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Osaka University

NGMPP No. G 129/4.
Another version of Śrīdhara's Vidyāsundara play from Nepal.
Part I.

Makoto Kitada (Osaka University)

Abbreviations

MS = Manuscript NGMPP No. G 129/4

Beng. = Bengali Nw. = Newari NIA = New Indo-Aryan Skt. = Sanskrit Pkt. = Prakrit

Manuscript information

NGMPP Reel No. G 129/4 (60 folios)

This manuscript is falsely titled as “Rāga mālava” in the NGMPP catalogue. The correct title of the play is Vidyāvilāpanāṭa¹.

Apology on my English writing as non-native speaker

My English is not yet checked by a native speaker. I deeply apologize for the mistakes.

Introduction

The manuscript microfilmed as NGMPP (Nepal German Manuscript Preservation Project) Reel No. B 276/16, in its first part, contains the Bengali play Vidyāvinodanāṭaka based on the famous Vidyāsundara story. I published an annotated Romanized text as Kitada [2019a] online. Recently, I came to know that its author Śrīdhara was the court poet under the patronage of king Fīrōz Šāh (reign 1532).² A manuscript of the Vidyāsundara text composed by Śrīdhara was found in Chittagong. Āh'mad Śarīph [Śarīph 1957] edited this manuscript and also studied the historical background of Śrīdhara. I compared this version (which I refer to as “Chittagong version” or “Chittagong manuscript”) with B 276/16; as the result, I confirmed that the two versions are parallel and composed by the same author [Kitada 2021a] (published online).

By the way, Horst Brinkhaus mentions another manuscript NGMPP No. G 129/4 (simply referred to as MS in my present article) as also containing the same play [Brinkhaus 2003: p. 70, fn. 11], although it is given a different title Vidyāvilāpanāṭa. The present article is an annotated Romanized

¹ Mentioned in Fol. 3rec, l. 1; l. 2; l. 3; l. 4.

² I owe this information to Prof. Thibaut d'Hubert (Chicago) and Prof. Saymon Zakaria (Dhaka). I would like to express heartfelt thanks to Prof. d'Hubert and Prof. Zakaria. This research was subsidized by the Japan Society for the Promotion of Science, Grants-aid Nos. JP25370412 and 17K02659.

text of this manuscript: It consists of three parts, Part I, II, and III.

B 276/16 was made under Śivasimha (AD 1597–1619), king of the Kathmandu kingdom (i.e. Kāntipura). This play was presented at the occasion of his conquer of Pāṭan kingdom in AD 1606. Meanwhile, the MS (G 129/4) was made under kings Trailokyamalla³ and Tribhuvanamalla⁴ (AD 1561–1613) of the Bhaktapur kingdom [Brinkhaus 2003: 70 fn. 11].⁵

Although B 276/16 and the MS (G 129/4) are obviously based on the same source-text (i.e. the original work written by Śrīdhara), there are many deviations. In MS, the source text which was presumably composed in verse is expanded through numerous insertions of conversations of the characters. In contrast, B 276/16 contains only verses. That seems to mean: B 276/16 retains the condition of the source text more faithfully than MS.

However, many incidents and episodes seem to have been omitted in B 276/16, while the MS seems to retain the complete story of the source. In a nutshell, the plot of the source-text is more faithfully retained in MS. However, the songs quoted from the source-text are shortened through cutting some verses off. In contrast, the general tendency of the condition of text in B 276/16 is as follows: The songs are kept more complete than in MS, but the plot is trimmed.

As I have remarked in my previous article [Kitada 2021a: 3ff. §4], the Chittagong manuscript contains only 9 folios.⁶ Besides, this manuscript lacks the folios between Folio 8 and Folio 27⁷. Now, this omission can be filled up with the two Nepalese versions, B 276/16 and MS.

The source manuscript of MS and B 276/16

As I will demonstrate in my argument in the appendix of Part III, the redactor who made the MS version and the redactor who made the B 276/16 version were obviously based on an older version of text.

Passages in verse

Besides the songs with the rāga-tāla prescription, there are passages in verse. These seem to be quoted from the source text (written by Śrīdhara). Most probably, these verses were continuations of

³ King Trailokyamalla is mentioned in MS Fol 2ver, l. 2; l. 3; l. 4.

⁴ King Tribhuvanamalla is mentioned in MS Fol. 2ver, l. 5; l. 6.

⁵ That this play was written in Bhaktapur is also confirmed by the fact that in MS, the verbform *vāna* (past tense of Nw. *vamñe* “to go”) used in the stage instructions in the Newari language shows a typical feature of the Bhaktapur dialect of Newari: the lengthening of the vowel *a*.

⁶ The Vidyāsundara text composed by Sābirid Khān who was contemporary of, or slightly later than, Śrīdhara contains comparable verses to Śrīdhara's text (from Chittagong) and also to our two Nepalese versions (MS and B 276/16). A comparative study among all these versions would be interesting. However, a large portion of the manuscript containing Sābirid Khān's text is also unfortunately broken off in the middle [Śarīph 1957: 81; *ibid.* 84] [Kitada 2021a: 4]. On this matter, see my arguments in my remarks on MS song 29c (MS Fol. 16ver, l. 4).

⁷ Folio 27 is the last folio of this manuscript.

the song-verses accompanied with rāga and tāla prescription, and were sung on the same rāga and tāla.

Caurapancāśikā verses

At the end of this version of the play, Sanskrit verses from the Caurapancāśikā are quoted in accompaniment of Bengali translation. In contrast, B 276/16 does not contain verses from the Caurapancāśikā.

Buffoons Vṛndai and Mindi

In this play, two peculiar characters appear, i.e. two buffoons, Vṛndai and Mindi. Their role resembles to that of the Sūtradhāra in Sanskrit classical theater, to explain the plot to the audience and to introduce the audience into the imaginary world presented on the stage as intermediary.

What is peculiar, however, is that the two buffoons often speak by proxy for other characters: They take over the dialogues which actually ought to be conducted by other characters, i.e. hero, heroine, the supporting roles etc. Their speaking by proxy has a practical function to translate the verses quoted from Śrīdhara's original text, which are composed in an older type of Bengali, into proses in a newer type of Bengali, so that the audience can understand the meaning better. Here the question arises as to the manner how the verses and the prosaic dialogues by proxy were presented on the stage: Were the verses recited or sung on rāga and tāla by the singers, while the prosaic dialogues were uttered as conversation among the actors? Or else: did the same actors both sing the verses and speak the proses?

The buffoons speaking by proxy are introduced only in the MS version. In contrast to the B 276/16 version does not have buffoons: this version contains only the verses, i.e. the verses which are presumably quoted from Śrīdhara's own composition. In this manner, the MS version has a distinct character of a play, while in the case of the B 276/16 version, it is not clear enough whether it could really be considered as a play, or it is a mere narrative poem, in which incidents are narrated dramatically in verse. Whatever the actual matter might be, the difference between the two versions of MS and B 276/16 shows the process of adaptation of a work originated in Bengal into the Nepalese culture of performing arts, and its modification from a verse text into a theatrical conversational text.

Remarks

I analyzed compounds and set a hyphen in words, if necessary. In the manuscript, no hyphens are used. The songs contained in MS are not numbered. For reference, I add numbers in brackets < >, to the songs accompanied by the rāga-and-tāla prescriptions⁸. Ex. <Song 1>

As I have remarked in *Passages in verse*, the Bengali verses inlaid between dialogues are presumably

⁸ That means, I do not give numbers to the verses which do not have the rāga-tāla prescription. Mostly, these are verses in Sanskrit, but also Bengali songs indicated as Nw. *me* "song".

the continuations of song-verses. Therefore, I also gave song-numbers to these verses, even they do not have the rāga-tāla prescription. In such cases, the verses are numbered like <Song 1a> <Song 1b> <Song 1c> etc.

I marked with **light blue** the song-verses which correspond to (i.e. have their equivalents in) the version of NGMPP B 276/16.

In my remarks on the song-verses, I sometimes quoted the equivalents verses found in the Chittagong version [contained in Śarīph 1957]. I marked these with **yellow**.

Remarks on transliteration

Sometimes, although not frequently, the *virāma* is used.⁹ The *virāma* is transliterated as [·]. Ex. priyavāk·, dukān·

* * * * *

Romanized text

(Fol. 1ver, l. 1)

ॐ namo nāṭeśvarāyaḥ¹⁰ //

śūnya me¹¹ // rāga mālava, // jati //

eka mana cita jā /, [gela dha]¹²na pu(l. 2)tra pāyi, / aṃdha kuṣṭa dāridra pelāyi, // 2 //

āre, tuhme deva pe¹³rasile, jamero adhikāra na(l. 3)hi, / muyi lite śivapuri pāyi, //

vaija¹⁴la nātha, tuhmāra caraṇa moru sevā, /

āre, na(l. 4)va khaṇḍa pṛthivī, tuhme gusāyi sṛji laiā, tuhme chādi āna nahi sevā, // <Song 0>

// rāga nā(l. 5)ṭa // ekatāri, //

visada vimala ruci, vibhuti lepane, / kaṇṭhe kālakuṭa nila, kuva(l. 6)la dṛse, // 2 //

bhavāni caraṇa śiva, vṛṣabha gamane, / jaṭāro mukuṭa maṇi, sita kara śobhe // <Song 1> (l. 7)

⁹ In most cases, this indicates the loss of the word-final vowel *a*.

¹⁰ This *visarga* is a grammatical anomaly. Perhaps, it might not be a *visarga*, but a sign indicating the end of a phrase. For the present, I transliterate it by the *visarga*.

¹¹ Nw. *me* “song”. The term *śūnya me* is sometimes found in dramatic manuscripts. I haven't understood what kind of song it stands for, but here *śūnya* seems to be the number of the song: <Song No. 0>. For the reason that I assume so, see my argument in my remark on MS Song No. 4 (MS Fol. 3rec, ll. 5ff.), below.

¹² The upper parts of these letters are lacking due to a damage in the upper margin. Thus, the vowels are my reconstruction. Because of the same reason, the letter I identify as *dha* might also be *va*.

¹³ Or, *pa*?

¹⁴ Or else: *vaijula*, *caijala*, *caijula*? The *va*-letter here almost looks like *ca*. *Vaijulanātha* is probably the same as *baijanātha/vaidyanātha*, i.e. the epithet of Śiva.

// śloka // gachena duṃ, //¹⁵

candrasundarī vālako¹⁶vidhu sudhā, dhārābhīmānandito,

nidrā me¹⁷, (Fol. 2rec, l. 1)

tiphaniśvaraḥ sura-nadī, rudrājaṭā vallabhiḥ / itthaṃ kāma kalā kalāpa caturaḥ śrī śaṃkaraḥ pārvvatī,

(l. 2) pāyādva¹⁸ḥ prativodha yatnavavadhū candrārddha cūḍāmaṇiḥ //

me¹⁹ //

navarasa guṇa bhāve, nṛtya prakāśe (l. 3) / tribhuvana vandita nāṭakanāthe //

// thanā svāna-māla, taṃneyātaṃ, śloka,²⁰ // (l. 4)

namas tasmai bhagavate, jagad-ā[dh]²¹āra-rūpiṇe /

pārvvatyā hṛdayānaṃda, kārīṇe candra-dhāri(l. 5)ṇe, //

// sūtrayā bhāsā²², //

he bhāyi vindi, amāra vacana, eka suno, //

// (l. 6) nāmnā, bhaktāpuri-khyātā, nepāle svargga-sa[m]²³nibhā, /

śrīmad-gaṃgā-mahārājñe, dharmma-rūpe²⁴na (l. 7) pālītā, //

// ahe bhāyi vindi, dhanya2 bhaktāpuri, //

¹⁵ Nw. “[Recited] inside the tent (*gachena*)”. *Gachena* seems to be the instrumental of Nw. *gāche* “a room partitioned with cloth, a tent” [Malla & Tamot 2000: 85].

¹⁶ Or, is the vertical line looking like the *ā-kāra* (i.e. a constituent of the *o-kāra*) perhaps a *daṇḍa*? In that case, it would be read as *vālake* / *vidhu sudhā*.

¹⁷ Nw. “The song of sleep”.

¹⁸ Or, *yva*?

¹⁹ Nw. “song”

²⁰ Nw. “Here, for presenting (*taṃne* = *tāñe*) a garland of flowers (*svāna-māla*), the *śloka* [is recited].” Compare with Nw. *svānamāla tañā chitā* “a garland is presented to you” [Malla & Tamot 2000: 176, under *tāñe*].

²¹ Badly blurred, but **ādhāra* is easy to assume from the context.

²² Nw. “The sūtra[dhāra]’s speech”. In this play, two buffoons, called Vṛndai/Vindi and Mindi, appear. They explain the situation of the scene through their dialogue. Peculiarly, they sometimes even speak in proxy for other characters.

²³ The *śrībindu* is not seen, due to being covered over by the black ink of the illustration in the form of a big flower.

²⁴ It also looks like *yūve*, *rūke* etc., but these would not make sense. I take the reading *rūpe*, according to MS song 2, i.e. the Bengali verse which is the translation of this Sanskrit verse. However, it seems, the scribe amended **yūpe* into *rūpe*. In fact, **dharma-yūpa* “an epithet of Viṣṇu” would fit better in the context here.

// deśa-varṇanā, //

// rāga (Fol. 2ver, l. 1) rāmakali, rupaka, //

bhaktāpuri nāma se svargga sama-tule, / tathā vaise bhavāṇi sarvvakāle, //

amvikā sa(l. 2) dṛśa sama śrī gaṃgā devī, / prajālo pārana²⁵ kare, dharmma rūpe, // <Song 2>²⁶

// ahe bhāyi vṛndai, śrī trailokyamallera (l. 3) mahimā kichu kahi tā suno, //

// śloka, //

prajānām pālana dakṣa, nitijña-mantri-saṃju(l. 4)ta, /

śrīmat-trailokya-mallo yaṃ²⁷, rājate bhaktapaṭṭane²⁸, //

me²⁹ //

śrī trailokyamalla deva, śrī tri(l. 5)bhūvaṇamalla deva, /

bhīma arjuna parākrama sama tule, //

// ahe bhāyi vṛndai, śrī tribhuva(l. 6)ṇa mallera mahimā kichu kahi tā suno, //

//śloka //

śrīmat-tribhuvaṇamallo yaṃ, bhūpatinām śi(l. 7)romani, /

māninī-mohano vīra, kṣātikāmakare varam, //

// ahe bhāyi vṛndai, vidyāvi(Fol. 3rec, l. 1)lāpa-nāṭa pravartta hailo, tā dekhite hame jāvo, //

// rāga nāṭa, paḍiramāna, //

viśva mahochaho³⁰ (l. 2) jagata ānande, / vidyāvilāpa-nāṭa, tā dekhi[te]³¹ jāyivo, // <Song 3>

// koṇa bhāsā, //³²

²⁵ I.e. **prajāro pālana*

²⁶ This is a Bengali translation of the foregoing verse in Sanskrit.

²⁷ I.e. *mallo 'yaṃ*

²⁸ I.e. *Bhaktapur*.

²⁹ Nw. "song". This probably indicates that this verse is the continuation of MS song 2.

³⁰ < **mahotsavo*

³¹ I added *te*.

³² Nw. "the speech in the corner" i.e. speaking from a corner of the stage, or the "coulisse". *Koṇa bhāsā* is a frequently used stage instruction. According to my teacher, there are three corners of the stage.

ahe bhāyi mindi, vi(l. 3)dyāvilāpanāṭa, pravartta hailo, ahme satvara dekhite jāvo, //
// ahe bhāyi mindi, (l. 4) vidyāvilāpanāṭa, pravartta hailo, ahme sīghre dekhite jāvo, //

// thanā rājā praveśa, //³³ (l. 5)

rāga kahnala, jati, //

nānā alamkāra pahire rājā vaisilanti pāte, /

vrāhmaṇa³⁴ padhe ve(l. 6)da, maṅgala padhe bhāte³⁵, // 2 //

hasti gholā payodala, pañca paradhāne, / dhani2 nāma se virasiṃha rā(l. 7)ye, //

āyilanti³⁶ rājā ṅṅpati e vira keśale³⁷, / jāhāre to kule jhi, nāma vidyā dhare //³⁸ <Song 4>

<Remarks>

This song corresponds to Song No. 4 in B 276/16 [Kitada 2019a: 4]. In B 276/16, the verse numbering begins with No. 4, lacking numbers 1 to 3. There, I wondered what the reason would be [Kitada 2019a: 4, fn. 18]. The MS does not give numbers to its songs, but if I count only the songs accompanied with *rāga-tāla* prescription (i.e. not counting the other songs merely called Nw. *me* “song”), and if I count the song called *śūnya me* at the opening of this play as literally meaning “song number zero”, then is this song here exactly the fourth in number. The *śūnya me* is dedicated to Śiva Nāṭyēśvara who may be considered as identical to voidness from a religious perspective, too. <End of remarks>

// (Fol. 3ver, l. 1) ahe śilā māhādevī, hamara vacana eka suno, //
he māhārājā, kahivāho, //

śloka //

dhārmika sa(l. 2)tya vacane, prajāpālana tatpare, /
ujayinyām mahārājō, virasiṃha pratāpavān³⁹ //

he mahāprabho satye (l. 3) kahile, //
he mahāprabho, hamāra vacana eka avadhāna ho, //
mahādevī kaho, //

³³ Nw. “Here [is] King’s entrance”, i.e. King enters the stage.

³⁴ Obviously, *na* is superfluous. Cf. B 276/16, *vrāhmaṇa*.

³⁵ Cf. B 276/16, *prabhāte*.

³⁶ The obscure form in B 276/16, *āyilo ti*, seems to be a corruption of *āyilanti*.

³⁷ I.e. *keśara*.

³⁸ The fact that the verse number begins with four indicates that the beginning part of this drama which contains verses 1-3 is lacking.

³⁹ I transliterate the *virāma* as [·].

// (l. 4) śloka //

śilā-sušilā-rājñināṃ, mūrddhanyāṃ cāruhāsinī, /
virasiṃhasya nṛpate, ma(l. 5)hiṣī prāṇavallabhā, //

he māhādevī satye kahile, //

he śilā mahādevī, ethā khaneka (l. 6) viśrāma kalivo, //

māhārājā sarvvathā, //

// thanā uparttana //⁴⁰

ahe māhādevī, uparttana kare (l. 7) uparttana āṇo, //

gusāyī sarvvathā, //

// rāga vasanta, jati, //

mṛgamada ghanasāra kuṃkuma mi(Fol. 4rec, l. 1)śrite, āyiso śilā mahādevī, upatana kare, //

<Song 5>

he māhārājā, uparttana ānilo, uparttana karo, // (l. 2)

māhādevī sarvvathā kalivo, //

me //

palāṃkīte vaisya rājā, virasiṃha rāya, /⁴¹ uparttana ānilo pra(l. 3)bhu, uparttana kare, //

he mahādevī, tuhme devārccana sāmāgrī karite jāvo, //

māhālājā sarvva(l. 4)thā, //

// paiśāla, //⁴²

rāga bhupāli, jati, //

māhārājā prabhu moke, āgyā dilo eṣane, / (l. 5) nitye karmma sājana karite, jāyivo eṣane, //

<Song 6>

⁴⁰ Stage instruction. Nw. "Here, [she conducts her] toilette (*upatana*)."

⁴¹ The single *daṇḍa* indicates that this is a verse. Nw. *me* "song" probably indicates that this verse is the continuation of MS song 5.

⁴² = *paiśāra*. Malla & Tamot [2000], assuming its etymology as Skt. *praveśa*, gives the meaning "entry". Also Nw. *paiśāla me* "a song sung while entering the stage" [Malla & Tamot 2000: 296]. However, I have the impression that this term rather means "exit/exit". Here also, it seems that Queen is leaving the stage. On the other hand, the instruction of "entry" is usually indicated as *praveśa*.

// ahe bhāyi vṛndai, devārccaṇa velā hailo, nitye (l. 6) karmma sājana kalitye jāvo, //
he bhāyi mindi, velā vuhuta⁴³ hailo, ahme satvala jāvo, //
// ahe bhā(l. 7)yi mindi, sabhāra velā hailo, ahme, sabhā ditye jāvo, //
// thanā rājā davalana vāṇa, //⁴⁴ // ⁴⁵
<Addition indicated in the lower margin>
[rāga vaśanta, // palatāli, //
indra samāla⁴⁶ rājā āhme, jagata-vidite, /
hema-marakata-racita sadana, āhme satvala jātye, /]⁴⁷

(Fol. 4ver, l. 1)

he bhāyi mindi, sabhāra vvelā⁴⁸ hailo, ahme sabhā dite jāvo //
// koṇa bhāsā //⁴⁹
he vṛndai, ahme satvara (l. 2) jāvo, //
he bhāyi mindi, ahme sighe jāvo, //

// vidyā praveśa //

rāga rāmakari, ekatāli, //

māthā sobhe nalina, jalada śama keśa, / sisena simḍūra torā, udita dīneśa, // 2 //

sim(l. 4)gha jiniyā vidyā, ati mājhākhini, / nāsikā vimala tora, śravaṇa gidhini, //

āyilo rājāro jhī, jagatarūpasi, / padhiyā guniro vidyā puruṣavidusi, // <Song 7>

<Remarks>

This song No. 7 corresponds to B 276/16 song No. 9. Here, however, it lacks the phrase *lalāṭe kukuṭapaṭa saroja nayāni*, contained in B 276/16. <End of remarks>

⁴³ Mistake for **vahuta*. Cf. Fol. 5rec, l. 4: *vela vahuta hailo*.

⁴⁴ Instruction: Nw. "Here, King has gone/left through the stage." *Davala-na*, in the instrumental case, seems to mean that the actor walks on the stage, but does not go out of the stage.

⁴⁵ This double *daṇḍa*, set at the end of line 7, seems to mark the beginning of the next phrase *he bhāyi mindi* (at the top of the next page).

⁴⁶ Obviously, mistake for **indra sabhāra*.

In Newari script, *bha* and *ma*, having totally different shapes, are not easily confoundable. I wonder if this mistake was perhaps caused by the fact that the scribe used as his source a manuscript written in another script (Devanāgarī?) in which *bha* and *ma* resemble each other.

⁴⁷ Since this is a secondary addition, I do not give it a song number.

⁴⁸ The doubled *vva* ligature is peculiar. A small spot of stain seen above it seems to be the sign for *r*. I.e. *rvvelā*. Thus, *sabhārarvvelā* seems to be a devised method to reproduce the real pronunciation (something like **sabhār belā*), observed also in other Bengali dramatic manuscripts from Nepal.

⁴⁹ Speech in a corner (i.e. in the coulisse).

// he hā(l. 6)lāvatī, mālāvatī hamāra vacana eka suno, //

// he svāminī, kahivā ho, //

// śloka // (l. 7)

akalaṃka śasāṃkābha, vadanā madanālasā⁵⁰, /

vidyā vidyāvatām śreṣṭhā, rūpa-jauvana-ga[r]vvitāḥ⁵¹ //

(Fol. 5rec, l. 1)

he svāminī satya kahile, //

// ahe svāminī, amāla vacana, eka avadhāna ho, //

he sakhi kaho (l. 2)

// śloka //

hārāvatī⁵² nāmnāhaṃ, svāminī-bhakti-tatparā, /

caturā sarvva-kārjyeṣu⁵³, sundarī priyavāk (l. 3) sadā, //

he sakhi satya kahile, //

ahe hārāvatī, mālāvatī, ethā khaneka viśrāma ka(l. 4)rivo, //

svāminī sarvvathā, //

ahe hārāvatī, mālāvatī, vela vahuta hailo, mahādeva (l. 5) pūjā karite jāvo calo, //

svāminī vijayī ho, //

// paisāra //⁵⁴

rāga pahaḍiyā, padira(l. 6)māna, //

rāja nandani kamalalocani, śaṃkala pujite jāvo, /

saṣi cāra pāca⁵⁵, āge pāche tāra, maṃ(l. 7)dire kara visarāme, // <Song 8>

⁵⁰ Mistake for *madālasā*, influenced by *vadanā*. *Madālasā* is the heroine of a legend in the *Mārkaṇḍeya-purāna*. In fact, the play *Madālasāharaṇa* was very popular in Nepal of the Malla period.

⁵¹ This *visarga* is an anomaly. Maybe, this is a sign marking the end of the *śloka*.

⁵² I.e. *hārāvatī iti*.

⁵³ I.e. *kāryyeṣu* (= *kāryeṣu*).

⁵⁴ Although Malla & Tamot [2000] takes *paisāra* as meaning “entry”, or “entry song”, I have often the impression that it might rather mean “exit/exit”. In the situation here, it seems that King, Queen and their servants are leaving the stage, then the audience hear their conversation in the coulisse (*kuṇa bhāsā*). Nw. *paisāra* might be etymologically based on some word like Skt. **prasāra* or **pratisāra*, rather than *praveśa*.

⁵⁵ I.e. *pāṃca*.

// koṇa bhāsā //⁵⁶

ahe hārāvātī, mālāvātī, yi nānā padārtha, puṣā laiṣā (Fol. 5ver, l. 1) viśveśvara, puṣā karite, jāvo calo,
//

svāminī sarvvathā, vijayi ho, //

he sakhi, satvala jāvo calo // (l. 2)

svāminī sarvvathā, //

// thanā vidyā mahādeva, pūjāyāta vava, davalana, //⁵⁷

// koṇa bhāsā, //

he sakhi satva(l. 3)la jāvo calo, //

svāminī sarvvathā, //

ahe svāminī, sighre vijayi ho, //

sakhi sarvvathā, //

// (l. 4) thanā māhādeva pūjā, //⁵⁸

// rāga kahṇala palatāla, //

vela pattra dhatura, nānā sevā, / (l. 5) ghṛta madhu dudha lai, pūjahu śivā, //

// he śivaśaṃkara, hau parasane⁵⁹, antakāla moke, de(l. 6)hu darasane, // <Song 9>

ahe hārāvātī, mālāvātī, viśveśvara pūjā karile, antaspuṛī mahe⁶⁰ thākivo, // (l. 7)

svāminī sarvvathā, //

// thanā koṭavāla praveśa //

// rāga dhanāśrī, thakatāla //

ujāni (Fol. 6rec, l. 1) nagare koṭāra / pracāṇḍa-lakṣaṇe, //

rājāro karaṃti hita, / prajālo pālāne, //

⁵⁶ = *koṇa bhāsā* “speech of the corner (i.e. coulisse)”.

⁵⁷ Nw. “Here, [Princess] Vidyā has come for the worship of Mahādeva, through the stage.” Nw. *davala-na*, in the instrumental case, seems to mean “[passing] through the stage”.

In the modern presentation of the Newari traditional theater, such as Kārtik Nāc, the actors go round on the stage, in dancing.

⁵⁸ Nw. “Here [is] (= they perform) the worship of Mahādeva.”

⁵⁹ < *prasanna*

⁶⁰ I.e. *madhye*

āyilohe⁶¹ nāgaracaṃka, dha(l. 2)rama cākero vetā⁶², /
vākā muhā pīthe kujā, āyilo lamvilo vetā // <Song 10>

<Remarks>

MS song No. 10 corresponds to B 276/16 song No. 8 [Kitada 2019a: 5]. In B 276/16, its *rāga-tāla* prescription is *dhanāsi māna platāla*. (i.e. *paratāla*). That means, the *tāla* is changed. The order of MS song No. 9 and MS song No. 10 is converse in B 276/16. Namely, MS No. 9 corresponds to B 276/16 song No. 9, while MS No. 10, to B 276/16 song No. 8. <End of remarks>

// he suciyā⁶³, hamāra vacana (l. 3) eka suno, //

// śloka, //

caurāri-duṣṭa-śamharttā pātālokasya sarvata,ḥ⁶⁴ /
nāmnā nāgalacandro⁶⁵ haṃ, (l. 4) nāgarānām sadāpriya, //

// he suciyā, hama samāna, koṭāla, pṛthvī madhye nahi āche, // (l. 5)

he māmā satya kahile, //

he māmā hamāra vacana eka vacana suno, //

// śloka, //

kvatapālānu(l. 6)gantāham⁶⁶, jantā duṣṭa-janasya ca, /
sūrya-ghoṣo mahāghoṣa, s trāsītāneka-durjana,ḥ⁶⁷ //

// are māmā, hama (l. 7) samān· suciyā, koṇo nahi āche, //

he suciyā, satya kahile, //

he suciyā, rājāra sabhā(Fol. 6ver, l. 1)ra velā hailo, sevā karite jāvo calo, //

⁶¹ Or, *āyilo* he separately?

⁶² I.e. Beng. *beṭā*

⁶³ The term *suciyā* seems to be Skt. *sūcaka* “informer” “spy”. This *suciyā* is a younger man, and acts like a page. He addresses both, the guard (*koṭāla*) and bard (*bhāṭa*), as *māmā* “uncle” (i.e. an elder person).

⁶⁴ Peculiarly the *visarga* is set after the slant stroke which is used like the comma. The scribe often uses the *visarga* as the sign marking the end of a verse-half of a *śloka* in Sanskrit. Probably, the *visarga* was pronounced in recitation, even in the cases it is grammatically false.

⁶⁵ Above in Song 10, *nāgaracaṃka*. I wonder whether this name could be based on **nāgaracaṇḍa*, as city guards often have names ending with *-caṇḍa*. If my hypothesis is to take, however, the confusion of retroflex *-caṇḍa* and dental *-candra* (< **canda*) would suggest that the composer of this *śloka* was not the Bengali author (Śrīdhara), but a Newari poet.

⁶⁶ I.e. *koṭapālānugantā* ‘haṃ’.

⁶⁷ Again, the *visarga* is set after the slant stroke.

māmā sarvvathā, //

// paisāra, //⁶⁸

rāga dhanāsrī, ekatāli (l. 2) //

āyilo he nāgaracaṃka, dharama-cākero vetā, /

hāthe khaṇḍā, unamata muṇḍā, se dekhi dura palāye, // <Song 11>

// (l. 3) koṇa bhāsā //

he suciyā, sevā karite, satvara jāvo calo, //

he māmā sarvvathā caro, // (l. 4)

he māmā sevā karite, sighre jāvo calo //

suciyā sarvvathā calo, //

// thanā bhāṭa pravesa (l. 5) //⁶⁹

rāga pahadiyā, thakatāla, //

ḍiga pradiga ame bhramiyā nānā khaṇḍe, /

kirati vakhāne, gho(l. 6)rā kavāyame⁷⁰ ta pāyilo, ratana-kuṇḍala kāne, //

āyilo mādhava-caṃda, rājāro bhāṭa, / aneka kīra(l. 7)ti vakhāne, ujāni nagarelo, //⁷¹ <Song 12>

<Remarks>

MS song No. 12 corresponds to B 276/16 song No. 7 [Kitada 2019a: 5]. There, the prescribed rāga and tāla are different: *vibhāsa*, *palatāla*.

This song seems to contain metric anomalies. Besides, *kirati vakhāne* occurs twice. Such a condition of text suggests that this song is a revision of the source text.

On the other hand, in its equivalent (B 276/16 song No. 7), it is stated that the bard (named Mādhava there) has travelled over the earth (*bhuvana-maṇḍale*) in the search of something⁷², and now he is going to Ratnapurī (i.e. Ujāni = Ujjayinī). <End of remarks>

// he bhāyi vṛndai, amāra vacana, eka suno, //

⁶⁸ Here, the instruction *paisāra* is obviously not “entry”, but “exit/exeunt”. The guard and spy exeunt; then the audience hear their conversation in the corner.

⁶⁹ Nw. *thanā* “here”.

⁷⁰ B 276/16, *ghoḍā kapāyane*. A horse and his equipment. *Ghoḍā kavāye kuṇḍala* will again be mentioned in MS Fol. 8ver, 1.

⁷¹ “He describes many virtues of the city of Ujāni.”

⁷² According to our MS song 16 (Fol. 9rec, ll. 2–3), he is searching a suitable husband for princess Vidyā by the order of king Vīrasimha.

// śloka, // (Fol. 7rec, l. 1)

[]⁷³

he vṛndai rājāra sabhā madhye ame (l. 2) jāvo, //

// thanā paisāla⁷⁴ //

rāga pahadiyā, ekatāla, //

āyilo mādhavacaṃda, rājāro bhāte, / ane(l. 3)ka kirati vakhāniyā, ujāni nagarelo, // <Song 12'⁷⁵

koṇa bhāsā, //

he bhāyi mindi, rājāra sabhāra velā (l. 4) hailo, ame sabhā madhe jāvo, //

he vṛndai, ahme satvala jāvo, //

// thanā rājāna sabhā viye, //⁷⁶ (l. 5) //

// rāga śrī, // ekatāli //

// hame rājā virasiṃha, pṛthimiro rāye / ujāni nagara ahme (l. 6) sabhā dite jāye, // <Song 13>

ahē bhāyi mindi, ahme sabhā dite jāvo, //

he vṛndai ahme sighre jāvo, //

// ahē bhā(l. 7)yi mindi, sabhāra manuse, kehne na āyesile, //

//he gusāyi, sarvvathā āyesive, //

// (Fol. 7ver, l.1) thanā koṭāla davalana vava, //⁷⁷

koṇa bhāsā, //

he suciyā, velā vahuta hailo, satvala jāvo, //

⁷³ Peculiarly, the *śloka* is lacking. In line 1 of Fol. 6rec, a space for the *śloka* to be filled remains empty. It seems that the scribe intended to fill the space afterwards. This suggests that the *śloka*-s are secondary additions, and were originally not contained in the source text (i.e. by Śrīdhara).

⁷⁴ Exeunt.

⁷⁵ I give this song number 12', as it is merely a repetition of the last verse of MS song 12.

⁷⁶ Nw. "Here, King gives (*biye*) (= holds) the assembly."

⁷⁷ Nw. "Here, the guard has come through the stage." *Davalana*, instrumental case. The supposed situation here is that the bard and spy (*suciyā*) are in a hurry on the way to King's assembly. The audience hear their conversation in the corner, or in the coulisse (*koṇa bhāsā*). Here, *davalana* seems to indicate that the actors, walking through the stage, arrive at a corner of the stage?

māmā sa(l. 2)rvvathā calo, //

// he māmā sabhā madhye, sighre jāvo, //
suciya, sarvvathā calo, //

// he dvāri, rājā(l. 3)ke janāu, dvāra madhye, koṭāra, suciya, āyesile, //
he koṭāra sarvvathā, //
he māhārājā (l. 4) dvāra madhye, koṭāra suciya āyesile, //

// he siṃgāra dvāri, koṭāra suciya rāgi, bhi(l. 5)tara volāva, //
mahārājā sarvvathā, //
he ko[tā]⁷⁸ra suciya, rājāra ājñā hailo, bhitara ā(l. 6)yaso, //
he dvāri sarvvathā, //
he māhārājā, amāra sevā, //
mahārājā hamāra johāra, //

// he ko(l. 7)tāla suciya, ethā thāko, //
mahārājā sarvvathā, //

// thanā bhāṭa vava //⁷⁹

rāga pahaḍiyā // (Fol. 8rec, l. 1) ekatāli //

āyīlo mādhava-caṃda, rājāro bhāṭe, / anega kirati vakhāniyā, ujāni nagara kailo parave(l. 2)sa, //
<Song 14>

he bhāyi mindī, sabhāra velā hai[lo]⁸⁰, ahme sighre jāvo, //
he vṃndai ahme satvala jāvo, //

he siṃgāra, (l. 3) dvāri, mādhava bhāṭa, dvāra madhye āyesile, rājā-ke janāva, //
he mādhava sarvvathā, //

he mahārā(l. 4)jā, dvāra madhye, mādhava bhāṭa, āyesile, //
he dvāri, bhāṭa-ke bhitara vorāva, //

⁷⁸ The scribe by mistake omitted *tā*.

⁷⁹ Nw. "Here, the bard has come."

⁸⁰ I added *lo*.

mahārājā sa(l. 5)rvvathā, //

he mādharma, rājāra āgyā hailo, bhitarā āyeso, //
dvāri sarvvathā, //

māhārājā vrahmā(l. 6)va, //⁸¹

// paramānanda paramapuruṣottama, sakala-surāsura-devahi uttama,
hari-hara-caraṇa-vinaya (l. 7) kavi kāma, so tuva pātu kṛṣṇa śrī rāma, //

// he māhārājā, hamāla āsirvvāda, //

he mādharma ethā (Fol. 8ver, l. 1) thāko, //
māhārājā sarvvathā, //

// he koṭāla suciyā, i ghoḍā kavāye⁸², kuṇḍala, leho, tuhme rā(l. 2)jye carccā kalite jāvo, //
mahārājā hamāra jvahāra⁸³, mahārājā hamāra sevā, //
mahārā[jā]⁸⁴ sarvvathā, rārje (l. 3) carccā karite jāvo, //

// he suciyā, rājā ghorā dile, hame cadhivo, //

he māmā, hamāra (l. 4) hāṭha thumthā⁸⁵, goḍa khoḍā⁸⁶, hama calite na pāre, ghoḍā hame cadhivo, //
he suciyā, sarvvathā (l. 5) cadho, //
// meṇa vāṇa koṭāla, //⁸⁷

// rāga dhanāśrī, ekatāli //

suciyā muciyā⁸⁸, (l. 6) gholā pāthale, / gholā dhari koṭāla, vulo ghare ghare, // <Song 15>

koṇa bhāsā //

he suciyā, rājā prasāda dire (l. 7) surir ghara⁸⁹, mada pivayite jāvo calo, //

⁸¹ Obscure. Perhaps, Nw. “Mahārājā with Brahmā (or Brāhmaṇa i.e. the bard)”?

⁸² *Kavāye* seems to denote an item of the bard's equipment of travel. Maybe same as *kabāi/kābāi* “a cloak” (< Arabic *qabah*)?

⁸³ Beng. *johāra* “prayer” [Sen 1971, I: 336].

⁸⁴ Omitted by the scribe by mistake.

⁸⁵ Beng. *thūṭā* “mutilated in hand or arm” [Sen 1971: 364]. *Hāṭha* is a Newari spelling variant of *hātha*.

⁸⁶ Beng. *goṛa* “foot” [Sen 1971: 237]. Beng. *khōrā* “lame person” [Sen 1971: 204].

⁸⁷ Nw. “The guard has gone in the accompaniment of a song.”

⁸⁸ Beng. *muci*, or *muciyāra* “a shoe-maker” [Sen 1971, I: 769]. However, *suciyā muciyā* seems to be an echo word meaning “*suciyā* and the like”.

⁸⁹ Beng. *śūri* “a wine-distiller” [Sen 1971: 842]. The spelling *surirghara* reflects the real

he māmā sarvvathā calo, // he māmā sighre jāvo calo //

he su(Fol. 9rec, l. 1)ciyā calo, //

// he mād̥hava, i ghodā kavāye, kuṇḍala prasāda leho, vidyāra guṇa-varṇṇanā, kahite, vidyā(l. 2)ra joge
vara⁹⁰, khojite, tuhme jāva, //

māhārājā sarvvathā //

// rāga pahaḍiyā, palatāli, //

ratnāpuri jā(l. 3)vo hame, bhuvana-maṇḍale, / vidyā-ke joge vara, khojite hame jāvo, // <Song 16>

<Remarks>

This song corresponds to the last verse of B 276/16 song No. 7 [Kitada 2019a: 5]. The equivalent in B 276/16, with deviations, runs as follows:

*ratnapurī ahme jāyi bhuvanamaṇḍale, ahme mād̥hava nāma cāhite khojite ahme jāyi.*⁹¹

On the other hand, MS song No. 12 (which also corresponds to B 276/16 song No. 7) lacks this line, as seen above (MS Fol. 6 ver, ll. 4–8). The question is how to interpret this phenomenon: whether one song was split into two, or two separate verses were joined together. <End of remarks>

// koṇa bhāsā, //

ahē bhā(l. 4)yi mindi, rājā amāke, aneka prasāda dire, vidyāra joge va[ra]⁹², ahme khojite jāvo, //

he vṛ(l. 5)ndai hame satvala jāvo, //

//⁹³ ahē bhāyi mindi, ahme nitya karmma karite jāvo, //

// mena vāṇa //⁹⁴ (l. 6)

rāga nāta, ekatāli //

ujānilo mahārājye, carccā hame kailo, / nitya karmma velā hailo, antaspuri jā(l. 7)yivo, // <Song 17>

pronunciation of the genitive ending *-r*.

⁹⁰ I.e. *yogya vara*.

⁹¹ On *rāga vibhāsa* and *palatāla*. In our MS version, the *rāga* has changed, while the *tāla* is the same.

⁹² Omitted by the scribe by mistake.

⁹³ There are cases in which the double *danḍa* [//] is set at the beginning of a phrase. I wonder if this marks a change of the scene, or at least a change of the topic of conversation. In the case here, it is not easy to determine: Is Vṛndai simply continuing the dialogue, or is he bringing a new subject (going to perform *nityakarma*, i.e. the daily ritual, after talking of searching a suitable bride for princess Vidyā)?

⁹⁴ Nw. “[They] have gone in the accompaniment of a song.”

// koṇa bhāsā //

he vṛndai, ekhane hame nitya karmma karite jāvo, //

he vṛndai, hame satvala jāvo, //

(Fol. 9ver, l. 1)

// thanā⁹⁵ mālinī pravesa //

// rāga gonthagiri⁹⁶, ekatāli, //⁹⁷

campā nāgeśvara mālinī, sājjiyā sārā⁹⁸ (l. 2) / citra vicitra mālinī, gāthiyāche mālā, //

hira-mani mānika, kariyā subhese, / pasāra sāji(l. 3)lo mālinī, kāntipurilo⁹⁹ bhitare, //

visito hāsiyā mālinī, sulekha mālini, / sim(l. 4)gharelo kannyā mālinī, jāti paduminilo¹⁰⁰, //

<Song 18>

<Remarks>

This song corresponds to B 276/16 song 13 [Kitada 2019a : 8] : //rāmakari // eka // campā nāgeśvara mālini sājjiyā pasārā / citra vicitra mālini gāthiyāche mālā 2 // hirā muti mānikero mālini kariyā suveše / paśālā kaiyilo kāmcipuriro bhitare, //dhru// āre, simhi to hāsi āyiso sulekhā mālini, simharelo kanyā mālinī jāti padumini //13// <End of remarks>

// he bhāyi mindi, hamāra vacana eka suno, //

// (l. 5) śloka //

mālinī sucaritrā [‘]¹⁰¹ham, vicitra-puṣpa-ganthini, /

paropakāra-karaṇī, cāturī lo(l. 6)ka-vatsalā, //

he bhāyi mindī, nānā citra vicitra puṣpa, dukān· dite jāvo, //

// mena vāṇa //¹⁰²

⁹⁵ Nw. “here”.

⁹⁶ A peculiar spelling with the ligature *ntha*. Usually, this rāga name is written as *godagiri*, *gvaḍagiri* etc. Besides, the ligature has a peculiar form resembling the ligature *ttha*. The same ligature is used also in *puṣpaganthini* in line 5 of the same page (MS Fol. 9ver).

⁹⁷ B 276/16, *rāmakari*, *eka* (= *ekatāli*).

⁹⁸ B 276/16, *pasārā* (i.e. Beng. *pasarā* “a shop”).

⁹⁹ B 276/16, *kāmcipuriro*. Writing *kāntipura* is probably influenced by the association of its being the epithet of the Kathmandu kingdom.

¹⁰⁰ Or, *padumini lo*, if *lo* is an interjection.

¹⁰¹ I added the *avagraha*.

¹⁰² They have gone in the accompaniment of a song.

rāga valā(l. 7)li, palatāli //

yisito hāsiyā mālinī, surekha mālinī, / siṃgharelo kannyā mālinī jāti padu(Fol. 10rec, l. 1)minilo, //

<Song 19>¹⁰³

// koṇa bhāsā, //

ahe bhāyi mindi, hame nānā puṣpa laiṃyā, pasāra dharite jāvo, //

he vṃndai, hame sa(l. 2)tvara jāvo, //

// thanā kumāra pravesa, //

rāga vasanta, // ekatāli //

satye anala teja, yudhiṣṭira rāye, / (l. 3) rūpa kuṇḍama-sara, pṛthimi juḍāye, //

bhima arjjuna sama, ācāryya vidāye, / sudhāye sakala-nidhi (l. 4) uyā aṣṭha jāye, //

āyilanti rājā nṛpati,, sānanda sundare, / nānā sāstra visārada, rājā,(l. 5)ro kumāre ro¹⁰⁴, // <Song
20>¹⁰⁵

// ahe bhāyi vṃndai, amāla vacana eka suno, //

// śloka //

guṇasāra mahi(l. 6)pāla, kumāro [‘]¹⁰⁶ham vicakṣaṇa, /

nānā-sāstra-kalābhigya¹⁰⁷, sundarāloka-sundara,^h¹⁰⁸ //

// ahe bhāyi vṃndai, e(l. 7)thā ahme khaneka viśrāma karivo, //

// ahe siṃgāra dvāri, dura-deśāntarī, kavano āyesile, amā(Fol. 10ver, l. 1)ke janāva, //

mahārājā sa[rṃva]¹⁰⁹thā, //

// thanā bhāṭa mena vava, //¹¹⁰

// rāga pahariyā, paratāla, //

¹⁰³ Repetition of the last verse of MS song 18, changing the *rāga* and *tāla*.

¹⁰⁴ This *ro* is obviously not the genitive ending, but an interjection.

¹⁰⁵ This song corresponds to B 276/16 song 10 [Kitada 2019a: 6].

¹⁰⁶ Lacking in MS.

¹⁰⁷ I.e. *abhijñā*.

¹⁰⁸ This sign can be an ornament at the end of a *śloka*.

¹⁰⁹ I added *rṃva*.

¹¹⁰ Nw. “The bard has come, in the accompaniment of the song.”

ratnāpuri jā(l. 2)yevo ahme¹¹¹, bhuvanamaṇḍale, / vidyāke jogya vara khojite hame jāvo, //

<Song 21>¹¹²

koṇa bhāsā //

he bhāyi mindi, vi(l. 3)dyāra joge vara khojite jāvo, //

he vṛndai satvara jāvo, //

// ahe siṃgāra dvāri, rājāke ja(l. 4)nāva, dvāra madhye, bhāṭa āyesile, //

he bhāṭa sarvvathā, //

he mākārājā, dvāra madhe, eka bhāṭa (l. 5) āyesile, //

he dvāri, bhāṭa lāgi, ghoḍā, kavāya, kuṇḍala diyā, bhāṭa lāgi veḍā deho, // (l. 6)

mākārājā sarvvathā, //

he bhāṭa, rājāra āgyā hailo, yi ghoḍā kavāya kuṇḍala, tumāke leho, tumāra (l. 7) veḍā hailo, tume jāva,

//

he dvāri, rājāra vinu darśane, hame na jāye, rājāke kaho, //

he bhāṭa sarvvathā, //

(Fol. 11rec, l. 1)

// he mākārājā, bhāṭa, tumāra vinu darśane, nahi jāye, //

he dvāri bhāṭa lāgi bhitara vorāva, //

mākārājā sarvvathā, //

a(l. 2)he bhāṭa, rājāra āgyā hailo, tume bhitara āyaso, //

dvāri sarvvathā, //

he mākārājā āsirvāda, //

// paramā(l. 3)nanda parama-puruṣottama, sakala-surāsura-devahi uttama,

hari-hara-caraṇa-vinaya ka¹¹³vi-kāma, so (l. 4) tuva¹¹⁴ pātu kṛṣṇa śrī rāma, //

// jaya kuṭila kuṃtala, kusuma parimala, gandha candana lepanaṃ, /

śyā(l. 5)ma-varṇṇa kamala-locana, garuḍa pṛṣṭha suāsanaṃ,

¹¹¹ The scribe first wrote *ahmi*, then amended it into *ahme*. As the result, it looks also like *āhme*. I wonder if *ahmi* perhaps might reflect the Bengali language of the scribe's time (cf. modern Beng. *āmi*).

¹¹² MS song 21 is a repetition of MS song 16.

¹¹³ Or, *ke*?

¹¹⁴ *Tuva* in the meaning of "you (accusative)" seems to be Apabhraṃśa. *Tuva pātu* "[May he] protect you!"

jaya makuṭa kuṇḍala, ratnamālā, varṇṇa vijvalita (l. 6) ujvalaṃ,
vinayavantāma sunāma, narahari, kṛṣṇa pātu, tuva¹¹⁵ maṅgalaṃ, //

māhārājādhirāja, pṛthvī chatrapati¹¹⁶ (l. 7) vrahmāva¹¹⁷, //

he bhāta tumāra nāma vā ki, tume kathā haite āyesilo, amāke kaho, //
he mahārājā, (Fol. 11ver, l. 1) hamāra vacana eka suno, //

// mādhava sādharma akhaṇḍa-vijaya, tini bhāyi tini diga gelo,
ame tumāra thā(l. 2)va āyesile, gusāyi, amāra nāma, mādhava, // <Verse?>¹¹⁸

// he mādhava suno, //

kathi lagi mādhava tora agusāra, (l. 3) kava[na]¹¹⁹ deśa tora kavana vevahāra¹²⁰,
kaisana tā¹²¹ra rājyera vevahāra, kaisena tāro putra kā¹²² guṇa-mān·, //¹²³ <Verse?>¹²⁴

// (l. 4) he mahārāja, putra nahi, putrī kā¹²⁵ mahimā suno, //

// eka mana lāyī sunaha juvarāja, vidyāra mani (l. 5) śadṛśa na ān· /
rūpa guṇe sundarī ki kahava, tāhi, komara mani janu avataru āyi, // <Verse>¹²⁶

// (l. 6) he mādhava suno, //

¹¹⁵ *Tuva* genitive. *Tuva maṅgalaṃ* “your good luck”.

¹¹⁶ I.e. *kṣetrapati*.

¹¹⁷ *Brahmā-va* may be in the Newari associative case: “[Together] with Brahmā/the *brāhmaṇa*.”

¹¹⁸ This seems to be a verse. If it is a verse, it is probably quoted from the source text.

¹¹⁹ Omitted by the scribe.

¹²⁰ I.e. *vyavahāra*

¹²¹ Or, maybe *to*, although its *ekāra* is not evident.

¹²² *-kā* is the genitive postposition.

¹²³ Intriguingly, similar formulae are used in today's Kārtik Nāc tradition of Pharping village (Kathmandu).

¹²⁴ This is perhaps a verse, although it lacks a single *daṇḍa* which marks the end of the first verse-half (hemistich). It is probably quoted from the source text.

¹²⁵ Genitive postposition.

¹²⁶ The redactor presumably quoted this verse from the source text. Peculiarly, *ān·* and *āyi* are considered as rhyming. Besides, *na ān·* also rhymes with *guṇa-mān·* above in l. 3. This suggests that the two verses originally belonged to the same song in the source text.

A parallel expression is found scattered in Chittagong version [Śarīph 1957]: *eka mana hai śuna kahi yubarāja* [ibid.: 122, l. 3]. Besides, perhaps, *tāna sama ramañī nāhika mahī mājha* [ibid.: 121, l. 8].

puna kaha mād̥hava, vacana sarūpa, vidyāra maṇi, vayana kima rūpa,
kaisana tāra vacana kaṭi (l. 7) keśa, kaiśena danta adhara janu veśa, // <Verse>

he mād̥hava, vidyāra rūpa-varṇṇanā, muna2 kaha, //
// he mād̥hā(Fol. 12rec, l. 1)rājā suno, //

cāṁda vadani, gaja gamani, kuraṅga nayani, vidyā-ke¹²⁷ rūpa dekhi, sakala deva muni mohaya, //
<Verse?>

// he (l. 2) mahārājā, vidyāra rūpavarṇṇanā, ki vahuta kahivo, tāra samāna, rūpa trailokya madhe nahi,
//

// he mād̥hava, (l. 3) yi ghoḍā kavāya, kuṇḍala, toḍara, prasāda leho //
mahālājā je ājñā, //
mahārājā āśirvāda (l. 4) ahme jāvo, //

// rāga pahaḍiyā, palatāla, //

hasti ghoḍā kavāya, kuṇḍala rājā dilo, / hala(l. 5)khite jāvo āhme, ujāni nagare, // <Song 22>¹²⁸

// koṇa bhāsā, //

he bhāyi mindī, rājā amāke, aneka (l. 6) prasāda dile, hame harakhite ghara jāvo, //
he bhāyi mindī, vidyāra jogya vara, khojile, rājāte kahite jā(l. 7)vo, //
// ahe vṛndai suno, //

śloka //

mād̥hava-pramukhenaiva, śrutvā vidyā-vidhaghatam, /
guṇasāra-suto¹²⁹ ma(Fol. 12ver, l. 1)tta, puṣpa-vānena tatkṣaṇāt, //

// he siṁgāra dvāli, vidyāra rūpa guṇa, varṇṇanā suniyā, hamāra citta vyākula (l. 2) hailo, suno, //

// rāga korāva, thakatāla, //

mād̥hava bhātera, vacana sunī sundara, hṛdaya parama paritose, (l. 3) /

vidyā vāli saghana parilambhana, cintāya bhāva asesam, //

¹²⁷ -ke is here genitive postposition. This sentence (in a meter) seems not to be Bengali.

¹²⁸ This song is played on the same *rāga* and *tāla* as Song 21 (= Song 16). Thus, bard Mād̥hava's mode of walking is also musically marked by the particular *rāga* and *tāla*.

¹²⁹ Sundara, son of Guṇasāra.

daraśana nāṭaka toṭaka sāṭaka, ā(l. 4)gama veda jānantā, /
kāvyā koṣa va[ra]¹³⁰ joti sama pāraga, puṣpa-vāṇe unamantā, // <Song 23a>

<Remarks>

These verses are also parallel to the Chittagong version [Śarīph 1957: p. 123, l. 2 from the bottom – p. 124, l. 2]: *mādhava bhāṭera bacana sundara hṛde bhābi paritoṣa / bidyābālira sana ghana pure mana citte bhābiyā biṣeṣa // ṣaṭa-nidarśana nāṭa-nāṭikāgaṇa āgama beda bijñāpitā / alaṅkāra koṣa bhārata jyotiṣa yāra gamaṇe unmatā //*. Also see my argument in Kitada [2021a: 6f.].

Besides, parallels to these verses are contained in the Vidyāsundara poem composed by Sābirid Khān contemporary of (probably slightly later than) Śrīdhara [Śarīph 1957: 108]: *bhāṭera uttara kalpita sundara hṛdae ānanda ati / bidyārūpaṅga bhābiyā saghana birahe jbalita mati // e nāṭanāṭikā kābya beda raṅgitā purāṇa āgama sutā / alaṅkāra koṣa bhārata jotiṣa puchiṃyā mana unmatā //*.

<End of remarks>

// he ṣiṃgāra dvāri (l. 5) vidyāra rūpa ki kahivo, //

// se hi vola suniyā, mane paribhāviyā, vidyā vilāsivo raṅge, / (l. 6)
amula ratana dhana, rāja sunamḍani, kiṃcita sāj[ī]¹³¹vo saṅge, //
dusaha manobhava, vāne vyākula, vidyā keli dhi(l. 7)yāni, /
kapata bhāva kichu, sula prakāsita, ṣiṣake dilo melāni¹³², // < Song 23b>

<Remarks>

MS song 23a and song 23b together correspond to B 276/16 song 11 (*kvaḍā, palitāla*) [Kitada 2019a: pp. 6f.]. Is *rāga korāva* the same as *kvaḍā*? <End of remarks>

// he bhāyi viṃdi, yiṣṭa mitra pra(Fol. 13rec, l. 1)vodha kariyā, puṣṭak¹³³a niyā, śubha lakṣaṇa, muhutra¹³⁴ madhye, ahme jātrā karivo, //

// rāga dhanāśrī, eka(l. 2)tāli, //

āgama vedha padhaye dija-gane, / hena velā jātrā kumāra, kailo śubha kṣaṇe, // <Song 24a>

¹³⁰ The addition of *ra* is indicated in the upper margin.

¹³¹ The addition of *ji* is indicated in the lower margin.

¹³² Beng. *melāni* “pleasant meeting, assembly” “adieu”. Or, Beng. *mel(y)āni/mālyāni* “a florist woman”.

¹³³ I.e. *pustaka* “book(s)”

¹³⁴ I.e. *muhūrta*

ahe bhāyi mindi, ahme (l. 3) vidyāra uddeśe jāvo, //

// iṣṭamitra parivodha, pāda-parasi, / paṁthero saṁghāti niyā, khā(l. 4)ni cāri puṭhi, // <Song 24b>

// he vṛndai iṣṭamitra vodha kariyā, ahme ekhane jāvo, //

// cāli veda vidyā(l. 5)ya vyāpita dija-gaṇe, / jojane jājane adhi, karanti kārane, // <Song 24c>

<Remarks>

MS song-verses 24a and 24c together correspond to B 276/16 song 12 [Kitada 2019a: 7]. The verse, which I numbered as <Song 24c>, although not contained in B 276/16 song 12, gives the impression that it perhaps originally belonged to the same song in the source text (by Śrīdhara).

<End of remarks>

he vṛndai satvara jāvo, //

// (l. 6) thanā mālinī davarana vava, //¹³⁵

koṇa bhāsā, //

he bhāyi mindi, ahme dukān· dharite jāvo, //

he vṛndai, ahme (l. 7) satvala jāvo, //

he vṛndai ethā nānā puspera pasāra dharite thākivo, //

// thanā kumāra mena vava, //¹³⁶ (Fol. 13ver, l. 1)

rāga dhanāśrī, ekatāli, //

eka duyī tini cāri pāca chaya māse, / miliyā sundara vara, virasiṁha deśe, // <Song 25a>

<Remarks>

MS song 25a again corresponds to the last verse of B 276/16 song 12. Thus, B 276/16 song 12 is split into three, i.e. MS songs 24a, 24b and 25a. **<End of remarks>**

(l. 2) koṇa bhāsā, //

¹³⁵ Nw. “Here, the flower woman came through the stage (*davarana*).” I assume *davara-na* (instrumental) as meaning the actor’s passing through the stage.

¹³⁶ Nw. “Here, Prince has come in accompaniment of the song.”

he bhāyi mindi, nagara dekhite āche ahme sighre jāvo, //

// pamthero ayāsa sundara,, dhire2 (l. 3) cale, / śarovara dekhiyā vaisiyā taru-tale, // <Song 25b>¹³⁷

// ahe bhāyi mindi, yi śarovara madhye, snāna kivo¹³⁸ (l. 4) devārccana karivo, yi taru-tara madhye,
khaneka viśrāma kalivo, //

// praveśa kayilo kāmci,puri(l. 5)ro bhitare, / bhuvana dulambha puri, ati manohare, // <Song 25c>

<Remarks>

These two song-verses (*pamthero ayāsa ...* & *praveśa kayilo ...*) correspond to the verses indicated (as an insertion between B 276/16 songs 12 and 13) in the upper margin of B 276/16, p. 4 [Kitada 2019a: 8]. At the same time, the latter verse (*praveśa kayilo ...*) again occurs at the beginning of B 276/16 song 14; while the former verse (*pamthero ayāsa ...*) again occurs in B 276/16 song 14 (the second verse counted from the end of the song) [Kitada 2019a: 9]. **<End of remarks>**

ahe vṛndai, ekhane ame nagara praveśa kali,(l. 6)vo, //

// phulera pasāra diyā, samuṣa mālinī, / kumāra dekhiyā kichu, puchilo kahini, // <Song 25d>¹³⁹

// ahe (l. 7) paradesī, tume kathā haite āyasile, amāke kaho, //

// śloka //

ākāsāt patita-sūrye, puṣpa-vāne¹⁴⁰, ki(Fol. 14rec, l. 1)mat svayaṃ¹⁴¹, /
rūpena mohayal lokān·, rakṣanena ca bhūyasā, //

// rāga dhanāśrī, pa¹⁴²latāli, //

¹³⁷ This passage, having a single *daṇḍa* marking the caesura (between the verse-halves/hemistiches), is obviously a verse, which seems to be the continuation of MS song 25a and 25b. Therefore, I number it as <Song 25c>.

¹³⁸ Seemingly mistake for **karivo*.

¹³⁹ This verse is contained in B 276/16 song 14 (the last verse) [Kitada 2019a: 9]. There, the last two verses of the song are: *pathelo āyāsa sundara dhire dhire care, sarovara dekhiya vaiśiro taru tale // phulero dokāna diyā samukṣa mālinī, kumara dekhiyā kichu puchiro kahani //*

Namely, the former verse has just occurred above in our MS (see my remarks).

¹⁴⁰ Cf. B 276/16 song 16, l. 2 (in verse 1), *ākāśe to laṃviro puṣpavāṇe* [Kitada 2019a: 10].

¹⁴¹ Or, *kimat tvayaṃ*? However, the ligature is obviously *tsva*.

¹⁴² Or, *pra*. The spelling *pralatāla* is sometimes seen in manuscripts.

abhayavadāra¹⁴³ po tumāra (l. 2) kav·na¹⁴⁴ rāje, / dhariyā gupata bhesa, tume juvarāje, //
khāni dui cāri puthi, tumāra saṃghāte, / na jāna cārpara¹⁴⁵ rūpa (l. 3) volaha pandite, // <Song 26a>

ahe paradeśī, sarūpe kaho, //
paradeśī suno, //

gandharvva kumāra tume, ki vā vi(l. 4)dyādhare, / rājāro kumāra tuhme, gupta pañcaśare, //
<Song 26b>

<Remarks>

MS song-verses 26a and 26b together correspond to B 276/16 song 15 (*dhanāśrī, cāri māna payāla*) [Kitada 2019a: pp. 9f.]. In the MS version, it is played on the same *rāga dhanāśrī*, but on another *tāla*. In fact, I have never seen *payāla* (i.e. Beng. *payār*) in other Nepalese dramatic manuscripts.

MS song 26b has resemblance to the Chittagong version [Śarīph 1957: ll. 1f.]: *gandharbakumāra kibā natu bidyādharma / anumāne bujhi tuhmi rājāra kumāra //*.

<End of remarks>

jāniyā sarūpa¹⁴⁶ kathā, voliha vacane, / mithyā ki(l. 5)chu na volasi, ahe māhājane, // <Song 26d>¹⁴⁷

ahe pa[ra]¹⁴⁸deśī, tume, rāja kumāla vā, deva kumāra vā, gaṃdharvva ku(l. 6)māla vā, amāke sarūpe kaho, //

// ahe mālinī, ahme paradeśī suno, //

// śloka, //

na devo na ca gaṃdharvvo, nā(l. 7)kāśāt patito hy ahaṃ, /

¹⁴³ For the letter which I identify as *da*, the scribe first wrote *ḍa*, then amended it into *da*. Or else, it can be converse (i.e. *abhayavaḍāra*). As I argued in Kitada [2019a: p. 9, fn. 70], *yavadāra* here seems to be a corruption of **devatāra* originally written in Bengali script. In fact, the Bengali *ta*-letter has exactly the same form as the Newari *ḍa*. I have sometimes seen confusions of *ḍa* for original **ta* in manuscripts.

For *abha*, I assume **ahe*. In Newari script, *bha* and *ha* sometimes look alike. As the result, I reconstruct the original as **ahe devatāra po* “Oh, son of a god!”

¹⁴⁴ The *va*-letter has the *virāma*. It reflects the real pronunciation, cf. modern Beng. *kon* and Hindi *kaun*.

¹⁴⁵ B 276/16 contains *vādhata* instead of *cārpara*. In Newari script, *va* and *ca* are very often confoundable.

¹⁴⁶ I.e. *svarūpa*.

¹⁴⁷ It is likely that this verse also belonged to Śrīdhara's text.

¹⁴⁸ I added *ra*.

raṅgena bhrāmete deśān·, na saṃkān kuru mālinī, //¹⁴⁹

he mālinī saṃkā nā karo, //

// (Fol. 14ver, l. 1) he paradeśī suno, //

rāga pahadiyā, thakatāla, //

bhuvana mohana rūpa, ati anupāme, / ākāsero ghana kilā, (l. 2) vira puṣpa-vāne, // <Song 27a>

// me bhāsā //¹⁵⁰

he paradeśī, tume kathā haite, āyesile, amāke kaho, //

// he mālinī amāra (l. 3) vacana eka suno, //

paradeśī kaho, //

// vacana sarūpa kathā, kaha la mālinī, / kāhāra nagara se (l. 4) kāra rājyadhānī, // <Song 27b>

he mālinī, yi kāhāra rājya, rājāra nāma vā ki, amāke sarūpe kaho, //

// he pa(l. 5)radeśī suno, //

mālinī kaho, //

// virasiṃha narapati, jagata vakhāne, / tāhāra nagara se, nāme (l. 6) to ujani, // <Song 27c>

<Remarks>

MS song 27a has an equivalent in the Chittagong version [Śarīph 1957 : 127, l. 2 from the bottom] :

bhubana mohana rūpa dekhi anupāma / sbarga honte nāmiyāche abhinaba kāma //.

MS song 27b has an equivalent in the Chittagong version [Śarīph 1957 : 128, ll. 15f.]: *sbarūpa bacana*

mota kahata mālinī / ki nāma tomāra ehi kona rājadhānī //.

MS song 27c has an equivalent in the next song of the Chittagong version [Śarīph 1957 : 128, ll. 19f.] :

bīrasiṃha nāma rājā jagate bākhānī / tāhāna nagara ehi nāma se ujānī //. <End of remarks>

ahe paradeśī, rājera nāma, ujani-puri, rājāra nāma, virasiṃha, //

// ahe mālinī suno, //

para(l. 7)deśī kaho //

¹⁴⁹ These passages slightly reminds one of the first verse of B 276/16 song 17: *ahme hoyiyā vaidēśī kumāre, mālinī raṅge āyilo ujoni nagare, ā ro mālini* [Kitada 2019a: 11].

¹⁵⁰ Nw. “speech of song (i.e. singing)”.

// ujanīro nāma suni, juḍāyalo parāni, / ki nāma tumāra sēcā, kaha ~~to~~ [to]¹⁵¹ mālinī, // <Song 27d>

<Remarks>

The first verse-half has an equivalent in the Chittagong version [Śarīph 1957: 128, l. 4 from the bottom]: *ujānīra nāma suni juḍāba parāni* /.

// me bhā(Fol. 15rec, l. 1)sā, //

he mālinī, rārjera vā nāma sunilo, rājāra nāma vā jānilo, ave, tumāra nāma vā ki, amāke sarūpe (l. 2)
kaho, //

// he paradeśī suno, //

mālinī kaho, //

// vīrasimha narapati, jagata viditā, / tāhāro mālinī ahme, (l. 3) nāme socalitā, // <Song 27e>

// ahe paradeśī, amāra nāma socalitā mālinī, //

// he socalitā mālinī, suno (l. 4) //

// suna socalitā mālinī, vacana eka vole, / kāro2 ghare phula jogāye āpane, // <Song 27f>

<Remarks>

This verse has an equivalent in the Chittagong version [Śarīph 1957 : 128, two verses at the bottom] :

śuna sucaritā hera śuna subadani / kāra kāra ghare phula yogāo āpani // . <End of remarks>

he suca(l. 5)ritā mālinī, kāra2 ghara madhye, tume phula jogāyilo, amāke sarūpe kaho, //

// ahe paradeśī (l. 6) suno, //

mālinī kaho, //

// jave to kumālī vidyā, āchilo avāli, / tave se¹⁵² jogāyelo āme, phula pañca, (l. 7) mālā, //

<Song 27g>

he paradeśī, jave vidyā avāra vāli, āchilo, tave se jogāyilo, ahme, phurero pañcamālā, //

(Fol. 15ver, l. 1)

// he mālinī, suno, //

¹⁵¹ The scribe cancelled *lo* and wrote *to* below as the correction. On the other hand, B 276/16 has *lo*.

¹⁵² B 276/16 has *tava haite*. Is *se* the Hindi postposition (cf. *tab se* “since then”)?

paradeśī kaho, //

// e vola suniyā mālinī, paṁtha hailo sāme, / vāsā khāni deho mālinī, (l. 2) kara visarāme, //

<Song 27h>

<Remarks>

MS song-verses 27a – 27h altogether correspond to B 276/16 song 16 (*pahaḍiyā, thakatāla*) [Kitada 2019a : 10]. In both versions, the same rāga and tāla are prescribed.

Besides, MS 27g and 27h have equivalents in the Chittagong version [Śarīph 1957 : 129, ll. 3ff.] : *ye-honte kumārī bidyā āchila abālā / sei honte yogāma puṣpera pañcamālā // tomāra bacane mora śrama haila sāma / bāsākhāni dea more karite niśrāma //*

MS 27g is comparable to the following verse in Sābirid Khān's Vidyāsundara text [Śarīph 1957 : 112, ll. 3f.] : *sukumārī vidyābatī āchila abolā / se abadhi yogāi kusumba pañcamālā //*

<End of remarks>

ahe mālinī, amāra vahuta parisrama¹⁵³ hailo, amāke, vāsā deho, //

// ahe paradeśī, rājā (l. 3) vada¹⁵⁴ duruvāra, vāsā dite darāva, //¹⁵⁵

he mālinī suno, //

// śloka //

dvija-mukhyasya putro [¹⁵⁶]ham, paṇḍitaḥ (l. 4) pāradeśikaḥ /

vāsārthaṁ sadgrhaṁ dehi,, mālākāni¹⁵⁷ sampratam, //

he mālinī, suno, // paradeśī kaho // (l. 5) //¹⁵⁸

// rāga dhanāśrī, jati, //

hāme hoyā vaidesi kumāre, / raṁge āyelo ujāni nagare, //

aṣṭaṅgata (l. 6) hailo dīvākare, / āju vāsā deho torā ghare, // <Song 28a>

¹⁵³ Compare MS song 27h (*paṁtha hailo sāme*) with the equivalent in B 276/16 song 16 (*patha śrama hailo sāma*). Namely, MS song 27h lacks *śrama*. Peculiarly, *parisrama* is recaptured in this speech by Sundara. This suggests that the scribe used as his source a version which contained *śrama*.

¹⁵⁴ = Beng. *barā*.

¹⁵⁵ Peculiarly, although this sentence is not a verse, it corresponds to the third verse of B 276/16 song 18 (*vaidesi kumara hero tuhmāke vujhayi, rājā durubāra vāsā divā-ke darāyi //*) [Kitada 2019a: 11]. Presumably, the redactor rewrite the original verse into a prose.

¹⁵⁶ Added by me.

¹⁵⁷ Probably, mistake for **mālākārini* (*mālā-kāriṇi*).

¹⁵⁸ A double *daṇḍa* in excess.

// me bhāsā //

he mālinī, dharmma cintiyā, vāsā amāke deho, // (l. 7)

mālinī suno, //

paradeśī kaho, //

// pā¹⁵⁹laha vacana, sulocanī, / nija pune deho vāsā khāni, // <Song 28b>

<Remarks>

The Chittagong version contains comparable verses and equivalent verses to MS 28a and 28b [Śarīph 1957 : 129, ll. 14ff.]: *āmi jāna śuna kahi bideśī kumāra / dbijera tanaḃa āmi paṇḃita saṃsāra // kotuke āilū āmi tomāra nagara / ke āche paṇḃita ethā karite bicāra // astagata hena dekhi ehi dibākara / biśrāma karite dea āmā tomāra ghara // pālaha bacana mora śuna sulocanī / ājue tomāra ghare dea bāsākhāni //*

Sābirid Khān's Vidyāsundara text also contains comparative verses [Śarīph 1957 : 112, l. 11ff.]: *āhmā jāna baidehi niścita / dbijabara tanaḃa paṇḃita // pāṭha parhi bhramie nagara / paṇḃitāli karite bicāra // beli śeṣe asta yāḃa sura / bāsākhāni māgi tohmā pura // pālaha bacana sundarī / prema citte dea bāsākhāni //*. <End of remarks>

ahe mā(Fol. 16rec, l.1)linī, sūrya aṣṭa gero, rātri samaya, upasthita hailo, ekhane kathā jāvo, he mālinī suno, //

paradeśī kaho // (l. 2) //¹⁶⁰

// ghosā, //¹⁶¹

avelāro aṭhita¹⁶² pāyiyā, / vāsā deho dharama cintiyā, // <Song 28c>

pālaha vacana surocani, / nija puna (l. 3) deho vāsā khāni, // <Song 28d>¹⁶³

<Remarks>

MS song 28a – 28d altogether correspond to B 276/16 song 17 (*dhanāśrī, māna jati*) [Kitada 2019a: 11], but lacking the two verses (*eta tatva ... & ratana aṃguli...*) at the end. In both versions, the rāga-

¹⁵⁹ The scribe seems to have first confounded it with **volaha*, then he amended *va* into *pa*. My reading *pālaha* is confirmed by the repetition of the same verse in MS song 28.

¹⁶⁰ Again, a double *daṇḃa* in excess.

¹⁶¹ < Skt. *ghoṣa*?

¹⁶² I.e. *atithi*.

¹⁶³ MS song 28d is the same as MS song 28b.

tāla prescription is the same.

MS song-verse 28c (first half) *avelāro aṭhita pāyiyā* is comparable to the following verse in Sābirid Khān's Vidyāsundara text [Śarīph 1957: 112, two lines at the bottom]: *abelāya atithi pāiyā / asādhu rahae upekhiyā //*. <End of remarks>

he mālinī, āji rātri vāsā deho, prāta haile, annya deśa jāvo, //

śloka, //

vā(l. 4)lo vā jadi vā vṛddhā, yuvā vā, gṛham āgatam, /
tasya pūjā vidhātavyām, sarvvatro abhyāgato guru,ḥ //

he mā(l. 5)linī, ahme atīṭha¹⁶⁴, abhyāgata, amāke, vāsā bhojana kariyā, dharmma karo, //
// he paradeśī suno (l. 6) //
mālinī kaho, //

// rāga deśāka // eka tāli //

jagata vidita hayala, ujāni nagarera, rājā paracam(l. 7)nda tāhe, e vira keśarī, //
puruṣavidusi vidyā, rājāro kumāri, / te kārane ahe kumara¹⁶⁵, tuhme pariha(Fol. 16ver, l. 1)ri, //
<Song 29a>

<Remarks>

For the part (Fol. 16rec, l. 6) beginning with *rāga deśāka* upto *rājā*, the scribe first copied a false passage, then he rewrote a correct passage over it. As the result, this passage is awfully difficult to read.

Hayala would be the same as **haila*. Or else, if la belongs to the scribe's false writing, it would be *haya*. The meter demands here two syllables.

This MS song 29a is parallel to the Chittagong version (see my remarks on 29abc below).

<End of remarks>

// me bhāsā, //

ahē paradeśī suno, //

mālinī kaho, //

// vaidesi kumāra hero, tumāke vujhāyi, / rājā du(l. 2)rubāra vāsā, divā-ke darāyi, // <Song 29b>

¹⁶⁴ I.e. *atithi*.

¹⁶⁵ Intriguingly, B 276/16 has also *kumara*, instead of **kumāra*.

// me bhāsā //

he paradeśī suno, //

mālinī kaho, //

// ghosā //

je vā se nāgara(l. 3)caṃka, āche kotavāra, / pati ghare samāyiyā, se kare vicāra, //

paradeśī paravāsī, jāro ghara pā(l. 4)ye, / āpune kariyā sāsti, rājāke vujhāye // <Song 29c>

<Remarks>

MS song-verses 29a – 29c altogether correspond to B 276/16 song 18 (*rāga deśākha, ekatāla gaṇḍala*) [Kitada 2019a: 11]. In both versions, the *rāga-tāla* prescription is the same.¹⁶⁶

In fact, this song has its equivalent in the Chittagong version [Śarīph 1957 : 125, ten lines toward the bottom]: *jagata biditā herā ujāni nagarī / tāhāte pracaṇḍa rājā bikramakeśarī // puruṣa-bidbeṣī vidyā rājāra kumārī / tekāraṇe kumāra tomāke parihari // bideśī kumāra herā tomāke bujhāi / rājāra kumāre bāsā dite bhāya pāi // yebā 'nāga' āche jāna duṣṭa kotoyāla / pratidina ghara duyāra karanta bicāra // paradeśī parabāsī yāra ghare pāe / āpane kariā sāsti rājāka jānāe //*.

Besides, comparable verses to MS 29a are found in Sābirid Khān's version [Śarīph 1957: 113, ll. 7ff.]: *ujānī nagara nāma bidita bhubana / bikramakeśarī nāma pracaṇḍa rājāna // parama biduṣī bidyā tāhāra kumārī / tā lāgi manera bhīte tohmā parihari // bideśī kumāra herā tohmāke bujhāi / nṛpati durbāra bāsā dibāre darāi // 'nāgaraṅga' nāma se e rājya kotoyāla / niti prati prajā-ghara karāe bicāra / bhinna deśī puruṣa mandire yāra pāe / āge sāsti kari pichu rājāka jānāe //*. Besides, the underlined verse-half is parallel to MS Fol. 15ver (ll. 2–3) *ahe paradeśī, rājā vada*¹⁶⁷ *duruvāra, vāsā dite darāva*¹⁶⁸. In fact, the Chittagong version of Śrīdhara, our two Nepalese version of Śrīdhara (i.e. MS and B 276/16), and Sābirid Khān's Vidyāsundara text resemble one another very much in wording. This indicates either Sābirid Khān (contemporary of, or slightly later than Śrīdhara) was based on Śrīdhara's Vidyāsundara text, or both Śrīdhara and Sābirid Khān were based on another earlier Vidyāsundara text. This would be a highly intriguing problem worth investigation. Regrettably, however, the manuscript of Sābirid Khān is broken off just shortly after these verses.

Also, the following verse in Sābirid Khān's text is comparable [Śarīph 1957: 111, l. 4 from the bottom]: *bikramakeśarī nāma jaga paratiṣṭhita / bicitra nagara ei ujānī niścita //*.

<End of remarks>

¹⁶⁶ However, the term *gaṇḍala* is obscure.

¹⁶⁷ = Beng. *barā*.

¹⁶⁸ As already remarked, it corresponds to the third verse of B 276/16 song 18 (*vaideśī kumara hero tuhmāke vujhayi, rājā durubāra vāsā divā-ke darāyi //*) [Kitada 2019a: 11].

he paradeśī, koṭāra vada duruvāra, te kārane vāsā di(l. 5)te darāva //¹⁶⁹

// he mālinī suno, //

paradeśī kaho //

// rāga dhanāśrī, palatāli, //

dhike jāvu mālinī to(l. 6)rā ujāni nagare, / rāja pāta thākite koṭāra, eka dare, //

avudhiyā rājā tora, vivudhi pātare¹⁷⁰, / hena chāra ma(l. 7)ntri haiyā, vaiśāli nagare, //

bhala loka nahi ethā, kāyistha vrāhmaṇe, / jata praajā nagara vaise, sava laghu jane, // <Song 30a>

(Fol. 17rec, l. 1)

// ahe mālini, rājā avuddhi, kuddhi¹⁷¹ mantri, jata praajā vaiśe, sava laghu jana, //

ahe mālinī suno, //

paradesi kaho, // (l. 2)

// anna dāna dile mālini, jata dharmma pāya, / e dharmmero kathā ki kahivo torā thāy¹⁷², //

eteka utara jave, mālini-ke (l. 3) vaulo¹⁷³, / joḍā hātha kariyā sundara, melāni māgiyā, //

melāni māgiyā sundara juvarāja jāya, / dharmma (l. 4) cintiyā mālini, ḍākiyā rohāya, // <Song 30b>

ahe mālini, tuhme vada¹⁷⁴ nirddaya hailo, tumāke, aneka vinati (l. 5) kalile, ki kalivo, hame, anyya
deśa jāvo, amāke veḍā deho, //

// ahe sundara, tuhme amāke (l. 6) aneka vinati kayilo, ki ka[ri]¹⁷⁵vo, vāsā divo, āyeso, //

// eka cāhi āro pāya, sundara nirabhaya, / parama ha(l. 7)rise vāsā, lilo mālini ghare, // <Song 30c>

<Remarks>

MS song-verses 30a – 30c altogether correspond to B 276/16 song 19 (*dhanāsi, cāri māna*) [Kitada 2019a : 12]. The same rāga is prescribed, while the tāla is different. <End of remarks>

¹⁶⁹ Recapture of MS song 29b. Besides, the same sentence has occurred above in Fol. 15ver, ll. 2f.

¹⁷⁰ < *pātra*, i.e. *mantrin* “minister”.

¹⁷¹ Seemingly mistake for **kuvuddhi*.

¹⁷² The *virāma* sign. However, *pāya* does not have the *virāma*, although rhyming with *thāy*. Thus, the scribe's usage of the *virāma* is arbitrary.

¹⁷³ A strange past-tense form of Beng. *bola*-. Cf. B 276/16, *volilo*.

¹⁷⁴ Beng. *barā*.

¹⁷⁵ The addition of *ri* is indicated in the lower margin.

ahe mālini, ethā khaneka viśrāma karivo, //
ahe sundara sarvvathā, //

// he mā(Fol. 17ver, l. 1)lini, tumāra rūpa jauvana dekhiyā, amāla citta vyākula hailo,
he mālini suno, //
sundara kaho, //

// rāga jayata(l. 2)śrī, ekatāli, //
suna socalitā mālini, tumāke vacana volu, / dekhi torā rūpa mālini, ākula parāṇe, // <Song 31a>

he mālini (l. 3) nānā prakāre, amāke, surati siṃgāra deho, amāra citta saṃvodhana karo, //
// he sundara, amāra vacana (l. 4) eka ka¹⁷⁶, avadhāna ho, //
mālini kaho, //

// kāma sarūpa deṣi, haraṣita cita mati, / tuhme chādi prāṇa nā(l. 5)tha, āna nahi gati, // <Song 31b>¹⁷⁷

he sundara, tuhme chādi prāṇanātha, amāra, kavano nahi, amāke dayā karo, //¹⁷⁸

// he mālini suno, //
sundara kaho, //

// kamala vaḍani priye, surocani sucaritā, / tumāra rāvaṇe¹⁷⁹ jale, śītala hai(l. 7)lo gāya, //
<Song 31c>

// he mālini, tumāra rāvaṇe jale, amāra, sarira samasta, śītala hailo, //
ahe sundara, yi uttama kothā (Fol. 18rec, l. 1) madhye tuhme thāko, vidyā-ko māli-ke devārccanārpa
velā hailo, poṣpa vātikā madhye, ahme, puṣpa torite jāvo, //

¹⁷⁶ Genitive postposition.

¹⁷⁷ Although an equivalent of this verse is not found in B 276/16, this verse is presumably quoted from Śrīdhara's text.

However a possible objection to my theory would be raised by the fact that, in the Chittagong version, the flower woman is once addressed as "aunty" (*māsī*) [Śarīph 1957: 126, l. 6 from the bottom]. Besides, the Chittagong version does not contain the episode of Sundara's love affair with the flower woman.

¹⁷⁸ In this play, the verses are quoted one by one, and each verse is recaptured and explained in the speech of the actors. This condition also seems to confirm my assumption that the verses are quoted from the source, i.e. Śrīdhara's text.

¹⁷⁹ I.e. *lāvanya*. It seems, the Newari scribe playfully spelled it as *rāvaṇe*, due to his association of *śītala* to *sītā*.

he māli(l. 2)ni, sarvvathā jāva, //

// rāga vibhāsa, // palatāli //

rajani prabhāṭa hailo, mālini cetana pāyelo,, suniyā bhamala (l. 3) kolāhole, /
āna dina āna ṣane, mālin·cero¹⁸⁰ rava nahi,, āji kehne hairo abhi¹⁸¹ lole, // <Song 32a>

// ahe bhāyi mi(l. 4)ndi, ahme puṣpa udyāna madhye, puṣpa torite jāvo, //

// he vṇdai, ahme satvala jāvo, //

// thanā mālini, (l. 5) svāna ṇola vāṇa, //¹⁸²

// thanā kumāra palikṣapa, //¹⁸³

ahe bhāyi mindi, mālini, puṣpa udyāna madhye, puṣpa to(l. 6)rite gero, ahme, yi uttama kothā madhye
thākivo, //

// thanā mālinina svāna ṇola vava, //¹⁸⁴

// rāga vibhāsa, pala(l. 7)tāli, //

rajani prabhāṭa haiyā, mālini cetana pāyelo,, suniyā bhamala kolāhāle, /
āna dina āna ṣane, (Fol. 18ver, l. 1) mālin·cero rava nahi, āji kehne, hailo abhi lole, // <Song 32b>¹⁸⁵

// ahe bhāyi mindi, puṣpa udyāna madhye, puṣpa tori(l. 2)te jāvo, //

he vṇdai, ahme sighre jāvo, //

// thanā svāna ṇoye, //¹⁸⁶

// cintiyā cāhilo mane, āju morā śubha di(l. 3)ne, kumārero vijayi gamane, /
vāra māsa śico pāni, jathā phula nahi jāni, āju phula tāhāto saghane (l. 4) // <Song 32c>

¹⁸⁰ Peculiarly, the first member of this term *mālin·* has a *virāma* sign. B 276/16 has *mālacela*, from which I reconstructed **mālambera* “of Malabar” [Kitada 2019a: p. 14, fn. 120].

¹⁸¹ Perhaps mistake for *ati*, for in Newari script, *bhi* and *ti* resemble each other. B 276/16 has *ati*.

¹⁸² Nw. “Here, the flower woman has gone to pluck flowers.”

¹⁸³ Nw. “Here, Prince [is taken into] the side of the stage.” The term *parikṣepa* denotes an enclosed unseen place at the side of a stage” [Malla & Tamot 2000: 275].

¹⁸⁴ Nw. “Here, the flower woman has come to pluck flowers.”

¹⁸⁵ MS song 32b is a repetition of MS song 32a.

¹⁸⁶ Nw. “Here, [he/she] plucks flowers.”

<Remarks>

The Chittagong contains parallel and comparable wordings [Śarīph 1957: 130, ll. 8ff.]: *āra kona dine jatha na phuṭiche phula / se phula phuṭila āji bidhi anukūla // haila mora śubhadina kumāra āgamane //*. <End of remarks>

// ahe bhāyi mindi, āji puṣpa udyāna madhye nānā puṣpa vikāsita hailo, dhane2 kumāla, //

// (l. 5) yisito pavana āse, mālin-cero gandha vāse,, moha2 ati anupāme, /
hāthe to āgari kali, (l. 6) mālini mālmaṃce geli, khane2 kailo visarāme, // <Song 32d>

// ahe bhāyi mindi, āji bhramarer¹⁸⁷ kolāhala, puṣpa vā(l. 7)tikā madhye sunite āche, //

// harise mālini vole, agari bhariyā phule,, jāhi juhi caṃpā nāgeśvare, / (Fol. 19rec, l.1)
sevati pāduli kuṇḍa, makaraṇḍa manohare, davana meruvā¹⁸⁸ manohare, // <Song 32e>

<Remarks>

MS song-verses 32a – 32e altogether correspond to B 276/16 song 24 [Kitada 2019a: 13–14]. The prescribed rāga and tāla are both different.¹⁸⁹ <End of remarks>

// ahe bhāyi mindi, nānā puṣpa ahme torivo, (l. 2) //

// lāṃguli vaṃdhuli javā, śiresa kusuma sobhā, kusume2 jhiti tule, /
lavāṃga gulāla phula, gaṃdhe2 amula, bhū(l. 3)mi cāpa uda sāta dare, // <Song 32f>

<Remarks>

The Chittagong version contains similar wordings to MS song 32e (*jāhi juhi caṃpā nāgeśvare*) and to MS 32f (*lavāṃga gulāla phula, gaṃdhe2 amula*): *jātī juti mālatī ye caṃpā nāgeśbara / labaṅga gulāpa jabā rāṅgala tagara //* [Śarīph 1957: 130, ll. 14f.]. However, this correspondence might be due to a stereotyped pattern of enumerating names of flowers, rather than the parallelism of the two versions. <End of remarks>

// ahe bhāyi mindi, yi nānā puṣpa vikāsita dekhiyā, āmāra citta, ānanda (l. 4) hailo, //

¹⁸⁷ A rare instance of the genitive ending *-r* written with the *virāma* sign.

¹⁸⁸ I.e. *davanā marvā*, i.e. names of herbs (Hindi *daunā marvā*).

¹⁸⁹ B 276/16 *kva, cāri māna*. Assumably, *kva* is the abbreviation of *kvaḍā*.

// akhaṇḍa turaśī patra, śrīkhaṇḍa velelo patra, dhaturā-te pūjivo śaṃkare, /
harise mālini ā(l. 5) yese, hasiyā maṇḍira pese, puṣpa sāja kalite satvare, // <Song 32g>

<Remarks>

MS songs 32a – 32g altogether correspond to B 276/16 song 25. <End of remarks>

// thva mena pihā vane, svāna joṇāva, //¹⁹⁰

// (l. 6) ahe bhāyi mindi, yi nānā puṣpa liyā, hame ghara jāvo, //

he vṛndai, hame satvala jāvo, //

// thanā kumā(l. 7) la palikṣapana pikāya, //¹⁹¹

// ahe bhāyi mindi, mālini puṣpa udyāna madhye, puṣpa torite gelā,

kehne na (Fol. 19ver, l. 1) āyesile, //

// thanā mālini svāna joṇā vava, davarana, //¹⁹²

ahe bhāyi mindi, yi nānā puṣpa ni¹⁹³ kumāla lā(l. 2) gi¹⁹⁴ de¹⁹⁵ khite jāvo, //

he vṛndai hame sighre jāvo, //

// ahe kumāra, tuhme vijaya kailo, te kāraṇe, amāra puṣpa (l. 3) udyāna madhye, nānā puṣpa vikāsita
hailo, dekho, he kumāra, dhane² tuhme, //

// he mālini, tume hā(l. 4) ṭa jāva, hame vibhūṣite, tumāra puṣpa, hame ganthivo, nānā padārtha,
vesāhiyā¹⁹⁶ āno, i aṃguli (l. 5) leho, //

he sundara, sarvvathā hāṭa jāvo, //

// thanā mālini hāṭa vane, mena, //¹⁹⁷

// rāga dhanāśrī (l. 6) ekatāli, //

¹⁹⁰ Nw. “[Accompanied] by this song, [they] go out, carrying the flowers.”

¹⁹¹ Nw. “Here, [they (i.e. the stagehands)] take Prince out of the side of the stage (*parikṣepa*).”

¹⁹² Nw. “Here, the flower woman has come, carrying the flowers, [passing] through the stage (*davarana*).” *Davara-na* (abl./ins.) may mean either “from the stage” or “through the stage”. Here, it does not seem that the actor leaves the stage. Rather, the actor approaches, walking through the stage.

¹⁹³ Obviously, mistake for *niyā*.

¹⁹⁴ *Lāgi* is the accusative-dative postposition.

¹⁹⁵ The *e-kāra* is very subtle. It almost looks like *da*.

¹⁹⁶ In the meaning of “to let sell”, i.e. “to buy”? (cf. Beng. *becāiyā*?).

¹⁹⁷ Nw. “Here, the flower woman goes to the market, in the accompaniment of the song.” This instruction first describes the situation, then prescribes how it is technically represented: by the song (*mena*), in this case.

hāṭa gelo mālini, kumāra vacane, / turite āyesiha mālini, ahme vibhūkhite, // <Song 33>¹⁹⁸

// ahe bhāyi (l. 7) mindi, nānā padārtha, vesāhā kalite jāvo, //

// ahe bhāyi mindi, ame śighre jāvo, //

// thanā kumāla peri¹⁹⁹ (Fol. 20rec, l. 1) ~~pihā va~~ // □^x, //²⁰⁰

<The addition indicated in the upper margin>

mālini hāṭa gero, ame, asnāna karite jāvo, //

mālini pathāyelo hāṭe, nānā vastu kine, / asnāna karite jāye,vo, mājā nadi tire, //²⁰¹

// ahe bhāyi mindi, asnāna karite, sighre jāvo, // hame satvara jāvo, //

<End of the addition>

// thanā vaniyā pravesa, //²⁰²

// rāga mālava, ekatāli, //

āyilo vaniyā, jhalamala niyā, / naga(l. 2)ra philili dokān· diyā, // <Song 34>²⁰³

// he bhariyā, vacana eka suno, //

he thākula kaho, //

śloka //

nāmā²⁰⁴ mānikyacandro (l. 3) [‘]²⁰⁵ham, vanig-jana-samottama, /

sarvva-sampatya-mūrdhāś ca, nipuno nija-karmmasu, //

¹⁹⁸ Although not found in B 276/16, this song-verse is presumably a quotation from Śrīdhara's text.

¹⁹⁹ The letter *ri* is obscure, being stained. *Peri* seems to be a mistake for **parikṣapana* (< Skt. *parikṣepa*) (see the next footnote).

²⁰⁰ The letters *pihāva*□ are stained, seemingly cancelled by the scribe. The scribe seems to have written **pihā vane* “goes out”. In fact, a comparable instruction is found below in Fol. 21rec, l. 3: *thanā kumāra parikṣapana piṅkāya*. With this taken into consideration, it is assumed that the scribe first wanted to copy here **thanā kumāra parikṣapana pihā vane* “Here, Prince goes out of the side of the stage” from his source text, then he realized that it was a false place, and cancelled it. The last letter is illegible, accompanied by the sign of addition (a small X to its upper right).

²⁰¹ This passage seems to be a verse quoted from Śrīdhara's text.

²⁰² Nw. “Here [is] the entry of the merchant.”

²⁰³ This verse corresponds to the last verse of B 276/16 song 27 (*mālava, ekatāla*) [Kitada 2019a: 17]. The rāga-tāla prescription is the same in both versions.

²⁰⁴ Mistake for *nāmnā*.

²⁰⁵ I added the *avagraha*.

ahe lavaḍā, hame samāna vani(l. 4)yā, pṛthi madhye koṇo nahi āche, //
he thākula satya kahile, //

// he thākula, ahme samāna, juthāhā²⁰⁶(l 5)gha sakatā, phusiyā, koṇo nahi āche, //
he lavaḍā, satya kahile, //

// he lavaḍā, yi nagara madhye (l. 6) dvakāna dharite thākivo, //
thākula sarvvathā, //

// ahe bhariyā, hāṭa madhye kono nahi āyesile, //
he thā(l. 7)kula, sarvvathā āyesile, //

// thanā mālini, hāṭa vava mena, //²⁰⁷

// rāga dhanāśrī, ekatāli, //

ratana (Fol. 20ver, l. 1) ānguli²⁰⁸ mālini, veca niyā hāte,²⁰⁹ / āpuna vuliha mālini, jata kichu nāte, //

<Song 35>²¹⁰

// ahe bhāyi mindi, dvakāna (l. 2) madhye, nānā padārtha, vesāhā²¹¹ karite jāvo, //
he vṛndai, hame hāṭa madhye satvara jāvo, //

// ahe vaniyā, 2 // he bha(l. 3)riyā, ke ḍākile dekho, // ke ḍākile, //
hame ḍākile, //
tume ke, //
he bhariyā, vaniyā volāva, //
he thākula, hame na cihnilo, tuhme jāva, //

// ke āyesile, //

he vaniyā, ahme rājāra mālini (l. 5) //

²⁰⁶ Or, *da?* *Juthā hāgha sakatā phusiyā* is obscure.

²⁰⁷ Nw. “Here, the flower woman has come to the market, in the accompaniment of the song.”

²⁰⁸ < *ānguli* Beng. “a finger”. However, here in the meaning of Beng. *āṅguṭhī* “a ring (ornament)”. [Sen 1971: 31]

²⁰⁹ “Having sold the finger-ring of jewels in the market (Beng. **hāte*).”

²¹⁰ This verse corresponds to the first verse of B 276/16 song 25 (*dhanāśrī, ekatāla*) [Kitada 2019a: 16].

²¹¹ Seemingly, derived from Skt. *vyavasāya*.

// mālini, āyeso 3 //

he vaniyā, yi ratna mudrikā, leho, amāke vesāhani²¹² deho, //

he mālini sa(l. 6)rvvathā, //

he vaniyā, e mudrikāra kateka mūla, //

he mālini, ekara²¹³ mūla, ṭaṃkā duyi hailo, kavana2 vastu (l. 7) nivo, kaho, //

// he vaniyā, gḥṭa, sarkkarā, pakvāna, śveta cāvali, supāli, pāna deho, //

he māli²¹⁴ (Fol. 21rec, l. 1) sava vastu bhela, //

he vaniyā, hame jāvo, //

// thanā vaniyāvo, mālinivo khyāla, //²¹⁵

// he pāpiṣṭha vani(l. 2)yā, ghuco, dāye, //

mālini davarana vane, //²¹⁶

// rāga vibhāsa, palatāli, //

mālini kavana pathe gelo, bhari(l. 3)yā, / mana dole, cita dole, // <Song 36>²¹⁷

// koṇa bhāsā, // khyālana hlāye, //²¹⁸

// thanā kumāra parikṣapana piṃkāya, (l. 4) //²¹⁹

// ahe bhāyi mindi, mālini, vesāhā karite gelā, kehne na āyesile, //

// thanā mālini da(l. 5)valana vava, //²²⁰

koṇa bhāsā, //

ahe bhāyi mindi, nānā padārtha niyā sighre jāvo, //²²¹

²¹² I.e. the cost of the finger-ring.

²¹³ *-kara* is the genitive postposition of Maithili. *E-kara mūla* “The price of this”. Otherwise, it might be a corruption of **ekera* Beng. “of one”, but less suitable in the context. Probably, the language the merchant speaks is Maithili. In his next speech, *bhela*, Maithili form for Beng. *hailo*, occurs.

²¹⁴ Mistake for *mālini/mālinī*.

²¹⁵ Nw. “Here, raillery (*khyāla*) between the merchant and the flower woman.” The suffix *-vo* is the sociative case suffix [Malla & Tamot 2000: 464].

²¹⁶ Nw. “The flower woman goes through the stage.”

²¹⁷ This song corresponds to B 276/16 song 28 (*rāga vibhāsa, palatāla*) [Kitada 2019a: 17].

²¹⁸ Nw. “[The two] speak in raillery.”

²¹⁹ Nw. “Here, [they (i.e. the stagehands)] takes Prince out of the side of the stage.”

²²⁰ Nw. “Here, the flower woman has come through the stage.”

²²¹ *Mindi* and *Vṛndai* seem to be a pair of buffoons, which resembles to the buffoons seen in the Kārtik Nāc presentation of Pharping today. What is peculiar in this play, however, is that they utter

ahe vṛndai, hame satvala (l. 6) jāvo, //

// ahe sundara, e nānā padārtha, vesāhiyā, ānilo leho, //

mālinī sarvvathā, //

he mālini, bhoja(l. 7)na kailo, i uchiṣṭa laova, //

kumāra sarvvathā, //

// thanā khyāla, //²²²

// he mālini, rātri samaye hailo, nā(Fol. 21ver, l. 1)nā puṣper· saḷyā²²³ kalo, sayana karivo, //

he sundara sarvvathā, // he sundara, nānā puṣper·²²⁴ racilo, sayana karite ā(l. 2)yeso, //

mālini sarvvathā, //

// thanā sayena nehmaṃ, //²²⁵

// he vidya2

mālini thaṃne, //²²⁶

hari2 he mālini suno, //

// (l. 3) śloka //

adya svapna mayā dṛṣṭā, jad vadāmi śṛṇu mālini, /

vidyāliṃgana-saṃyuktā, sucumva-vadanam mama(l. 4)h²²⁷ //

// he mālini suno, //

he sundara kaho, //

// rāga śavarī, jati, //

vadana sampūrṇa sudhā, nidhi ni(l. 5)kalamke²²⁸, /

by proxy for other characters, e.g. here, for the flower woman.

²²² Nw. “Here, [a scene of] raillery.”

²²³ < Skt. śaḷyā. Puṣper· (with virāma sign) reflects the real pronunciation.

²²⁴ The scribe seems to have forgotten saḷyā: puṣper· [saḷyā] racilo.

²²⁵ Nw. “Here, the two persons [do] sleep.”

²²⁶ Nw. “[Sundara] awakens the flower woman.” Nw. thanāo/thane, i.e. thaṃna “to wake (someone) up” [Malla & Tamot 2000: 197]. The passages from *he mālini rātri samaya hailo* (MS Fol. 21rec, l. 7) to *he sundara kaho* (MS Fol. 21rec, l. 4) will be recaptured in the margin of MS Fol. 26rec. *He vidya2* seems to be Sundara's call to Vidyā seen in his dream.

²²⁷ This *visarga* is an anomaly. The *visarga* seems to be used to mark the end of a *śloka*. The addition of *visarga* seems to serve as a pretentious way to emphasize the imposing style of Sanskrit.

²²⁸ I.e. *niṣkalaṅka*.

munirandhe āna bhāṃge, alapa cakṣu vaṃke²²⁹ //

khane² yiṣita²³⁰ kariyā cārū hāse, /

mahi(l. 6)-tale taru niti, mira karu nāse²³¹ // <Song 37a>

// me bhāsā, //

ahe mālini, ena prakāre vidyā kumālike, sopna dekhile (l. 7) ā²³² eka vacana suno, //

// jatane mālini moke, rākhaha jivane, /

rājāro kumā[ri]²³³ vidyā, dekhilo sapa(Fol. 22rec, l. 1)ne, // <Song 37b>

// śloka //

svapne sundarī vidyā, viṣitā²³⁴rūpe jauvanā, / tayā vinā na jīvāmi, kiṃ vahuktēna²³⁵ mālini, //

// (l.2) he mālini suno, //

kumāra kaho, //

// ghosā //

paṃca²³⁶ phula hṛdaya, hāniyā paṃca-vāne, / na jāno sundari vidyā, ge(l. 3)lo koṇa sthāne, //

agara²³⁷ candana vidyā, aṃge tanu-lepe, / tā dekhiyā upajiva²³⁸, madanero vyāpe²³⁹, // (l. 4)

<Song 37c>²⁴⁰

Remarks

MS song-verses 37a – 37c altogether correspond to B 276/16 song 22 [Kitada 2019a: 13]. The rāga-tāla prescription (*śavari, jati*) is the same in both versions. <End of remarks>

²²⁹ Skt. *cakṣu-vaṅka “the crook of the eye”, i.e. an amorous sidelong glance.

²³⁰ I.e. *iṣṭa* “desirable”, or *iṣṭat* “slightly”.

²³¹ Or, *karuṇā se*?

²³² *Virāma* sign. Otherwise, if it is the *u-kāra*, it would be read as *āru*.

²³³ The scribe first wrote *li*, then cancelled it, and added *ri* below.

²³⁴ Or, *diṣitā* (a corruption of Skt. *dr̥ṣṭa*)?

²³⁵ I.e. *bahūktēna*

²³⁶ B 276/16 *campa phula*. Obviously, **pañca-phūla* “the five flowers” (used as arrows by the god of love) is the correct expression, presumably contained in Śrīdhara's text.

²³⁷ I.e. Skt. *agaru*

²³⁸ Beng. *upajiba* would be the future-tense form. In the source text, however, the original spelling was probably **upajira* (i.e. Beng. *upajila*), for in Newari script, *va* and *ra* are often confounded. In fact, B 276/16 has *upajiro*.

²³⁹ Skt. *vyāpa* “The extension of erotic desire”.

²⁴⁰ The order of these two verses is converse in their equivalent in B 276/16 song 22.

mataṅga-gamani vidyā, jāti padumini, / sadāya sānanda maṇa, aṅge śvahāyini, // <Song 37d>²⁴¹

// ahe mālini,, (l. 5) amāke, jatna kariyā, prāṇa rākho, //

// he nillaja²⁴² suno, //

mālini kaho, //

// rāga rāmakari, aṣṭā(l. 6)lā²⁴³, //

pātharelo piṅḍa jave, santarelo pāni, / motiro puttali jave, kahe veda vāni, //

karahīna jana jave, suakṣa(l. 7)ra likṣe, / tave se sapana dhana, pāyivo paratekṣe²⁴⁴ // <Song 38a>

// he murkha suno, //

// kahaya mugudha jana, lāja jata haya, /²⁴⁵ (Fol. 22ver, l. 1) sapana hariyā tiri, parateṣa²⁴⁶ cāhe, //

<Song 38b>

<Remarks>

MS song-verses 38a and 38b together correspond to B 276/16 song 23 (*gauḍa mālava, jati*) [Kitada 2019a: 13]. The rāga and tāla are changed. <End of remarks>

// he nillaja, svapna madhye deṣile, prateṣa na hoye, //

he sundara, vidyā ku(l. 2)mārīra devārccana velā hailo, ahme puṣpa niyā jāvo, tuhme kothā madhye thāko, //

he mālini, yi puṣpa ni(l. 3)yā sarvvathā jāva, //

// mālini mena vane, //²⁴⁷

²⁴¹ Although not found in B 276/16, this verse is presumably quoted from Śrīdhara's text. In context, this verse is the continuation of MS song-verses 37abc. This fact suggests that this verse, too, originally belong to the same song as 37abc in Śrīdhara's text. Therefore, I give this verse the song-number 37d.

²⁴² Here, the flower woman Sucaritā addresses Prince Sundara as *nillaja* (Skt. *nirlajja*) "shameless". Is she thinking that Sundara's desire to Vidyā is unsuitable for his rank (of a foreign vagabond)? Another possible reason may be as follows: B 276/16 song 21 describes that Sundara, while he stays with Sucaritā, makes love with her: *adhara pāna deho mālini sundari tumhāra surati mālini vaḍa āsa hayiri* "Let me drink [from] your lips, oh beautiful flower-woman! I've got a big desire to have coitus with you." Perhaps, Sucaritā is jealous, for Sundara dreams of Vidyā while sleeping with her (i.e. Sucaritā), and is now beginning to desire Vidyā. This episode is not contained in this MS version.

²⁴³ The same tāla name, *aṣṭālā*, occurs also in MS Fol. 24ver, l. 7.

²⁴⁴ I.e. *pratyakṣe* "manifestly"

²⁴⁵ B 276/16 *kahila nilajare mugudha hana haya*. I assume *nilajare* as originally based on **nirlajja re jana*. My assumption is confirmed here by MS *mugudha jana* and *lāja*.

²⁴⁶ I.e. = *pratyakṣe*

²⁴⁷ Nw. "The flower woman goes in the accompaniment of the song."

// rāga lalita, palatāli, //

phula laiṃyā cali(l. 4)ro mālini, socalitā, / ghare-to kumāra thuyā, raṃge uhlāsītā, // <Song 39>²⁴⁸

// koṇa bhāsā //

ahe bhāyi mi(l. 5)ndi, vidyā kumālike devārccana, velā hailo, ame puṣpa niyā jāvo, //²⁴⁹

he vṃndai, ame satvala jāvo (l. 6) //

// thanā kumāla, mena piṃhāva, //²⁵⁰

// ahe bhāyi mindi, vidyā kumālike, vinu sute, puṣpa gāthiyā pa(l. 7)thāyilo, tāra vātrā²⁵¹ sunite ahme
jāvo, //

// rāga kahnara, palatāli, //

vinu sute puṣpa gāthiyā²⁵², (Fol. 23rec, l.1) vidyāke pathāyelo, / vāratā suni ti ahme, halakhite jāye, //
<Song 40>²⁵³

// ahe bhāyi mindi, vidyā kumālike, mālini gelā (l. 2) tārar vātrā sutite²⁵⁴, ahme jāvo, //

he vṃndai, ahme satvala jāvo, //

// thanā vidyā devārccana yāya yāna vava mena //²⁵⁵ (l. 3) //

// rāga nāṭa, coṣa ekatāli, //

vidyāya sundari āyese, devārccana karite, / āge pāche tāro (l. 4) pañcāsa sakhi, jāye, // <Song 41>²⁵⁶

// koṇa bhāsā //

ahe hārāvati, mālāvati, devārccana karite jāvo calo (l. 5) //

²⁴⁸ This verse corresponds to the last verse of B 276/16 song 29 (*deśākha, palatāla*) [Kitada 2019a: 17]. The rāga is changed, while the tāla is the same.

²⁴⁹ Buffoon Mindi recaptures the words of the flower woman.

²⁵⁰ Nw. “Here, Prince has come (*va = vava*) out, in the accompaniment of the song.”

²⁵¹ < Skt. *vārtā*.

²⁵² Cf. Chittagong version [Śarīph 1957: 131, l. 14]: *binisūte hāra gāthe ati manuhara*.

²⁵³ Although not found in B 276/16, this song is assumably quoted from Śrīdhara's text.

²⁵⁴ MS *tārarvātrāsutite*. Presumably, *tārar* reflects the real pronunciation [tār], i.e. the omission of the final vowel *a* of the genitive case ending. Obviously, *sutite* is a mistake for **sunite* “to hear”, caused by the analogy with the foregoing *vinu sutite* “without sleeping”.

²⁵⁵ Nw. “Here, Vidyā, in the accompaniment of the song, has come, intending (*yāna* lit. “having made”): “I will perform the worship of the god/gods.” ”

²⁵⁶ Although not found in B 276/16, this song is assumably quoted from Śrīdhara's text.

svāminī vijayī ho, //

he svāminī satvara jāyevo calo, //

he sakhi sarvvathā, //

// he hārāvati (l. 6) mālāvati, devārccana verā hailo, mālini, puṣpa niyā, kehne na āyesile, //

svāmini sarvvathā āyesive, // (l. 7) //

// thanā mālini vava mena, //²⁵⁷

// rāga lalita, paratāli //

kahnade chādiyā mālini, cādhiyā²⁵⁸ je so(Fol. 23ver, l. 1)pā²⁵⁹, /

upare mālati māla, sāda dala²⁶⁰ campā, // <Song 42>

<Remarks>

This song-verse corresponds to the first verse of B 276/16 song 26 [Kitada 2019a: 16]. The same rāga-tāla prescription in both versions.

The Chittagong version has an equivalent [Śarīph 1957: 132, ll. 1f.]: *kānarīyā chande mālinī bāndhiyāche khopā / tachu 'pare śubhiyāche śatagarbha cāmpā // śirete sindūra śobhe kājala nayane / ratnamani kuṇḍala ye pariche śrabane*. Here in its 8th folio²⁶¹, the text of the Chittagong version is unfortunately broken off, for the Chittagong manuscript lacks the following folios before its 27th folio which is the last folio existing. <End of remarks>

// ahe bhāyi mindi, vidyā kumārike, devārccana velā hailo, pu(l. 2)ṣpa niyā ame sighre jāvo, //

he vṛndai, ame satvala jāvo, //

// ahe hārāvati, mālāvati, //

kehne mālini, //

// (l. 3) svāminike janāva, mālini, puṣpa niyā, dvāra madhye āyesile, //

mālini sarvvathā, //

// he svāmini, mā(l. 4)lini, mālini, puṣpa niyā, dvāra madhye āyesile, //

²⁵⁷ Nw. “Here, the flower woman has come in the accompaniment of the song.”

²⁵⁸ Or: *vādhiyā* (i.e. Beng. *bādhiyā*)?

²⁵⁹ Beng. *khopā* “a chignon”.

²⁶⁰ “White-petaled (champa).” B 276/16 *keśa tala*.

²⁶¹ The folios of the Chittagong manuscript seem to be one-sided (i.e. the text is written on one side of each folio) [Kitada 2021a: p. 4, fn. 9].

he hārāvātī mārāvātī, mālinike bhitara, vorāva, (l. 5) //

svāmini sarvvathā, //

ahe mālini, svāminike āgyā hailo, bhitara āyesva, //

sakhi sarvvathā, //

ahe (l. 6) svāmini, amāra sevā, yi puṣpa leho, //

he mālini sarvvathā, //

// ahe mālini, yi puṣpa ke gāthilo, he māli(l. 7)ni suno, //

svāmini kahivā ho, //

// rāga mallāla, rupaka, //

vāraha varise nitya āyasosi²⁶², mālini, / ni(Fol. 24rec, l. 1)tya2 e phula jogāsi²⁶³, //

āji phula vipariti kalā, / vinu sute ke gāthilo māla, // <Song 43a>

// me bhāsā //

he mālini, yi pu(l. 2)ṣpa vinu sute, ke gāthilo, amāke kaho, he mālini suno, //

// sarūpe kaha²⁶⁴ tva²⁶⁵ ahmāke, / kavana vidagadha torā (l. 3) ghare, // <Song 43b>

// me bhāsā //

he mālini, āra eka vacana suno, //

svāmini kaho, //

// rāga korāva, ekatā(l. 4)li, //

hena gandha amudita phule, / kava nahi āyesi antaspure, //

āna dina phula dehā juḍe, / āji ke(l. 5)hne, sarvva dehā pāḍe, // <Song 44a>²⁶⁶

// he mālini, ayisena puṣpa kavahu nahi ānile, he mālini suno, // (l. 6)

²⁶² B 276/16 *āyisesiro*. (There, however, is a mark of the scribe's scraping off a false letter between *si* and *ro*.) The form *āyisesiro* seems to correspond to B. *āsiyāchilo*.

²⁶³ B 276/16 *jogāsiro* seems to be a verb form comparable to the foregoing *āyisesiro*. With this regard, it would be an intriguing question whether *āyasosi* and *jogāsi* in this MS are proper forms, or corruptions of forms like **āesosilo* and **jogāsilo*.

²⁶⁴ B 276/16 *hahilo*, or *kahilo* [Kitada 2019a: p. 18, fn. 149]. The reading *kahilo* is supported by MS *kaha*.

²⁶⁵ I.e. *to*

²⁶⁶ Although this song is actually the continuation of the previous songs 43a and 43b, I give it a new number, 44, according to my principle of numbering those having the *rāga-tāla* prescription.

// sarupe kaha to amāke, / kavana vidagadha torā ghare, // <Song 44b>²⁶⁷

// he mālini, kavana vidagadha, puruṣa, tumāra ghara ma,(l. 7)dhye āche, amāke, sarūpe kaho, //

<Remarks>

MS song-verses 43a, 43b and MS song-verses 44a and 44b altogether correspond to B 276/16 song 30 [Kitada 2019a: 18].

As to the rāga-tāla prescription, a peculiar condition is observed. The prescription for MS song-verses 43a and 43b is *rāga mallāla* and *rupaka*, while that for MS song-verses 44a and 44b, *rāga korāva* and *ekatāli*. That means, one song in the B 276/16 version was split into two separate songs in the MS version. Besides, in B 276/16 song 30, the spaces for rāga and tāla are left empty by the scribe.

The first verse of MS song 44a (*hena gandha amudita phule, / kava nahi āyesi antaspure, //*), too, although not found in B 276/16, seems to be quoted by Śrīdhara's text. <End of remarks>

// ahe svāmini, amāra vacana, eka avadhāna ho, //

mālini kaho, //

(Fol. 24ver, l. 1)

// rāga gauri, palatāli, //

akata kathina kare, sire deu hāthe, / kāhā to rāsiyā ghare na vola tuhāke, //

morā (l. 2) ghare āche jave, suna vidyā lo / varakha pācerō āche, va(8)hinilo pu²⁶⁸ // <Song 45a>²⁶⁹

// me bhāsā //

he svāmini, āra eka vacana (l. 3) suno, //

mālini kaho, //

// āji haite seva vidyā e vāra varise, / moke vidhi kalāyilo, mane vima(l. 4)rise, // <Song 45b>

he svāmini, hamāra ghara madhye āche, varaṣa pācer²⁷⁰, vahinira pu, mātra āche, he svāmini saṃ(l. 5)kā nā karo, //

he pāpiṣṭha mālini, amāke mithyā kahile, ghuca, //

²⁶⁷ MS song 44b is a repetition of MS song 43b.

²⁶⁸ *Pu* (same as *po*) means *putra*. The flower woman tells Princess Vidyā a lie: "In my house is my sister's five-year old son."

²⁶⁹ This song corresponds B 276/16 song 31 (*śrīrāga, platāla*) [Kitada 2019a: 18]. The tāla is the same in both version. The rāga is different.

²⁷⁰ *Virāma* sign.

he hārāvātī, mālāva(l. 6)tī, mālīni lāgi, māriyā, apamāna kariyā, kṣadiyā pathāva, //
svāmini sarvvathā, //

// thanā māli(l. 7)ni dāyāva choya, //²⁷¹

// mena pimhāya, //²⁷²

// rāgaśrī, aṣṭālā²⁷³, //

jathā na vujhiyā tathā, palāyi santare, / (Fol. 25rec, l. 1) / avicāra purite, vasata nahi kare, //²⁷⁴

uju to āṅguli vidyā, nahi utheghī, / hita vāke na suniro, rājāro (l. 2) jhi, // <Song 46a>

// hari2 ki nimitye, amāke apamāna kalive, ahe bhāyi mindi suno, //²⁷⁵

// ghosā //

rāga (l. 3) //

kavana dose māliyā moke, vidyā ro sundari, / nahi kailo aparādha, bhaṅḍāro, (l. 4) curi //²⁷⁶

<Song 46b>

// hari2 vidyā kumāri[]²⁷⁷, amāke, koṇa dose, []²⁷⁸ mālile,

ave ki kalivo, hame, (l. 5) ghara jāvo, //²⁷⁹

<Remarks>

MS song-verses 46a and 46b correspond to B 276/16 song 32 (*rāmakari, athatāla*) [Kitada 2019a : 18]. The scribe left the space for the rāga-tāla prescription to MS song 46b empty.

Besides, MS song-verse 46b corresponds to the first verse of B 276/16 song 33 (*śrī gāndhāra, ekatāla*) [Kitada 2019a : pp. 18f]. <End of remarks>

²⁷¹ Nw. “Here, [they], having beaten the flower woman, let her out.”

²⁷² “[She] goes out in the accompaniment of the song.”

²⁷³ In B 276/16, the tāla prescription is *athatāla*. The form *aṣṭālā* seems to be a corruption of **aṣṭatāla*.

²⁷⁴ I.e. avoiding living in the town thoughtlessly.

²⁷⁵ Buffoon Vṛndai speaks by proxy for the flower woman. This speech serves as a gloss to MS song 46b: The original verse composed in an older type of language is translated in a newer, easier language.

²⁷⁶ The flower woman is suspected to having stolen goods, but she denies the fault.

²⁷⁷ The scribe has effaced a false letter (*ro?*).

²⁷⁸ The scribe seems to have effaced two false letters (*moke?*).

²⁷⁹ This is Mindi's reply to Vṛndai speaking by proxy for the flower woman.

// thanā mālini mena vane, //²⁸⁰

// rāga śrī, ekatāli, //

kāhāke kahivo dukha, veda(l. 6)na sajani, / nahi kailo aparādha, bhaṇḍārelo culi, // <Song 47a>

// hari² he vṇdai, i dukha kāhāke kahivo, hame ghara (l. 7) jāvo, //

// parvvata anala jehne, haute²⁸¹ dekhi tāre, / utema janero vākya, kava nahi lole, // <Song 47b>

hari² he vṇdai, (Fol. 25ver, l. 1) uttema² janera vāke, kavahu nahi lole, ki karivo, satvara jāvo, //

// yisito guṇika vidyā, kara lakṣa dāna, (l. 2) / tira eka aparādhe, kāṭe nāṣa kāna²⁸², // <Song 47c>

hari² eka ti[ra]²⁸³ mātra aparādhe, amāke, apamāna kalile, sighre ghara (l. 3) jāvo, //

<Remarks>

MS song-verses 47a – 47c altogether correspond to B 276/16 song 33 (*śrī gāndhāra, ekatāla*) [Kitada 2019a : 19]. The rāga-s are *śrī* (MS) and *śrī gāndhāra* (B 276/16), while the tāla is the same.

<End of remarks>

// thanā kumāla palikṣapana piṃkāya //²⁸⁴

// mālini davarana vava //²⁸⁵

koṇa bhāsā, //

he bhāyi mi(l. 4)ndi, kumārera nimitya, amāke apamāna, pāyilo //

he vṇdai, sundara, ahme, gharate kṣadite jāvo, (l. 5) //

<Remarks>

It is not easy to know what the stage instructions in Newari language actually mean. In the previous scene, it seems that the flower woman was walking in a circle on the stage, in the accompaniment of the song. Now, it seems, she exits. Here, she has *come* “vava” (not *has gone* “vāṇa”) through the stage, as she *comes* to Prince who has just appeared from the side of the stage.

²⁸⁰ Nw. “Here, the flower woman goes in the accompaniment of the song.”

²⁸¹ Seemingly, a mistake for *haite*, cf. B 276/16 *parvvatero anala dure hayite deṣi*.

²⁸² = *kāṭe nāka kāne* “[they] cut the nose and ears [of the sinner]”.

²⁸³ I added *ra* (i.e. *tira* = *tila*).

²⁸⁴ Nw. “Here, [the stagehands] take Prince out of the side of the stage.”

²⁸⁵ Nw. “The flower woman has come through the stage.”

In the next moment, the dialogue of the pair of buffoons Mindi and Vṛndai begins in the corner/coullisse (*koṇa bhāsā*). However, they are actually speaking by proxy for the flower woman and prince Sundara. Mindi and Vṛndai can act as substitutes for various characters. <End of remarks>

// he kumāra suno, //
mālīni kaho, //

rāga bhimaparāsi, paratāli, //

vidyāsi kumāra hero, (l. 6) teja mora sthāne, / tumāla caritra bhāge, rahiro parāṇe, //²⁸⁶

sakhi cāri pāca tāro, vāhu dhariyā jāya, / he(l. 7)na vicakṣani-ke kailo, kapata upāya, // X²⁸⁷

<Song 48>

<Addition> [vidyāro kopero kathā, kahe vāre vāre,]²⁸⁸ acamvite mālāte, pāyelo divya mani //] <End of addition>

// ahe kumāra, tumāra nimite, vidyā kumāri, aneka, kopa kari(Fol. 26rec, l. 1)ve, amā[ra]²⁸⁹ vāsā
tuhme chādo, //

// he mālīni, amāra vacana eka suno, //
kumāra kaho, //

// rāga korāva, // (l. 2) jati, //

kahiyā je amāke, vidyāro guṇa dosa, / [paradeśa dekhi mā]²⁹⁰lini, na kara virosa²⁹¹, //

deho vāna deho (l. 4) vāsā tāhe nahi kāja, / tumāra nisthura vākya pāyilo hatāsa, // <Song 49a>

// he mālīni, aisenā nisthura vaca(l. 4)na, nā kaho, mālīni suno, //

²⁸⁶ This verse corresponds to the last verse of B 276/16 song 35 (first song) [Kitada 2019a: 19]. Note that B 276/16 song 35 (first song) shows some parallelisms to B 276/16 song 33. Therefore, MS song 48, although an equivalent of its second verse is not found in B 276/16, is presumably quoted from Śrīdhara's text.

²⁸⁷ The sign indicating the place in which the addition should be made. The addition is written in the lower margin.

²⁸⁸ This verse-half corresponds to the first verse-half of B 276/16 song 35 (second song) [Kitada 2019a: 19].

²⁸⁹ I added *ra*. It seems, the scribe first wrote *amāra*, then amended *ra* into *vā* (for writing *vāsā*).

²⁹⁰ In this part, the scribe first falsely wrote something like *paladekhiyāmā*, then he became aware of his mistake, rewrote *paradeśadekhiyāmā* over these letters.

²⁹¹ B 276/16 *vilāse* “flirt, teasing”

// hena vola na volasi manero virosa, / prāṇa rākho socalitā, vo(l. 5)laha upadesa, // <Song 49b>

<Remarks>

MS song-verses 49a and 49b correspond to B 276/16 song 34 [Kitada 2019a: 19]. The rāga-tāla prescription is the same. <End of remarks>

// me bhāsā, //
he mālini suno, //

ghosā //
rāga korāva, ekatāli, //
ahme nikāli(l. 6)te eteka pravamḍha tumāya, / dhana jana sadana lāgiya nahi jāya, // <Song 50>

<Addition written in the lower margin²⁹²>

[] svapana // he mālinī rātrī samaya halo²⁹³, nānā puṣper· saiyā kalo, sayana karivo, // he suṇdara sarvvathā // he sundara <continuing to the right margin> nānā puṣper· racilo, sayana karite āyaso // mālini sarvvathā // nehmaṃ sayana [//]²⁹⁴ <back to the lower margin> he vidyā² mālini thane // kehne sundara // heri² he mālini suno // thanā śiloka²⁹⁵ // he māli[ni]²⁹⁶ suno, sundara kaho [//]

<End of the addition>

<Continued from Song 50a>

// he mālini, vidyā komāri, tumāke, apa(l. 7)māna kaile, yi pāna, phula leho, vidyā kumārike deho, tumāke, māna prasāda, aneka pāyivo, //
ahe ku(Fol. 26ver, l. 1)māla, tumāra vacanate, ahme pratīta nahi, //
ahe mālini, avasya, paratīta māno, tuhme jāva, //
he kumāra ki (l.2) karivo, sarvvathā jāvo, //

// thanā pāna phura joṇāva vane, //²⁹⁷

// rāga desāka, palatāli, //

²⁹² The place in which the addition is inserted is not indicated. This is actually a recapture of the passages, MS Fol. 21rec, l. 7 – Fol. 21ver, l. 4. The reason of the recapture is obscure. Maybe, it is here the second night in which Sundara, during sleeping with the flower woman, dreams of Vidyā.

²⁹³ Obviously, mistake for *hailo*.

²⁹⁴ I added [//]. Nw. “The two [had] sleep.”

²⁹⁵ I.e. *śloka*.

²⁹⁶ I added *ni*.

²⁹⁷ Nw. “Here, [she] goes, carrying the *pān* and flowers.

calilo he mālini, (l. 3) pāna phura hāthe, / kumāra vacane vidyā, kumārike dite, // <Song 51 >

// koṇa bhāsā //

ahe bhāyi mindi yi pāna (l. 4) phula, vidyā kumārike dite jāvo, //²⁹⁸

ahe bhāyi mindi, yi pāna phura niyā, satvara jāvo, //

// (l. 5) thanā kumāla palikṣapana duṃkāya, //²⁹⁹

// thanā vidyā kumāri parikṣapa piṃkāya, //³⁰⁰

// thanā mā(l. 6)lini, mena vava, //³⁰¹

rāga deśāka, paratāri, //

carilo he mālini, //³⁰² <Song 51, repetition>

// koṇa bhāsā, //

ahe bhāyi mindi, hame (l. 7) satvara jāvo, //

he vṃndai, sighre jāvo, //

<Addition written in the margin>³⁰³

[<left margin> śloka³⁰⁴ // he mālini kaho, <upper margin> rāga gau³⁰⁵ri // vadana sampuṇṇa³⁰⁶ // me
bhāsā // he mālini, ena prakāre, vidyā kumālike, sopna dekhile, ār· eka vacana suno // // he mā³⁰⁷]

<End of addition>

<Continuation from MS Fol. 26ver, l. 7 *sighre jāvo*>

// ahe hārāvātī, mālāvātī, svāminike janāva, mālini, dvāra ma(Fol. 27rec, l. 1)dhe thākile, //

he mālini sarvvathā, //

²⁹⁸ Here, Mindi speaks by proxy for Kumāra. As already remarked, the function of the buffoons seems to be speaking by proxy for various characters. Here, they even utter Princes interior monologue by proxy.

²⁹⁹ Nw. “Here, [they = the stagehands] take Prince into the side of the stage.”

³⁰⁰ Nw. “Here, [they = the stagehands] take Princess Vidyā out of the side of the stage.” *Parikṣapa* seems to be a mistake for *parikṣapana* (ablative).

³⁰¹ “Here, the flower woman has come in the accompaniment of the song.”

³⁰² I.e. abbreviation of Song 51.

³⁰³ This addition seems to be the recapture of MS Fol. 21ver, ll. 3–7. This text seems to be the continuation of the additional text written in the margin of the recto side (i.e. MS Fol. 26rec).

³⁰⁴ The text of the *śloka* is omitted. It seems to refer to the *śloka*: *adya svapna mayā dṛṣṭā, jad vadāmi śṛṇu mālini, / vidyāliṃgana-samyuktā, sucumva-vadanam mamah* (MS Fol. 21ver, l. 3).

³⁰⁵ The scribe amended *sau* into *gau*.

³⁰⁶ It seems to refer to MS song 37a (MS Fol. 21ver, ll. 4–6).

³⁰⁷ Here, the additional text is abruptly broken off. Obviously, *mā[lini]*.

he svāmini dvāra madhye, mālini āyesile, //
ahe hārāvati, mālāvati, mā(l. 2)linike bhitarā vorāva, //
svāmini sarvvathā, //
he mālini, svāminike āgyā hailo, tume bhitarā āyeso, // (l. 3)
sakhi sarvvathā, //
ahe svāmini, amāra sevā, ethā vijayi ho, //
mālini sarvvathā, //
he svāmini (l. 4) e pāṇa, phule leho, //
he mālini, āṇo, //

// he mālini, yi pāna phula le pathāyā, hari² he māri(l. 5)ni suno, //
svāmini kaho, //

rāma dhanāśrī, ekatāli, //

vāraha vachala³⁰⁸ āsanti, mālini, / kāro (l. 6) pāne karāyelo unmati³⁰⁹, //

hṛdaya lāvuna sāna kām̐ti³¹⁰, mālini, / mari jāvu kariyā ātma-ghāti, // <Song 52a>

// me bhāsā // (l. 7)

he mālini suno, //

svāmini kaho, //

// kāro pāṇa dilo moru hāthe, mālini, / cita mora na hoyiso āthe, // <Song 52b>

<End of Fol. 27rec, l. 7>

<Continued to Part II>

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³⁰⁸ < vatsara

³⁰⁹ “Intoxication”, a nominalization of Beng. *unamata* (Skt. *unmatta*).

³¹⁰ Beng. *kāti* “a knife”?

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³¹¹ Kamal P. Malla is the chief editor and Kashinath Tamot is the chief compiler among numerous editors.