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

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

Makoto Kitada (Osaka University)

Remark

This is the continuation from Part I.

Romanized text

(Fol. 27ver, l. 1)

// me bhāsā //

he mālini suno, //

svāmini kaho, //

ghosā //

// kāra pāna dire moru hāthe, mālini, / cita morā na hoyi(l. 2)so āthe, // <Song 52c>¹

// he mālini, kāhāra pāna, amāke karāyelo unmatī, //

<Remarks>

MS song-verses 52a – 52c altogether correspond to B 276/16 song 38 [Kitada 2019a: 22]. The rāga-tāla prescription is the same. <End of remarks>

// he mālini suno, //

// svāmini kaho, //

// (l. 3) rāga guñjali, ṣaḍajati, //

jateka pratigyā ame kailo, mālini, / eke2 sarvva mithyā hailo, //

puruṣavi,(l. 4)dhvasi² vidite, / ādi garbha pūrite udite, // <Song 53a>

// me bhāsā //

he mālini, tuhme jatna kariyā, hamāra prāṇa rākho (l. 5) //

¹ MS song 52c is the repetition of Song 52b.

² Corruption of *puruṣaviduṣī*.

// he mālini suno, //
svāminī kaho, //

// kahavāra kaha tāro kathā, / madana vānero, pañca (l. 6) avasthā //
kumārake voliha jatane, / āji jeno haya daraśane, // <Song 53b>³

// ahe mālini, madana vāne, amāke (l. 7) pañca avasthā hailo, tuhme, jatna kariyā, kumārake kaho, āji
amāke darasana deho, //

<Remarks>

MS songs 53a and 53b correspond to B 276/16 song 42 (*guṃjari, jati*) [Kitada 2019a: 24]. The rāga is the same, the tāla is different. <End of remarks>

mālinī suno, // (Fol. 28rec, l. 1)
svāmini kaho, //

// rāga pañcama ekatāli, //
kapūra vāsita pāna, mālini ke dilo, / parama pirati bhāva, māri(l. 2)ni ke vau⁴lo, // <Song 54a>

// me bhāsā //
atāyisa⁵ patikāra, suna socalitā, / nirbhaya kahini kaha, nahi toke cintā, // <Song 54b>⁶

me bhā(l. 3)sā, //
// svāmini suno, //
mālini kaho, //

// tumāra caritra vidyā, vujhivāke nāri, / nirbhaya ka(l. 4)hani kahe, se hi bhayamkari, // <Song 54c>

me bhāsā, //
he mālinī suno, //
svāmini kaho, //

³ MS song 53b corresponds to the last two verses of B 276/16 song 42.

⁴ Obviously, mistake for *vo*.

⁵ < *aṭhāṣa*?

⁶ Obviously, it is the continuation of Song 54a. Therefore, I assign the song number 54b to this verse. The same rule applies to the following.

// mālinike vole vi(l. 5)dyā, prāṇero sakhi, / hena vuddhi karaha, kumāra jena dekhi, // <Song 54d>

<Remarks>

MS songs 54a – 54d altogether correspond B 276/16 song 39 (*paṭamanjari, ekatāla*) [Kitada 2019a: 22].⁷ The rāga is different, but the tāla is the same. <End of remarks>

me bhāsā, //
he svāmini suno, //
māli(l. 6)ni kaho, //

// rāga dhanāśrī, paḍiramāna //

vihaḍe⁸2 pāyaka koṭāvāra jāge, / kemane āyesivo, tumā(l. 7)ra antaspure⁹, // <Song 55a>

me bhāsā, //
// he mālini suno, //
svāmini kahivā ho, //

// tahāke voliha mālini, ā(Fol. 28ver, l.1)sivo jatane, / sarvva kalā jāni jave, āsivo āpane, //

<Song 55b>

<Remarks>

MS songs 55a and 55b correspond to the song (*paḍimāna, pahāḍiyā*) written as addition in the margin of B 276, p. 14 [Kitada 2019a: 23]. The rāga is different, but the tāla is the same.

Such a condition of text suggests the following: The scribe of MS simply copied this song from the source text. In contrast, the scribe of B 276/16 at first omitted it, afterwards he changed his mind and added it in the margin. This gives a glimpse of how the two scribes redacted the source text differently in their respective manners. <End of remarks>

he mālini, yi pāna prasāda, nirbhaya, tumāke leho, (l. 2) jemane, kumāra sane, darasana hoyi, se upāye,

⁷ Actually MS song-verse 54d is not found in B 276/16, but presumably belonged to the same song in the source text.

⁸ Beng. *bihaṛa*- “to render out of gear; to disrupt” [Sen 1971]?

⁹ B 276/16 *antamuve*. the scribe's mode of writing is considerably perplexed, as I argued in Kitada [2019a: p. 23, fn. 219]. There, as one of possibilities, I suggested to amend *antamuve* into **antapure*, and I suggested a reconstruction of the verse: **kavana mana āsive torā anta pure*. This suggestion is now confirmed by MS.

tuhme karo, //

svāmini sarvvathā, //

he svāmini amāra sevā, ahme (l. 3) jāvo, //

he mālini sarvvathā jāva^{o10} //

// thanā mālini mena vane //¹¹

// rāga śrī, jhuma,li, //¹²

āju mo(l. 4)ṇḍabhadīna, halakhita cite, / prasāda pāyilo nānā, ghara ave jāyete, // <Song 56>

// koṇa bhāsā //

ahe bhāyi mindi (l. 5) svāminī, amāke, nānā prasāda dile, ahme, ghara jāvo, //

he vṇḍai ahme satvala jāvo, //

// thanā (l. 6) vidyā palikṣapana duṃkāya, //¹³

// thanā kumāra, parikṣapana piṃkāya, //¹⁴

// mālini davaraṇa vane, //¹⁵

// ahe kumāra, dhane² tumi, vidyā kumāri amāke, aneka prasāda dile, he kumāra suno, //

mālini kaho, //

(Fol. 29rec, l. 1)

rāga vibhāsa, aṣṭālā, //

prathama jauvani vidyā, phula tanu dehā, / dekhiyā tāhāra rūpa, muni jana mohā, //

candra va(l. 2)dani vidyā, trailokya-sundarī, / vadana mohita hailo, rājakumārī, // <Song 57a>

// me bhāsā, //

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

mālini kaho, //

¹⁰ A small circle upon the right of *va*. Its function is not clear.

¹¹ Nw. "Here, the flower woman goes in the accompaniment of the song."

¹² I.e. Jhumari. Jhumrā Tāl in Hindustānī music. Besides, Jhumur is a popular genre of folk-music in Bengal.

¹³ Nw. "Here, [they = the stagehands] take Vidyā into the side of the stage."

¹⁴ Nw. "Here, [they] take Prince out of the side of the stage." That means, Vidyā is replaced by Prince Sundara.

¹⁵ Nw. "The flower woman goes through the stage." Nw. *davara-ṇa* is here obviously not an ablative but instrumental (in the meaning of locative), for she proceeds to meet Prince Sundara who has just come into the stage. Perhaps, the flower woman has been ambulating on the stage, until she at last meets Sundara.

// vaidesi kumāra hero, sunahu vacane, / vidyāra jivana rākho, diyā darasane, // <Song 57b>

<Remarks>

MS songs 57a and 57b, which seem to build the sequence of one song, do not have a corresponding song in B 276/16. <End of remarks>

(l. 4) he sundara, tuhme darasana diyā, vidyāra prāṇa rakṣā karo, vidyā kumāri, tumāla nimitte, amāke,

(l. 5) aneka, mānya prasāda dilo, //

he mālini bhara¹⁶ kahile, //

// he mālini rātri samaya hailo, nā(l. 6)nā puṣpera sajayā karo, sayana karivo, //

kumāra sarvvathā, //

// he kumāra nānā puṣpera sajayā racilo, sayana (l. 7) karite, āyeso, //

mālini sarvvathā, //

// thanā deñā, //¹⁷

// he vṛndai mālini nidrā gelo vā, na gelo vā (Fol. 29ver, l. 1) ahme vujhivo, //¹⁸

he mālini2 //

ke ḍākile, 2 //

he vṛndai mālini, nidrā nā gelo, ekhane, parameśvarīra mantre (l. 2) māli[ni]¹⁹ke, nidrā karāyivo,

he mālini2 //

he vṛndai, mālini nidrā gelo, eṣane, kālikāra pūjā ārambha ka(l. 3)rivo, //

// thanā kālikā pūjā ārambha //

// rāga pahaḍiyā, // thakatālā, //

na suni lailo vara (l. 4) suni ki chāpā, na sunire paṃkṣi catura rāya, /

hena samaya sumari sundara devi śivā[ya]²⁰ bhavāñī, // <Song 58a>

¹⁶ I.e. *bhala*, i.e. Beng. *bhāla*.

¹⁷ Nw. "Here, [he/the two] slept."

¹⁸ From this statement, it is suggested that the pair of buffoon Mindi and Vṛndai function as a kind of narrator who intermediates between the audience and the fictitious incident on the stage. They keep a certain distance from the incidents of the drama, but at the same time they can intermingle with (i.e. speak by proxy for) the characters of the play. Thus, they facilitate the audience to gain access to the imaginary world.

¹⁹ The addition of *ni* is indicated in the upper margin.

²⁰ The addition of *ya* is indicated in the upper margin.

// (l. 5) he vṛndai ekhane, śarira pavitra karivo, //

// hāthe to sṛṅgāra laiṅyā, suṃdara, pāyayā khāṅiyā, sure ma²¹(l. 6)ri jala dile sile, /
rātri vasana sakala tejiyā, vasilo paduma āsane, // <Song 58b>

// he vṛndai, yi sava vastra teji(l. 7)yā, padmāsane vaisiyā, devi ārādhana karivo, //

// sapta ākṣara devīro mantra, kumāra kalikālo (Fol. 30rec, l.1) japane, /
svargga chāḍiyā, martte laṃviyā, devi śivāya bhavāṅī, // <Song 58c>

<Remarks>

MS songs 58a – 58c seem altogether to belong to one sequence of song, although not found in B 276/16. Besides, Sundara's meditation on Goddess Kālikā-Lambā and subsequently being blessed with her boon is mentioned in B 276/16 song 44 [Kitada 2019a: 25]. Therefore, in the source text, MS songs 58a – 58b must have been situated just before B 276/16 song 44. <End of remarks>

// he bhāyi mindi, ame parameśvarika²² mantra, jā(l. 2)pa kariyā, ethā thākivo, //

// thanā mālini kumāra pariṅṣapana duṃkāya, //²³

// thanā kālikā praveśa, //

rāga [gai]²⁴lā²⁵ mālava, jati, //

kālikā caraṅe sundara, dhiyā hiyā mane, / āpana lāmvikā devī, marata vāhane (l. 3) //²⁶

lāvilā²⁷ devi go vikaṭa darasana, māthāye mukutāro kesa, //²⁸

²¹ Or, *sa?* *Sari-jala* i.e. Skt. *sarit-jala*?

²² *-ka* seems to be the genitive postposition.

²³ Nw. “Here [they (i.e. the stagehands)] take the flower woman and Prince into the side of the stage.”

²⁴ The addition of *gai* is indicated in the upper margin.

²⁵ Presumably, mistake for *gaura* (i.e. Beng. *gaurā*). In MS song 61a (Fol. 30ver, l. 2), the same rāga-name is spelled *gaiḍā mālava*, i.e. Mālava à la mode de Gaurā.

²⁶ Lambā is an epithet either of Durgā or Lakṣmī. In the context here, it is Kālī (i.e. Durgā). MS *marata* (B 276/16 *malāla*) seems to be a corruption of Skt. *marāla* “a swan, flamingo, goose”.

²⁷ Corruption of **lambikā*?

²⁸ In MS, the goddess is described as having a dreadful appearance, and the hair [decorated with] pearls (or, a circle of pearls). However, in B 276/16, she is described as having dreadful/large fangs (*vikaṭa-daśana*) and the hair decorated with a crown (*mukuta*) made of dreadful fangs. From the grammatical point of view, MS *māthāye mukutāro kesa* lit. “on the head, the hair of pearls” gives a slightly awkward impression. Thus, the B 276/16 version might be nearer to the source text.

kehne putā sumariro, chādilo āpunā(l. 5)lo desa, //²⁹ <Song 59>³⁰

// ahe bhāyi mindi amāra putra guṇasāra, amāke, sumarṇṇā³¹ kailo,
tāke vara dite, ahme (l. 6) jāvo, //³²

// rāga kahṇala, ekatāli, //

guṇasāra putra morā, amāke dhyāyilo, / satvala jāyivo āhme, tā(l. 7)ke vara dite, // <Song 60>

// ahe bhāyi mindi, amāra guṇasāra putrake, vara dite jāvo, //
ahe bhāyi mindi, ahme sa(Fol. 30ver, l. 1)tvala jāvo, //

// thanā kumāla palikṣapana piṃkāye, //³³

// kālikā thanā davalana vava, //³⁴

he putā amāke ki ni(l. 2)[mi]³⁵tye, dhyāyilo he putā suno, //
mātā āgyā hovu, //

rāga gaūḍā mālava, jati, //³⁶

māgo putā nṛpati sundara, je va(l. 3)ra pada³⁷ tvāra mane, /

kavana paṇḍita jinive putā, ki vā svargga-puri jāya, // <Song 61a>

// he putā, ki nimitya, a(l. 4)māke cintile, svargga jāyavo vā, kavano paṇḍita, jinite vā,
tā amāke kaho, //

// ahe mātā, amā(l. 5)ra vacana, eka avadhāna ho, //

he putā kaho, //

²⁹ The goddess speaks to Sundara: “Why do you, oh my son, recall me, having abandoned your homeland?”

³⁰ MS song 59 corresponds to the first few verses of B 276/16 song 44 (*śrī rāga, jati*) [Kitada 2019a: 25].

³¹ I.e. *smaraṇa*.

³² Buffoon Vṛndai, speaking to Mindi, recaptures and translates Goddess's words.

³³ Nw. “Here [they (i.e. the stagehands)] take Prince out of the side of the stage.”

³⁴ Nw. “Here, Goddess Kālī has come through the stage.” Goddess has already entered the stage (Fol. 30rec, l. 2 *praveśa*). Nw. *davala-na* should mean something like “through the stage”.

Indeed, Hans Jørgensen in his classical Newari grammar mentions the use of instrumental case as *prosecutives* [1941: p. 26, §30b]. E.g. *meba-gū lanam boṇāva* “leading him another way” [ibid.].

³⁵ I added *mi*.

³⁶ The name of rāga, “Mālava à la bengalaise” might be associated with the Bengali origin of this play.

³⁷ B 276/16 *pade* (i.e. Beng. *pare*).

// na māgo dhana-vara, āgo mā, nānā ratna morā ghare (l. 6) /
ethā haite sulumga phutiya, tathā vidyāro ghare, //³⁸ <Song 61b>

he mātā, tumāra prasāda-te, antakāla³⁹ madhye, ami svargga jāvo (l. 7) ekhane, yathā haite, sulumga
haiyā, vidyāra palamki parjyante⁴⁰, ehi vara prasanna hovu, //
ahe putā, je tuhme kahile, se (Fol. 31rec, l.1) sava, ahme kaile, he putā, tāhi va[ra]⁴¹ tumā-ke dilo,
tumāra kārjye siddhi ho, he putā, āmi svargga jāvo, //
[thanā pūjā]⁴²

// he mātā tuhme (l. 2) vijayi ho, amāra, namaskāra, //
// tāhe vara divo putā, ethiyāna⁴³ karivo āne, /
cakṣu milite sundara thākilo, (l. 3) devī gelo nija sthāne, // <Song 61c>

// thanā kālikā vāna, //⁴⁴

<Remarks>

MS song 59 (*gailā mālava, jati*) and songs 61a – 61c (*gauḍā mālava, jati*) altogether correspond to B 276/16 song 44 (*śrī rāga, jati*) [Kitada 2019a: 25]. That means, one song was split into two. In fact, both songs, MS song 59 and MS song 61abc, have the same rāga-tāla prescription. On the other hand, B 276/16 song 44 is on another rāga (*śrī-rāga*), although on the same *tāla jati*.

As to MS song 60 which is inserted between these two split parts, I doubt that it is a verse quoted from the source text. It gives an impression of patchwork of expressions borrowed from other verses (*guṇasāra*⁴⁵ putra morā, amāke dhyāyilo, satvala jāyivo āhme, tāke vara dite). Particularly, *satvala jāvo āhme* is a stereotype phrase uttered by the characters on the stage. Therefore, this song-verse could be a secondary invention composed by the playwright (probably the one in the court of Bhaktapur) who redacted the source text. <End of remarks>

³⁸ Boring a tunnel from here upto Vidyā's house.

³⁹ I.e. *antakāra* "death". Perhaps it is a word play with *andhakāra*: "I will attain the heavens amid death/darkness." The association of darkness would also suit to the situation of Prince's passing through an underground way to Princess' room.

⁴⁰ I.e. *parjante*.

⁴¹ I added *ra*, according to the following verse.

⁴² Indicated as addition in the upper margin.

⁴³ B 276/16 *ithiyana* < Skt. *istrī-jana*.

⁴⁴ Nw. "Here, Kālī has gone." The lengthening of the vowel *a* in *vāna* is a typical feature of the Bhaktapur dialect of Newari.

⁴⁵ King Guṇasāra, the father of Sundara, is mentioned in the śloka following MS song 20 (Fol. 10rec, ll. 5f).

ahe bhāyi mindi, kālikāla prasāda-te, yathā suluṃga (l. 4) hailo, //

// rāga gauḍā mālava, jati //

malinilo ghara haite, kālikāra vare, / suluṃga phutiya vidyāro, (l. 5) palamkilo tale //⁴⁶ <Song 62a>

// he vṛndai, ame sighre jāvo, //

he vṛndai, ame satvara jāvo, //

// thanā vi(l. 6)dyā palikṣapana piṃkāyā, //⁴⁷ deṇāva cone, //⁴⁸

// kumāra mena vava, //⁴⁹

// māliniro ghara haite, //⁵⁰

// kona2 (l. 7) he vṛndai mālinirar ghara haite vidyāra, palamki parjanta suluṃga hailo, //

he vṛndai, ahme suluṃga praveśa⁵¹, a(Fol. 31 ver, l. 1)me, ekhane jātrā karivo, //⁵²

// arddha suluṃga hoyiyā sundara, catura diga cāhe, / vidyāro sakala sakhi, suyā (l. 2) nidrā jāya, //⁵³

<Song 62b>

// ahe bhāyi mindi, ekhane ahme suruṃga tejivo //

// tejilo sundara-vara, dutiya madane / dekhi(l. 3)yā dharālo vidyā, hailo acetane, //⁵⁴ <Song 62c>

he vṛndai, dekho2 amāke dekhiyā, vidyā acatana hailo //

vidaga(l. 4)dha kumāre, bhṛṃgāra⁵⁵ laiya hāthe, / cetana karāyā, jala diyā mukhe sāthe, // <Song 62d>

he vṛndai, hame bhṛṃgāra niyā (l. 5) jala diyā, vidyāke, cetana karivo, //

⁴⁶ Through the benevolence of Goddess Kālikā, [Prince Sundara] dug an underground passage (*suluṃga*) from the flower woman's house up to the floor under Vidyā's bed.

⁴⁷ Nw. "Here, after having taken Vidyā out of the side of the stage."

⁴⁸ Nw. "[She] is sleeping."

⁴⁹ Nw. "Prince has come in the accompaniment of the song."

⁵⁰ Abbreviation of MS song 62a.

⁵¹ Cf. B 276/16 song 45, verse 2: *suluṃga bhītare kumara kailo praveśe* [Kitada 2019a: 26].

⁵² The two buffoons speak by proxy for Sundara's soliloquy.

⁵³ Only the second verse-half is found in B 276/16 song 45, verse 3.

⁵⁴ Corresponding to B 276/16 song 45, verse 4, and also to the verse in its addition [Kitada 2019a: 26].

⁵⁵ Skt. *bhṛṃgāra* "a (golden) vase or pitcher".

// rāja⁵⁶ pāyā sundari vaisiyā āda⁵⁷ haiyā, / palamki vasiyā ku(l. 6)māra, isito hāsiyā // <Song 62c>

<Remarks>

MS songs 62a – 62d altogether correspond to B 276/16 song 45 (*gauḍā mālava, jati*) [Kitada 2019a: 26]. The rāga-tāla prescription is the same. Besides, the previous sequence of songs (MS songs 59 and 61abc) has also the same prescription. This might suggest that all these songs (59, 61abc and 62abcd) formed one song (or sequence) in the source text.

On the other hand, the equivalent of B 276/16 song 45, verse 2 and 3, which is expected to be found between MS song 62a and 62b, is lacking. The redactor of the MS version seems to have omitted this part. For information, I quote this part: *ā, sapata ghaṭi⁵⁸ rajani hayilo avaśeśe 2, suluṅga bhitarē kumara kailo paraveśe 2 / ā, caliro sundara vara suluṅga vahiyā 2 vidyāro palamki tale mililānti gelā 2 / ā, unapāti ulati⁵⁹ coraro mana bhāye.* [Kitada 2019a: 26] <End of remark>

ekhane hame, palamki madhye thākivo, //

// śloka //

aho kim idam ārcarjyaṃ⁶⁰ cau(l. 7)ro śaunir⁶¹ upadrava, /
sayanāsanam ārudhaḥ⁶² nilākeli-parāyanaḥ⁶³ //

// he caula suno, //

vidyā kaho, //

// (Fol. 32rec, l. 1)

rāga pahaḍiyā, thakatāla, //

kāhā-ke kahivo rasa, kehne patiyāya, / grhini kariyā cora, sukhe vaisi rahe, //

ja(l. 2)di vā jāgiro morā, sava sakhi-jane, / tave kathā jāvo āju, corelo bhāvane, // <Song 63a>

ahe cora tume vada⁶⁴ nirlaja su(l. 3)no, //

⁵⁶ B 276/16 *lāja*.

⁵⁷ B 276/16 *ānanda*.

⁵⁸ I.e. the seventh bell (*ghaṭi*) in the night.

⁵⁹ I.e. *ulaṭa*- “to turn over, to turn around”

⁶⁰ I.e. *āścaryaṃ*.

⁶¹ Obscure. Perhaps related to Skt. *śaunika* “a butcher”?

⁶² I.e. *ārūḍhaḥ*.

⁶³ I.e. *palāyana*.

⁶⁴ I.e. Beng. *barā*.

kahilo nilāja cola, āyelo vāsāhare, / palamki vaisiyā cola, kata lilā kare, //⁶⁵ <Song 63b>

ahe co(l. 4)la, jave amāra sakhi sakala, jāge, tave kathā jāvo//

<Remarks>

MS song 63ab corresponds to B 276/16 song 46 [Kitada 2019a: 27]. The rāga-tāla prescription is the same. <End of remark>

ahe vi[dyā]⁶⁶ amāra vacana, eka suno, //
cola kaho, // (l. 5)

// rāga vibhāsa, palatāli, //

āchili to karmma phala, hoyise⁶⁷ rājāro kula, kalā kuśalini kama(l. 6)lini, /
je kichu padhilo guṇa, tāhāro pāyilo cihna, kula-vadhu hoyā nirajini⁶⁸, // <Song 64a>

// he vidyā, tume kulavadhu (l. 7) hailo, //
// he cora suno, //
vidyā kaho, //

// colite⁶⁹ na vāsa lāja, dekho ta saṃsāra mājha, kulini akuli ja(Fol. 32ver, l. 1)thā vaise, /
amāke kahiyā kāja, ke kare cola-ke lāja, vola2 ethāyi visese, // <Song 64b>

ahe cola, tumāra rajyā nahi (l. 2) //
// he vidyā suno, //
cola kaho, //

// cola-ke nā kari rāja⁷⁰, yihā tva alapa kāja eka kathā puchomo tumāke, /
ya(l. 3)ta vada vipariti, cola dekhi nāri cita,⁷¹ mājhā⁷² kehne ya kāma-sāgare, // <Song 64c>

⁶⁵ How many amorous plays does the thief make.

⁶⁶ The addition of *dyā* is indicated in the lower margin (seemingly by a different handwriting).

⁶⁷ B 276/16 *harise*.

⁶⁸ Beng. *nilajinī* “shameless woman” [Sen 1971: 503], or *nirañjinī*?

⁶⁹ Or, *volite*? B 276/16 has *ā he cora volite na vāsa rāja*.

⁷⁰ I.e. *lāja*.

⁷¹ MS *vada* = Beng. *barā*. “This is a serious perversion/offense. I can’t be a thief.”

⁷² B 276/16 has Beng. *maja*- “to go down under water, to be drowned” < Skt. *majja*-. [Kitada 2019a: 28]

he cora suno // vidyā ka(l. 4)ho, //

// cola dekhiyā pāyā bhaya, je nāri mohita haya, caṃcalā volivo tā kehne, /
prāṇa laiṃyā jāha du(l. 5)ra⁷³, hoyive bhāvana⁷⁴ cura, jāgivo sakala sakhi jane, // <Song 64d>

ahe cola, java dhari amāra samasta sakhi (l. 6) nahi jāgile,
tava dhari, tumāra prāṇa laiṃyā parāyā jāva, //⁷⁵
he vidyā suno, // cola kaho, //

// narapati guṇa(l. 6)sāra, tāhāra kumāra āhme,⁷⁶ na hayi cora jāniha āpune, /
suniyā rāja-ta vaise, vidyā puruṣavidusi, (Fol. 33rec, l. 1) āgamane tathiro kārane //⁷⁷ <Song 64e>

ahe vidyā, tume aneka sāstra padhile⁷⁸, saṃkata na kathā, kemane na jāno, //
ahe ku(l. 2)māra suno, // vidyā kaho, //

// hailā diga-vijaya, volā eka amāke kaha, jakhane je puchivo uttare, /
tā(l. 3)ro patyuttara deho, vādhāvo vividha nehā, gupata karivo svayamvare, //⁷⁹ <Song 64f>

<Remarks>

MS songs 64abcdef altogether correspond to B 276/16 song 47 [Kitada 2019a: 30]. In B 276/16 song 47, the space for the rāga-tāla prescription is left empty. <End of remarks>

ahe kumāra, jakhane je (l. 4) ame puchivo, tāra uttara deho, gupata svayamvara karivo, //
ahe vidyā sarvvathā pucho, //
// (l. 5) he kumāla suno // vidyā kaho //

⁷³ B 276/16 *palā dura*, i.e. Beng. **palā dūra* “Flee far away!”

⁷⁴ “Suspicion (of theft)”

⁷⁵ “Flee away, saving your life, before my maids get awake.” *Java dhari ... tava dhari* “so long as ...” Peculiarly, *parāyā jāva* is conforming to B 276/16 *palā dura*. Perhaps, the scribe altered *palā dura* of his source-text into more explicit *jāva dura*, because he found the form *palā* so terse that readers might misunderstand it in other meanings.

⁷⁶ “I am the son of King Guṇasāra.”

⁷⁷ “I have heard: in this kingdom [is] Princess Vidyā, a savant [equal to] men; I came here for that reason.”

⁷⁸ Reminiscent of B 276/16 song 37, verse 1–2 (which is not contained in MS): *kena se sundari vidyā puruṣavidusi // padhireka nānā śāstra, hayili vidagadhā* /. [Kitada 2019a: 21]

⁷⁹ Corresponding B 276/16 song 47 (the last verse). [Kitada 2019a: 30] The four verses before this verse of B 276/16 are omitted in MS.

// rāga guṃjali, jati, //

jaya2 mayurero nāda vidyā, su(l. 6)niyā prarvate, / tatakṣaṇa lāgilo, kumāra jigāsīte⁸⁰ // <Song 65a>

// he kumāra, suno, // vidyā kaho, //

// ki vo kari (l. 7) uthiro, parama sāvadhāne, / kaṭākṣa nirichilo⁸¹ kumāre suvadane, // <Song 65b>

// he sundara, o ki ḍākite, (Fol. 33ver, l. 1) āche kaho, //

// he vidyā suno, //

śloka //

go-madhyā-madhyā-mṛga-godhare he, sahasra-go-bhukhana-kiṃkarāṇām, /
nādena (l. 2) go-bhṛtya-siṣare-sumarttā, nṛtyanti gokarṇṇa-sarira-bhakṣā, //

he vidyā, sira sriṃga madhye, mayura ḍākite ā(l. 3)che, //

he kumāra suno, // vidyā kaho //

// kumāra ke prasane, sarasvati mahā-māye, / tailokya prame(l. 4)va, jihvālo agra dhāve⁸², //

<Song 65c>

he kumāra, dhane2 //

dhane se rājāro kula, dhanya rājadhani, / dhanya hu me(l. 5)dani⁸³ dhani, kumāra janani, //

<Song 65d>

ahe kumāra, dhanya2 tume, dhanya tumāra pitā, dhanya tumāra mātā, dhanya (l. 6) tumāra deśa, //

// e vola suniyā vidyā, tini pradakhine, prabhu voli pranāma kayilo tatakthane, // <Song 65e>

ahe su(l. 7)ndara amāra vada⁸⁴ bhāge⁸⁵, he sundara suno, //

⁸⁰ “Immediately, Prince started to ask questions.”

⁸¹ < *nirīkṣ-*

⁸² It should be **dhāye*, according to the rhyme.

⁸³ I.e. Goddess Earth

⁸⁴ I.e. Beng. *barā*.

⁸⁵ I.e. *bhāgya*.

// madhuka phulelo mālā, laiyā duya hāthe, / tatakṣaṇe dilo (Fol. 34rec, l. 1) vidyā kumārero māthe, //

<Song 65f>

he kumāra, āgi haite tume, amāla prabhu hailo, //

he prāṇeśvara suṇo, //

he prāṇe(1.2)śvarī kaho, //

// vidigadhī vidagadhe⁸⁶, vada punya pāyī, / sundarī bhajiro vidyā, gandharvva vivāhe,⁸⁷ //

<Song 65g>

<Remarks>

MS songs 65a – 65g correspond to B 276/16 song 48 (*maṅgula*⁸⁸ *guṇjari, eka*) [Kitada 2019a: 30–31]. The rāga-tāla prescription is the same. <End of remarks>

he vidyā e(l. 3)thā khaneka viśrāma karivo,

he prāṇeśvara je āgyā, //

// he prāṇeśvarī, tumāra rūpa jauvana (l. 4) dekhiyā, amāra citta vyākula hailo,

he prāṇeśvari suno, //

he prāṇeśvara kaho, //

// rāga ko(l. 5)rāva, paṃcatāla rūpaka, //

padhiyā vidyā vidusi, saṃsāra mājhe rūpasi, / torā rūpa dekhiyā rāja⁸⁹ (l. 6) kalamkita sasi, //

vicā⁹⁰ madana tamtre⁹¹, surati deho sujantre, / torā duyi kuṃca, morā duyi kare, āmantre, //

<Song 66a>

he (l. 7) prāṇeśvarī, amāke surati sriṃgāra deho, //

// he prāṇeśvari suno, //

prāṇeśvara kaho, //

⁸⁶ Or, maybe the scribe cancelled the *e-kāra*. In that case, it would be *vidagadha*.

⁸⁷ *Sundarī* as epithet of Vidyā is awkward. The corresponding verse-half in B 276/16 is: *kuhmala bhajiyā gaṃdharvva vivāhe*. Probably, the MS version was originally: **sundara bhajiro vidyā gandharvva vivāhe* “Sundara enjoyed (i.e. had intercourse with) Vidyā.”

⁸⁸ Seemingly, corruption of *maṅgala*.

⁸⁹ B 276/16 *lāje*.

⁹⁰ B 276/16 *vicāra*.

⁹¹ I.e. *Kāmasūtra*

su[ra]⁹²ti sukha samājhe, (Fol. 34ver, l. 1) vidyā vinode prāṇa harite nahi lāje //
vidyā tora mohana lalāte, dekhiyā su[ra]⁹³ muni phāte, / torā rūpa de(l. 2)khi citta padi⁹⁴ gelo tāte, //
<Song 66b>

he priye suno, //
prāṇeśvara kahivā ho, //

madana vinoda khāte, vaisiyā vāma urū (l. 3) pāte,⁹⁵ / āju tumāke lailo mora, su-kandarppa rāte, //
<Song 66c>

<Remarks>

MS songs 66a – 66c correspond to B 276/16 song 49 (*kvaḍā, vādhā dvajamāna*) [Kitada 2019a: 31].
The rāga is the same, but the tāla is different. <End of remarks>

ahe vidyā, tumāra rūpa dekhiyā, devatā pa(l. 4)rjjyanta mohaya, āra ki kahivo, //
ahe prāṇeśvara, amāra vinati eka avadhāna ho, //
he prāṇe(l. 5)śvarī kaho, //

// rāga korāva, palatāli, //
sukara⁹⁶ vastra ahme parite na jāno, vādhite ṇa jāno (l. 6) keṇa, /
guhye rājā surati māgara⁹⁷, hama dhani alapa vayisa, //dhru//⁹⁸
rājā mo pari rati na jāno, cale dharive (l. 7) to dhara, /
kara jodi kari mo parihāro, jāniyā je sukha kara, //
tumāra dhanya nāri bhaṃḍāri, rākhihā⁹⁹ ka(Fol. 35rec, l. 1)ri havaya, /
kācavābhā¹⁰⁰ guṇa dhāya, se kata joḍa sahe // <Song 67>

he prāṇeśvara, amāra nautana jauvana, ahme surati sringāra na (l. 2) jāno, //
he prāṇeśvarī, hamāra vacana, eka suno, //

⁹² The addition of *ra* is indicated in the lower margin.

⁹³ The addition of *ra* is indicated in the upper margin.

⁹⁴ = Beng. *pari*

⁹⁵ MS *khāte* = Beng. *khāte*. For MS *urū pāte*, B 276/16 has *ura pāte*.

⁹⁶ I.e. *śukla*

⁹⁷ I.e. Beng. *māgila*

⁹⁸ The abbreviation *dhru* of *dhruvapada* occurs for the first time in the MS. Namely, from here onward, the style seems to be altered, in that songs have a *dhruvapada* verse.

⁹⁹ This letter, stained, is difficult to identify.

¹⁰⁰ Or, *sā*?

pṛāṇeśvara kahivā ho, //

// rāga vibhāsa, do māna, //

ala[khi]¹⁰¹(l. 3)ta pavaṇa, cī¹⁰²ra udāsa, kuca kichu vegata¹⁰³ bhelā, /
rocana āḍha āḍha nahi purala, vidyā añcale vaṃcite (l. 4) bhelā, //dhru//
he sundari re, e torā kavana vevahāra rare, /
hama padeśi¹⁰⁴, māri kiya sādhasi, tila e(l. 5)ka pala ti nehāra, // <Song 68a>

he sundari suno, //

pṛāṇeśvara kaho, //

āḍha vayāna, kuca teri āḍhā rocana (l. 6) lilā, /

āḍhā āḍha saṃkata pariyāvala, saṃpūrṇate ki hoyita hamāre, //dhru//¹⁰⁵ <Song 68b>

ahe pṛāṇeśvarī, amāke suḥṛ(l. 7)ṣṭi hi dekho, //

he pṛāṇeśvara amāra vacana, eka avadhāna ho, //

pṛāṇeśvarī kaho, //

// rāga śrī, gaṇḍala e(Fol. 35ver, l. 1)katāli, //

kuca juga dite hātha, na diha nakṣaro ghāta¹⁰⁶, sakhi te vegata jāni haya, he, pṛāṇeśvara, //
karīte a(l. 2)dhara pāna, daśana pāyilo cihna, / thuyā moke rati māyā mohe, // <Song 69a>

// me bhāsā //

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

manohara nidhuvana¹⁰⁷, karaha keliyā pṛāṇa, / gupata pirati kehu¹⁰⁸ jāne, // <Song 69b>

he pṛāṇe(l. 4)śvara amāke dayā karo, //

¹⁰¹ Being stained, difficult to identify.

¹⁰² Or, *vī*?

¹⁰³ < Skt. *vyakta*

¹⁰⁴ I.e. *paradesi*

¹⁰⁵ The forms like *pariyāvala*, *hoyita* are perhaps Maithili. In the previous songs, *māgara* (*māgala*), *bhelā* may be Maithili, too.

¹⁰⁶ I.e. *nakha-kṣata*

¹⁰⁷ Skt. *nidhuvana* “shaking” “coitus”

¹⁰⁸ The letter *hu* resembles the ligature *hna*. In fact, B 276/16 has *kehna*.

kapola jugala citra, mṛgamada gandha-prata¹⁰⁹, / lopa jeni jāya cumva dāne,¹¹⁰ (l. 5) //
nividhita deho kāci, vājivo kanaka kāci¹¹¹, / jāgivo sakala sakhi-jane, //
gāthite mukuta(l. 6)mani, sārthaśarithita¹¹² jāyi, / saghana nividha¹¹³ āliṃgane, //¹¹⁴ <Song 69c>

he prāṇeśvara, jemane sakhi loka na jāne, temane (l. 7) hupta karo, //

<Remarks>

MS songs 69abc correspond to B 276/16 song 50 (*śrī rāga, gaṇḍala eka*) [Kitada 2019a: 31–32]. The *rāga* and *tāla* are the same. <End of remarks>

ahe prāṇeśvara suno, // he vidyā kaho, //

// rāga mallāla, ekatāli, //

nātha re, ive nava u(Fol. 36rec, l. 1)gala jauvana, / kāca kanaka phala, vadali samāne, //

suno nātha vin-ti¹¹⁵ hamāre, / sahaja bhujjahu rati, ahme nātha (l. 2) avalā, // <Song 70a>

he prāṇeśvara, amāra ati komala śarira, amāke kṛpā karo, //

prāṇeśvara suno, // prāṇeśvarī (l. 3) kaho, //

lahu² pāliha tule, / du¹¹⁶ lambha bhāgiyā re melana nahi mūle, //

mana kichu na kara vicāre, / (l. 4) arapa hi apajaśa, hoyita¹¹⁷ saṃsāre, // <Song 70b>

he vidyā hame mālinike jāvo, sighre āsive, amāke ā(l. 5)liṃgaṇa deho, //

he prāṇeśvara amāra vacana eka suno, //

ahe priya kaho, //

¹⁰⁹ I.e. Skt. *gaṇḍa-patra*, the design of a leaf/leaves drawn on the cheeks (with the paste of musk in this case).

¹¹⁰ “His kissing will be known (*jeni* = **jani*) through the loss (*lopa*) of the designs on your cheeks.”

¹¹¹ Skt. *kāñci* “belt”.

¹¹² Or, what looks like the *r* sign of *rtha* might be a mistake for *i-kāra*. In that case, it would be **sātha śirithita*. *Śarithita* or *śirithita* seems to be a corruption of Skt. *ślathita*. “untied, loosened”. Otherwise, what looks like the *r* sign is actually the variant of the *ā-kāra*. In that case, it would be **sāthā śarithita*.

¹¹³ B 276/16 has *niviḍa*.

¹¹⁴ Here, the picture seems to be that the thread of pearls, rubbed through the couple's tight embrace, gets broken.

¹¹⁵ I.e. *vinati*. The *na*-letter is accompanied by the *virāma*.

¹¹⁶ This letter is obscure. The word seems to be an NIA alteration of Skt. *durlabha*.

¹¹⁷ Or, *ga*?

// rāga śrī, paratāli (l. 6) //

āyili vaśanta ritu, madana jhaṃkhāya ritu, / juvati jīvana vāhe, manda kokila śare¹¹⁸, //dhru//

<Song 71a>

he parāṇa (l. 7) re [nidārūna re]¹¹⁹, janu jāsi māriyā moke, //

he prāṇeśvara, tume vaḍa nirddaya, suno, //

he vidyā kaho, //

tuhme to vihuna ta(Fol. 36ver, l. 1)nu¹²⁰, prabhu re nidayā kuśuma-dhanu, /

dekhiyā kuśuma jata vairi hoyilo āya¹²¹svatata, // <Song 71b>

he prāṇeśvara, aisena vaśa(l. 2)nta kāla madhye, ame chādite jogya nahi, //

he vidyā amāke āliṃgaṇa deho, hame sidhre āyesive¹²², cintā (l. 3) nā karo, //

ahe prāṇeśvara, e āliṃgaṇa, vaṃdhaka thāko, jakhane tume āyesive, takhane āliṃ(l. 4)gaṇa divo, //

he vidyā sarvvathā, //

// thanā kumāra māriniyāke davarana vāṇa, //¹²³

[vidyā palikṣapana duṃkāya]¹²⁴

// he vṃdai, mā(l. 5)lini kihā, hame sighre jāvo, //

he vṃdai, satvara jāvo, //

// thanā mālini parikṣapana piṃkāyā, //¹²⁵ (l. 6)

ahe bhāyi mindi, ame puṣpa ganthite thākivo, //

// thanā kumāra davarana vava, //¹²⁶

ahe mālini, //

ahe ku(l. 7)māra, vijayi ho, //

ahe mālini, tumāra upāya-te, hamāra karjja siddhi hailo,

¹¹⁸ I.e. *svare*

¹¹⁹ The addition is indicated just below, in the lower margin.

¹²⁰ The god of love is considered bereft of the body.

¹²¹ Or, *pa?*

¹²² This letter, being blurred, has a peculiar shape like *vve*.

¹²³ Nw. "Here, Prince goes to the flower woman, [in walking] through the stage."

¹²⁴ This addition is indicated in the lower margin. Nw. "[They (i.e. the stagehands)] take Vidyā into the side of the stage."

¹²⁵ Nw. "Here, after taking the flower woman out of the side of the stage."

¹²⁶ Nw. "Here, Prince has come through the stage."

tumāke, i amula ratna (Fol. 37rec, l. 1) leho, //
he kumāra, sarvvathā, //

// he kumāra, ethā khaneka vijayi ho, //
he mālini sarvvathā, //
he sundara, amāra (l. 2) vacana eka avadhāna ho, //
mālini kaho, //

// rāga śrī, eka tāli, //
he sundara avahu kariha, moke dayā re, (l. 3) / toha vinu dina rātri, eko nahi more, // <Song 72>

// ahe mālini, ame vidyā kihā jāvo, āra eka, (l. 4) vāra tumāra thāva, āsive, //
he kumāra sarvvathā āyeso, //
// thanā kumāra davarana vāna, //¹²⁷
// (l. 5) mālini palikṣapana dumkāya, //¹²⁸
// thanā vidyā parikṣapana pimkāya, //¹²⁹
// ahe hārāvātī, (l. 6) mālāvātī, prāṇanātha kehne na āyesile, //
he svāmini, sarvvathā āsive, //

// rāga śrī, paṃca¹³⁰ tāra rūpaka, //
nava mana saṃbhava, se rāja saṃbhave, jehne dekhilo āpane, /
moke adhika chilo, kata kamalini, se divo tā(Fol. 37ver, l. 1)ra varāṇe sakhi go, //
āji rajani-ta, se nātha sahita, bhūmjiro surati sukhe /
jāte ālimgana na dilo nātha(l. 2)ke, se sāra thākiro vuke, sakhi go, // <Song 73a>

hari² he sakhi, ekhane ki vuddhi ki upāya karivo, //
he svāmini dhi(l. 3)rjja karo, //
he sakhi suno, //

ki vudhi karivo āpane, pāyalo mātānidhi, vidhi nijojita, /
nātha (l. 4) herāyalo ekhane, sakhi go, // <Song 73b>

¹²⁷ Nw. “Here, Prince has gone, [in passing] through the stage.”

¹²⁸ Nw. “[They (i.e. the stagehands)] take the flower woman into the side of the stage.”

¹²⁹ Nw. “Here, [they] take Vidyā out of the side of the stage.”

¹³⁰ It also looks like *tra*, due to the unclarity of the photo.

he hārāvātī mālāvātī, se prāṇanātha vinu, amāra prāṇa thira (l. 5) nahi, ki upāya karivo, //
he svāmini dhirjja karo, ava se āsive, //
he sakhi suno, //

ke cu(l. 5)ra kaṃkana, ratana mudari, āra sātha sari hāre, /
kaṃṇa to kuṇḍala sakhi hārāvātī, kādhiyā pelāvo āpane, (l. 7) sakhi go, // <Song 74b>

he hārāvātī, mālāvātī, yi nānā araṃkāra, abharana, i ratnakuṇḍala, mudrikā,
se prāṇanā(Fol. 38rec, l. 1)tha vinu ki kārjja, he sakhi, kādhiyā pelāva, //
he svāmini sarvvathā, //

caturddaśa sāstra, va[da]¹³¹na vidite, kaṃthe avāli (l. 2) to vāni, /
keli mahodadhi, sarvva guṇa nidhi, bhāva² vikala parāṇe, sakhi go, // <Song 74c>

<Remarks>

MS songs 74abc correspond to B 276/16 song 52 (*śrī rāga, dvajamāna*) [Kitada 2019a: 33]. The rāga is the same, but the tāla is different. <End of remarks>

he hārāvātī prāṇeśvara kehne (l. 3) na āyesile, //
he svāmini sarvvathā āsive, dhirja karo, //
he sakhi suno, //
svāmini kahivā ho, // (l. 4)

// rāga śrī, ekatāli, //

caū diga suniye, dāduri¹³² rava, / kehu na kahaye priyā, āvata mora, // (l. 5)
hame dhani dukhini so, piyā guṇa rāga, / ekali mandire nisi, pohāvelo jāga, // <Song 75a>

ahe hārāvātī, (l. 6) mālāvātī, se prāṇanātha, ki nimitye na āyesile, //
he svāmini, ekhane āsive, //

divasake gyalo, (l. 7) priyā, tāhi gelo bhola¹³³, / na jāno karama mora, ki lekhile mora, // <Song 75b>

¹³¹ Indicated just above, in the upper margin.

¹³² The scribe wrote *dādurararava*, but amended the first *ra* into an *i-kāra*. B 276/16 has *caū diga suniro dāduri ro*. The croaking of frogs is a popular object in the description of nature.

¹³³ I.e. *bhora*

[he sakhi,]¹³⁴ // **tiya**¹³⁵ **eka kehi gelo, juga sama** (Fol. 38ver, l. 1) **bhelo**, / k[i] hailo, // <Song 75c>¹³⁶
// he svāmini dhirja karo, //

<Remarks>

The first verse of MS song 75a corresponds to B 276/16 song 53 (*śrī gāndhāra, ekatāla*) which consists of one single verse [Kitada 2019a: 34]. The rāga-tāla prescription is the same, although the rāga names are *śrī* and *śrī gāndhāra* respectively.

However, MS song 75c, consisting of a verse-half (*tiya ... bhelo*), is an anticipation of the beginning verse-half of the following MS song 76, which in its turn corresponds to B 276/16 song 54 (*vibhāsa, chutā*) [Kitada 2019a: 34].

Here, the condition of MS song 75c is peculiar: what is actually written after *bhelo*, is: / *ka hailo* (i.e. *daṇḍa + ka hailo*). I amended *ka hailo* into *ki hailo*, because this *daṇḍa* slightly looks like an *i-kāra*, whose arch-shaped stroke is almost effaced. Besides, **ki hailo* makes sense. The peculiar thing is that *ki hailo* seems not to belong to the verse, but a speech of Vidyā, to whom her companion answers: *he svāmini dhirja karo*.

It is concluded that MS songs 75a and 75b seem to have belonged to one and the same song in the source-text. <End of remarks>

// rāga vibhāsa, ekatāli //

tira eka kahi gero, juga sama bhe(l. 2)ra, / na jāna karama vidhi, ki lekhile mora, // dhru //

kehu dekhara re, kehu sunara, āvata piyā mora //

va(l. 3)huta jatane pāyelo, amula ratane, / hāthe-to mānika morā, hari nilo koṇe, //¹³⁷

kahe śrī gaṃgā de(l. 4)vi, vidyā sthiti karaṇe, / akhane āvata torā amula ratane, // <Song 76>¹³⁸

// he hārāvati, ekhane, ethā khane(l. 5)ka viśrāma karivo, //

svāmini sarvvathā, //

// thanā kumāra davalana vava, //¹³⁹

ahe bhāyi mindi, (l. 6) velā vahuta hailo, vidyā amāke, avasya, rosa karive, //

he vṇḍai, ahme satvara jāvo, //

¹³⁴ The addition is indicated just below, in the lower margin.

¹³⁵ Obviously a corruption of **tira*. Here, *ya* resembles *ra* very well. Cf. B 276/16 *tila*.

¹³⁶ MS song 75c is actually an anticipation of the next song MS song 76, as I pointed out in my remarks. However, I numbered it as “75c”, consistently following my method of numbering.

¹³⁷ “Who fetched away the jewel in (i.e. from) my hand?”

¹³⁸ This song corresponds to B 276/16 song 54 (*vibhāsa, chutā*) [Kitada 2019a: 34]. The rāga is the same, but the tāla is changed.

¹³⁹ Nw. “Here, Prince has come through the stage.”

// ahe prāṇeśva(l. 7)rī, 3 //

he nisthula, tumāla mukha nahi dekhiye, //

// hari² he vidyā suno, //

// rāga guṃjali, jati, //

deho (Fol. 39rec, l. 1) torā kamarelo pāse, / vidyā, bhramarelo torā pāse //

yathā jāni āyelo susu kāse¹⁴⁰, vidyā vinoda va(l. 2)dhāu cāru hāse, // <Song 77a>

// me bhāsā //

he priya kopa chādo, āra eka vacana suno, //

tira eka teracha¹⁴¹ nayāne, / (l. 3) mukha¹⁴² tori cāho lo āpane, // <Song 77b>

// me bhāsā //

he prāṇeśvarī, amāke dayā karo, //

he priye āra (l. 4) eka vacana suno, //

mukha tora sampurnṇa sasi vase, / tave kehne amiya na varise, //

vacana pi(l. 5)yukha kara dāne, / deṣo morā samdeha jivane, // <Song 77c>

<Remarks>

MS songs 77abc correspond to B 276/16 song 55 (*guṃjali, jati*) [Kitada 2019a: 34–35]. The rāga-tāla prescription is the same. <End of remarks>

he prāṇeśvarī, amāke sudṛṣṭi hi¹⁴³ cāho, he pri(l. 6)ye suno, //

// rāga dhanāśrī, ekatāli, //

kanaka latā tanu, sasi mukha tora, / kuca juga paratare, hema (l. 7) katora, // dhru //

parihara mālini, parihara mān·, / adhara amiyā rasa, deho madhu pān·, //¹⁴⁴

¹⁴⁰ B 276/16 has *kāche* instead of MS *kāse*. Does it perhaps indicate the dialectal pronunciation of *ch* as [s], typical to the eastern areas of Bengal?

It seems to mean: “Here (*yathā*), [it is] as if (*jāni*) I came (*āyelo*) near to the moon (*susu*, i.e. *śaśi*).”

¹⁴¹ I.e. Beng. *teracha* “askance, slanting”.

¹⁴² B 276/16 has *sukha*. In the Newari script, *sa* and *ma* are sometimes confounded.

¹⁴³ Perhaps, *hi* is the ending of the oblique case.

¹⁴⁴ In this verse, the rhyming words *mān·* and *pān·* have the *virāma*.

pīna kathina (Fol. 39ver, l. 1) kuca, mugudha mana mora, / cāṁḍa kirana jaise, piye e cakora re, //
<Song 78>¹⁴⁵

he prāṇeśvarī, amāra citta vyākula (l. 2) hailo, amāke, hāsiyā suvacana kaho, //
he nisthu[la]¹⁴⁶ suno, //
vidyā kaho, //

// rāga paṁcama, jāti, // (l. 3)

kathā vaisya sasadhara, kathā kumudini, / kathā vaisya dinakara, kathā kamalini, // dhru //
tu(l. 4)me prabhu vaḍa¹⁴⁷ nidāruni, / tila eka nā dekhilo harāyelo parāne, //
ka dū mero tare ghane, si(l. 5)khare mayu¹⁴⁸ra, / utema-janero nehā, kavu nahi dūra¹⁴⁹, //
<Song 79>¹⁵⁰

// me bhāsā //

ahe prāṇeśvara, puruṣa jā(l. 6)ti, ati nisthura hailo, //
// he prāṇeśvarī, kopa chāḍiyā, nānā prakāre, surati sringāra diyā, (l. 7)
amāra citta, samvodhana karo, //
he prāṇeśvarī suno, //

// rāga rāmakalī, aṣṭālā, //

hema paṁkaja (Fol. 40rec, l. 1) vidyā, vadana vidite, / madhū robhe bhramarelo, vyākula citte, //
<Song 80a>

// me bhāsā //

he priye, tumāke dekhiyā, amā(l. 2)la citta vyākula hailo, //

¹⁴⁵ This MS song 78 is not found in B 276/16. However, B 276/16 song 56 which consists merely of five words (*pīna kathina kuca, kanaka, katorā*) can be taken into consideration [Kitada 2019a: 35]. This B 276/16 song 56 seems to be an abbreviation of a longer verse (or, even the whole text of a song). Of the five words contained, *pīna kathina kuca* is found in the third verse of MS song 78. Meanwhile, *kanaka katorā* would correspond to *hema katora* in the *dhruvapada* verse of MS song 78.

¹⁴⁶ I added *la*.

¹⁴⁷ Beng. *barā*

¹⁴⁸ Or, the scribe amended *yu* into *yū*.

¹⁴⁹ The picture seems to be: In monsoon, the raincloud makes sounds of thunder in distance, and peacocks lament by yearning. I.e. my beloved (*utima-jana*, i.e. *uttama-jana*) is far away, but “my affection (*nehā*) for him is never away [from my heart].”

¹⁵⁰ MS song 79 corresponds to B 276/16 song 57 (*gumjali, thakatāla*) [Kitada 2019a: 35]. Both, the rāga and tāla, are different.

// he prāṇeśvara suno, //
vidyā kaho, //

// tumāra surati sukhe, padi gelo bhole, / (l. 3) kuce-ta kālimā kaṭa, dhākivo ācale, //¹⁵¹ <Song 80b>

// he prāṇeśvara, sakhi samasta jānile, ki kalivo, //
he (l. 4) prāṇeśvarī suno, //
he prāṇeśvara kaho, //

// to laiṇā saṃsāra sukha, bhujilo saṃsāre, / juga eka thāko ji(l. 5)va, jāu vā ekhane, //¹⁵² <Song 80c>

// ahe prāṇeśvarī, tumāra nimite, prāṇa, jāu vā laho, cintā nā karo, //
// he prā(l. 6)ṇeśvara suno, //
he vidyā kaho, //

// yi vola suniyā vidyā, parama vedanā, / torā āge maro e morā, yi (l. 7) vaḍa vāñchanā¹⁵², //
<Song 80d>

<Remarks>

MS songs 80abcd correspond to B 276/16 song 58 (*rāmakari, athatāla*) [Kitada 2019a : 35–36]. The rāga and tāla are the same. <End of remarks>

// he prāṇeśvara, tumāra agra-te ahme maro, amāla vaḍa bhāge, //
// ahe prāṇeśvarī, e(Fol. 40ver, l. 1)thā khaneka viśrāma karivo, //
// thanā vidyāo kumārao, palikṣapana duṃkāya //¹⁵³

// thanā sakhi nehmaṃ da(l. 2)valana vava, //¹⁵⁴

<Two instructions indicated as addition in the margin. These seem to be inserted here, although the place of insertion is not marked.>

[ḡ sakhi nehmaṃ vayāva, vidyāyāke gvāla svāna taya //¹⁵⁵

¹⁵¹ Beng. *kālimā* “blackness”. Beng. *dhāka*- “cover”.

¹⁵² “I shall die in front of you. This is my hope.”

¹⁵³ Nw. “Here, [they] take Vidyā and Prince [together] into the side of the stage.”

¹⁵⁴ Nw. “Here, two companions have come through the stage.”

¹⁵⁵ Nw. “The two companions, after having come, offer betel leaves and flowers to Vidyā.”

vidyāyā garbhasa ākāra svayāva sakhi nehmā vāñāva silā mahādeviyāke kāna vāña //¹⁵⁶
<End of addition>

// ahe mālāvati, vidyāra garbha ākāra dekhiye, ki kalivo, //
// ahe hārāvati śi(l. 3)lā māhādevīke, kahite jāvo calo, //
mālāvati sarvvathā calo, //

// rāga guṃjali, // ekatā(l. 4)li, //

sakhi duyī juvati bhāvīyā athāntare, / vidyā-ke¹⁵⁷ mā-ke lāgi, kayilo gocare, //¹⁵⁸ <Song 81>

// koṇa bhā(l. 5)sā, //
he mālāvati, satvala jāvo calo, //
hārāvati calo, //

// he hārāvati, sighre calo, (l. 6) //
mālāvati calo, //

// thanā silā māhādevī, palikṣapa[na]¹⁵⁹ piṃkāya //¹⁶⁰
// ahe bhāyi mindi, ame, (l. 7) antaṣpuri madhye thākivo, //

// thanā sakhi nehmaṃ davarana vava, //¹⁶¹
// ahe śilā māhādevi, a(Fol. 41rec, l. 1)māra sevā, //
he sakhi ethā āyeso, //
svā[mi]¹⁶²ni sarvvathā, //
ahe śilā māhādevī, amāra vacana, eka ava(l. 2)dhāna ho, //
sakhi kaho, //

// rāga guṃjali, ekatāli, //

¹⁵⁶ Nw. “Seeing Vidyā’s symptoms of pregnancy (*garbhasa ākāra* lit. “the form in the uterus/embryo”), the two companions, going (*vāñāva*), have gone to inform (*kāna*) Queen Śilā.” The lengthening of the vowel *ā* in *ne-hmā*, *vāñāva*, *kāna*, and *vāña* is a typical feature of the Bhaktapur dialect of Newari.

¹⁵⁷ Genitive postposition

¹⁵⁸ This verse corresponds to the third verse of B 276/16 song 60 [Kitada 2019a: 36].

¹⁵⁹ I added *na*.

¹⁶⁰ Nw. “Here, [they] take (i.e. bring) Queen Śilā out of the side of the stage.”

¹⁶¹ Nw. “Here, the two companions have come through the stage.”

¹⁶² I added *mi*.

śiva2 corero śṛṅgāra vidyā, garbha rahiro, / (l. 3) hārāvati mālāvati, sakhi-te akalilo¹⁶³, // <Song 82>

<Remarks>

MS songs 81 and 82 both are found in B 276/16 song 60 (*mālāla, eka*) [Kitada 2019a: 36]. The rāga and tāla are different.

It is exceptional that two separate songs of MS are found together in one song of B 276/16. The reason seems to be that the redactor inserted a shift of the scene (and related conversations) between the two songs which were originally two verses belonging to the same song. In fact, MS songs 81 and 82 have the same rāga-tāla prescription. The redactor indicated the rāga-tāla prescription to MS song 82 again, presumably because, due to the shift of the scene, it was no more clear that MS song 82 belongs to the same song as MS song 81. <End of remarks>

he śilā mähādevī, tume ki karite, āche, vi(l. 4)dyāra garbha dharile, //
// he sakhi, ki kahile2 he sakhi suno, //
// svāmini kahivā ho, //

// (l. 5) rāga śrī, paratāli, //

vuke aghātiyā se rāja-mahikhi¹⁶⁴, / sa kope āsiyā, jhi-ke vāta puchi (l. 6) // <Song 83>¹⁶⁵

// he hārāvati, mālāvati, vidyāke dekhite jāya calo, //
svāmini vijayī ho, //
// silā, sakhi ne(l. 7)hmaṃ, davarana vane, //¹⁶⁶

// // vidyā palikṣapana piṃkāya, //¹⁶⁷
// he bhāyi mindi, ahme antaṣpuli (Fol. 41ver, l. 1) madhye thākivo, //

// śilā, sakhi nehmaṃ, davarana vava, //¹⁶⁸
// he vidyā ki karite thākilo, //
// a(l. 2)he mātā, amāra sevā, ethā vijaya karo, //

// he vidyā suno, //

¹⁶³ Or, *sakhi tea kalilo?*

¹⁶⁴ I.e. *rājamahīṣī*

¹⁶⁵ Corresponding to the fourth verse of B 276/16 song 60.

¹⁶⁶ Nw. “Śilā and the two companions go through the stage.”

¹⁶⁷ “They take/bring Vidyā out of the side of the stage.”

¹⁶⁸ “Śilā and the two companions have come through the stage.”

he mātā kaho, //

// rāga śrī, palatā(l. 3)li, //

ki kailo2 vidyā, kailo kula-nāse, / rājye2 vāpa-ke, anāyelo, upahāse, //¹⁶⁹ <Song 84>

<Remarks>

MS songs 83 and 84, besides MS song 81 and 82, are again found in B 276/16 song 60 [Kitada 2019a: 36]. This time, however, the redactor of MS has adopted a new rāga and tāla: *rāga śrī* and *paratāli*.

<End of remarks>

ahe vidyā, tumi (l. 4) ki akarmma kalile, //

// ahe mātā, ki volo suno, //

vidyā kaho, //

// rāga śrī, palatāli, // (l. 5)

na vola na vola mā, se rāja-mahikhi, / sarira bhitare morā, tini loga¹⁷⁰ vaisya, // <Song 85a>

he mātā, (l. 6) amāra sarira madhye, tini roga vase, //

he mātā suno, //

// arasa¹⁷¹ nayāna duyī, milite na pāro, / (l. 7) kucero kālimā morā, jarmma¹⁷² haitya āche, //

<Song 85b>¹⁷³

ahe mātā, amāra jarmma hayitve¹⁷⁴, kucera, kālimā hairo, (Fol. 42rec, l. 1) //

// he mātā suno, //

// vāyu roge uthe hāyi, sehi to vadane, / thākite palamki sarjyā, bhumi-to loṭāyi, // <Song 85c>

¹⁶⁹ “What have you done, Vidyā, the destruction of [our] family! In [many] kingdoms, [there will be people’s] ridicule at your father for [his] thoughtlessness (*anāya*).” *Anāya* seems to be understood as *a-nāya* or *an-āya*, or is it a corruption of *a-nyāya*?

¹⁷⁰ I.e. three diseases

¹⁷¹ I.e. *alasa*

¹⁷² < *janma*. Maybe influenced by the Middle Bengali variant *jalama*.

¹⁷³ This verse correspond to the second verse of B 276/16 song 60.

¹⁷⁴ The redactor amended something into *jarmma hayitve*. *Jarmma hayitve* is the recapture from the verse. Before his amendment, he seems to have falsely written **ga rbha*, or maybe **roga* (or its Newari variant spelling **loga*). The context is that Vidyā pretends that the symptoms are not of pregnancy, but of a disease (*roga*).

// (l. 2) ahe mātā, amāra sarira madhye, anega roga vase, //

// he mātā suno, //

// udara cikana morā, pirari ro(l. 3)ga vaise, / hāthe pāu jare morā, sehi to kārane, // <Song 85d>

<Remarks>

MS song-verses 85a, 85b, 85c and 85d seem altogether to be a sequence in one and the same song of the source text. However, Only 85b corresponds to the second verse of B276/16 song 60 [Kitada 2019a: 36]. Obviously, MS song 85abcd is the continuation of the foregoing songs (MS songs 81–84).

<End of remarks>

// he mātā, amāra sarira madhye, nānā loga vaise, // (l. 4) //

// he pāpiṣṭha vidyā, tume kula naṣṭa kaile, tumāra mukha nā dekhi, ghuco, //

// thanā śilā tama cā(l. 5)yāva, rājā kāne dhakaṃ vāṇa, //¹⁷⁵

// davalana vāṇa, //¹⁷⁶

// vidyā palikṣapana duṃkāya, //¹⁷⁷ (l. 6) //

// thanā rājā palikṣapana piṃkāya, //¹⁷⁸

// thanā śilā davalana vava, //¹⁷⁹

// ahe prabho amāra vacana, e(l. 7)ka, avadhāna ho, //

// mähādevi kaho, //

// rāga śrī, ekatāli, //

kāṃḍiyā janāyelo giyā, nija prāna(Fol. 42ver, l. 1)nātha, / suniyā rājāye hātha, aghātiro māthāye, //

<Song. 86a>

// ahe mahārājā, vidyāra garbha dharire kula naṣṭa (l. 2) kaile, ki karivo, //

¹⁷⁵ Nw. “Here, Śilā, getting angry, has gone to tell and inform (*kāne dhakaṃ*) King.”

¹⁷⁶ Nw. “[She] has gone through the stage.”

¹⁷⁷ Nw. “[They] take Vidyā into the side of the stage.” Nw. *duṃ kāya* literally means “to take inside”. Thus, I have been interpreting this instruction as: The stagehands guide the actor of Vidyā into the *parikṣepa*, i.e. the space at the side of the stage. Perhaps, *-na* (instrumental case ending) *duṃkāya* should be understood in the meaning like: “Vidyā takes [herself] into the *parikṣepa*.” However, the Modern Newari dictionary gives the meaning *du-kāye* as “to take in”. Ex. *waita guthii du-kāla* “He was given entry into the Guthi.” [Manandhar 1986: 110]. According to this, the instruction would mean that the stagehands take (receive) Vidyā into the *parikṣepa*.

¹⁷⁸ Nw. “Here, [they] take/bring King out of the side of the stage.” I.e. “King is taken out of the *parikṣepa*.”

¹⁷⁹ Nw. “Here, [Queen] Śilā has come through the stage.” I.e. she approaches King.

// hari² he mähādevī, suno, //

kope jā jvare¹⁸⁰ māna hailo narapāre, / hakāriyā¹⁸¹, (l. 3) āniro, nāgara koṭavāra, //¹⁸²
<Song 86b>¹⁸³

// ahe śriṅgāra dvāri, koṭāra, suciyā, rāgi¹⁸⁴, tume dāko, //¹⁸⁵ (l. 4)
māhārājā sarvvathā, //

// he koṭāra, suciyā rājāra āgyā hailo, satvara āyaso, //
// (l. 5) thanā koṭāla, suciyā, davarana vava, //¹⁸⁶

// he sriṅgāra dvāri koṭāra, suciyā, dvāra madhye ā(l. 6)sile, tume rājā-ke jānāva, //
koṭāra suciyā sarvvathā, //

// he māhārāja, koṭāra suciyā, dvāra, (l. 7) madhye āsile, //
he dvāri koṭāra suciyā lāgi, bhitarā volāva, //
mahārājā sarvvathā, //

// he ko(Fol. 43ver, l. 1)ṭāra, rājāra āgyā hailo, bhitarā āyeso, //
dvāri sarvvathā, //

// he māhārājā, amāra sevā, mähā(l. 2)rājā, jvahāra, māhārājā, ki āgyā hailo, //
// he koṭāra, suciyā, suno, //

// rāga kahnaḷa, jati, (l. 3) //

are re nāgala caṅka¹⁸⁷, dusaha visese, / kehne antaṣpuri morā, corero¹⁸⁸ paravese, //

¹⁸⁰ Or, *jājvare*, a kind of intensive of *jvar-* or *jval-*?

¹⁸¹ Cf. Beng. *hākāra*.

¹⁸² King (**narapāla*), roaring in fury, summoned the city guard.

¹⁸³ MS song 86ab is not found in B 276/16.

¹⁸⁴ I.e. *lāgi*, dat.-acc. postposition.

¹⁸⁵ You should call (Beng. *dāko*) [...]

¹⁸⁶ Nw. "Here, the guard and spy (*suciyā*) have come through the stage." *Suciyā* is probably Skt. *sūcaka* "an informer, a tale-bearer, a spy".

¹⁸⁷ Maybe Beng. *caṅga* "soldier armed with spear" [Sen 1971: 258]. Or else, if it is a person's name, maybe, Skt. *caṅga* "handsome, beautiful".

¹⁸⁸ B 276/16 has a false writing *coreva*, but obviously, it must have been originally **corera*.

sa-pari(l. 4)vāra¹⁸⁹ jadi, cāhasi jivane, / cora dhariyā deho, du-pahara bhitare, //¹⁹⁰ <Song 87a>

he koṭāra, amāra a(l. 5)[nta]¹⁹¹spuri madhye, kehne corera praveśa hailo, he koṭāra suno, //
māhārājā, āgyā ho, //

// are re nāgala caṃka, karaha vicāre, / cola māli jāvo, pathāu jama ghare, // <Song 87b>

<Remarks>

MS song-verses 87a and 87b are a sequence of a song. Only 87a corresponds to the first two verses of B 276/16 song 62 (*kahnada, jati*) [Kitada 2019a: 37–38].¹⁹² The rāga and tāla are the same.

<End of remarks>

he koṭāra, tumāra (l. 7) dhiyā¹⁹³ putā, sava rāye, cāhe, tumāke, e dui pahara bhitala, amāke cola dhariyā deho, e pā(Fol. 43ver, l. 1)na prasāda, tumāke leho, //
he māhārājā sarvvathā, //

he suciyā, rājāra āgyā hailo, nagala madhe vi(l. 2)cāla karite jāvo, //¹⁹⁴

he māmā¹⁹⁵ sarvvathā calo, //

// koṭāra suciyā davalana vāna //¹⁹⁶

// rājā parikṣa(l. 3)pana dumkāya, //

// thanā koṭāra suciyā mena vāna, //

// rāja dhanāsrī, cokha ekatāri, // (l. 4)

¹⁸⁹ B 276/16 has a false writing *parivāva*. The letters *va* and *ra* are easy to confound.

¹⁹⁰ “Catch the thief within two *prahara*-s, if [you] want life together with your family (i.e. your life and that of your family).”

¹⁹¹ I added *nta*.

¹⁹² However, the B 276/16 (song 62) equivalent contains deviations from the MS second verse: *saparivāra jave na karivo prāṇa hare, cora dhari dehe dui pahara bhitare*.

Besides, the MS verse-half *sa-parivāra jadi, cāhasi jivane* is also found in B 276/16 song 66: *saparivāra jave jā hosi jivane, ahmāke jāniyā tāke diveka vasane* [Kitada 2019a: 38]. Actually, this verse-half is nearer to the MS version. On the other hand, in the verse-half in question in B 276 song 62, the rhyme is incomplete: *prāṇa hare ... pahara bhitare*.

¹⁹³ *Dhiyā* seems to mean “a daughter” (cf. Beng. *jhiyā*), in the pair with *putā*.

¹⁹⁴ Probably, *suciyā* is Skt. *sūcaka* “an informer, spy”, i.e. a kind of intelligence agent.

¹⁹⁵ *Suciyā* (the spy) is the guard's younger fellow worker. The two men work in partnership. *Suciyā* does not appear in B 276/16: he seems to be a character invented by the redactor.

¹⁹⁶ Nw. “The guard and spy have gone through the stage.”

tapāvāsa¹⁹⁷ kailo, nāgala caṃka, / ujāni nagare corero upacaṃke¹⁹⁸, // <Song 88>

// koṇa bhāsā, //

he suciyā (l. 5) bhara¹⁹⁹ kariyā, nagara madhe tapāvāsa kari jāvo, //
māmā sarvvathā calo, //

// he māmā hama ro(l. 6)ka²⁰⁰ satvara jāvo, //
suciyā sarvvathā calo, //

// he suciyā, e nagara madhye, hama loka, tapāvāsa ka(l. 7)rivo, //
māmā sarvvathā karo, //

// rāga dhanāśrī, cokha ekatāli //

hāte² vāte² prati, ghare², / (Fol. 44rec, l. 1) dine² tapāvāsa, kaiyilo nagare²⁰¹ <Song 89>

<Remarks>

Again, MS songs 88 and 89 together correspond to the third and fourth verses of B 276/16 song 62 (*kahnada, jati*). Thus, MS songs 87ab, 88 and 89 seem to be originally a sequence of verses in the source text.

In MS songs 88 and 89, the redactor changed the rāga and tāla into *dhanāśrī* and *cokha ekatāli*. He also indicated the prescription of *dhanāśrī cokha ekatāli* to MS song 89, presumably because the dialogue of the guard and spy (*suciyā*) is inserted between. <End of remarks>

he suciyā anega tapāvāsa kaile, cola na pāyilo, ki karivo, (l. 2) //
he māmā puni tapāvāsa bhara kero²⁰², //
he suciyā bhara kahile, //

¹⁹⁷ It seems to be the same as Beng. *tapās* “search, enquiry”, loanword from Persian [Sen 1971: 389].

¹⁹⁸ Beng. *upacaṃka* “panic-stricken” [Sen 1971: 87]. “The city of Ujjain is panic-stricken because of the thief.”

¹⁹⁹ I.e. Beng. *bhāla*.

²⁰⁰ Cf. Hindi *ham log*

²⁰¹ “In marketplaces, on roads, and in every single house, [we] have conducted enquiry every day in the city.”

B 276/16 has *upavāsa* and *na mare* instead of MS *tapāvāsa* and *nagare*. There, I interpreted the second verse-half as meaning: “He fasted for three days, but does not die.” However, I also argued that *namare* is perhaps a mistake for **nagare*. Now, my theory is supported by MS.

²⁰² I.e. **kailo*

// he suciyā, ghara piche hāṭa madhye (l. 3) vāṭa madhye, aneka tapāvāsa kaile, cola na pāyilo ki
vuddhi, ki upāya karivo, //

he mā(l. 4)mā cintā nāgaro²⁰³, gara madhe kṛpāna vā^xdhiyā²⁰⁴,
rājā kihā, gocara karite, jāvo calo, // (l. 5)

he suciyā, bhala kahile, //

// thanā koṭāra, suciyā, davarana vāna, //²⁰⁵

// thanā rā(l. 6)jā parikṣapana piṃkāya, //²⁰⁶

// ahe bhāyi mindi koṭāra cora dhalite gelo, kehne na āyesile, // (l. 7)
māhārājā sarvvathā āyesive, //

// koṭāra sūciyā, davalana vava, //²⁰⁷

// koṇa bhāsā //

he suciyā (Fol. 44ver, l. 1) cola na pāyilo ki karivo, //

he māmā, ave ki karivo, rājāra thāva, vinati kalite jāya caro, // (l. 2)

he suciyā, sarvvathā calo, //

// he māmā rājā kihā gocara karite jāvo calo, //

suciyā bhala kahi(l. 3)le calo, //

// he māhārājā, hamāla jvahāra, //

māhārājā hamāla sevā, //

he māhārājā (l. 4) hamāla vinati, eka avadhāna ho //

// rāga śrī, māthā jati, //

cola na pāyiyā gale²⁰⁸, vā(l. 5)dhiyā kṛpān²⁰⁹, / nṛpatilo āge kailo, daṃda-paranām: // <Song 90a>

// he māhārājā, ghara piche, hāṭa madhe (l. 6) vāṭa madhye, thāva² anega, tapāvāsa kailo, cola na
pāyilo, //

²⁰³ Perhaps, corruption of *nā karo, influenced by the following *gara madhe*?

²⁰⁴ A cross sign is written above *vā*. The cross sign usually marks the place in which an addition should be inserted. But peculiarly, no addition is indicated in the margin.

²⁰⁵ Nw. "Here, the guard and spy (*suciyā*) have gone through the stage."

²⁰⁶ Nw. "Here, [they] take King out of the *parikṣepa*."

²⁰⁷ Nw. "The guard and spy (*suciyā*) have come through the stage."

²⁰⁸ Cf. Fol. 44rec, l. 4, *gara madhe kṛpāna vādhiyā*.

²⁰⁹ I.e. **bāndhiyā kṛpān* "tying the sword", either they really did so, or it might be a proverbial expression like "having thrown his hands up in despair".

he mähārājā, āra eka ava(l. 7)dhāna ho, //
koṭāra kaho, //

// tapāvāsa kailo, na pāyiyā cole, / saṃsaya āche morā, vidyāro (Fol. 45rec, l. 1) antaṣpure, //

<Song 90b>

he mähārājā, amāra saṃsaya āche, kahite darāva²¹⁰, //
he koṭāra, ki saṃsaya, ki kā(l. 2)rja dalāva, he koṭāla suno, //
mähārājā, āgyā ho, //

// rāga paṃcama, ekatāli, //

nṛpati vole to(l. 3)ke, nahi kichu bhaye, / jemanē tumāla yichā karaha vicāre, //²¹¹ <Song 91>

<Remarks>

The verses corresponding to MS song-verses 90a, 90b and 91 constitute B 276/16 song 64 (*gaṃdhāra, jati*) [Kitada 2019a: 38]. The redactor split the song into two, and changed the rāga and tāla, too.

Intriguingly, MS song 91a *karaha vicāre* echoes to the first verse-half of MS song-verse 87b which itself is not found in B 276/16:

are re nāgala caṃka, karaha vicāre, / cola māli jāvo, pathāu jama ghare, // <Song 87b>

This fact might confirm my theory that those MS verses which do not have their equivalents in B 276/16 should have been quoted from the source-text (i.e. Śrīdhara's work).

<End of remarks>

he koṭāra, ki kārja dalā(l. 4)va, kaho, //
he mähārājā, amāla saṃsae eka āche, vidyāra antaṣpuri madhye, hamā(l. 5)la saṃsaya āche, //
// ahe koṭāla, vidyāra antaṣpuri madhye, jemanē, tumāra yichyā haye (l. 6) temane, tuhme vicāla karite jāva, // e pāna prasāda nirbhaya leho, //
// he mähārājā, ahme cora (l. 7) dharite jāvo, //
// thanā koṭāra, suciyā vāṇa mena, //²¹²

// rāga dhanāśrī, ekatāli, //

kule2 (Fol. 45ver, l. 1) cātare²¹³ cātare cātare, / cora dharite koṭāra, vule ghare ghare, // <Song 92>

²¹⁰ I.e. *darāva*

²¹¹ B 276/16 *nṛpati vole to kena karu saṃśaya, bharake jijñāsā karu nahi kichu bhaya. Bharake is perhaps *bhala-ke* “well, adequately”.

²¹² Nw. “Here, the guard and spy (*suciyā*) have gone, accompanied by the song.”

²¹³ < *cautārā* = “porch, pavilion at the gate”? [Sen 1971, I: 290]

koṇa bhāsā, //

he suciyā, vidyāra (l. 2) antaṣpuri madhye, vicāla karite jāvo calo, //

he māmā sarvvathā calo, //

// he māmā satvala calo, // (l. 3)

suciyā sarvvathā, //

// rājā parikṣapana dumkāya, //²¹⁴

// thanā koṭāra, suciyā, davara(l. 4)na vava, //²¹⁵

koṇa bhāsā, //

he suciyā, e vidyāra antaṣpuri madhye, eka upāya kari(l. 5)vo, //

he māmā ki upāya, //

he suciyā, ethā kāma siṃdura pātivo, //

he māmā bhara ka(l. 6)hile, //

// rāga paṃcama, palatāli, //

rājāro āgyā, vidyāro²¹⁶ ghare, / kāma siṃdura rasa, pā(l. 7)tivo, thare2 // <Song 93>²¹⁷

ahe suciyā, nagara madhye vicāla karite jāvo calo, //

māmā sarvvathā caro, (Fol. 46rec, l. 1) //

// thanā koṭāra suciyā, davarana piṃhāva, //²¹⁸

// thanā kumāra vidyā palikṣapana piṃkāya, //²¹⁹

²¹⁴ Nw. “[They] take King into the *parikṣepa*.” Namely, until this moment, the actor for King has been staying on the stage for the while the guard and spy (*suciyā*) are conducting their dialogue.

²¹⁵ Nw. “Here, the guard and spy have come through the stage.”

Probably, *koṇa bhāsā* lit. “speech in the corner” is not a speech in the coulisse, but means that the actors, after moving in a circle on the stage (i.e. representing their transfer), come to a corner of the stage, and utter.

According to my teacher, the stage of the traditional Newari theater is triangular with three corners. On the other hand, the stage of today's Kārtik Nāc, both in Pāṭan city and Pharping village, is a regular square. I wonder if my teacher was actually not talking of the physical form of the stage, but of its conceptual form, i.e. the imaginary space in which the actors conduct their movement.

²¹⁶ It seems that the scribe first wrote *rā*, then added three tiny strokes above the horizontal line to imitate the form of *e-kāra* (i.e. ā + e = o).

²¹⁷ This verse corresponds to B 276/16 song 65 (only one verse) (*bharthali, platāla*) [Kitada 2019a: 38]. The *rāga* is different, but the *tāla* is the same.

²¹⁸ Nw. “Here, the guard and spy go out of the stage.”

²¹⁹ Nw. “Here, Prince and Vidyā are brought out of the *parikṣepa*”, i.e. into the stage.

// (l. 2) he prāṇeśvarī, amāke, surati siṃgāra deho, //
prāṇeśvara je āgyā, // X²²⁰ //

// rāga korāva, ekatā(l. 3)li //

madana vinoda kailo, vividha vidhāne, / siṃdura rāgilo kumāra, su-vasane²²¹, // <Song 94>²²²

// (l. 4) ahe vidyā, e siṃdura rāgilo, dhovi dite, mālini lāgi, e vastra dite jāvo, //
// he prāṇeśvara sarvvathā jāve satvara āyeso, //
prāṇeśvarī sarvvathā āsive, //
// tha(l. 6)nā kumāra davarāṇa vāṇa //²²³

// koṇa bhāsā, //
ahe bhāyi mindi, vastra dhoyite, mālini lāgi (l. 7) dite jāvo, //
// ame satvala jāvo, //
// thanā vidyā parikṣapana duṃkāya, //²²⁴

// thanā mā(Fol. 46rec, l. 1)lini parikṣapana piṃkāya //²²⁵
// ahe bhāyi mindi, ethā puṣpa ganthite thākivo, //

// thanā kumā(l. 2)ra davalana vava, //²²⁶
// ahe bhāyi mindi, mālini kihā²²⁷, sighre jāvo, //
ame satvara jāvo, //

// (l. 3) ahe mālini, yi amāra vastra siṃdura rāgilo²²⁸, dhoi kihā, tume dite jāva //
he (l. 4) kumāra sarvvathā //

²²⁰ A cross, stained. It seems, the scribe set the cross to make an addition, but afterwards cancelled it.

²²¹ “Nice cloth”. B 276/16 *siṃdura lāgila sava, sundara vasane*.

²²² This corresponds to the first verse of B 276/16 song 67 (*korāva, eka*) [Kitada 2019a: 39]. The *rāga* and *tāla* are the same.

B 276/16 song 67 is a long sequence of nine verses. That means, the redactor of MS has drastically shortened this song, quoting only one verse from the source-text.

²²³ Nw. “Here, Prince has gone through the stage.”

²²⁴ Nw. “Here, [they] take Vidyā into the *parikṣepa*.”

²²⁵ Nw. “Here, [they] take/bring the flower woman out of the *parikṣepa*.”

²²⁶ Nw. “Here, Prince has come through the stage.”

²²⁷ *Kihā* seems to be a postposition.

²²⁸ I.e. **siṃdura lāgilo*. The scribe spells it *rāgilo*, because of his association of *rāga* “dying red”.

// rāga vibhāsa, // ekatāli, //

vastra chādilo āni, māliniro (l. 5) ghare, / satvara jāyivo āhme vidyāro antaṣpure, // <Song 95>

ahe mālini, ame vi(l. 6)dyāra thāva jāvo, // he kumāra vijayī ho, //

// thanā kumāra davarana vāṇa, //²²⁹

// ahe bhāyi (l. 7) mindi ame vidyāra thāva jāvo, // ame sighre jāvo, //

// thanā mālinina hi jyā vira vā(Fol. 47rec, l. 1)ṇa, davarana, //²³⁰

// thanā dhovi pravesa, //

// rāga korāva, ekatāli //

āyilo dhoviyā, nāma (l. 2) manohare, / rājāro āgyā, vastra dhoyite, //

āyilo dhoviyā, dhavara²³¹ nām·, / vastra pakhālaya, (l. 3) ati sujān·²³² // <Song 96>

// he dhovini²³³, hama samān·²³⁴ dhovi, vastra pakhāraye jānaye, koṇo nahi (l. 4) āche, //

he manohala, satya kahile, //

he manohara, hama samāna dhovini, koṇo nahi ā(l. 5)che, //

he dhovini, ethā khaneka viśrāma, karivo, //

manohara sarvvathā, //

// thanā ko(l. 6)ṭāra suviyā vava davarana, //²³⁵

koṇa bhāsā, //

he suciyā, dhovira thāva, satvala jāvo, //

mā(l. 7)mā sarvvathā, //

// he māmā dhovi kihā, sighre jāvo, //

suciyā calo //

²²⁹ Nw. "Here, Prince has gone through the stage."

²³⁰ Nw. It seems to mean: "Here, the flower woman has gone to give (*bira*) [the washerman] the task (*jyā*) of cleaning (*hi*), [moving] through the stage." *Hi* seems to be of *hiye* "to wash" [Manandhar 1986: 280].

²³¹ In MS song 99, his name is *dhovara*.

²³² The *virāma* and *u-kāra* resemble each other very much, but the *virāma* is written slightly apart from the letter. Therefore, I do not read *nāmu* or *sujānu*, but *nām·* and *sujān·*.

²³³ In MS song 96, they are washermen. But in the dialogue, they are changed into husband and wife.

²³⁴ Peculiarly, *na* is accompanied by the *virāma*.

²³⁵ "Here, the guard and spy have come, through the stage."

// he, dhovira ghara (Fol. 47ver, l. 1) madhye ke āche, //

ke ḍākile, //

he dhovini dhovi kahā āche, //

he koṭāra thākura, ghara madhye (l. 2) āche, //

he dhovini, dhovi-ke volāva, //

bhare koṭāra, //

// he dhovi, rājāra koṭāra suciyā, (l. 3) āsile, tume dekhite jāva, //

// he koṭāra amāra sevā, ki nimate āsile, // (l. 4)

ahe manohara suno, //

koṭāra kaho, //

// rāga dhanāśrī, paḍiramāna //

saṃgope pu(l. 5)chiro, giyā dhovi manohare, / jāhāra kāpaḍa pāo, bhuśito siṃdure / <Song 97a>

// he dho(l. 6)vi, siṃdura rāgala, vastra, koṇo tumāke dhoyite, dite āsive, amāke janāva, //

he dhovi, (l. 7) āra eka vacana suno, //

koṭāra kaho, //

// **sa-parivāra jadi, cāhasi jivane**, / satvara ja(Fol. 48rec, l. 1)nāyiha, āsiyā amāke, // <Song 97b>²³⁶

he manohara, tumāra dhiyā putā, rākhaye cāhe, amāke, satvala (l. 2) ja²³⁷nāva, //

he koṭāra, sarvvathā, tumāke, janāyivo, //

// thanā koṭāra davarana vāṇa, //²³⁸

// kona (l. 3) bhāsā, //

he suciyā, nagara madhye vicāra karite jāvo, //

māmā sarvvathā, //

//he māmā sa(l. 4)tvara jāvo, //

suciyā sarvvathā, //

²³⁶ The first verse-half is the repetition of the first verse-half of the second verse of MS song 87a.

²³⁷ This letter looks like *jja* or *jra*. But I presume, it is simply stained.

²³⁸ Nw. "Here, the guard has gone, through the stage."

// he dhovini, māhā nadi tīra madhye, rūgā dhoyite (l. 5) jāvo, //
he dhovi calo, //
// dhovi davarana vāṇa. // //

// thanā dhovi mena²³⁹ vava // (l. 6) //

// rāga paṃcama, palatāli //
rūgā dhoyite jāya, māhā nadi tīre, / dhiyā putā āche morā, (l. 7) vasi nahi rahe, // dhru // <Song 98>²⁴⁰
āyelo he dhovi, //²⁴¹

<Remarks>

MS song-verses 95–98 do not have their equivalents in B 276/16. However, the second and third verses of B 276/16 song 67 [Kitada 2019a: 39] deal with the same scene, containing similar expressions:

*prabhāta kāle gelā māliniro ghare, tyajire vasana sava śiṃdūra rāgarā²⁴² /
kapata²⁴³ tave gerā mahā-nadi tīre, mālini-ke vole vasana dhovi-ke je dire //*

<End of remarks>

// koṇa bhāsā, //
he dhovini satvara jāvo calo, // (Fol. 48ver, l. 1)
dhovi sarvvathā calo, //

// he dhovi kateka dura, māhā nadi //
he dhovini, nikaṭa hailo, calo, //

// (l. 2) he dhovini, e māhā nadī mahe, rūgā dhoyivo, //
he dhovi hame, dhoyivo, //

// rāga (l.3) //²⁴⁴

²³⁹ Nw. *me-na* “in accompaniment of the song.”

²⁴⁰ The first verse-half *rūgā dhoyite jāya māhā nadi tīre* has been anticipated in the foregoing dialogue. Besides, *dhiyā putā āche morā* “I have daughter(s) and son(s)” is an echo of the dialogue in Fol. 43rec, l. 7 (immediately after MS song 87b).

²⁴¹ This is probably an abbreviation of the following verse.

²⁴² I.e. **lāgale*

²⁴³ Presumably, corruption of Beng. *kāpara* “clothes”, for Bengali *ta* and Newari *ḍa* look alike.

²⁴⁴ The space for the rāga and tāla is left empty.

dhovara dhovi dhovara nāma²⁴⁵, / vastra pakhāraye ati sujān· // <Song 99>

// he dhovini, ethā (l. 4) khane, viśrāma karivo, //
dhovi sarvvathā //

// thanā mālinina hijyā hiye vira vāṇa, //²⁴⁶ // (l. 5) davalana, //
// koṇa bhāsā //

he vṅndai ame²⁴⁷ dhovi kihā, vastra dhoyite, dite jāvo, // (l. 6)
he vṅndai ame satvala jāvo, //

// ahe manohara dhovi2 //

ke ḍākile, //

he dhomini²⁴⁸, dhovi (l. 7) ghare āche, //

he mālini āche //

he dhovinī, dhovi-ke volāva, //

// he dhovi mālini āsi(Fol. 49rec, l. 1)le, //

he mālini, ki nimitye āsile, āyeso2 //

ahe manohara, yi hamāra vastra, dhoyite deho, // (l. 2)

he mālini āno, // he mālini, vani deho, //

he dhovi, vani kateka, //

// dhovi khyāla thanā, //²⁴⁹

// (l. 3) he mālinī, amāke surati siṃgāra deho, //

he pāpirṣṭa dhovi ghuca, //

// thanā mālini da(l. 4)valana vane, //²⁵⁰

// he dhovinī siddhi hailo2 //

²⁴⁵ I.e. **dhovala dhobi dhovara nāma* “The washerman whose name is *dhovara* washed.” His name is *dhavara* (**dhavala*) in MS song 96.

²⁴⁶ Nw. “Here, the flower woman has come to give the wash/laundry (*hi-jyā*) for washing/cleaning (*hiye*).” Nw. *mālini-na* is ergative.

²⁴⁷ *He vṅndai ame* is stained. This seems not to be a mark of cancellation. Similar stains are seen in the same page, and also in other pages, although I have not paid attention to them. Perhaps, these stains are made in a color (red?) by the user of this manuscript (i.e. the director, actors etc.) to mark something, although the color is not recognizable in the black-and-white microfilm.

²⁴⁸ Maybe influenced by *dominī*?

²⁴⁹ Nw. “The washerman, making (*thanā* lit. “to fill in”) a joke”.

²⁵⁰ “Here, the flower woman goes through the stage.”

he dhovi ki siddhi hailo, //
he dhovinī suno (l. 5) //

// rāga dhanāśrī, ekatāli //

rāja-joge vasana, bhusito simdure, / dekhi dhovinī²⁵¹ tume, (l. 6) raṅge ulhāsito, // <Song 100>

<Remarks>

Again this song-verse corresponds to B 276/16 song 67 (verse 4). As I have noted above in my remarks on MS song 98, the content of MS song-verse 98 is comparable to B 276/16 song 67, verse 2–3. Now, MS song 100 corresponds to the next verse 4 of the same song [Kitada 2019a: 39]. <End of remarks>

he dhovini, yi vastra, koṭāra rāgi, dekhāyete jāvo, //
dhovi sarvvathā jāva, // (l. 7) //
// thanā dhovi davaraṇa vāṇa, //

koṇa bhāsā, //
he vṅndai, koṭāra kihā, satvala jāvo, //
hame si(Fol. 49ver, l. 1)ghre jāvo, //

// thanā dhovini parikṣapana dumkāya, //²⁵²
// thanā koṭāra suciyā parikṣapana piṃ(l. 2)kāya, //²⁵³
// he suciyā dhovi kehne na āyesile, //
māmā sarvvathā āsive, //

// thanā dhovi davara(l. 3)na vava²⁵⁴, //
// koṇa bhāsā hlāyāva, //²⁵⁵
// he vṅndai, yi vastra koṭāra rāgi dekhāyete jāvo, // hame (l. 4) satvara jāvo, //

// ahe koṭāra thākura, //
he dhovi, je kahi se pāyelo //

²⁵¹ *Dhovinī* is not contained in the verse equivalent in B 276/16. Probably, this is an invention by the redactor.

²⁵² “Here, [they] take the washerwoman into the *parikṣepa*.”

²⁵³ “Here, [they] take/bring the guard and spy out of the *parikṣepa*.”

²⁵⁴ “has come”

²⁵⁵ “Speech in the corner, speaking/saying (*hlāyāva*).” *Hlāyāva* occurs here for the first time in the stage instruction. Does it mean that this speech is not sung (i.e. *me-na* “by song”), but is made as a normal utterance?

he he koṭāra, tume je (l. 5) kahi, se vastra, amāke pāyelo, yi leho, //
he manohara āno, //
are suciyā, kārja si(l. 6)ddhi hailo, //
māmā ki siddhi hailo, //
he suciyā, yi dekho, rājya-joge vastra pāyile, //
māmā bhala hai(l. 7)le, //
he dhovi, yi vastra, kāhāra thāva pāyile, amāke kaho, //
he koṭāra mālinī, amāke dile, // (Fol. 49ver, l. 1)

<Continued to Part 3>

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²⁵⁶ It is the same bibliography as contained in Part I, but I reproduce it here for the readers' convenience.

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²⁵⁷ Kamal P. Malla is the chief editor and Kashinath Tamot is the chief compiler among numerous editors.