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Kr̥ṣṇacaritra. A Bengali drama from the 16th century Nepal. A Romanized text based on the manuscript. Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty.

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Title of Drama: Kr̥ṣṇacaritra, "The story of Kr̥ṣṇa", written under Śivasiṃha (AD 1578-1620) of Kāntipur.[1]

Manuscript: NGMPP Reel No. E 460/33 (the latter part)

Remarks

This article is a report of research in a provisory form.[2] My English is yet to go through a checking by a native speaker. In spite of many faults it contains, I decided to publish it, thinking that it will be of public benefit. This is a so-called diplomatic edition, i.e. the reproduction of the spellings as written in the manuscript, without the attempt of normalization, i.e. adjusting them to the standard spelling of Bengali.

Introduction

This play deals with the legend of Kr̥ṣṇa's challenge against Indra, lifting up of Mount Govardhana and defeating the serpent Kāliya.

At the same time, the place is interwoven with Kr̥ṣṇa's love affair with Rādhā. Intriguingly, in this play appears the old woman called *vadāyi* (i.e. B. *baṙāyi* 'go-between') who functions as the

[1] Regmi [2007: p. 46ff]. Brinkhaus [2003: 70 footnote 11] states Śivasiṃha was a king of Pāṭan and his reign was AD 1597-1619. This seems to refer to Śivasiṃha's conquest of Pāṭan [Regmi 2007: 267f]. He defeated Purandarasiṃha (AD 1560-1597), the king of Pāṭan at that time, and absorbed Pāṭan into the kingdom of Kāntipur.
The Jalandharāsuravadha play contained in the former part of this manuscript was written under the reign of Purandarasiṃha, while this Kr̥ṣṇacaritra was written (seemingly in Pāṭan) under Śivasiṃha at some time after his conquest of Pāṭan.
In p. 44, there is a memorandum in Newar language, mentioning the date NS 777 (= AD 1656). If the scribe is the same as the play itself, the time of production of this play (i.e. the scribe's transcription of the latter part of the manuscript from the original manuscript no more existing) seems to be AD 1656, or at least not later than that.

[2] 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 unstinted cooperation and instruction.

messenger between Kṛṣṇa and Rādhā. In fact, several Kṛṣṇa songs which seem to be parallels of Baṙu Caṇḍidās' Śrīkṛṣṇakīrtan are contained in a few pages between the first play (Jalandharāsuravadha) and the second play (Krṣṇacaritra) contained in this manuscript [Kitada 2019]. These songs seem to have connection to the Krṣṇacaritra rather than the Jalandharāsuravadha.

Then, a question, of course, arises: are these Kṛṣṇa songs connected to the formation of the Kṛṣṇacaritra play in some way? Unfortunately, I can not give any concrete answer at the moment. However, it is remarkable that Baṙāẏi seems to play an important, comical role as a kind of female buffoon in this play.

Phrases with *dhāta*: quotations from song texts

In this play occur sometimes phrases ending with *dhāta*. These seem to be phrases quoted from songs which are presumably written in Bengali. Although this manuscript, at its end, contains some lists of songs, no verse corresponding to these phrases is found. Various conjectures are possible: these might have been song-texts so well-known[3], that the author did not feel the necessity to write their full texts. Or else: there might actually have existed a list of songs, but this list was lost.

The phrases in question are:

ke tumhe dhāta (MS p. 32, l. 5)
ghana ghana dhāta (MS p. 32, left margin; MS p. 34, l. 7)
śiva śiva vorītya[4] dhāta (MS p. 33, l. 5)
nīda bharara[5] dhāta (MS p. 35, l. 1)
jana mana avirāka[6] dhāta (MS p. 35, l. 3)
vikhama jamunadi mājhe[7] dhāta (MS p. 36, l. 7)
kaho muni[8] dhāta (MS p. 37, margin)
eke to caṃdana dhāta (MS p. 37, l. 4; MS p. 40, l. 4)
sāgarero dhāta (MS p. 41, l. 2)[9]
āju mudarī ghana ghana[10] dhāta (MS p. 41, l. 4)

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[3] For instance, hymns which were daily recited in temples, like todays' Bhajans or Dāphā songs offered to gods such as Kṛṣṇa.
[4] I.e. B. *bolite*
[5] Perhaps, B. *nīda bharila*?
[6] Obscure. Maybe, a corruption of *abhilāṣa*?
[7] Seems to have originally been *viṣama jamunā nadī mājhe*.
[8] In this context, *muni* (Skt. *muṇi*) should refer to Nārada Muṇi. Perhaps, it might refer to *kaho munīvare* (MS, the same line & l. 6). Are these *dhāta*-phrases, then, quotations of words to be uttered by the actors?
[9] ŚKK Song 267 [Bhaṭṭācārya 2011: 352] contains a verse beginning with *sāgara*: sāgara rasa nāgara sundara kānhāñiṁ. This however would not suffice to draw any conclusion.
[10] The phrase *ghana ghana* has already occurred twice before. The term *mudarī* has occurred in MS

kamala sobhita dhāta (MS p. 45, l. 4)
hāhā caṃdrakāti[11] dhāta (p. 47, l. 1)

List of Kṛṣṇa songs in Bengali

This play contains lists of Bengali songs in MS pp. 42, 43, and 44. In these lists, only the beginning phrases of songs are quoted, accompanied by the indication of *rāga* and *tāla*. Peculiarly, any of these songs does not correspond to the songs contained in this play itself. Intriguingly, however, one phrase (*duṣero upara dukhe*) is the same as the beginning phrase of a song in MS p. 25, l. 5, which is namely the one contained in the list of Kṛṣṇa songs, for which I have presumed some relation to Baṙu Caṇḍīdās' Śrīkṛṣṇakīrtan (ŚKK) [Kitada 2019].

Unfortunately, in the ŚKK, I could not find any parallel of these phrases (in MS pp. 42–44) as far as I have searched. Still, among these phrases, two mention *vaḍāe* and *vada māyi* respectively:

gunajarī // cāri // nayāne na dekho vaḍāe vane na sune // (MS p. 43, left side)
korāva // jati // tumhe to hamāra vada māyi // (MS p. 44, left side)

The terms *vaḍāe* and *vada māyi* ('grand-mother') seem to refer to B. *baṙāẏi* which is a typical term frequently occurring in the ŚKK.[12]

Besides, compare the following phrases containing *śiśumati*:

vibhāsa // jati // jakhane muyi sisu-mati (MS p. 43, left side)
ŚKK āchiloṁ moṁ śiśumatī nā jāniloṁ raṅgaratī (Bhaṭṭācārya 2011, p. 428, Song No. 383)
ŚKK āchiloṁ moṁ śiśumatī nā bujhiloṁ suratī (Bhaṭṭācārya 2011, p. 431, Song No. 389)

Anyway, our phrase is too short to draw a decisive conclusion, although it is likely that our phrase was also a part of a similar statement: since I am still immature, I can't understand the amorous sport.

The following phrases seem to be fragments of erotic verses:
varārī // pra // hāthya na dhara kānhu kaṃpaya tanu // (MS p. 44, left side)
"Don't touch [me] by the hands, oh Kṛṣṇa! My limbs are trembling."

p. 40, l. 6. There, it seemingly refers to the name of a song-genre.
[11] Maybe *candrakānti*, the name of a female companion?
[12] Although this term is not confined to the ŚKK, but also occurs in other poets' works.

pramañjari // cāri // nakha rekha rāge janu //
"Nail scratches are made."

Thus, these phrases are too fragmental to serve as decisive evidences.

Remark on the transcription of the ligatures of the *ha*-letter

This type of ligatures has the form [h + consonant], i.e. the consonantal letter is encompassed within the *ha*-letter. I have hitherto transcribed them as *hma*, *hna*, *hla* etc. in my Romanized texts of other dramatic manuscripts. However, in this Romanized text, I transcribe them as *mha*, *nha*, *lha* etc. according to the dictionaries [Malla 2000, Kölver & Shresthacharya 1994].

Romanized text

(29:1)
৲ [13] mālāva // jati //
praṇava upale[14] rahi, jāṇo rupa laga nāhi[15],
saṃsārelo sāra rupa tāhi // (2)
hara śiva //
tāhāro[16] māyā-te harī, jāta degho[17] saṃsāra sr̥jire, //
syahi tyahi mīla gati (3) sakara bhuva[na][18]pati
deho moke parama muguti //
śrī śivasīha[19] rāya, jāhāro praśāda pāya, (4)
jaga jana durīta vihāya //[20]

৲ nāṭa // e[21] //

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[13] A sign resembling ৲ in shape, called *śiddhicinha* 'sign of completion', seems to mark the beginning of a song.
[14] I.e. *utpale* 'on the lotus', or *upare* 'upon'.
[15] The vertical line of the *na*-letter has faded away. It may be *nahi*, but *nāhi* seems correct, rhyming with *tāhi*. The reading *nahi* would rhyme with the foregoing *rahi*.
[16] It is written tā|hāro, i.e. having a superfluous vertical line.
[17] Or *ghā*? The horizontal line is slightly wavy.
[18] The insertion of the *na*-letter is indicated just under the line.
[19] I.e. Śivasiṃha, the king of Kāntipur.
[20] I.e. "[He] removes the suffering of the people of the world."
[21] I.e. *ekatāla*

tuhina śikhare sama vimara[22] sarīre (5)
hutavaha ravi śaśi nayāna nulire //
ḍamaruṭi triśura hāthe śire śaśikalā,
vibhuti bhūkhana[23] (6) kaṃṭhe vāsukiro mālā //
jaya2 nītyanātha[24] trīdaśero iśe,
jāhāro carana dhyāna durīta (7) vināśe //

// ৲ dhanāśrī // rupaka //
vivudha nagara sama ati anupamya, tathā to vai(30:1)śire loka tridaśero samemya[25] //
maṇi-maṃḍapa sobhe suvarṇṇa pranāre,[26] manikeśava-ta (2) deva vṛkodare,[27]
śrī ralīta-purī[28] śvabhe niraṃtare, śrī śivasiṃha deva pratipāra[29] kare, //[30] (3)

// // ৲ bhairavi // e //
praudina prati kamara virocana, lokanātha jagata ādhā(4)re //
abhaya vara hāthe[31], nānā mani-maya hāle[32], śvabhita kesavi[33] bhāre, ~~śvabhita~~ (5)
jayadeva[34] bhava bhaya tārī tare[35] //

// ৲ kedāra // paḍimāṃ //
kṛṣṇaro carītra kathā (6) karīvo prakāsya, tāhi to dekhīyā jāvo durī vināsya // // (31:1)

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[22] = *vimala*
[23] I.e. *bhūṣaṇa*
[24] I.e *nityanātha* or *nṛtyanātha*?
[25] The letter *me* has a stain which seems to be a trace of amendment. Perhaps the scribe tried to amend me into another letter (maybe *pe*?). Is, then, **sapamya* a corruption of *samīpe*?
[26] The Maṇimaṇḍapa is the pavilion situated in the Maṅgal Bazaar (Palace Square) of Pāṭan. *Suvarṇṇa-pranāre* is *svarṇa-praṇālī* (*suṁ dhārā*).
[27] This refers to the Bhīm'sen Temple in the Maṅgal Bazaar. Bhīm'sen is a god of trade for Newars [Hutt 2010: 144].
[28] I.e. Lalitapur
[29] = *pratipāla*
[30] This refers to the conquer of Pāṭan by King Śivasiṃha in NS 718 (AD 1597).
[31] It seems that the scribe first wrote *hi* by mistake, then, cancelling its *i-kāra*, amended it in to *hā*. Perhaps, the addition of the letter *da* indicated in the upper margin of this page is to insert here: abhaya vara[da] hāthe. This fits better in the meter in 6 syllables.
[32] = *hāre*
[33] It might be *keśa vibhāre*. The letter *vi* might be a mistake in transcription for Bengali *ri*, (suppose the original manuscript was in Bengali script). In that case, the original would be supposed to be **kesari bhāre*.
[34] Of course, Jayadeva is the name of the author of the Gītagovinda. However, this verse is not found in the Nirnaya Sagar edition of the Gītagovinda [Nārāyan Rām 1991].
[35] Or else: *tārīta* (i.e. Skt. *tārita*) *re*.

৲ rāga rāja-vijaya // e //

sarada jarada sama dhavarīta aṃge, tri-vidha locana hala a(2)magā vibhaṃge //

vṛkhabha vāhāna śiva praveśa kayire // gaṃgā gauri jālo[36] saṃge niranta(3)re //

// ৲ rāga śrī // e // ~~tā~~ra[37] //

bhavānī saṃkara gaṃgā, gamana kayire,[38] nānā kai(4)tuka[39] kare, kṛṣṇa avatāre //

// ৲ rāga kanhala // dharaṃjatī //

puruṣa janame tapa (5), kairo vistare, te-kāranya pāyiro mohi[40], kṛṣṇa putra vare //

āyiro gokura-pati, naṃ(6)de vrajeśvare, vividha maṃgara kara, jāhāro maṃndire //

// ৲ bhopārī // dvamāna // (7)

vikrama ajuna sama, nyāya judithīre,[41] vidyā vṛhaspati je|nhe[42], dāna karna ture[43] // (32:1)

vipakhya vipina da[?]he[44] jenhe, dāvāna~~he~~re,[45] nipati[46] mukuta sobhe calana jugare // (2)

śrī śīvasiṃha rāya, nṛpati iśvare, manoharā rānī mukha, cānda cakore // (3)

// naṃnda vaṃ //[47]

// ৲ rāga śavarī[48] // dvāmāna //

rāma kṛṣṇa dekhīvā-ke gero vrajeśvare, gokura (4) godhana gopa / pratipāra kare //

māhādeva ṅhathu myana vava,[49]

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[36] = *jāro*

[37] Presumably, the scribe at first wrote only *tāra* (i.e. *tāla*) and left the space empty, so that he could enter the name of the *tāla* in it afterwards. Later, he chose *ekatāla* for the *tāla*, filled its abbreviation *e* in the empty space and also added the double *daṇḍa* ‖ . Finally, he cancelled *tāra*.

[38] Also in the case of today's Kārtik Nāc tradition of Pharping village, Śiva (mahādev), accompanied by Gaurī and Gaṃgā, comes on stage at the beginning of the presentation, and does a dance of opening.

[39] i.e. *kautuka*

[40] Perhaps a corruption of B. *muẏi*?

[41] *arjuna*, *yudhiṣṭhira*

[42] A vertical line resembling a *daṇḍa* is inserted between *je* and *nhe*. If it is a vowel sign, *jonhe* would be to read, although less plausible.

[43] < Skt. *tulya*

[44] A strange letter, whose shape resembles a Roman S, between *da* and *he*. Obviously, the word should be *dahe* from the context. It seems the scribe broke off writing a *ha*-letter presumably because he did not like its shape, and wrote it anew.

[45] "As if the forest fire (*dāvānala*) burned (*dahe*) the forest (*vipina*) of enemies (*vipakṣa*)."

[46] < Skt. *nṛpati*

[47] Nw. "Nanda went [out]."

[48] The scribe at first wrote *śī* falsely, and he cancelled its *i-kāra*.

[49] Nw. "Mahādeva came with the first song." I.e. Śiva comes on stage, accompanied by the *nāndī*.

// ৲ śavarī // pratāra // (5)

ke tumhe dhāta //[50]

৲ rāga vaśata[51] // e //

aguri candana śiṃrga maṃndaśāre, kapura kuṃkuṃma gaṃdha, (6) vividha suśāre,

vaiśaha māhādeva aṃga virāya //

// mārako khyāra thā // ajāyi (7) vadāyi juyā //[52]

// ৲ rāmakarī // pratā //

tera purāyivo āro bhuṭi[53], ~~kāparadhuti~~ (33:1) kāpara diro dhuti /

hāthera kari[54], kākhya coparī[55], pāyara jhu[56]miki napurī[57] //

vadāya vaṃ //[58] // (2)

৲ praharīyā // e //

vadā āro he[59], hāthyara kari, kākhya coparī, āyiro [jh]umikī napure // (3)

This sentence is written in smaller letters than the previous sentences.

[50] It seems to be connected to the memo *ghana ghana dhāta*, seemingly a phrase of a song, in the left margin.

[51] I.e. *vasanta*

[52] Nw. "Ajāyi, becoming the go-between (*vadāyi*, i.e. B. *barāẏi*), told jokes as much as necessary." Nw. *māra-ko*, *māla-ka* 'as much as necessary' (Mod. Nw. *mākka*). Nw. *khyāra/khyāla* 'joke' 'raillery, ridicule' (Mod. Nw. *khyāḥ*) [Malla 2000: 80]. Malla [ibid.] explains its etymology as Skt. *khela* 'play, sport'. Another possible etymology would be Persian *xyāl* 'idea, thought' (maybe 'wit' in this context. Nw. *thāya* 'to beat, to play a musical instrument' [Malla ibid.: 201]. *Khyāra thāya* lit. 'to beat joke[s]' seems to be an idiom.
MS *ajāyi* seems to be related to Nw. *ajā* 'grandfather' or Nw. *aji* 'grandmother'. In the case *ajāyi* means 'grandmother' 'an old woman', this instruction would mean: The old woman, becoming the go-between, […]. In contrast, if *ajāyi* means 'grandfather', it would mean: An old man (i.e. the actor playing an old man), playing the role of the go-between woman [in this scene], […]. Both interpretations are possible, for presumably, the roles of females were played by male actors.

[53] Obscure. Maybe B. *bhuṭī* 'a kind of coarse cloth' [Sen 1971: 720]?

[54] I.e. B. *kaṙi* 'a small ring' [Sen 1971: 110]

[55] B. *copaṙi* 'small basket' [Sen 1971: 287]. A small basket on the flank.

[56] This letter has a peculiar form resembling *pṭa* + *u-kāra*. It is a variant of *jha*. The reading *jhumiki*, i.e. B. *jhumaka*/*jhumaki* 'a kind of musical composition or ballad singing' [Sen 1971: 347], seems to fit in this context well. Here, it seems to be an onomatopoeia imitating the sound of the bells, cf. B. *jhum jhum*, *jhumur jhumur*.

[57] B. *napura* 'anklet' [Sen 1971: 473]. MS *pāyara* = B. *pāẏela*.

[58] Nw. "The go-between (B. *barāẏi*) went (= exit)."

[59] I interpret it as an address: B. "*Barāẏi, ālo, he*".

rāma-kṛṣṇa praveśa[60] //

gothagrī // dharaṃ ekatari //
śajara jara[61] sama, jāro karevare[62], nayāna kamara śo(4)bhe vadana maṃdare //
bhū-bhāra bharana harī hairo avatāre, danuja[63] māriyā deva karītya uddhāre // (5)

rāma-kṛṣṇa vaṃ //[64]

rāga varāri // e //
śiva śiva vorītya dhāta //
rāma-kṛṣṇa carī gero, pitāro (6) nīska[65]te,
jāhāro carana tare, tīdasya makute[66] //

// ~~nārada praveśa~~ // ~~ৱ iṃdra praveśa~~ // (7)
~~ৱ paharīyā~~ //

ৱ iṃdra praveśa //
rāga kolāva // e //
nandana udyāna jāro, pukhya[67] pārījātya // anu(34:1)pa vāhāna jāro, hāthi ailāvatya,
tridaśero adhipati deva puraṃdare, śacī vāma bhāga ka(2)rī praveśa kayire, //

iṃdra pīhā // vaṃ //[68]

ৱ rāga dhanāśrī // dvamāna //
gamana kayīro deva, amara iśva //(3)re,

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[60] The letter *pra* almost looks like *va*, but it is obvious from the context.
[61] Maybe, *śajara* is a corruption of *sāgara*, as the letters *ja* and *ga* resemble in form. **śajara jara*, i.e. Skt. *sāgara-jala*?
[62] = *kalevara*
[63] Skt. *danuja,* i.e. *dānava*
[64] Nw. *vaṃ* '[he] went' 'exit'.
[65] My teacher identified it as *sta*. However, *nīstate* would be better, for it seems to be a corruption of **nikaṭe*.
[66] I.e. *tridaśa-mukuṭa* 'the crown of gods'
[67] Maybe B. *puṣa-* 'to rear, raise up, sustain' [Sen 1971: 577]?
[68] Nw. "Indra went out".

tri-desa[69] sa-gana āyasya[70] jāvo sabhā kare // // (4)

৷ ~~rāmakṛṣṇa praveśa~~ //

৷ nārada praveśa //

৷ rāga kaisi // jati //

igārā pīrā sukhuma antare,[71] atura[72] (5) prakāsa teja-ta thīra-vistare[73],

āyiro munī nārada vidiro nandane[74], karaha racana[75] mohitaḥ[76] (6) kairo sarvva khane //

vibhāsa[77] //

৷ nārada vaṃ //[78]

৷ ~~rāga kai~~si[79] // e //

carīro nārada munī naṃndero maṃdire, (7)

rāmakṛṣṇa avatāra darasana[80] kare //

// ৷ ৸[81] nanda-sabhā // ṅhathu mena vava //[82]

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[69] Either *tri-deśa* or *tri-daśa*.
[70] B. *āise*. The stain under the *ya*-letter might perhaps be a *halanta*: *āy˙sya*. Another option would be to read *āyatya* (B. **āite*?). Sen [1971: 20, 22] has registered two kinds of verbal stems *āa-* and *āisa-* meaning 'to come'. There, **āite* is not registered, but it is possible as an infinitive.
[71] Obscure. Sen [1971: 70] registers B. *iṅgalā*, a word-form seemingly fabricated in analogy of *piṅgalā*, as referring to the Iḍā tube of Haṭhayoga. Then, might *pīrā* and *sukhuma* here refer to *piṅgalā* and *suṣumnā* respectively? If my surmise is appropriate, this phrase would mean: "Iḍā [and] Piṅgalā, Suṣumnā in the middle." Might MS *pīrā* then be **pīṙā*, a form fabricated in analogy of *iḍā*, although this is not registered in the dictionaries? Since *sukhuma* in usual cases is a New Indo Aryan form of Skt. *sūkṣma*, MS *sukhuma antare* could also mean 'the minute interval'. Maybe this connotation plays a role here at the same time.
[72] = *atula* 'unparalleled'
[73] Or else: *tathī ravi-stare*? If the previous phrase really refers to the three principal tubes of Haṭhayoga, the next phrase *atura prakāsa* etc. might perhaps deal with Haṭhayoga practice, too. The Piṅgalā-tube is sometimes referred to as the sun (*ravi*) in Haṭhayoga texts.
Or else, the holy Nārada with his aura is compared to the sun emanating rays.
[74] Nārada is a son of Brahmā (Skt. *vidhi*).
[75] I.e. *kalaha-racana* 'arbitration of quarrel[s]'?
[76] The stain of the letter *taḥ* perhaps indicates its cancellation by the scribe. In fact, the rhythm of *karaha racana mohi* (3-3-2) would better fit in the meter.
[77] This is scribbled in slightly smaller letters, which might indicate that it, the name of rāga, was added by the scribe afterwards.
[78] Nw. "Nārada went/exit."
[79] The name of rāga Kaisi (Skt. Kaiśikī) is cancelled. However, this might perhaps suggest that Nārada is supposed to be accompanied by rāga Kaisi in his entry and exit.
[80] Maybe, the *ra*-letter has a protruding leg-like sign for *ra*, if it is not a stain. In that case, *darrasana*.
[81] This sign which resembles *ra* lacking the horizontal line is called *cucye daṇḍa* (according to my teacher). The same sign is found in p. 45, l. 4, too.
[82] Nw. "[Nārada] came [accompanied] by the [same] song as before."

ghana2 dhāta //[83]

rāmakṛ̥(8)ṣṇa dekhīvā-ke //[84]

// ৲ rāmakṛṣṇa vava[85] // ṅhathu mena vava //

৲ nālada vava // ṅhathu mena //

bharīyā[86] vava //

(p. 35:1)

৲ nārada vaṃ // davara[87] //

৲ rāga śrīrī[88] // dvamāna //

nīda bharara dhāta //[89]

govradhana[90] pujivā-ke nanda vraje(2)śvare,

rāmakṛ̥ṣṇa saṃge karī gamana kayire //

// ৲ jaśvadā vaṃ //[91]

৲ dhanāśrī // gharajati // (3)

৲ jana mana avirāka dhāta //[92]

carī gero prabhū morā, naṃnde vrajeśvare,

govradhana pujā kare vivi(4)dha prakāre //

// ৲ rādhīkā praveśa //

rāga rāmakarī // dharaṃ ekatarī //

vada[93] maṃdara jāro (5) sudha sudhākare,

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[83] The same phrase which seems to be a part of a song is written in the left margin of p. 32, cf. my footnote on *ke tumhe dhāta* (p. 32, l. 5).
[84] This seems to be an abbreviation of the song (rāga śavarī, dvāmāna) in p. 32, l. 3f: rāmakṛ̥ṣṇa dekhīvā-ke gero vrajeśvare, gokura godhana gopa pratipāra kare.
[85] Nw. *vava* 'came', 'has come'.
[86] MS *bharīyā* may be a character (Skt. *bhāryā*?), or it may refer to a song text beginning with B. *bhariẏā* by which Nārada's entry is accompanied.
[87] Nw. *davara* 'stage' (Mod. Nw. *dabū*, *dabuli*-). Maybe it is not connected to Nārada's exit, but instructs the following song should be recited on the stage by the chorus.
[88] A halfway *svarabhakta* of *śrī*. More often observed is the spelling *śiri* or *siri*.
[89] Incomprehensible phrase. Phrases ending (rhyming) in *dhāta* have occurred before: *ghana ghana dhāta* (p. 32, left margin and p. 34, l.7), *ke tumhe dhāta* (p. 32, l. 5). The words *ghana ghana* and *bharara* seem to be onomatopoeia.
[90] I.e. Mount Govardhana. In the writing by this scribe, the letter *vra* often looks like *pra*.
[91] Nw. "Yaśodā went/exit."
[92] An incomprehensible phrase ending in *dhāta* again. Does the term *dhāta* (Skt. *dhātu*?) refer to a song genre?
[93] It should be *vadana*. **Vadana-maṇḍala jāro* (3-3-2) fits better in the meter.

khaṃndana[94] khaṃjana[95] jinīyā śvabhe nayāna jugare, /
bhuvana suṃdarī rādhā kai(6)ro paravesya,
canda-vadanī āro[96] parama harīsya //

vadāyi vava // ṅhathu mena vava //[97]
ʅ rāga ko(7)rāva // ekatarī //
ghr̥ta dudha je raiyā vadā[98], jāvo mathurā nagare,
viraṃbhaṃ ma[99] kare āju cara he (p. 36:1) suṃdarī 2 //

// megha praveśa //
ʅ dhanāśrī // paratāra //
āyiro i[ṃ]dra[ro][100] gaṇa megha jarade /
devendraro vora sunī, karīvo nīnāde //

rāga rbhatharī[101] // e //
carīro jarada duhu, i[ṃ]draro ni(3)kaṃthya[102],
kr̥ṣṇaro samipa gīyā karīvo saṃkathya[103] //
sucīyā sucīyā dhāta //[104] // // (4)

~~ʅ idra sabhā // nārada vava // ghame[gha]~~[105] ~~vava~~ // ~~ṅhathu mena~~□[106]vava //

// ʅ kāli praveśa // // (5)

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[94] Or, maybe *khaṃndata*. Skt. **khaṇḍana* would not make sense. Is Skt. *khaṇḍita* 'betrayed' to be assumed?
[95] Skt. *khañjana* 'A spiecies of the wag-tail', here used as a simile for the eyes, cf. Apte [1992: 634], an instance from the Sāhityadarpaṇa: netre khañjana-gañjane.
[96] I.e. B. *āilo* '[she] came'.
[97] Nw. "The old woman (*baṙāẏi*) came/has come. [She] came/has come [accompanied] by the [same] song as before."
[98] Seems to be a corruption of *vadāyi* (B. *baṙāẏi*).
[99] This is obviously a mistake for *na*. **Vilamba na kare* 'not delaying'.
[100] The letter *ro* is added above *dra* and *ga*.
[101] Obviously, it is a mistake for *bhartharī*.
[102] I.e. *nikaṭe*, seemingly contaminated by *kaṇṭha*.
[103] Cf. Skt. *saṃkathā* 'conversation, talk'. However, *saṃkathya* does not rhyme properly with *nikaṃthya* (neither **nikaṭe*, nor **nikaṇṭhe*). Maybe this verse was not composed by a mother-tongue speaker of Bengali, but a Newari poet.
[104] Again, an phrase ending in *dhāta*, cf. p. 35, l. 3 etc.
[105] Obscure. The first *gha* seems to be an emendation of *va*. The third letter *gha*, stained, is difficult to identify. Maybe, it is meant as *megha vava* "The rain cloud[s] came"?
[106] The scribe started writing a letter, but stopped, leaving it uncompleted, as seemingly he realized it was wrong.

ৗ rāga praharīya // thaka tāra //

paraya prayodaśa[107] bhikhama śarīre,

nānā manimae gana(6)vibhukhīta aṃge //[108]

śakara[109] nāgero pati praveśa kayire,

vāma bhāge rarnta[110]-rekhā (7) ati mohare, //

hṅyāka //[111]

ৗ vikhama jamunadi mājhe dhāta //[112]

ৗ rāga sauvarī // pra //

vikha(37:1)ma / śarīra kāri gerā, pīyā śaṃge[113] jamunāro vare //

ৗ govraddhana pujā khaṃ lhāyā //[114] (2)

// nārada ṅhathu myana vava //

bharīyā vaṃṅa davara //[115]

nārada vaṃ davara //[116]

naṃnda rāmakṛṣṇa vaṃ, // (3)

// indra sabhā // ṅhathu mena vaṃ,[117] X[118]

(Addition written in the margin)

// śrī // astarā //[119]

3[120] kenhe vimana hailo kaho munīvare, tumhāra vadana dekhī mohi vada dare[121] //

// ৗ nārada //

---

[107] Obscure. Perhaps connected to Skt. *payoda*?
[108] I.e. *maṇi-maya*, *vibhūṣita*.
[109] = *sakala*
[110] Or, the ligature may be *rtta*: *rartta*? The intended word is obviously **ratna*.
[111] Nw. "[He] moves".
[112] Again, a phrase ending in *dhāta*, cf. p. 36, l. 4 etc. It seems to have originally been **viṣama jamunā nadī mājhe*.
[113] I.e. *piyā saṅge*
[114] Nw. "[He] talks about the Pūjā of Mt. Govardhana."
[115] Nw. "Bharīyā went [in]to the stage." Bharīyā was mentioned in p. 35, l. 8, too.
[116] Nw. "Nārada went [in]to the stage."
[117] Nw. "[He/They] went to the Indra-sabhā [accompanied] by the former song."
[118] The mark X indicates the place of insertion.
[119] The names of *rāga* and *tāla* seem to have been added afterwards. The original part of addition begins with the number 3.
[120] The number 3 indicates that this addition is to be inserted in the mark X in the third line.
[121] = *baṙa ḍare*

tumhāke kahitya mohi vada rāja[122] pāyi, torā apamāna hairo kavana upāya,
kaho munī dhāta[123]
(Addition end)

// gova[r]dhana pujivāke nanda vrajeśvare,
rāmakṛṣṇa saṃgya karī (4) gamana kayire //

৲ // ৲ □[124] // ৲ jaśvadā vaṃ //[125]
৲ rāga dhanāśrī // cārī //
eke to caṃdana dhāta,[126] /
carī gero prabhu mo(5)rā naṃnda v[r]ajeśvare,
govrarddhana pujā kare vividha prakāre, //[127]

৲ indra // // (6) //
// kavana apamāna mora kaho munīvare,
hama hi tridaśa nātha, hama hi iśvare, (7)

// nārada // //[128]
tridaśero nātha haiyā pāyiro apamāne, (38:1)
rāmakṛṣṇa toke kairo tṛṇero samāne //

// nārada vava // megha vava //[129] (2)
// (3)
/ megha vaṃ davara //[130]
৲ indra vaṃ // rāga rājavijaya X [// jati][131] //
~~krodhajraanarapātha~~[132]

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[122] = *baṙa lāja*
[123] Here again, the sentence ends in *dhāta*. For the other phrases ending in *dhāta*, cf. p. 36, l. 7 etc.
[124] It seems that the scribe by mistake began with writing the *śa*-letter of *jaśvadā*, then, noticing his fault, stopped.
[125] Nw. "Yaśodā went."
[126] Again, a phrase ending with *dhāta*. This, written in a small size, seems to have been added afterwards.
[127] Same verse as in p. 35. ll. 3-4.
[128] There is a considerably wide space after *nārada*.
[129] Nw. "Nārada came. Megha came."
[130] Nw. "Megha went to the stage." I usually interpret N. *vaṃ*/*vaṃṅa* '[he/she] went' as referring to exit, but it seems to be different in this case.
[131] The addition // *jati* // is written above this line. X marks the place of its insertion.
[132] The scribe for some reason seems to have confounded *krodha anala* and *vrajra pātha*. Then, it

krodha anala dahai tri(4)daśero nāthe,
vrajrapātha[133] karīvāke gopārero māthe //

// ৲ śacī vaṃ //[134] (5)
dhanāśrī // cārī //
morā prabhu suraprati[135], gero bhuvi tare,
vāratā[136] sunite jāvo ma(6)na, nahi thīre //

// nanda rāmakṛṣṇa govarddhana pujā vava, ṅhathu menaṃ, //
bharī(7)yā vava // // rāga mārava // ⊟[137] // pra[138] //
(39:1)
dadhī dudha ghṛta ghora sāja karīyā,[139]
~~⊟e~~[140] govarddhana pujī[vā][141]ke[142] re[143] āyirā,
ā(2)yiro bhārīyā[144], bhāra vahiyā,
vatra[145] je ānanda pāyirā //

// pujā yāṅā //[146] (3)

৲ rāga pramaṃjarī // dvamāna //
govarddhana girī-vara pujiro takhane,
rāmakṛṣṇa gopa sava kairo pra(4)dakṣīnya //

---

seems that he tried to amend *jra* into *a* in vain; finally, he decided to cancel the whole.
[133] Obviously, a corruption of *vajra-pāta*.
[134] Nw. "Śacī went." Here, Nw. *vaṃ* 'went' seems to denote entry rather than exit.
[135] Obviously, a corruption of *sura-pati*.
[136] < Skt. *vārtā*
[137] A letter (maybe *e*, i.e. abbreviation of *ekatāla*?) is cancelled.
[138] Abbreviation of *pratāla*
[139] Cf. ŚKK Song 40 [Bhaṭācārya 2011: 222]: ghṛta dadhi dudha āora ghola e saba mora pasārā.
ŚKK Song 212 [ibid.: 317]: ghṛta dadhi dudha baṙāẏi sājiāṁ pasāra.
However, this, being an idiomatic expression, might suggest nothing more than a coincidence.
[140] The scribe scraped off a wrong letter. Its *e-kāra* is clearly visible.
[141] The letter *vā* is added upon the line.
[142] The scribe amended *ka* into *ke*.
[143] The scribe amended a certain letter (maybe *le*?) into *re*.
[144] Sen [1971: 710] registers B. *bhāṙiyā* 'fool, jester'. But here, it is obviously associated to *bhāra* 'burden'. It might be used in the meaning of a baggage carrier or coolie.
[145] Maybe a corruption of *vrata*?
[146] Nw. "Having done the *pūjā*."

// megha vava, vā gācakā //[147]

govarddhana dhararapā //[148]

indra vava //[149]

saṃgrāma // (5)

pahariyā // e //

adhama govāra tumhī nandero naṃdane,

kainhe apamāna kairo hamā(6)ke ekhane, /

ki karītya pāre moke tumhe puraṃdare,

sagana sahitya toke, jinivo (7) samare, //

nārada vava // pujā yāṅā //

rāga gaurī // jatī //

e śrī madana gopā[ra][150] ma(40:1)noharanaṃ, śyāmaṃ sarīra karavana, //

kundara kutira tiraka raja[151] maṇḍīta, panāhaya (2) matuka[152] cānda vadanaṃ /

pitāmvara dhara cāru cadhāvaya[153], subhagapora dāmani dahanaṃ, (3)

savaraga cīnta nayano[154] naṃndana nandana, rāya dāsa prabhu rīpu daraṇaṃ //[155]

// (4) ৲ indra vaṃṅa //[156]

rāga savarī // e //

eke to caṃdana dhāta //[157]

ja[na]ma[158] saphara bhero kṛ(5)ṣṇa daraśane,

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147 Nw. “Megha (the raincloud) came and caused to rain.”
148 Nw. “Kṛṣṇa held up Mt. Govardhana.”
149 Nw. “Indra came.”
150 This letter is faint. It should be *ra* or *re* from the context.
151 Perhaps *tilaka-rajas* ‘safflower of tilaka’.
152 = B. *maṭuka* ‘a crown’ [Sen 1971: 734]
153 I.e. *carhāvaya*
154 Or, *napano*?
155 The language of this song, with the direct-case ending *-aṃ*, seems to be Apabhraṃśa.
156 Nw. “Indra went.”
157 The same phrase (ending in *dhāta*) as in p. 37, l. 4.
158 The second letter is badly damaged by a worm-hole. But the word is obviously *janama* from the context. It also looks like *janima*, if its *i-kāra* is not a mere stain (and if the word-form *janima* exists).

rāmakṛṣṇa avatāre puśiro[159] carane[160], //

ৗ kṛ rāma śā jara vaṃṅa //[161] (6)

e dhenu carāvayu āvata mohona dhenu carāvayu[162] 2 //

mudarī vadhunī sunī rucī[163] u(41:1)pajāya,[164]

gvāravāra sava maṃgara gāya //[165]

naṃnda thava che vaṃṅa,, //[166]

rāga sāraṃgī // (2) // e //

sāgarero dhāta //[167]

govarddhana paravata aracanā karīyā, carīro naṃ(3)dero maṃndire,

gagana viraṃve morā, rāmakṛṣṇa-carītre, vividha kautuka ka(4)re nau //

(A considerably wide gap. The next phrase begins in the center of the line.)

ৗ āju mudarī ghana ghana dhāta, //[168]

ৗ kṛṣṇa dāna(5)paṃna vaṃṅa //[169]

rāga varāri // cārī //

śrī kṛṣṇa carī gero □[170] jamunāro tire,

anupa[ma][171] gā(6)ra kare vividhra prakāre, //

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[159] Possible would be either B. *puṣa-* or *puṁcha-*.
[160] The letter *ne* has a śrībindu. It seems, the scribe added it by mistake, perhaps influenced by the previous Apabhraṃśa song.
[161] Nw. "Kṛṣṇa-rāma went to graze a cow/cows." Nw. *śā*/*sā* 'cow', *sā jala vane* 'to go to graze a cow' [Malla 2000: 489].
[162] The *u-kāra* is written with a slight gap from the *ya*-letter. Perhaps, it might be a halanta. If it is a halanta, it would be *carāvay·*. In either case of *carāvayu*, or *carāvay·*, it is not Bengali (may be Braj Bhāṣā, or Apabhraṃśa?).
[163] The scribe amended *ca* into *ra* (i.e. *ru*).
[164] "Listening *mudarī* and *vadhunī*, relish/desire arises." *Mudarī* and *vadhunī* are obscure. B. *mudarī*/*mudari* means 'a seal ring' 'finger ring' [Sen 1971: 773], but this meaning does not fit in this context.
[165] "All the cowherds sing the song of auspiciousness."
[166] Nw. "Nanda went to his own house."
[167] Again, a phrase with *dhāta*.
[168] Again, an incomprehensible phrase with *dhāta*. The term *mudarī* is mentioned in p. 40, l. 6, too. The phrase *ghana ghana dhāta* has been mentioned in the left margin of p. 32.
[169] Nw. *dānapaṃna* 'respectful gift' [Malla 2000: 219]. The instruction might mean: "Kṛṣṇa went [for receiving] respectful gift(s)."
[170] The scribe started to write *ma* (of *jamunā*), then gave up halfway.
[171] The letter *ma* is added under the line.

// nārada dhuṃṅa //[172]

rāga // larīta // jati //

gamanaka(42:1)yīro muni, āsrama viśyaśya[173],

rāmakṛṣṇa dekh[ā][174] karī parama harīsya //

kṛṣṇa (2) jamunā-sa coṅa //[175] ṅhathu mena //[176]

śrī kṛṣṇa carī gero, jamunāro tire, //

ৗ rādhikā (3) caṃdra-vadani vavaṃ //[177] // //

megha dhuṃ //[178]

(In the remaining space of this page (MS p. 42) is a list of songs, which I put at the end of this Romanized text. The drama itself seems to continue to MS p. 45.)

(Page 45:1)

ৗ kārī jamunā-sa coṅa //[179] ṅhathu mena vava //[180]

viṣama sarīra kārī //

// ৗ kṛṣṇa rādhīkā vadāyī, (2) kārīyā-ke vaṃṅa //[181]

ৗ rāga // tā[182] //

aṃvuda jarada gero indroro[183] nideśe,

rāmakṛṣṇa go(3)pa śava kalivo[184] vināśe //

~~me[ghadh]u[ṃ]~~[185] //

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[172] Nw. *dhuṃṅa* '[he] finished', here maybe in the meaning of 'exit'.
[173] = *āśrama-viśeṣe*. Or, maybe **āśrama-viśvāse*?
[174] It is actually written *dekho*, but obviously it is a mistake for *dekhā*.
[175] Nw. "Kṛṣṇa sat on [the shore of] Yamunā."
[176] Nw. "[Accompanied] by the previous song (ll. 5-6 of this page)."
[177] Nw. "Rādhikā, the moon-faced, came (*vavaṃ*)." In the case it is analyzed as *caṃdra-vadani-va vaṃ*, it would mean: "[Kṛṣṇa] went with (*-va*) Rādhikā, the moon-faced."
[178] Nw. "Megha (Raincloud) finished (= exit)."
[179] Nw. "[Serpent] Kāliya sat on [the shore of] Yamunā."
[180] Accompanied by the previous song (MS p. 36, l. 7 to p. 37, l. 1).
[181] Nw. "K, R and Baṙāẏi went to Kāliya."
[182] The Newari writing *tā*, instead of *tāla*, reflects the actual pronunciation (cf. Mod. Nw. *tāḥ*).
[183] Seems to be a mistake for *indrero*.
[184] = *saba karibo*
[185] These three letters are erased off, i.e. cancelled. However, *me* and the *u-kāra* of the last letter are somehow recognizable. Nw. *megha dhuṃ* means: "Raincloud finished (= exit)."

(4) ʅ ⊣[186] jala vanā //[187]
rāga śavarī // ⊟[188] jati //
kamala[189] sobhita dhāta //[190]
ati anupama jamunālo kure, (5) kamala kumudaṃ sobhe bhramala caṃca ς[191]re //
makara uraga jara-mahikha kuṃjare, vividha manoharana (6) tama cīre[192], //
tathā to nivāsita sakara ahisore[193], jāvo vadhu rartta[194]-rekhā nir[ja]re[195], // // (7)

ʅ rāga bhaivi[196] // dharaṃjati //
rādhīkā [dha][197] andora //[198]
heno akarama morā daiva viparīti /, anega ja(46:1)tana kairo vividhī pīrīti //
puruva sukrta phara pāyīro kr̥ṣṇa pati, heno [vi]parīti[199] mo(2)rā hairo duragati //
harī3 molā kavana pratikāre, lallāta rīkhīta phara mītayī (3) na pāyi //

(Addition written in the lower margin of MS p. 45 and the upper margin of MS p. 46. The place of its insertion is unknown, but this song seems to be a continuation of the previous song.)
// ʅ rāga śrī // tā dhaṃjati //
kavana dukr̥ta hailo puruva janame, svāmiro viyoga hailo vidhi morā vāme, /[200]
harī3 morā (p. 46, upper margin) koṇa pratikāre, vipatitaraṇa[201] karāsi mati hamāre // //
(Addition end)

(46:3 continued)

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186 This sign resembling the *ra*-letter without the horizontal line is called *cucye daṇḍa* (according to my teacher).
187 Nw. "Going [into] the water."
188 A letter is cancelled.
189 The letter ka has a stain resembling the śrībindu.
190 Again, a phrase with *dhāta*.
191 Avagraha sign. It seems to indicate the prolongation of the voice in singing.
192 B. *cira*- 'to tear asunder' [Sen 1971:280]. I.e. darkness is torn asunder.
193 I.e. *ahīśvara*
194 Or, maybe *rartna*?
195 The letter which I identify as *ja* is damaged by a wormhole.
196 I.e. Bhairavī
197 It seems to be *dha*, but written over another letter.
198 Nw. *aṃdora* < Skt. *andolana* 'swinging, waving', 'perplexity' [Malla 2000: 1]. This instruction seems to mean: "R is in perplexity."
199 The letter *vi* is added upon the line.
200 Compare with ŚKK (Bhaṭṭācārya 2011: p. 445, Song 410): koṇa ādibasa bhaila, kibā aparādha kaila […] bidhi biparita bhaila […].
201 Perhaps a corruption of *vipatita-taraṇa* 'salvation of the fallen' or *viparīta-taraṇa* 'salvation from adversity'?

// ৷ rāma vava // kṛṣṇa jāgata yāṅhā //[202]

// kārī-va saṃgrāma //[203]

paha(4)rīyā // rupaka //

manuja adhama tumī kathā jāvu[204], mola viṣa ghāte tora jiva rīve, // (5)

ahe dusta[ha][205] ahi tumī kathā jāvu, prāna rīyā jama-purī pathāyīro[206] // //(6)

৷ ~~rāka~~ ৷ rāga karuna // dharaṃ eka tati //

tumhala māyā-te hailo śāvero[207] śarīre, tuha hi (7) karīro sava, ajñāna ākāre, //

emana viparīti morā kona patikāre, svāmi dāna (47:1) deho moke vāpa ekavāre //

kārī vaṃ //[208]

// ৷ rāga varārī // cārī //

hāhā caṃdrakāti dhāta //[209] (2)

dhanya bhāge mola[210] āju kṛṣṇa daraśane,

jāvo prīya rartna[211]-rekhā ānandita mane, (3) //

// jaśvadā voṃ // nanda-va //[212] ṅhathu me //

rāmakṛṣṇa vava //

// ৷ rāga // tā // (4)

// megha dhuṃṅa //

rāga // tā //

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[202] Nw. “Rāma came, having awakened Kṛṣṇa.” Or else: “Rāma came. Kṛṣṇa, waking up.” This is a peculiar statement, for, up to here, Rāma-kṛṣṇa has been one and the same person. Maybe Rāma here refers to Balarāma.

[203] Nw. “Fight against Kāliya.”

[204] Peculiarly, the letter *vu* has both an *u-kāra* and an *e-kāra*. It seems to be a mistake of the scribe. The next verse has *kathā jāvu*.

[205] The letter *ha* is stained. Perhaps it is cancelled. Or, is it perhaps a corruption of *dussaha*?

[206] B. *pāṭhāilõ* ‘I just sent”. The past tense can be used in the meaning of the immediate future. However, peculiar is that *pathāyīro* does not rhyme with *rīve* (B. *laibe*?) in the previous verse. In classical Bengali, the 1st person sg. should be *laibõ*.
Please note, in Bengali script, the *ba/va*-letter and the *ra*-letter are often confounded (at least, in the case of NGMPP B 276/16 Vidyāvinoda). A possibility, although I admit it is very speculative, would be that the original manuscript was in Bengali script, and the scribe misread *pathāyivo* as *pathāyiro*.

[207] Perhaps, a corruption of *śyāmero*?

[208] Nw. “Kāliya went.” This instruction, written small, seems to have been added afterwards.

[209] Again, a phrase with *dhāta*. Maybe a corruption of *candrakānti*?

[210] = *bhāgya mora*

[211] Or, *rartta*?

[212] Nw. “Yaśodā went with Nanda.”

puruva janama-ta[213] puṇya kayiro vistare,
kṛṣṇa daraśana hairo jā(5)vo nija ghare, // // (6)

ৗ kārī vava // ṅhathu me //[214]
dhanya bhāge mora āju //

kārī dhuṃ //[215]
rāga deśākha // jati //
trībhuvana nātha (7) śrī kṛṣṇaro carane, tāhāro praśāde mohi pāyiro punya thāne, //

~~māhādeva dhuṃṅa~~ [nārada dhuṃṅa][216] //
paṃca(48:1)ma // jatī //
divi bhuvi nāge-purī, trībhuvana iśe, sukṛta kamara vādhya jenhe di(2)na iśe // //

megha vaṃṅa //[217]
// aṃvuda jalada gero[218]

(Here, the leaf is divided by a long line.)
ৗ gaṃṅā //[219]
vistara jatana kairo tumhara kāraṇe hamāke chādiyā prabhu jāvo ki kārane // (3)
vikhama jamunā jare, gamana kayiro punu daraśana nahi torā kavevare[220] //
na kara na kara prabhu (4) emana udyame torā daraśana chādi thākivo kemane //

ৗ māhādeva dhuṃṅa, //[221]
rāga // (5) tā //
tribhuvana śiva pati bhavāni sahite, avatāra kailo sava manuja mohite //
vivdha kau(6)tuka hailo, kṛṣṇa avatāre, tā dekhīyā jāvo piya kayilāśa-pure, // //

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[213] The *ma* seems to be amended into *me*. The letter *ta* is stained (maybe cancelled?). Perhaps, the scribe, considering the meter, amended *janama-ta* into *janame*.
[214] Nw. “Kāliya came, accompanied by the previous song (l. 2).”
[215] Nw. “Kāliya finished (= exit).”
[216] Nw. “Nārada finished.” This is added under the cancelled phrase.
[217] Written small. Nw. “Raincloud went.”
[218] The beginning phrase of the song in p. 45, ll. 2-3.
[219] Nw. “Preventing.” Cf. *gaṃñe*, *gaṃṅa* ‘to prevent someone from doing something’ ‘to dissuade’ [Malla 2000: 81].
[220] A corruption of *kalevare*? This mutation is only possible, in the case the original manuscript had **karevare* in Bengali script, and the scribe confounded the Bengali *re* for *ve*.
[221] Nw. “Mahādeva finished.”

(The last page 49 is, again, a list of songs, which is given at the end of this text.)

* * * * * * * * *

The list of songs beginning from the lower half of MS p. 42

(Page 42, left side)

৷ dhanāśrī // thaka tāra // kathā haite[222] // 1 //

৷ śrī // e // gauri dāna dehā //

৷ desākha // rupaka // hamāra jauvana //

৷ śrī // e // vudnā[223]chini yā raive torā //

(Page 42, right side)

rāga varāri // e dhanī suṃvadhani[224] he siherā

// rāga rāmakari // jatī dha[225] // kākā kemaya vora diyā puchava kusala vāta, āre kā dite 2 rādhikā ghara jāvo // kākā □erina[226] [ṣ]āyiyā[227] udi

(Page 43 and 44 are completely lists of songs.)

(P. 43, left side)

৷ savari // dharaṃ jati // rāma avatāra //

৷ siṃdurā // cārī // ekhane āchiro dhani //

৷ vibhāsa // pra // prānero rādhīkā muke //

৷ gunajarī // cāri // nayāne na dekho vaḍāe[228] vane na sune //

৷ śrī // pra // rādhā canda voriro duraṃ bhatini roke[229] //

৷ śavari // e // jata dina dāmudara āche morā korā // misā[230]

৷ vibhāśa // jati // jakhane muyi sisu-mati // misā

৷ vibhāśa // cāri // kāṃcana viracīta // misā

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[222] The scribe amended *kaite* (B. *kahite*) into *haite*.
[223] Or, *vunhā*, although less plausible?
[224] I.e. *suvadanī*?
[225] The letter *dha* is very faint.
[226] The first letter with a clear *e-kāra* is stained (maybe cancelled?). Perhaps *ke rina*?
[227] I.e. B. *khāiẏā*? The *ṣa*-letter, being an amendment of another letter, is difficult to identify. Or, maybe *pāẏiẏā*?
[228] This *e*-letter has a horizontal line peculiarly. *Vaḍāe* (or *vaḍā*?) seems to be B. *barāẏi*.
[229] = *loke*?
[230] Nw. *misā* 'woman'. This seems to have been added afterwards. Maybe it indicates that this song is sung by a woman, (or more likely, the female character played by a male actor).

(P. 43, right side)

৷ mohoṭa[231] 10 rakṣamana ṣatriyā vayāke mesa śvaya viyāva tayā[232]

yā parāyīyā gīya[233], kanhāya muke āse kata dure, //
āhe gosāya govindra he e gopārā he āre /
anāthini rādhikā ke ghara jāvo nāhe //[234]

(P. 44, left side)

৷ śrī // cāri // sitara mandiraya sitara vada nisi[235] // misā
৷ korāva // jati // tumhe to hamāra vada māyi[236] // misā
৷ varāri // dharaṃjati // duṣero upara dukhe //[237] misā
৷ śrī // cārī // āju darasana bhero re // uttara-pāta,[238]
৷ varārī // pra // hāthya na dhara kānhu kaṃpaya tanu // misā
৷ śrī // cārī // ādha vadana tora dekhara muyi āji // mi[239]
৷ śavari // cāri // hamanavinārī[sa][240]madhāyu[241] //

(P. 44, right side)

৷ varāri // gaṃdra /// vada[na][242] purṇṇimā // mi
৷ pramañjari // cāri // nakha rekha rāge[243] janu //
৷ gunajari // jati // dhani2 suṃdari rāmā //
৷ dhanāśrī // e // suna rādhe paduminī //

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231 Or, *mohe ḍhi*?
232 Nw. “Muhūrta (?) 10. I gave (*biyā tayā*) 30 buffalos to him, Lakṣmaṇa Kṣatriya.”
233 I.e. B. *pālāiẏā giẏā*.
234 This is in a very awkward handwriting.
235 Or, *sitara vadani si*[*tara* …]?
236 B. *baṙa māẏ* refers to, of course, *baṙāẏi*.
237 This is the same phrase as in one of the Krṣṇa songs (maybe from the Śrīkṛṣṇakīrtan?) contained in the pages inserted between the Jalandharāsuravadha and the Kṛṣṇacaritra. The song in question is as follows (cf. my Romanized text Jalandharāsuravadha MS p. 25, ll. 5-7):
rāga varāri // tāra jati // duṣero upara duṣa, yihana na jā, cakuvāhe rāyā jehne caku nivedane //
cāho cāho (6) cāho vadāya cāho viṇḍāvane, yathā vāśi vāje tathā devakīnandane //
hamāra samāda raiyā jāu go vadā(7)yi, voraha rādhā-ke prāṇanātha kāhu darasane //
MS *yihana na jā* should have originally been **sahana na jāya*.
238 Seems to indicate that this song is meant as an answer.
239 Abbreviation of Nw. *misā*.
240 Or, maybe *dā*, or *pha*? This letter is added below the line.
241 The sign which looks like an *u-kāra* might be a visarga. In that case, *dhāy·*.
242 The letter *na* is added above the line.
243 = *lāge*

(A date in Newari is written.[244])

৷ saṃ 777 āśvina śukla // saptaṃmī pūrvvāṣā[245] nakṣatra atigaṃḍa pra śukra māna yoga, śanaiścara-vāra thva-kunhu rātri vā-cāna ṅhā[246] mayaktinayi[247] nṛtyu[248] yuva[249] dina juro[250]

(P. 44, at the bottom. This seems to belong to the drama. Maybe it is a continuation from MS p. 42, l. 3 *megha dhuṃ*)

৷ indra dhuṃṅa //

rāga paharīyā // pra //

carī jāvo śacī tumī, trīdaśyaro pure, kṛṣṇa darasana hairo janama saphare //

(Maybe continues to p. 45?)

* * * * * * * * *

The last photograph is the same as MS p. 24 of Jalandharāsuravadha.

(49:1)

৷ rāga sauri // ekatāla //

āhe prabhu ki kahivo tumhe, prāṇanātha morā tumhe kahe ju(2)kta vore, //

āhe prabhu daityasvara sava tumhe jāne, tumhāra je hāthe a[mhe][251] śaṃkhā nahi kare, //

ehi velā āliṃgana kahe kona jāne, tila eka khemā karo morā vora māne, // //(3)

krṣṇayā //[252]

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[244] Maybe the date of presentation of this drama? NS 777 corresponds to AD 1656. The letters are written in thick lines, but I can not decide whether it was written by the same scribe as in other parts of the text.
Nw. "NS 777, the while half of the Āśvina month, 7th day, Pūrvāṣāḍha-nakṣatra, Atigaṇḍa, Praśukra (?) mānayoga, Saturday. On this day, before midnight (*bā-cāna ṅhā*), *mayaktinayi* (obscure) it became the daytime (*dina juro*)."

[245] I.e. *pūrvāṣāḍha*
[246] Nw. *cā-na* in the evening. Nw. *ṅhā* 'before, earlier'. Maybe, "earlier in/before the evening"?
[247] Or, maybe *mayantimayi*?
[248] Certainly, it can be a corruption of Skt. *nṛtya* 'dance, drama', but Malla [2000: 260] also registers *nṛtya* as a variant spelling of *nitya*. This word looks like *mṛtyu*, too.
[249] Nw. *-yuva* is the future-tense ending, but here does not seem to fit in the context very well. Much better would be to take it as **juva* 'becomes'. *Nṛtyu juva* and *mṛtyu juva* would mean "the dance is [performed]" and "death has arrived", respectively.
[250] Nw. *juro* 'became, was'.
[251] The addition of *mhe* is indicated in the lower margin.
[252] Nw. "Kṛṣṇa's [word]."

keḍālā // paritāla //
praphula kamara mukhi tora nahi sama āne, [bh]ra(4)mara[253] hayire ame deho madhu-pāne,
tumāra yauvane mora hariro parāne, rākhaha su(5)ndari ave dagadha jivane, //

// vṛndāyā //
dhanāśri // ekatāla //
avela vacana prabhu (6) amhe ka[254] vola kāhe sune,, udyāna je vaisire[255], choda svāmi ehi vela //

// śṛṅgāla //
dhanāśri // ekatāla //
haṃśa-gamani tumhe kajala nayāne, sarada śaṃpurṇṇa śaśi nirmmala

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Abbreviations

B. Bengali H. Hindi Nw. Newari Mod. Nw. Modern Newari Skt. Sanskrit
ŚKK Śrīkṛṣṇakīrtan NS Nepāl Saṃvat

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[253] The upper part of the letter *bhra* is damaged, but it is obvious from the context.
[254] The letter *ka* perhaps has a sign of cancellation, but it is too faint. Maybe, it has originally been **eka bola*. In similar expressions, however, it is usually *bola eka*.
[255] Or, *vaisive*?

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