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ネパール・マッラ王朝のベンガル語演劇写本
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Baṛu Caṇḍīdās parallel in the Āśā Archives of Kathmandu
Report on the research of dramatic manuscripts in Nepal of the Malla dynasty
(revised on 2019/11/29)

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This is a revised version on 2019/11/29 according to the instruction by Prof. Kashinath Tamot.

The corrected parts are marked with yellow for readers' convenience.

The list of corrections is newly added at the end of this article.

Abbreviations

Ex. exposure MS. manuscript NS Nepāl Saṃvat ŚKK Śrīkṣṇakīrtan

Remark on my English

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 some public benefit.

The way of numbering the pages of the manuscript

Each exposure of the microfilm contains two pages of the manuscript, except for the 1st and 6th exposures (i.e. Ex. 1 and Ex. 6) which respectively contain only one page. I indicate the first page of an exposure by 'a' and the second by 'b'. For instance, the first page contained in Ex. 2 is indicated as Ex. 2a.

Introduction

Recently my teacher Prof. Kashinath Tamot (Kāśīnāth Tamot)¹ edited a Newari drama, Padmasāgarapyākhaṃ, contained in the manuscript Digital Project Number (DPN) 1386 in the collection of the Āśā Archives (Āśā Saphū Kuthi) in Kathmandu, Nepal. [Tamot & Śreṣṭha 2019] This drama mentions King Lakṣmīnaraśiṃha Malla.

¹ I express my heartfelt thanks to Prof. Kashinath Tamot for his cooperation and instruction.

The Rukmāṅgadacarita written in NS 753 during the reign of King Siddhinarasiṃha Malla has been until now considered the earliest specimen of drama composed in Newari language. However, the Padmasāgarapyākhaṁ might be even earlier, for Lakṣmīnaraṣiṃha Malla (NS 741-761) is the elder brother of Siddhinarasiṃha Malla.²

The microfilm of this manuscript consists of 11 exposures. The Padmasāgarapyākhaṁ is contained in the exposures 9th to 11th. The actual order, however, is 11, 10 and 9, which were filmed conversely from the back of the manuscript by the photographer. [Tamoṭ & Śreṣṭha 2018: 3]

This manuscript is a patchwork of fragments of several different texts. Exposure 1-8 contains Bengali songs and a Maithili song containing a bhaṇitā of Vidyāpati (Ex. 7a, ll. 1-6). A song (Ex. 2a, l. 6 to Ex. 2b, l. 4) is written in an unknown New Indo-Aryan language. Ex. 5 and Ex. 6, containing Newari songs, seem to be an extract from another work (an anthology of Newari songs). There is a Newari song (Ex.8b, ll. 1-4) dedicated to Śiva.

ŚKK parallel

To our amazement, one of the Bengali songs is parallel to Baṛu Caṇḍīdās' Śrīkṛṣṇakīrtan (ŚKK). Below, I give the two versions of text for comparison.

Ex. 7a,6 and Ex. 7b, 1-6

// khopā parateka molā,, tri(Ex.7b:1)daśa śvara syembho,,
keśa pāśe nila vidhamāne,, śuna vadāya go (2) /
śīselo sindura śūla lalāṭa tilaka cānda,, nayāne to vaisero mada(3)ne,,
śuna vadāya go / cora³ giyā,, gominda ka vāte,, e he āre,
sola(4)ha sahaśra nṛpati gaṇa,, rākhvaho jivane madane⁴ mora
ki karita [p]ā⁵(5)ra jagannāthe,, śuna vadāyi go //

ŚKK No. 290⁶ (Bāṇakhaṇḍa 9)

dhanuṣī rāgaḥ // laghuśekharah //

khōpā paratekha mora tṛdaśa īśvara hara

² Information obtained in my interview with Prof. Tamoṭ.

³ ŚKK *bola*. The Newari letters *ca* and *va* are often confounded.

⁴ Peculiarly, five dots are set above *da ne*. Dots are used to indicate cancellation. However, **mamora* would not make sense.

The corresponding phrase of ŚKK is: *rākhāe yaubana dhana*. The scribe actually wanted to cancel *madane*. (He might have falsely copied *madane* contained in the upper verse.) The original text that the scribe had was perhaps *rākhvaho jivana mora*, or *rākhvaho jauvana mora* etc. See my argument below.

⁵ This letter is partly damaged, but must be *pā*, according to its parallel in the ŚKK.

⁶ Bhaṭṭācārya [2011: 366f], Rāy [1414: 108].

keśa-pāśe nīla bidyamāne / eā /
sisera sindūra sūra lalāṭe tilaka cāda
naṇanata basae madane // eā // 1
suṇa baṛāyī la
bola giā gobindaka bāte / eā /
tīna bhubana bīra rākhāe yaubana dhana
ki karitē pāre jagannāthe // dhru

(The verses posterior to these, being irrelevant to our matter, are not quoted here.)

Intriguingly, the same song is also quoted in another manuscript from Kathmandu, NGMPP Reel No. B 460/33, p. 26, ll. 2-5. There, this song is written along with several Bengali songs which are not yet identified. For the detail of this matter, please consult my earlier article [Kitada 2019a].⁷

(The original page number and line numbers are retained for convenience.)

(p. 26:2) [...] // rāga dhanāśrī // tāra dharamjati //
ṣopā parateka mora ṭṛdaśa-iśvara (3) syambhu,
keśa-pāśe nira vidhamāne, suna vadāyī go //
siśe[to]siṃdula□□□sūlasūlālā⁸(4)lāta tiraka cande,⁹
nayāne to vaisya to madane, //
vora giyā govindero vāte, sorasra ṇṇpati ga(5)ṇa rāṣaha yauvana mora,
ki karite pāre jagannāthe //

In place of ŚKK *hara* at the beginning, our Nepalese versions respectively contain *syembho* and *syambhu*, which is either a corruption of *śambhu, or *svayambhū.¹⁰

In place of ŚKK *tīna bhabana bīra* ‘the heroes of [all] the three worlds’, our first Nepalese version contains *solaha sahaśra ṇṇpati gaṇa* ‘the troop¹¹ of sixteen thousand kings’, while the second version contains *sorasra ṇṇpati gaṇa* ‘the troop of *sorasra* kings’. *Sorasra* seems to be a merger of *solaha*

⁷ This manuscript contains two Bengali dramas: Jalandharāsuravadha in the first half, and Kṛṣṇacaritra in the second half. In my earlier article [Kitada 2019a], I was considering these Bengali songs are attached to the first drama. However, it is more likely that they belong to the next drama, i.e. a Kṛṣṇa play, in which Baṛāyī also appears, cf. Kitada [2019b].

⁸ The scribe, having erased a false phrase, wrote a correct phrase over it. It seems that at first the scribe wrote *siśetosimḍula in the place in which now □□□sūla is written; thereafter, he erased it and rewrote it from the beginning of the sentence. One of the doubled sūla sūla also seems to have been erased. As the result, we have siśeto siṃdula sūla lā. Obviously, siśeto siṃdula is a corruption of *siśeto sindūra.

⁹ Maybe *su-lalāṭa-tilaka-candre*?

¹⁰ Or, perhaps the pronunciations of the two terms were confounded by Newari speaking people.

¹¹ Of course, *gaṇa* functions as an indication of the plural number.

‘sixteen’ and *sahasra* ‘thousand’. ‘Sixteen thousand kings’ seems to refer to the rulers of all over the world, i.e. a euphemism of ‘kings of all the three worlds.’

Whatever it may be, our Nepalese version slightly deviates from the ŚKK. This version seems to have been circulating in the Kathmandu Valley.

Further two parallels found in NGMPP B 460/33

The above-mentioned manuscript NGMPP B 287/2 (51 pages in total) contains two Bengali dramas, Jalandharāsūravadhā in its first half (pp. 1–24) and Kṛṣṇacaritra in its second half (pp. 29–42 and p. 45–48). Besides, it contains Rādhā-Kṛṣṇa songs composed mainly¹² in Bengali. Pp. 25–27 seems to be a fragment from another text, i.e. anthology of Bengali Rādhā-Kṛṣṇa songs. Again, at the end of the drama Kṛṣṇacaritra, several lists of Bengali songs are found (pp. 42–44 and p. 49). In these lists, only the first phrase of each song is quoted. [Kitada 2019a, 2019b]

However, we have to keep reservation about the order of the pages: it seems that the order of the microfilm pictures does not seem to correspond the actual order. Therefore, we cannot know the actual condition of the manuscript and the order of its folios, unless we see it by our own eyes. In any case, it is likely that the lists of Bengali songs (pp. 42–44 and p. 49) were attachments to the drama Kṛṣṇacaritra, for the first list begins in the blank space remaining after the dramatic script in p. 42.

Whatever it may be, we have just seen the above-argued parallel song *ṣopā parateka* ... is contained in p. 26. Besides, two songs in the lists at the end of the drama seem to be the same as contained in our Asha-archives manuscript.

The first one is as follows:

‖ varāri ‖ pra ‖ hāthya na dhara kānḥu kāmṣaya tanu ‖ misā¹³ (NGMPP B 460/33, p. 44, left side)¹⁴

This is exactly the same as the first phrase of the song (Ex. 2b, 4 – Ex. 3a, 2) of our Āśā manuscript.

‖ varāri ‖ pra ‖

hāthe na dha(5)raha kāhnu kāṣaya tanu mora, purake purala tanu na kariha (6) kora, ‖

ghāmara sava tanu tuva bhaya rāgī, jio nahi uva(Ex.3a:1)ra kavana upāya ‖

na kara2 hatha mugudha murāri, chayira(2)ka hātha na jivaya na vi nāri ‖

The second one is:

¹² Most of these songs are in Bengali, but one is a Maithili song by Vidyāpati (MS p. 28).

¹³ Nw. *misā* ‘woman’ is perhaps an instruction that this song is sung by a female singer, or a (usually male) actor playing the role of a female character.

¹⁴ Cf. Kitada [2019b: 22].

𑂔 śavari // cāri // hamāvinārī[sa]¹⁵madhāyu¹⁶ // (NGMPP B 287/2, p. 44, left side)

This is the first phrase of the song (Ex. 3a, 2–Ex. 3b, 3) of our Āśā manuscript.

// savari // e //

hame na (3) vi nāli madhāyi, āre, kare dhari tahni piyā puchara hu (4) vātare //
vujha ramaya tuva caturāyi, ārati pala-dha(5)na kavahu na pāyive //
suna2 nātha vinati hamāra, hame mā(6)rati tohe bhuṣara bhamarā //
mādhava na kara vivāde, pāriyā (Ex.3b:1) bhujaha rati ketuka sāra //
hamara nāgara sama ture, (2) mukurita kusuma bhamara nahi bhure //
nṛpa vaidenātha (3) kaha bhāvi, vārārama nikata punamatapāvi // //

This fact suggests that these Bengali songs were circulating among the playwrights of the Malla period.

Connection to ŚKK?

Unfortunately, I am so far not able to find any other parallels of ŚKK than the song *khopā parateka molā*. I do not have a discerning eye for distinguishing Baṛu Caṇḍīdās' wordings from other poets' Rādhā-Kṛṣṇa songs. Still, I would like to point out to the fact that Baṛāyi, the typical character playing an important role in the ŚKK, is mentioned in a song our manuscripts, although the mention of Baṛāyi is not sufficient to prove that it is a ŚKK parallel, as Baṛāyi also occurs in other Bengali works than ŚKK.¹⁷

mukhe anaradite sartana purivo, vadāyi, ave (3) ki karivo je //dhru// (Ex. 4b, 2-3)

Time of the manuscript

This Āśā manuscript tells us very little about the time of the *transcription* of these Bengali songs, for this manuscript is actually a patchwork of several fragments from different works. As to the time of the *composition* of the drama Padmasāgarapyākhaṇṁ, Prof. Tamot points out the fact that King Lakṣmīnaraśiṃha Malla (NS 741-761/AD 1621-1641) is mentioned in the drama. But in the Newari song contained in Ex. 6, the Kathmandu king Pārthivendra Malla (NS 800-807/AD 1680-1687) is mentioned.

Brinkhaus [2003] describes the development of dramas in Kathmandu of the Malla period as

¹⁵ Or, maybe *dā*, or *pha*? This letter is added below the line.

¹⁶ The sign which looks like an *u-kāra* might be a visarga. In that case, *dhāy*.

¹⁷ See my argument in Kitada [2019a: 2].

follows: Dramas were first composed in Bengali in the 16th century and at the very beginning of the 17th century; however, the Bhaktapur king Jagajjyotir Malla (1614–1637) introduced Maithili as the new literary court language in place of Bengali. Dramas in Newari language appears only in the 17th century. The earliest drama composed in Newari available is the Rukmāṅgadacarita written in NS 758 (AD 1638) during the reign of King Siddhinarasiṃha Malla, if we except the Padmasāgarapyākhaṇṇ mentioning his elder brother Lakṣmīnarasiṃha Malla.

Our Āśā manuscript might perhaps suggest a somehow unexpected situation that Bengali was still remaining in use, or the Bengali songs, including the ŚKK parallel, were still in circulation, enjoying a certain degree of popularity, in Kathmandu of the 17th century, in which Maithili had already taken the main place as the court language, and more and more dramas were composed in Newari language.¹⁸

Romanized text

Exposure 1 (containing only one page)

(Ex.1:1) vāse,ro he āro vidyā, bhramara na chāde tora pāse rāki¹⁹ ā(2)ro vidyā //
āre, te kārane āyaro tora pā[sero] he [ā](3)ro vidyā, vinodha vadhāo cāru hāse, ro he, āro vidyā // (4)
āre tira eka²⁰ teracha nayāne ro he, āro [v]i[dy]ā, mu[](5)tu[n]i cāho ta amāke roki āro vidyā// //

Obviously, a song quoted from a Bengali drama dealing with the Vidyāsundara story.

Exposures 2 to 5a

(Ex.2a:1) varāri // e //
jharakita jhāpara kundara dora re, ohi dora re, (2) āre, tāhi deṣi rasiyā pari gera bhora re //
nāgarika (3) vayanā anupā machāndare, ohi chāṁdare, āre, sura-puri (4) savudhani ā /yari jini re, //
pātara kara kara ki tanu mā(5)jhā khini²¹ re, āre, kehnu vore paṁkaja kehnu cānda re // // (6)

Machāndare, i.e. Matsyendra, is mentioned. Probably, a song quoted from a Gopīcanda-drama?

gauri // pra //
e śrī madanā gopāra vana haranam, syāma sarila (Ex.2b:1) kara vadanam //
kundara kutilaka agalaka maṁdita, vana haya (2) matuka cānda vadanam //dhru//
pitām mora ghara cāru cadhāvaya (3) subhaga pota dāmini dasane,

¹⁸ The musicologist Richard Widdess reports that the songbooks of Daphā music still being performed by Newars include occasional verses by Vidyāpati (i.e. Maithili), Kabīr and Nāmdev [Widdess 2013: 36]. I wonder whether Bengali songs might not be included in their repertory.

¹⁹ Or: *pāsero kī*?

²⁰ I.e. *tila eka*.

²¹ I.e. a lady slender in the waist.

sava raṃga cita-vana hara naṃdana, (4) rāyadāsa prabhu ripu-daranam //

A certain king Rāyadāsa is mentioned. The ending *-am* in *haranam*, *vadanam* etc. suggests that this language is Apabhraṃśa.

// varāri // pra //

hāthe na dha(5)raha kāhnu kāpaya tanu mora, purake purala tanu na kariha (6) kora, //
ghāmara sava tanu tuva bhaya rāgī, jio nahi uva(Ex.3a:1)ra kavana upāya //
na kara2 hatha mugudha murāri, chayira(2)ka hātha na jivaya na vi nāri //

// savari // e //

hame na (3) vi nāli madhāyī²², āre, kare dhari tahni piyā puchara hu (4) vātare //
vujha ramaya tuva caturāyī, ārati pala-dha(5)na kavahu na pāyive //
suna2 nātha vinati hamāra, hame mā(6)rati tohe bhuṣara bhamarā //
mādhava na kara vivāde, pāriyā (Ex.3b:1) bhujaḥ rati ketuka sāra //
hamara nāgara sama ture, (2) mukurita kusuma bhamara nahi bhure //
nṛpa vaidenātha (3) kaha bhāvi, vārārama nikata punamatapāvi // //

vibhāsa // e //

virahini nāri gusāya ati-komarini, (4) aho nisi hari chādi āna nahi jāni, //
cintite2 (5) morā tanu hairo śina²³, tejiro vasati vāsa bhuṣe anapāni²⁴ (Ex.4a:1)
kore karo nidayā parāuka pāpa, dahaya sarira mo(2)rā hṛdaya santāpe //
cautra vāyisākha laudre dharire, (3) vira chāti, dāruni paḍāyī²⁵ rāgī maṃdira surati // (4) //

// rāmakari // dhalana jati vādhā //

gaṃgāte kusa pu(5)tari dāhivo, je, āre, gayāte o je piṇḍa divo dāne (6)
sāgara saṃgame asti perāyivo, tave vorāyivo kā(Ex.4b:1)ne je //
agara kāchero / jhiri sajāyivo, tāte dhārivo (2) ghive,
mukhe anaradite sarttana purivo, vadāyī, ave (3) ki karivo je //dhru//
hari2 prāna mora rādhā, tave hairo (4) marane, je, śi, rikāya //
suniyā kī vorive²⁶ ko, prāna rā(5)dhāro, se tridasa deva gana, je, //

²² I feel like suspecting it to be a corruption of *barāyī*, but there is no proof.

²³ I.e. *khīna*.

²⁴ *anna-pāni*.

²⁵ This *paḍāyī* might perhaps be a corruption of *vaḍāyī* (Beng. *barāyī*). Cf. NGMPP B 460/33 (p. 25) *dāruna madana vadāyī, hṛdaya jale vāte* (My reconstruction: **dāruṇa madana barāyī, hṛdaya jibale bāte*).

²⁶ Comparable with ŚKK 301, 2: *suñiā bā ki buliba more saba jane* [Bhaṭṭācārya 2011: 373].

Vadāyi, i.e. Baṛāyi, is mentioned.

// korāva // e // (6)

āre, āji bhetala eka jati, morā mana ṭbhuvana gati, (Ex.5a:1) pasupati //

kākha bhasama eka jhori, pucha kāhā sayira (2) kisori //

heri cori // sārada nava sasi bhāre, paridhana (3) vāgheri chāre, phanimāne //

phiri² māga bhikhāri, jo(4)gī bhero manamatha jāgi, jatādhāri //

kṛṣṇa sarasa suna vā(5)ni, hara vara mirara bhavāni // guna jāni // // //

Exposures 5b to 6

Ex. 5b and Ex. 6 (which are the two sides of the same folio) contain a Newari text written by another hand. This text obviously originates in another work, or anthology.

(Ex.5b:1)

kaṣa hrāka,, phayā the jugutiṇa heeke murana anega (2) vodha X²⁷ jita yāka //

bhāo kane yako kāmāyā karā ḍako (3) kanena bhati ji tarā //

viṇḍyāvana thama oñāo jirasvāṇa (4) kāyāo hara dene sā,,

hñirāna hñirāna tupuyāo tara (5) jitu caṇḍdramā chatina ma-geṇa,,

priti pāsana kenio (6) ma-śiyā āo aṣatana keṇa,,^{/28}

anega go²⁹pisa yā(Ex6³⁰)ṇa nisena chāya viparita hraya,,

moho-rupana mevuyā (2) khuya mana syāma [ka]³¹pati ku-dhāta,,

pāthiviṇdra maṇrana³² (3) hrāya svaṇḍhari puruṣa bhamara siyā,,

rasayā va(4)sa osa tha mātha ○ ma-sise rasana vasa tha oyā,, (5)

In Newari:

[...] said: “He persuades/cheats [me] as much as possible. Basically (? *murāṇa*), he made many [efforts] to persuade me. He told me many [words] of affection. He has told me a bit about all the techniques of love. He himself went to Vṇḍāvana, picked Jasmin flowers and brought them. [He] sleeps (?)³³. Smiling again and again, he has covered his face. The moon does not show himself to me at all. I did not know that I would be entangled in the net of affection. I did not know that now [my fate] has shown itself upside down. Since [you] did (i.e. flirted) with many

²⁷ A letter is cancelled.

²⁸ A mark resembling ʌ which seems to be a *daṇḍa*.

²⁹ The scribe amended *śo* into *go*.

³⁰ Exposure 6 contains only a page.

³¹ *Ka* is added below the line.

³² Pārthivendra Malla (NS 800-807/AD 1680-1687), a king of Kathmandu.

³³ *Dene sā* is obscure. The Newari dictionary gives *dene* ‘to sleep’ and *dyaṇne* ‘to cut’.

gopī-s, why do you tell me spiteful things? Kṛṣṇa steals others' heart. [He] is a fraud and villain. Pārthivendra Malla says: "Oh, beautiful woman, know that men are bees. Driven by the power of *rasa* (i.e. passion/love) to him, [I] go up (?)³⁴ Not knowing, [I] go in³⁵ his power due to *rasa*."

॥ *rāga mārasiri*, *khrajati*, *āra re sundara nṛterāje*
(End of Ex. 6)

Exposure 7

Again, in Ex. 7, it is written by another hand.

(Ex. 7a:1) *ra dhanajana voli sava upahāsaya*,, *nahi ādala amuka(2)mpā*³⁶,,
kehaniva pāvala, *āka dhuthūra phula hari hi pāvala (3) phula campā //*
bhanaya vidyāpati suna he mahesola,, *jā(4)ni kayara tuva sevā*,,
tohe tribhuvana pati save kā tohe (5) gati, gauri pati hala devā // 7³⁷ //

The bhaṇitā verse mentions Vidyāpati.

// *khopā parateka molā*,, *tri(Ex. 7b:1)daśa śvara syembho*³⁸,,
keśa pāše nila vidhamāne,, *śuna vadāya* ~~go~~³⁹ *go (2) /*
śīselo sindura śūla lalāṭa tilaka cānda,, *nayāne to vaisero mada(3)ne*,,
śuna vadāya go / cora giyā,, *gominda ka vāte*,, *e he āre*,
sola(4)ha sahaśra nṛpati gaṇa,, *rākhvaho jivane madane*⁴⁰ *mora*
ki karita [p]ā(5)ra jagannāthe,, *śuna vadāyi go //* 7⁴¹ //

As argued in my introduction, this song is parallel to ŚKK 290 The same song is also contained in NGMPP B 287/2 (p. 26).

// *rāga śrī //* *pañcatāla rūpaka*
(End of Ex. 7)

Exposure 8

³⁴ I.e. go mad (?). *Tha mātha* is problematic. *Tha* may be interpreted as Nw. *tham* 'upward', but *mātha* is obscure. It may otherwise be Nw. *thamathe/thamathai* 'himself'.

³⁵ Literally, *tha oyā* would mean 'I went upward.'

³⁶ Obviously, a mistake for *anukampā*.

³⁷ This sign is perhaps not the number 7, but an indication of the end of a song.

³⁸ It looks like *sbho* due to the scribe's mistake.

³⁹ The three dots above the letter are the mark of cancellation.

⁴⁰ Five dots are set above *da ne*, actually as a sign of cancellation of *madane*.

⁴¹ This sign is perhaps not the number 7, but an indication of the end of a song.

A considerably poor handwriting.

(Ex.8:1) ॥ rāga śrī //

rsaga⁴² cāpa, ya, je bhuhi torā āre, kāma (2) sara⁴³ vāne e je //

kiṃcita cāhiyā muṣa, na dhara pa(3)rāne je //

sise to siṃdhura śvabhe, kāṃjara (4) nayāne ya je //

cā⁴⁴rita susāra vājhe⁴⁵ / pāya to ni(5)pure⁴⁶ ya je //

padiro je kāma sāgare rohe ya he (6)

āre sudari rādhikā na jāna saṃtare je

(Ex.8b:1)

duya kuca rādhā pāre kānu rhute pāre je // 7⁴⁷

॥ rāga vījaya, tāra ekatāra //

jae2 śaṃkara, jaya nitenā(2)tha // atina toyio rupa śirasa caṃdra //

dhu-che-guri ja(3)śa vibhutiṇa hmasa // conio musāṃnaśa jue jogi (4) bhesa //

phati kiśari rasio svayāṇa maśio // ā

Newari hymn for Śiva. The gist is: Victory to Śaṅkara, victory to Nityanātha. Very white shape. The moon on the head. A tiger-skin. The body is smeared with ashes. He sits in the graveyard, in the costume of the ascetic.

(End of Ex. 8)

Exposure 9

The remaining exposures 9 – 11⁴⁸ contains the drama Padmasāgarapyākhaṃ. However, the lower page of Ex. 9 also contains a Bengali song written by a hand different from that of the Newari drama. It does not look like any connection exists between this song and the drama in regard of the contents.

⁴² Seems to be a mistake for *sarga*, i.e. **svarga*.

⁴³ I.e. *śara*.

⁴⁴ Or, *ca*.

⁴⁵ Maybe, corruption of *susara* (i.e. *susvara*) *bāje*?

⁴⁶ I.e. *nūpura/nepura*.

⁴⁷ Although it looks like the number 7, it rather seems to be a sign marking the end of a song.

⁴⁸ The actual order was converse (Ex. 11, Ex. 10, Ex. 9). Prof. Tamot, who himself observed the manuscript in the archive, confirmed that the order of the microfilm-exposures does not correspond to the actual order of the folios. He presumes that the photographer, after taking the pictures of the first pages from the first page onward, turned the manuscript upside down and took the pictures from the last page.

(Ex. 9b:2) // āyiro aśuni māśe sa[rada]⁴⁹kār.⁵⁰, vidhi niromita (3) pujā āchayī hamār.,
rāma pujā śrājero vacchara yakavār., rāvana māriyā (4) śītā kairo udhāre.,
vāvā cariro devī sim⁵¹X⁵¹ghero pithe pāre, maramerāme(5)rā devī tridaśerāmāya⁵²,
pithimi bhariyā devī pātiro khāpara thā⁵³ndha mahe(6)sa divo puje bhavana re,
majāvo saṁśośiva, āpanā nahi hare., tinī rāti ti(7)nī dina pravāsa amāra., □⁵⁴// ○ //

In the first verse, Rāma's salvation of Sītā through killing Rāvaṇa is mentioned. The second verse mentions Durgā riding on the back of a tiger. The third verse, her husband Maheśa (i.e. Śiva).

(End of Ex. 9)

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⁴⁹ Added just below the line.

⁵⁰ The sign which almost looks like an *u-kāra* seems to be a halanta. The word should be *śarada-kāla*.

⁵¹ A letter is cancelled.

⁵² It seems to be a corruption of *tridaśero māya* 'the mother of gods.'

⁵³ Or, *ga*?

⁵⁴ A sign whose shape resembles the Roman number 8 seems to mark the end of a song.

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List of corrections made on 2019/11/29

- P. 1 **False:** [Tamoṭ & Śreṣṭha 2018] → **Correct:** [Tamoṭ & Śreṣṭha 2019]
- P. 2 **False:** NS 758 → **Correct:** NS 753
- P. 11 **False:** Tamoṭ, Kāśīnāth & Śreṣṭha, Rājī'tbahādur 2018
→ **Correct:** Tamoṭ, Kāśīnāth & Śreṣṭha, Rājī'tbahādur 2019