)ṣṇer nāti aniruddha kumāra, tāhāra saṃsarge jīva tyāgivā nimitte ukhādevī gelānti //

su // he citralekhā niścaya // (5)

ci // he devī niścaya // ↄ[327] //

ukhā vava[328] //

bhāsa //

ukhā // he mātā namaskāra he mātā ahmāra hena avasthā hailo kumāra ra(6)kṣā karo //

su // he ukhādevī ethā kṣaṇeka viśrāma karo //

jave tuhmāra pitā āyisen[329] tave gocara karivo // ↄ[330] // (7)

kiṃkara vava[331] //

kiṃ // he sulocanā devī namaskāra // daityeśvare kr̥ṣṇer mmahāyuddhi hailechi, ihāra gocala āyilā // (8)

su // he suvega puna samasta kaṭaka lai[332]yā java //

kiṃ // he devī ājñā //

vaṃno[333] // ↄ[334] //

sakaleṃ vava[335] //

koṇasa suvega vā nāpaṃ(9)lāko[336] //

su // he daityeśvara ahme samasta payodala[337] laiyā ahme āyilā //

vā // he suvega yudhi samāpta hailo cala // (10)

---

[324] Nw. “Speech by the two persons.”
[325] The scribe first wrote *ro*, then amended it into *lo*.
[326] A *halanta* sign.
[327] A ladle-formed sign.
[328] Nw. “Uṣā has come.”
[329] A *halanta* sign.
[330] A ladle-formed sign.
[331] Nw. “The servant has come.”
[332] The scribed amended a letter into *lai*. It seems that it was originally written *nai*.
[333] Nw. “[The servant] has gone.”
[334] A ladle-formed sign.
[335] Nw. “All has come.”
[336] Nw. “In the corner, Suvega [and] Vā[ṇāsura] has met.” The term *koṇa* does not seem to denote ‘coulisse’, although I have often so translated it. Here, the audience can see the encounter of the two characters. My teacher explained that the form of the stage is an equilateral triangle, and *koṇa* can refer to any of its three corners.
[337] This word seems to mean ‘army’ (= *kaṭaka*) ‘soldiers’ or ‘footsoldiers’.

vāṇa // he hari hara mahāmuni he aniruddha kumāra ethā sukhāsana karo //

pyamhaṃsyaṃ[338], // he vāṇa sarvvathā // ↄ[339] //

vāṇa // he (11) sulocanā anega saṃgrāma kailo mahāmuni āsiyā judhi sāmya[340] karāyilhe //

su // he gusāyi sarvvathā //

vā // he su(p. 26: 1)locanā mahāmunira vacane ukhādevī aniruddha kumāra-ke vivāhā haiva //[341]

su // he gusāyi jena ājñā //

vā // he sulocane (2) vivāhār[342] sāhitya[343] karo //

su // he gusāyi sarvvathā //

vā // he mahāmuni tuhme śubha lagne vivāhā deva //

nā // he vāṇa sarvvathā // (3) he aniruddha kumāra he ukhādevī ethā āyiso //

ani, / ukhā // he munirāja je tuhmāra ājñā //

nā // he citralekhā he suva(4)danā ethā āyiso //

ci, su // he mahāmuni ājñā //

nā // he citralekhā he suvadanā upatana kāryya[344] karo //

ci, su // he muni(5)rāja ājñā //

vivāhā maṃgala gīta // rāga hyaṃḍola dhanāśrī // tāla jati //

śubha dina kayila ūkhāra vivāhā yajña maṇḍapa sā(6)jile vaḍa śobhā // 1 //

nā // he citralekhā he suvadanā, upataner kārja bhela ave snāna karāva //,

su ci // he mahāmuni ā(7)jñā //

gī //

phāṭikero thaṃbhā, caṃdana kāthero ralā[345], upara chājiro sava pāta patorā // 2 //[346]

nā // he citralekhā, he suvadanā, snāna kāryya bhela ave aṃga puchav[347] he vāsu vastra ānava //

ci, su // he tapodhana ājñā //

vā // he ujhā i vastra leva //

gī // (9)

---

338 Nw. "[Said] by the four."
339 A ladle-formed sign.
340 'Arbitration.'
341 In today's Kārtik Nāc theater festival tradition of Pharping village, the drama performance of each year regularly contains a lengthy scene of marriage ceremony in which the marital ritual, including the bride and groom's going around the holy fire, is imitated for about thirty minutes. The scene of marriage seems to be one of the indispensable components of the basic schema of the Kārtik Nāc, even if its length is not required by the plot of the year.
342 I have the impression that the semicircle sign of consonantal *r* is written unnaturally long. Perhaps it is not an *r*-sign.
343 'An auspicious time'
344 *Upatana* (H. *uvaṭana*) is the ritual of smearing turmeric on the bride's chest.
345 B. *ralā* 'a smooth wooden pole' [Sen 1971]
346 This verse describes the hut of ceremony (*yajna-maṇḍapa*).
347 A *halanta* sign.

svanā-kero torana, cūta kadali gāche, pūga nārikela daśa-diśa dhariyāche // 3 //

nā // he vāsu lāyi ānava, āge āgi (10) dharav[348] //

vā // he ujhā i rāyi[349] lev[350] //

gī //

hari hara pāvaka, jala kailo sākṣī tavya haila purohita nārada ṛṣi // 4 //

nā // (11) he vāsu siṃdūra ānava //

vā // he mahāmuni siṃdūra leva //

gī //

śoṇitapurero rāya, suvarṇṇa bhṛṃgāra[351] laiyā,

tila kuśa jhi(p. 27: 1)ya[352] hāthe dela harakha haiyā // 5 //

nā // he vāṇa tila kuśa jala laiyā[353] āyiso, aniruddha kumāra-ke kanyā pradāna deva ahme maṃ(2)gala paḍhivo //

vā // he mahāmuni je ājñā //

nā // kanyā pradātā śubhaṃ bhavatu //

ślo //

vāṇaḥ kanyā-pradātā tridaśa-pariṣadi[354] vrahma(3)putraḥ purodhāḥ

pāṇigrāho [‘]niruddhaḥ kanaka-mani-maye maṇḍape kanyakeyaṃ /

ūṣā dhanyā yathāvan mudita-naṭa-ghaṭā-nṛtyamāne vivā(4)haḥ

sānandaṃ gīyamāne gagaṇa-gata-sure jāyate sundaro [‘]yaṃ //

gī //

prāṇa samāna putrī tāra sneha kātare, devī sulocanā tyajilo (5) nayāna lole[355] // 6 //

nā // he vāsu mauda[356] ānav[357] //

vā // he munirāja i mauda lev[358] //

gī //

pāṇigrahaṇa kaila aniruddha kumāre, (6) ānandita nara nārī śoṇitapure // 7 //

---

348 A *halanta* sign.
349 = *lāyi*
350 A *halanta* sign.
351 Skt. bhṛṅgāra ‘a golden vase or pitcher’
352 B. *jhī* ‘daughter’, i.e. Uṣā.
353 Here again, the scribe seems to have originally written *naiyā*, then amended it into *laiyā*. The same case has been observed in p. 25, l. 9. Maybe this reflects the real pronunciation of that time.
354 I corrected *paripadi* into *pariṣadi*.
355 B. *lora* ‘tears’ [Sen 1971]
356 Sen [1971] suggests Skt. *makuṭa-maṇḍalaka* as the etymology of B. *mauṙalā/mauṙālā*. In the light of this, the *mauda* here can be also understood as a derivation of *makuṭa* ‘crest, tiara’.
357 A *halanta* sign.
358 A *halanta* sign.

nā // he vāsu sūtra mālā ānav ārarthi ānav[359] //
vā // he ujhā i sūtra mālā ā(7)rathi leva //
gī //
vāpa, vāṇāsura, aneka vibhava dile, hāthi ghoḍā dāśī rajata suvarṇṇa thāle // 8 //

nā // he vāsu, lājā[360] (8) leva //
gī //
ehi avasare keho nāce keho vāye[361], uttyama maṃgala yuvatī sava gāye[362] // 9 //

mahādeva // he vāṇa e samasta u(9)ttema śubha kārja hailo ahme kavilāsa[363] jāya //
nāra // he vāṇa ahme mahādever saṃjñāne[364] jāvo //
vāṇa // he māhādeva, he ma(10)hāmuni je tuhmāra ichā, he śaṃkara he mahāmuni vijaya karo // Ↄ[365] //

kr̥ // he vāṇa ahme dvāra[366] jāyiche he aniruddha (p. 28: 1) kumāra āyiso //
a // he pitāmaha ājñā //
vā // he aniruddha kumāra ahmāra putrī laiyā java //
a // he vāṇa sarvvathā //
su(2)locanā // he kumāra ukhādevī-ke pratipālaṇa karo //
a // he devī sarvvathā //
sulo // he anucarī ethā āyiso // (3)
anu // he devī ājñā //
sulo // he anucarī uṣādevīr saṃge tuhme jāva //
anu // he devī sarvvathā //
kr̥ // he vāṇa tuhma ma(4)hādever bhakti kariyā thākav[367] ahme jāyichi //
u // pitār caraṇe mātār caraṇe namaskāra ahme jāvo //
vāṇa // he kr̥ṣṇa (5) namaskāra vijaya karo // Ↄ[368] //

vāṇa // he sulocanā, he citralekhā, he suvega kr̥ṣṇer vvara pāyilo ukhādevīr vivāhā (6) hailo ave

---

[359] In both cases, the *va*-letter of *ānav* has a *halanta* sign.
[360] I.e. parched rice
[361] B. *bā*- 'to play on a musical instrument' < Skt. *vādaya*- [Sen 1971].
[362] The scribe amended a letter (*va*? or *ra*?) into *ya*.
[363] I.e. Mount Kailāsa
[364] Same as B. *saṅge* 'in company with'
[365] A ladle-formed sign.
[366] I.e. Dvārikā
[367] A *halanta* sign.
[368] A ladle-formed sign.

ānanda kariyā śoṇitapurī nidāna kariyā thākivo //
sulo, citra, kiṃka // he gusāyi sarvvathā //
rāga dha(7)nāsi // jati // dhru //
hari hara muni sahite, sulocanā, uṣāra vivāha kailo vidhāna samyate[369] // 19 // ɋ // (8)

pārvatī // ahmāra prabhu mahādeva vāṇa rakṣā karivā nimitte gelā, eto kṣaṇe nahi, āyisen[370] // Ɔ[371] //
mahā // he devī (9) pārvvatī ahme nārāyaṇe aneka juddhi kariyā vāṇe rakṣā kailā, eyi mahāmuni aniruddha-ke ukhādevī vivāhā (10) dihlen[372] //
pārvvatī // he prabhu mahā uttema //
mahā // he devī pārvvatī, he mahāmuni, he vāsu i je samasta kāryya kailo ahmāra (11) mana harṣa hailo //
pārvvatī, nārada, vāsu // he parameśvara satya //
gīta // lalita // eka // dhru //
śuṇa2 dākṣāyaṇī[373], vāṇe to (p. 29: 1) saṃkaṭa pāyi[374]le, ahme giyā tāhā-ke rākṣile, mahāmuni, morā mana pramodita haile nāye //
dhuṅa[375] // 2 // ɋ //

dvārikā(2)sa[376] // rukmiṇī, sumukha //
ru // he sumukha ahmāra je, gusāyi saṃgrāma nimitte śoṇitapurī gelā kavano vārttā na pāyihle(3)n[377] //
sumu // he devī ete kṣaṇe vārttā āsibhen[378] //

kr̥ṣṇa aniruddha, uṣā, anucarī vava[379] //
rukmiṇī, sumukha, // he gusāyi (4) namaskāra //
ani, ukhā // he devī pitāmahī namaskāra //
kr̥ // he aniruddha kumāra ukhādevī ethā āyiśva //
a, u, // (5) he parameśvara āgyā //

---

369 It seems to be used in the meaning of *sammate*.
370 A *halanta* sign.
371 A ladle-formed sign.
372 A *halanta* sign.
373 I.e. Pārvatī
374 This *yi*-letter has peculiarly a *halanta* sign.
375 Nw. "Finished."
376 Nw. "In Dvārikā."
377 A *halanta* sign.
378 A *halanta* sign.
379 Nw. *vava* means 'have come'.

kr̥ // he rukmiṇī devī, je kāryya ahme gelā i je vāṇer putrī ukhā(6)devī sahite aniruddha kumāra ānilo //
ru // he gusāyi eyi ukhādevī //
kr̥ // he rukmiṇī niścaya //
ru // he gusāyi śu(7)bha ho //
kr̥ // he rukmiṇī devī, he aniruddha kumāra, he uṣādevī, he sumukha he anucarī, ahmāra mana harṣa hailo // (8)
rukmiṇī, ani, ukhā, sumu, anu // he gusāyi sarvvathā //
utsāha gīta // paṃcama jati //
ahme vāṇāsurero helāya (9) vāhu chedilo, nīla lohita ahme samara jinilo 2
tave devamuni āsyā kayilo pravodhe vāṇa vivāhā kalāyi(10)le[380] ukhā aniruddha //dhru//
ākāśero devagaṇe voyilo[381] jaya śavade, śuṇa2 vaidarbhi[382] ahmāra mana pramode //
haraṣita hai(11)yā nara sāvadhāna mane, kr̥ṣṇa vijaya kathā je vā gāya śuṇe 2
na pāyive saṃsāra dukha sadā haive jaye, suvarṇṇa vimāna vai(p. 30: 1)syā vayakuṇṭha jāye //

ślo //
jayati sakala-śasyaiḥ[383] saṃyuteyaṃ dharitrī vyathayati ripu-jālaṃ kālavad viṣṇusiṃhaḥ[384] /
bhavatu nikhila(2)vr̥ddhiḥ sarvvadā san-nr̥pānāṃ, vigata-sakala-rogāḥ sarvva-lokā bhavantu //

kr̥ṣṇa // he rukmiṇī devī, he aniruddha kumāra, he (3) ukhādevī he sumukha, he suvadanā // utsāha karivo //
sakalasyaṃ[385] // he gusāyi āgyā // 21 //

iti śrī krṣṇa-caritra u(4)khāharaṇa nr̥tya prathama aṃka samāptaṃ // ◦ //

Abbreviations

B. Bengali H. Hindi Nw. Newari Skt. Sanskrit
MS manuscript

---

[380] The *yi*-letter has peculiarly a *halanta* sign. We have observed that the *yi*-letter in *palāyile* (p. 29, 1) similarly has a *halanta* sign.
[381] < *bol*- 'to say, to utter'
[382] I.e. Rukmiṇī
[383] The unnatural manner of writing this *visarga* sign indicates that the scribe first forgot to write it, and added it afterwards.
[384] Viṣṇusiṃha is the king of Pāṭan, mentioned at the opening of this drama.
[385] Nw. "By all."

Bibliography

Brinkhaus, Horst 2003, "On the Transition from Bengali to Maithili in the Nepalese Dramas of the 16th and 17th Centuries", in: W. L. Smith (ed.): *Maithili Studies. Papers Presented at the Stockholm Conference on Maithili Language and Literature.* Department of Indology, University of Stockholm: 67-77.

Cwasā Pāsā[386] (Kamal P. Malla, Kashinath Tamoto etc.) 2000: *A Dictionary of Classical Newari. Compiled from Manuscript Sources.* Nepal Bhasa Dictionary Committee, Kathmandu.

Jørgensen, Hans 1989: *A Dictionary of the Classical Newārī.* Tiwari's Pilgrim Book House, Kathmandu.

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

Saxena, Sudhir Kumar 2008: *The Art of Tablā Rhythm. Essentials, Tradition and Creativity.* Sangeet Natak Akademi, New Delhi. Second impression 2008. (New Vistas in Indian Performing Arts, no. 8)

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

Acknowledgement

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

[386] Cwasā Pāsā (Nw. 'Friend of pen') is the name of an association.