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Kṛṣṇacaritra. 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: Kṛṣṇacaritra, “The story of Kṛṣṇa”, written under Śivasimha (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 Kṛṣṇa’s challenge against Indra, lifting up of Mount Govardhana and defeating the serpent Kāliya.

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

¹ Regmi [2007: p. 46ff]. Brinkhaus [2003: 70 footnote 11] states Śivasimha was a king of Pāṭan and his reign was AD 1597-1619. This seems to refer to Śivasimha’s conquest of Pāṭan [Regmi 2007: 267f]. He defeated Purandarasimha (AD 1560-1597), the king of Pāṭan at that time, and absorbed Pāṭan into the kingdom of Kāntipur.

The Jalandharāsuvadhā play contained in the former part of this manuscript was written under the reign of Purandarasimha, while this Kṛṣṇacaritra was written (seemingly in Pāṭan) under Śivasimha 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 Baṛu Caṇḍidās' Śrīkṛṣṇakīrtan are contained in a few pages between the first play (Jalandharāsūravadhā) and the second play (Kṛṣṇacaritra) contained in this manuscript [Kitada 2019]. These songs seem to have connection to the Kṛṣṇacaritra rather than the Jalandharāsūravadhā.

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 Baṛāyī 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-known³, 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 vorītya⁴ dhāta (MS p. 33, l. 5)

nīda bharara⁵ dhāta (MS p. 35, l. 1)

jana mana avirāka⁶ dhāta (MS p. 35, l. 3)

vikhama jamunadi mājhe⁷ dhāta (MS p. 36, l. 7)

kaho muni⁸ dhāta (MS p. 37, margin)

eke to caṁdana dhāta (MS p. 37, l. 4; MS p. 40, l. 4)

sāgarero dhāta (MS p. 41, l. 2)⁹

āju mudarī ghana ghana¹⁰ dhāta (MS p. 41, l. 4)

³ For instance, hymns which were daily recited in temples, like today's 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 munivare* (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 kānhāniṁ*. 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 caṁdrakāti¹¹ 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 Baṛu 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. *barāyi* 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 kānḥu kaṁpaya 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 upale¹⁴ rahi, jāṇo rupa laga nāhi¹⁵,

saṃsārelo sāra rupa tāhi // (2)

hara śiva //

tāhāro¹⁶ māyā-te harī, jāta degho¹⁷ saṃsāra sṃjire, //

syahi tyahi mīla gati (3) sakara bhuva[na]¹⁸pati

deho moke parama muguti //

śrī śivasīha¹⁹ rāya, jāhāro praśāda pāya, (4)

jaga jana durīta vihāya //²⁰

𑌒 nāṭa // e²¹ //

¹³ A sign resembling 𑌒 in shape, called *śiddhicinḥa* ‘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. Śivasīḥa, the king of Kāntipur.

²⁰ I.e. “[He] removes the suffering of the people of the world.”

²¹ I.e. *ekatāla*

tuhina śikhare sama vimara²² sarīre (5)
hutavaha ravi śaśi nayāna nulire //
ḍamaruṭi triśura hāthe śire śaśikalā,
vibhuti bhūkhana²³ (6) kaṃṭhe vāsukiro mālā //
jaya2 nītyanātha²⁴ tridaśero iśe,
jāhāro carana dhyāna durīta (7) vināśe //

// ॥ dhanāsrī // rupaka //

vivudha nagara sama ati anupamya, tathā to vai(30:1)śire loka tridaśero samemya²⁵ //
maṇi-maṇḍapa sobhe suvarṇṇa pranāre,²⁶ manikeśava-ta (2) deva vṛkodare,²⁷
śrī ralīta-purī²⁸ śvabhe niraṃtare, śrī śivasimha deva pratipāra²⁹ kare, //³⁰ (3)

// ॥ bhairavi // e //

praudina prati kamara virocana, lokanātha jagata ādhā(4)re //
abhaya vara hāthe³¹, nānā mani-maya hāle³², śvabhita kesavi³³ bhāre, śvabhita (5)
jayadeva³⁴ bhava bhaya tāri tare³⁵ //

// ॥ kedāra // paḍimām //

kṛṣṇaro caritra kathā (6) karīvo prakāśya, tāhi to dekhīyā jāvo durī vināśya // // (31:1)

²² = *vimala*

²³ I.e. *bhūṣaṇa*

²⁴ I.e. *nītyanātha* 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* (*suṃ 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 Śivasimha 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 Nirṇaya Sagar edition of the Gītagovinda [Nārāyan Rām 1991].

³⁵ Or else: *tārīta* (i.e. Skt. *tārīta*) *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 jālo³⁶ saṃge niranta(3)re //

// ᳚ rāga śrī // e // tāra³⁷ //

bhavānī saṃkara gaṃgā, gamana kayire,³⁸ nānā kai(4)tuka³⁹ kare, kṛṣṇa avatāre //

// ᳚ rāga kanhala // dharaṃjatī //

puruṣa janame tapa (5), kairo vistare, te-kāranya pāyiro mohi⁴⁰, 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|nhe⁴², dāna karna ture⁴³ // (32:1)
vipakhya vipina da[?]he⁴⁴ jenhe, dāvānāhere,⁴⁵ nipati⁴⁶ mukuta sobhe calana jugare // (2)
śrī śīvasiṃha rāya, nṛpati śvare, manoharā rānī mukha, cānda cakore // (3)
// naṃnda vaṃ //⁴⁷

// ᳚ rāga śavarī⁴⁸ // dvāmāna //

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

māhādeva nhathu myana vava,⁴⁹

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. *muṣi*?

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*.

// ॐ śavarī // pratāra // (5)

ke tumhe dhāta //⁵⁰

ॐ rāga vaśata⁵¹ // e //

aguri candana śimṅga maṁndaśāre, kapura kuṁkuṁma gaṁdha, (6) vividha suśāre,
vaiśaha māhādeva aṁga virāya //

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

// ॐ rāmakarī // pratā //

tera purāyivo āro bhuti⁵³, kāparadhuti (33:1) kāpara diro dhuti /
hāthera kari⁵⁴, kākhya coparī⁵⁵, pāyara jhu⁵⁶, miki napurī⁵⁷ //

vadāya vaṁ //⁵⁸ // (2)

ॐ praharīyā // e //

vadā āro he⁵⁹, hāthya 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. *barāyi*), 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. *khyāh*) [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. *kari* ‘a small ring’ [Sen 1971: 110]

⁵⁵ B. *copari* ‘small basket’ [Sen 1971: 287]. A small basket on the flank.

⁵⁶ This letter has a peculiar form resembling *pta* + *u-kāra*. It is a variant of *jha*. The reading *jhumiki*, i.e. B. *jhumakal/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. *pāyela*.

⁵⁸ Nw. “The go-between (B. *barāyi*) went (= exit).”

⁵⁹ I interpret it as an address: B. “*Barāyi, ālo, he*”.

rāma-kṛṣṇa praveśa⁶⁰ //

gothagrī // dharaṃ ekatari //

śajara jara⁶¹ sama, jāro karevare⁶², nayāna kamara śo(4)bhe vadana maṃdare //

bhū-bhāra bharana harī hairō avatāre, danuja⁶³ māriyā deva karītya uddhāre // (5)

rāma-kṛṣṇa vaṃ //⁶⁴

rāga varāri // e //

śiva śiva vorītya dhāta //

rāma-kṛṣṇa carī gero, pitāro (6) nīska⁶⁵te,

jāhāro carana tare, tīdasya makute⁶⁶ //

// ~~nārada praveśa~~ // ~~ī indra praveśa~~ // (7)

~~ī pahariyā~~ //

ī indra praveśa //

rāga kolāva // e //

nandana udyāna jāro, pukhya⁶⁷ pārījātya // anu(34:1)pa vāhāna jāro, hāthi ailāvatyā,

tridaśero adhipati deva puramṃdare, śacī vāma bhāga ka(2)rī praveśa kayire, //

īndra pīhā // vaṃ //⁶⁸

ī rāga dhanāsrī // dvamāna //

gamana kayīro deva, amara iśva //(3)re,

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 **nikate*.

⁶⁶ I.e. *tridaśa-mukūṭa* ‘the crown of gods’

⁶⁷ Maybe B. *puṣa-* ‘to rear, raise up, sustain’ [Sen 1971: 577]?

⁶⁸ Nw. “Indra went out”.

tri-deśa⁶⁹ sa-gana āyasya⁷⁰ jāvo sabhā kare // // (4)

॥ rāmakṣṇa praveśa //

॥ nārada praveśa //

॥ rāga kaisi // jati //

igārā pīrā sukhuma antare,⁷¹ atura⁷² (5) prakāsa teja-ta thīra-vistare⁷³,

āyiro munī nārada vidiro nandane⁷⁴, karaha racana⁷⁵ mohitaḥ⁷⁶ (6) kairo sarvva khane //

vibhāsa⁷⁷ //

॥ nārada vaṃ //⁷⁸

॥ rāga kaisi⁷⁹ // e //

caīro nārada munī naṃndero maṃdire, (7)

rāmakṣṇa avatāra darasana⁸⁰ kare //

// ॥⁸¹ nanda-sabhā // ṅhathu mena vava //⁸²

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. *īṅgalā*, a word-form seemingly fabricated in analogy of *piṅgalā*, as referring to the *Idā* tube of Haṭhayoga. Then, might *pīrā* and *sukhuma* here refer to *piṅgalā* and *suṣumnā* respectively? If my surmise is appropriate, this phrase would mean: “*Idā* [and] *Piṅgalā*, *Suṣumnā* in the middle.” Might MS *pīrā* then be **pīrā*, a form fabricated in analogy of *idā*, 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

rāmakṣṇa(8)ṣṇa dekhīvā-ke //⁸⁴

// ॥ rāmakṣṇa vava⁸⁵ // nhathu mena vava //

॥ nālada vava // nhathu mena //

bharīyā⁸⁶ vava //

(p. 35:1)

॥ nārada vaṃ // davara⁸⁷ //

॥ rāga śrī⁸⁸ // dvamāna //

nīda bharara dhāta //⁸⁹

govradhana⁹⁰ pujivā-ke nanda vraje(2)śvare,

rāmakṣṇa saṃge karī gamana kayire //

// ॥ jaśvadā vaṃ //⁹¹

॥ dhanāśrī // gharajati // (3)

॥ jana mana avirāka dhāta //⁹²

carī gero prabhū morā, naṃde vrajeśvare,

govradhana puṣā kare vivi(4)dha prakāre //

// ॥ rādhīkā praveśa //

rāga rāmakarī // dharaṃ ekatarī //

vada⁹³ maṃdara jāro (5) sudha sudhākare,

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:

rāmakṣṇa 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. *bharīyā* 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.

khaṁdana⁹⁴ khaṁjana⁹⁵ jinīyā śvabhe nayāna jugare, /
bhuvana suṁdarī rādhā kai(6)ro paravesya,
canda-vadanī āro⁹⁶ parama harīśya //

vadāyi vava // ṅhathu mena vava //⁹⁷
ṛ rāga ko(7)rāva // ekatarī //
ghṛta dudha je raiyā vadā⁹⁸, jāvo mathurā nagare,
virambhaṁ ma⁹⁹ kare āju cara he (p. 36:1) suṁdarī 2 //

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

rāga rbhatharī¹⁰¹ // e //
carīro jarada duhu, i[m]draro ni(3)kaṁthya¹⁰²,
kṛṣṇaro samīpa gīyā karīvo saṁkathya¹⁰³ //
sucīyā sucīyā dhāta //¹⁰⁴ // // (4)

~~ṛ idra sabhā // nārada vava // ghame[gha]¹⁰⁵ vava // ṅhathu mena¹⁰⁶ vava //~~

// ṛ kāli praveśa // // (5)

⁹⁴ Or, maybe *khaṁndata*. Skt. **khaṇḍana* would not make sense. Is Skt. *khaṇḍita* ‘betrayed’ to be assumed?

⁹⁵ Skt. *khañjana* ‘A species of the wag-tail’, here used as a simile for the eyes, cf. Apte [1992: 634], an instance from the *Sāhityadarpaṇa*: *netre khañjana-gaṅjane*.

⁹⁶ I.e. B. *āilo* ‘[she] came’.

⁹⁷ Nw. “The old woman (*barāyi*) came/has come. [She] came/has come [accompanied] by the [same] song as before.”

⁹⁸ Seems to be a corruption of *vadāyi* (B. *barāyi*).

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. *nikāṭe*, seemingly contaminated by *kaṅṭha*.

¹⁰³ Cf. Skt. *saṁkathā* ‘conversation, talk’. However, *saṁkathya* does not rhyme properly with *nikamṭhya* (neither **nikāṭe*, nor **nikanṭhe*). 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 prayodaśa¹⁰⁷ bhikhama śarīre,
nānā manimae gana(6)vibhukhīta aṃge //¹⁰⁸
śakara¹⁰⁹ nāgero pati praveśa kayire,
vāma bhāge rarnta¹¹⁰-rekhā (7) ati mohare, //

hñyāka //¹¹¹
‡ vikhama jamunadi mājhe dhāta //¹¹²

‡ rāga sauvarī // pra //
vikha(37:1)ma / śarīra kāri gerā, pīyā śaṃge¹¹³ jamunāro vare //

‡ govradhana puḷā khaṃ lhāyā //¹¹⁴ (2)
// nārada ṅhathu myana vava //
bharīyā vaṃṇa davara //¹¹⁵
nārada vaṃ davara //¹¹⁶
naṃṇda rāmakṣṇa vaṃ, // (3)
// indra sabhā // ṅhathu mena vaṃ,¹¹⁷ X¹¹⁸

(Addition written in the margin)

// śrī // astarā //¹¹⁹
3¹²⁰ kenhe vimana hailo kaho munīvare, tumhāra vadana dekhī mohi vada dare¹²¹ //

// ‡ 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 **viśama jamunā nadī mājhe*.

¹¹³ I.e. *pīyā 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 = *barā dare*

tumhāke kahitya mohi vada rāja¹²² pāyi, torā apamāna haira kavana upāya,
kaho munī dhāta¹²³

(Addition end)

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

𑒧 // 𑒧¹²⁴ // 𑒧jaśvadā vaṃ //¹²⁵

𑒧 rāga dhanāsrī // cārī //

eke to caṃdana dhāta,¹²⁶ /

carī gero prabhu mo(5)rā naṃnda v[r]ajeśvare,
govrarddhana pujā kare vividha prakāre, //¹²⁷

𑒧 indra // // (6) //

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

// nārada // //¹²⁸

tridaśero nātha haiyā pāyiro apamāne, (38:1)
rāmakṣṇa toke kairo ṭṭero samāne //

// nārada vava // megha vava //¹²⁹ (2)

// (3)

/ megha vaṃ davara //¹³⁰

𑒧 indra vaṃ // rāga rājaviṅjaya X [// jati]¹³¹ //

~~krodhajraanarapātha~~¹³²

¹²² = *baṛa 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/vaṃṇa* ‘[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,
vrajrapātha¹³³ karīvāke gopārero māthe //

// ॥ śacī vaṃ //¹³⁴ (5)

dhanāśrī // cārī //

morā prabhu surapratī¹³⁵, gero bhuvi tare,
vāratā¹³⁶ sunite jāvo ma(6)na, nahi thīre //

// nanda rāmakṣṇa govarddhana puḷā vava, ṅhathu menaṃ, //

bharī(7)yā vava // // rāga mārava // ॐ¹³⁷ // pra¹³⁸ //

(39:1)

dadhī dudha ghr̥ta ghora sāja karīyā,¹³⁹

ॐ¹⁴⁰ govarddhana puḷī[vā]¹⁴¹ke¹⁴² re¹⁴³ āyirā,

ā(2)yiroy bhārīyā¹⁴⁴, bhāra vahiyā,

vatra¹⁴⁵ je ānanda pāyirā //

// puḷā yāñā //¹⁴⁶ (3)

॥ rāga pramañjarī // dvamāna //

govarddhana girī-vara puḷiro takhane,

rāmakṣṇa 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 [Bhaṭṭācārya 2011: 222]: ghr̥ta dadhi dudha āora ghola e saba mora pasārā.

ŚKK Song 212 [ibid.: 317]: ghr̥ta dadhi dudha barāyī sājiām 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. *bhārīyā* ‘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 puramḍare,
sagana sahitya toke, jinivo (7) samare, //

nārada vava // pujā yānā //

rāga gaurī // jatī //

e śrī madana gopā[ra]¹⁵⁰ ma(40:1)noharanam, śyāmam sarīra karavana, //
kundara kutira tiraka raja¹⁵¹ maṅḍita, panāhaya (2) matuka¹⁵² cānda vadanam /
pitāmvara dhara cāru cadhāvaya¹⁵³, subhagapora dāmani dahanam, (3)
savaraga cīnta nayano¹⁵⁴ naṃdana nandana, rāya dāsa prabhu rīpu daranam //¹⁵⁵

// (4) ॥ indra vaṃṇa //¹⁵⁶

rāga savarī // e //

eke to caṃdana dhāta //¹⁵⁷

ja[na]ma¹⁵⁸ saphara bhero kṛ(5)ṣṇa daraśane,

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-rajās* ‘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 *-am*, 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).

rāmakṣṇa avatāre puśiro¹⁵⁹ carane¹⁶⁰, //

᳚ kṛ rāma śā jara vaṃṇa //¹⁶¹ (6)

e dhenu carāvayū āvata mohona dhenu carāvayū¹⁶² 2 //

mudarī vadhunī sunī rucī¹⁶³ u(41:1)pajāya,¹⁶⁴

gvāravāra sava maṃgara gāya //¹⁶⁵

naṃnda thava che vaṃṇa,, //¹⁶⁶

rāga sāraṃgī // (2) // e //

sāgarero dhāta //¹⁶⁷

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

gagana viramve morā, rāmakṣṇa-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 vaṃṇa //¹⁶⁹

rāga varāri // carī //

śrī kṛṣṇa carī gero □¹⁷⁰ jamunāro tire,

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

¹⁵⁹ Possible would be either B. *puṣa-* or *puṃcha-*.

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 *carāvayū*, 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 dhumṇa //¹⁷²

rāga // larīta // jati //

gamanaka(42:1)yīro muni, āsrama viśyaśya¹⁷³,

rāmakṛṣṇa dekh[ā]¹⁷⁴ karī parama harīśya //

kṛṣṇa (2) jamunā-sa coṇa //¹⁷⁵ ṅhathu mena //¹⁷⁶

śrī kṛṣṇa carī gero, jamunāro tire, //

ṛ rādhikā (3) caṁdra-vadani vavaṁ //¹⁷⁷ // //

megha dhum //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)

ṛ kārī jamunā-sa coṇa //¹⁷⁹ ṅhathu mena vava //¹⁸⁰

viṣama sarīra kārī //

// ṛ kṛṣṇa rādhikā vadāyī, (2) kārīyā-ke vaṁṇa //¹⁸¹

ṛ rāga // tā¹⁸² //

aṁvuda jarada gero indrora¹⁸³ nideśe,

rāmakṛṣṇa go(3)pa śava kalivo¹⁸⁴ vināśe //

me[ghadh]u[m]¹⁸⁵ //

¹⁷² Nw. *dhumṇa* ‘[he] finished’, here maybe in the meaning of ‘exit’.

¹⁷³ = *āsrama-viśeṣe*. Or, maybe **āsrama-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 (*vavaṁ*).” In the case it is analyzed as *caṁdra-vadani-va vaṁ*, 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 Baṛāyī 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 dhum* means: “Raincloud finished (= exit).”

(4) 𑒧¹⁸⁶ jala vanā //¹⁸⁷
rāga śavarī // 𑒧¹⁸⁸ jati //
kamala¹⁸⁹ sobhita dhāta //¹⁹⁰
ati anupama jamunālo kure, (5) kamala kumudaṃ sobhe bhramala caṃca 𑒩¹⁹¹re //
makara uraga jara-mahikha kuṃjare, vividha manoharana (6) tama cīre¹⁹², //
tathā to nivāsita sakara ahisore¹⁹³, jāvo vadhu rartta¹⁹⁴-rekhā nir[ja]re¹⁹⁵, // (7)

𑒧 rāga bhaivī¹⁹⁶ // dharaṃjati //
rādhikā [dha]¹⁹⁷ andora //¹⁹⁸
heno akarama morā daiva viparīti /, anega ja(46:1)tana kairo vividhī pīrīti //
puruva sukṛta phara pāyīro kṛṣṇa pati, heno [vi]parīti¹⁹⁹ mo(2)rā hairō duragati //
harīṣ molā kavana pratikāre, lallāta rīkhīta phara mītayī (3) na pāyī //

(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.)

// 𑒧 rāga śrī // tā dhamjati //

kavana dukṛta hailo puruva janame, svāmiro viyoga hailo vidhi morā vāme, /²⁰⁰
harīṣ morā (p. 46, upper margin) koṇa pratikāre, vipatitaraṇa²⁰¹ karāsi mati hamāre // //

(Addition end)

(46:3 continued)

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 *śrī*bindu.

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 bipolarita bhaila [...].

²⁰¹ Perhaps a corruption of *vipatita-taraṇa* ‘salvation of the fallen’ or *viparīta-taraṇa* ‘salvation from adversity’?

// ॐ rāma vava // kṛṣṇa jāgata yāhā //²⁰²

// kārī-va saṃgrāma //²⁰³

paha(4)rīyā // rupaka //

manuja adhama tumī kathā jāvu²⁰⁴, mola viṣa ghāte tora jiva rīve, // (5)

ahe dusta[ha]²⁰⁵ ahi tumī kathā jāvu, prāna rīyā jama-purī pathāyīro²⁰⁶ // // (6)

ॐ ~~rāka~~ ॐ rāga karuna // dharam eka tati //

tumhala māyā-te hailo śāvero²⁰⁷ śārīre, tuha hi (7) karīro sava, ajñāna ākāre, //

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

kārī vaṃ //²⁰⁸

// ॐ rāga varārī // cārī //

hāhā caṃdrakāti dhāta //²⁰⁹ (2)

dhanya bhāge mola²¹⁰ āju kṛṣṇa daraśane,

jāvo prīya rartna²¹¹-rekhā ānandita mane, (3) //

// jaśvadā voṃ // nanda-va //²¹² nhathu me //

rāmakṛṣṇa vava //

// ॐ rāga // tā // (4)

// megha dhumā //

rāga // tā //

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. *pāthāilō* ‘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 *laibō*.

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 *pathāyīvo* as *pathāyīro*.

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-ta²¹³ puṇya kayiro vistare,
kṛṣṇa daraśana hairō jā(5)vo nija ghare, // // (6)

‡ kārī vava // űhathu me //²¹⁴
dhanya bhāge mora āju //

kārī dhum //²¹⁵
rāga deśākha // jati //
trībhuvana nātha (7) śrī kṛṣṇaro carane, tāhāro praśāde mohi pāyiro puṇya thāne, //

~~māhādeva dhumna~~ [nārada dhumna]²¹⁶ //
paṁca(48:1)ma // jati //
divi bhuvī nāge-purī, trībhuvana iśe, sukṛta kamara vādhyā jenhe di(2)na iśe // //

megha vaṁṇa //²¹⁷
// aṁvuda jalada gero²¹⁸

(Here, the leaf is divided by a long line.)

‡ gaṁṇā //²¹⁹
vistara jatana kairo tumhara kāraṇe hamāke chādiyā prabhu jāvo ki kārane // (3)
vikhama jamunā jare, gamana kayiro punu daraśana nahi torā kavevare²²⁰ //
na kara na kara prabhu (4) emana udyame torā daraśana chādi thākivo kemane //

‡ māhādeva dhumna, //²²¹
rāga // (5) tā //
trībhuvana śiva pati bhavāni sahite, avatāra kailo sava manuḷa mohite //
vivdha kau(6)tuka hailo, kṛṣṇa avatāre, tā dekhīyā jāvo piya kayilāśa-pure, // //

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. *gaṁṇē*, *gaṁṇa* ‘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)

। dhanāśrī // thaka tāra // kathā haite²²² // 1 //

। śrī // e // gauri dāna dehā //

। desākha // rupaka // hamāra jauvana //

। śrī // e // vudnā²²³chini yā raive torā //

(Page 42, right side)

rāga varāri // e dhanī suṃvadhani²²⁴ he siherā

// rāga rāmakari // jatī dha²²⁵ // kākā kemaya vora diyā puchava kusala vāta, āre kā dite 2 rādhikā

ghara jāvo // kākā □erina²²⁶ [ṣ]āyiyā²²⁷ udi

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

(P. 43, left side)

। savari // dharaṃ jati // rāma avatāra //

। siṃdurā // cārī // ekhane āchiro dhani //

। vibhāsa // pra // prānero rādhikā muke //

। gunajarī // cārī // nayāne na dekho vaḍāe²²⁸ vane na sune //

। śrī // pra // rādhā canda voriro duraṃ bhatini roke²²⁹ //

। savari // e // jata dina dāmudara āche morā korā // misā²³⁰

। vibhāśa // jati // jakhane muiyī sisu-mati // misā

। vibhāśa // cārī // kāṃcana viracīta // misā

²²² The scribe amended *kaite* (B. *kahite*) into *haite*.

²²³ Or, *vunhā*, although less plausible?

²²⁴ I.e. *suṃvadanī*?

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. *khāiyā*? The *ṣa*-letter, being an amendment of another letter, is difficult to identify. Or, maybe *pāiyā*?

²²⁸ This *e*-letter has a horizontal line peculiarly. *Vaḍāe* (or *vaḍā*?) seems to be B. *barāyi*.

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)

। mohoṭa²³¹ 10 rakṣamana ṣatriyā vayāke mesa śvaya viyāva tayā²³²

yā parāyīyā gīya²³³, kanhāya muke āse kata dure, //

āhe gosāya govindra he e gopārā he āre /

anāthini rādhikā ke ghara jāvo nāhe //²³⁴

(P. 44, left side)

। śrī // cārī // sitara mandiraya sitara vada nisi²³⁵ // misā

। korāva // jati // tumhe to hamāra vada māyi²³⁶ // misā

। varārī // dharamjati // duṣero upara dukhe //²³⁷ misā

। śrī // cārī // āju darasana bhero re // uttara-pāta,²³⁸

। varārī // pra // hāthya na dhara kānhu kampakaya tanu // misā

। śrī // cārī // ādha vadana tora dekhara mui āji // mi²³⁹

। śavari // cārī // hamanavinārī[sa]²⁴⁰madhāyu²⁴¹ //

(P. 44, right side)

। varārī // gaṁdra /// vada[na]²⁴² purṇṇimā // mi

। pramañjari // cārī // nakha rekha rāge²⁴³ janu //

। gunajari // jati // dhani2 suṁdari rāmā //

। dhanāśrī // e // suna rādhe paduminī //

²³¹ Or, *mohe dhi*?

²³² Nw. “Muhūrta (?) 10. I gave (*biyā tayā*) 30 buffalos to him, Lakṣmaṇa Kṣatriya.”

²³³ I.e. B. *pālāiyā gīyā*.

²³⁴ This is in a very awkward handwriting.

²³⁵ Or, *sitara vadani sī[tara ...]*?

²³⁶ B. *baṛa māy* refers to, of course, *barāyī*.

²³⁷ This is the same phrase as in one of the Kṛṣṇa 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 varārī // tāra jati // duṣero upara duṣa, yihana na jā, cakuvāhe rāyā jehne caku nivedane //

cāho cāho (6) cāho vadāya cāho viṇḍāvane, yathā vāśī 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)

॥ sam 777 āśvina śukla // saptamī pūrvvāṣā²⁴⁵ nakṣatra atigaṇḍa pra śukra māna yoga, śanaīścara-
vāra thva-kunhu rātri vā-cāna ṅhā²⁴⁶ mayaktinayi²⁴⁷ nṛtyu²⁴⁸ yuva²⁴⁹ dina juro²⁵⁰

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

॥ indra dhumṅa //

rāga paharīyā // pra //

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

(Maybe continues to p. 45?)

* * * * *

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

(49:1)

॥ 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 śamkhā nahi kare, //

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

krṣṇayā //²⁵²

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)marā²⁵³ 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 ka²⁵⁴ vola kāhe sune,, udyāna je vaisire²⁵⁵, choda svāmi ehi vela //

// śṛṅgāla //

dhanāśri // ekatāla //

haṃśa-gamani tumhe kajala nayāne, sarada śaṃpurṇṇa śaśi nirmmala

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*?

Kṛṣṇacaritra. A Bengali drama from the 16th century Nepal
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