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ネパールの演劇写本：マッラ朝のベンガル語演劇写本 Vidyāvinoda

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**Bengali drama from Nepal. Vidyāvinoda. A romanized text based on the manuscript. Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty.**

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Title: Vidyā-vinoda-nāṭaka<sup>1</sup>

Manuscript: NGMPP Reel No. B 276/16 (33 folios)

This article is a report of research in a provisory form.<sup>2</sup> My English is yet to go through a checking by a native speaker. In spite of many faults it contains, I decided to publish it, thinking that it will be of public benefit.

In the microfilm of the manuscript, the first part is the Vidyāvinodanāṭaka and the second part is the Uṣāharāṇanāṭaka.

Although Brinkhaus [2003: 70] states that the Vidyāvinodanāṭaka, like the Uṣāharāṇanāṭaka, was written under Trailokyamalla and Tribhuvanamalla (1561-1613) of Bhaktapur, his theory seems to be false. This drama rather seems to have been composed in Bengal. The following features support my assumption. The whole text of the drama is exceptionally written in Bengali, which is a unique case among the dramatic texts of that period; the dramas usually contain, besides Bengali language, stage instructions in Newari language. Near the end of the text, the name of a muslim ruler, Fīrōz Šāh (*pīroja śāha*), is mentioned as the patron to whom this drama was dedicated. This cannot be the same Fīrōz Šāh, the ruler of the Tuḡlaq dynasty who reigned AD 1351-1388 and made expeditions against Bengal in 1353 and 1358. It would be too early for a date of a Middle Bengali text. But who is this

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<sup>1</sup> Peculiarly, in the catalog card (i.e. the first and the last pictures of the microfilm), the title is written Vidyāvilāpanāṭaka.

<sup>2</sup> In the study of this manuscript, I worked together with Prof. Kashinath Tamot, specialist in paleography and classical Newari language and literature. Prof. Tamot first made a preliminary transcription of the whole text written in Newari script, then we sat together to examine the text closely, especially its linguistical details peculiar to Bengali. I express my deep gratitude to Prof. Kashinath Tamot for his cooperation and instruction.

This Romanized text is originally meant as a reading text for the Middle Bengali Retreat held in the Deer Park Institute (Bir, Himachal Pradesh) in September 2018. I express my heartfelt thanks to all the participants for their instructive suggestions, and also to the staff of the Deer Park, especially Director Prashant Varma and Tomomi Kitami for their cooperation.

Fīrōz Šāh?

A remarkable fact is that this is a piece dealing with the famous Vidyāsundara tale<sup>3</sup>. Indeed, this seems to be the earliest Bengali version of the Vidyāsundara texts.<sup>4</sup>

The name of the author of this drama seems to be Śrīdhara Dvija, mentioned in the *bhaṇitā*-verse of Song. No. 83 (MS p. 28, l. 12).<sup>5</sup> In this *bhaṇitā*, the title of the drama is mentioned as Vidyāvilāpa “The lament of Vidyā”, while at the end of the drama, the title is mentioned as Vidyāvinoda.<sup>6</sup> In MS Song. 83 called *abhoga*, it is stated that Śrīdhara was a minister (*pramāṇa*) of Fīrōz Šāh (*pīroja sāha*) who was the son of Sultān Naṣīr (*śrutāna nasira*).<sup>7</sup>

A remarkable peculiarity of this manuscript is that it is written in mixing different types of scripts, i.e. Newari, Bengali and Devanagari scripts. In some places, it is in a mixture of Newari and Bengali scripts, while in other places, in a mixture of Newari and Devanagari scripts; or sometimes, even in a mixture of three scripts. Puzzlingly enough, this mixture was not made by different hands, but it seems that it was made by one and the same scribe. It seems that one and the same scribe who was dexterous in all the three types of scripts incessantly swiches from one to another type of script. In turning page after page, this tendency becomes more and more conspicuous and extreme toward the end of the text. The more ahead, the more is the portion of Bengali script.

This drama is an exception among the Bengali dramas of Kathmandu. It does not contain any stage instructions, in contrast to the other dramas which usually contain brief instructions in Newari language. Some names of rāgas and tālas are also unique to this drama: e.g. *payāla* etc. suggests that this drama’s origin was not in Kathmandu, but in Bengal.

The last page (p. 30) contains verses in Sanskrit and Prakrit (in a mixture of Bengali and Newari scripts), which seems to have no direct connection to the drama. These verses seem to be quoted from a Sanskrit-Prakrit drama dealing with the Vidyāsundara story.

This drama of romance contains scenes of love affair. Some lines are considerably straightforward descriptions of love making. I wonder how these erotic scenes were staged. Perhaps, we could find some hints in today’s performing-arts tradition in Kathmandu. According to my Newari friend, Mr. Yagyaswor Joshi M.A.<sup>8</sup>, a shadow play (*jhyālcā*) is shown in a window of a house in the quarter, Capāchē Cyāsala, of Pāṭan city on one day before the Indra Jātrā festival every year.<sup>9</sup> This is

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<sup>3</sup> I express my heartfelt thanks to Dr. Naba Gopal Roy (Sidho-Kanho-Birsha University, Purulia) for his suggestion.

<sup>4</sup> Until now, the earliest Bengali version has been believed to be the one by a muslim author, Sābirid Khān [Sen 1398: 281].

<sup>5</sup> MS p. 28, l. 12: kahe śrīdhara dvija vidyāvīrāpa dura karo, ke kātite pāre prāṇēśvare.

<sup>6</sup> Besides, an expression *vidyā vinodinī* is found in Song No. 49 (MS p. 19, l. 4).

<sup>7</sup> MS p. 29, ll. 6-7: śrutāna nasira tanaye, bhoga purandara, medina madane, rājā śrī piroja sāha jāne, dvija śrīdhara kavirāja paramāne //84//

<sup>8</sup> I express my heartfelt thanks to Mr. Yagyaswor Joshi for his assistance in my fieldworks in the Kathmandu Valley during last 10 years.

<sup>9</sup> For more information on the Jhyālcā festival, see Ghimire [2075: 39-42]. Also consult the

qualified as “songs of forms/silhouettes” (*ākṛti gīt*) and “sexual forms/silhouettes” (*yauna ākṛti*). The window of the house is covered with a cloth, and the silhouettes of the actors inside are projected to the cloth, which is watched by the spectators outside on the square (*cauk*).

This shadow play is based on a legend of the Malla period: One day, King Yoganarendra Malla of Pāṭan from a window of the palace saw a girl<sup>10</sup> of the lower caste of dyers (*vyañjan'kār*)<sup>11</sup> bathing naked in the place of water spring (*dhārā*). Unable to contain his sexual desire, he kidnapped her in the palace, and indulged in the intercourse with her. The citizens were concerned about this scandal, but did not dare to criticize the king openly to his face. However, at last they came up with the ingenious plan to present a shadow play in a house situated in their quarter: in the shadow play, the intercourse of the king with the girl was shown in silhouettes, with plenty of mocks and ridicules. Even today, the scene of obscenity is played in silhouettes. The role of the girl is played by a male actor. Perhaps, the erotic scenes of the Vidyāvinoda might have been also presented in a similar way, although there is no strong evidence.<sup>12</sup>

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(The front cover)

svasti // śrī śrī jaya śivasimha deva prabhu ṭhakula sena māniglake  
vidyāvinoda-nāṭaka-tamtra  
krṣṇacaritra-ukhāharaṇa-nāṭaka

\* \* \* \* \*

Romanized Text

(Front cover)

ṭ svasti // śrī śrī jaya śivasimhadeva prabhu ṭhākula sena<sup>13</sup> māniglake u[kala]□□<sup>14</sup>

Victory to Śivasimha, the lord (ṭhākura), in the Māniglaka Palace [...]<sup>15</sup>.

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following link:

[http://nepal.ekantipur.com/news/2014-07-13/7165.html?fbclid=IwAR0OS38vjpdB3-WLG\\_W4GNXNgmCBMbKewV5zt0jcBeRpmvWyAFkxDmXz-pl](http://nepal.ekantipur.com/news/2014-07-13/7165.html?fbclid=IwAR0OS38vjpdB3-WLG_W4GNXNgmCBMbKewV5zt0jcBeRpmvWyAFkxDmXz-pl) (viewed 2019/04/14)

<sup>10</sup> According to a version of the legend, she was still under age.

<sup>11</sup> This legend might perhaps suggest that the king was engaged in Tantric practice. In fact, the sixteen-year-old girl of the dyer caste is mentioned among the types of female companions suitable for Tantric practice in Tantric texts.

<sup>12</sup> Of course, we could think of many different possibilities to represent obscenity indirectly. It can be a simple recitation of erotic verses, without any visual representation; certain effects can be achieved even through subtle, suggestive movements of body.

<sup>13</sup> Or: *sana*

<sup>14</sup> The three or four letters following the letter *u* are obscure.

<sup>15</sup> This refers to the historical fact that Śivasimhadeva, the king of Kāṭhmāṇḍu, conquered

vidyā-vinoda-nāṭaka-taṃtra

kṛṣṇa-caritra-ukhāharaṇa-nāṭaka

[Title] The Book of the Drama of Vidyāvinoda

The Drama, Seduction of Uṣā in the legend of Kṛṣṇa

(P. 2:1 = page 2, line 1)

kahnala // jati//

nānā ratna pahiriyā, rājā vaiśīla pāte,

vrāhmaṇa padhe veda maṅgala prabhāte, 2

hasti ghoḍā payodala<sup>16</sup> (2) paṃca pradhāne,

dhana dhana rājā vīrasimha nāme //dhru//

āyilo ti<sup>17</sup> ṅṛpati e vīra keli, jāhāra ta kulavati nāma vidyā(3)dhari //4//<sup>18</sup>

**Gist**<sup>19</sup>

Wearing various jewels, the king has sat on his throne. Brahmans recite the Veda in the auspicious morning. Elephants, horses, foot soldiers and the five chiefs (*pradhāna*) of quarters<sup>20</sup> [have gathered]. [Lots of] prosperity/thanks (*dhanya dhanya*) to the king [whose] name [is] Vīrasimha<sup>21</sup>! This brave king has come to [watch] the play of bravery. With regard to (*ta*) him, his lady of a high lineage is Vidyādhari ('Lady having Knowledge') by name.

// upatana<sup>22</sup> //

vasaṃta<sup>23</sup> jati //

palamkite nitya vaise vīrasimha rājā,

aśva-śīrā mahādevi ka(4)rivo rājā sevā 2,

mṛgamada ghanasāra kuṃkuma gṛṇisita,<sup>24</sup>

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Purandharasimha, the local ruler (mahāpātra) of Pāṭan, in Nepāl Saṃvat 718. Māniglaka is the name of the palace of Pāṭan. Thus, this sentence seems to mean something like: The Māniglaka Palace was conquered/entered by Lord Śivasimhadeva.

<sup>16</sup> Or, payodale. *Payodala* seems to mean 'foot soldier' (cf. H. *paidal*).

<sup>17</sup> This *ti* is obscure. It is perhaps a verbal ending, i.e. *ātiloti*, but I have never seen it before.

<sup>18</sup> The fact that the verse number begins with four indicates that the beginning part of this drama which contains verses 1-3 is lacking.

<sup>19</sup> This Romanized text was originally meant as a reading text for the workshop, Middle Bengali Retreat, held in the Deer Park Institute in Bir, Himachal Pradesh, in August 2018. Therefore, explanatory notes (indicated as Gist, Notes, Vocabulary) are sometimes inserted in the original text.

<sup>20</sup> Skt. *pradhāna* refers to the chief of a quarter (*tōla*) of the city.

<sup>21</sup> Vīrasimha seems to be the king to whom this drama is dedicated. In the moment, it is not yet clear whether Vidyādhari is his wife or daughter. Please note the name of the heroine of the drama, Vidyā, is similar to hers.

<sup>22</sup> *Upatana*, ointment/cream, is one of the 16 sorts of *śyngāra*-s (toilets).

<sup>23</sup> The first letter looks like *ra*, but obviously it is the rāga-name, *vasanta*.

upatana ānīro prabhu upatana kare //5// // (5)

vibhāsa // palatāla //

āje, diga diga pradiga ahme bhramiyā āyilā,

nānā khaṃḍa<sup>25</sup> kīrtti vakhāne 2 (6)

ghōḍa-ka pāyane taje pāye, ratna-kunḍala pahiriyā, //dhru//

ratnapurī ahme jāyi bhuvana maṃḍale,

ahme (7) mādharma<sup>26</sup> nāma cāhite khojite ahme jāyi //7//<sup>27</sup>

// dhanāsi māna platāla //

ujoni-nagare kvaṭavāra(7)-pracita-lakṣaṇe, 2

rājā loka ratāhi, prajā-pālanayāne, //dhru//

āyilo he, nāgara-caṅga, dharmma-caro, (8)

veṭāvā kāmuke pihika guṃja, bhāriyā laṃvita vetā //8//

### Vocabulary

*pracita* ‘gathered’ *caṅga*: soldier armed with spear [Sen 1971: 258]

*kāmuka*: a kind of sparrow *pihika* ‘a dove’ cf. H. *pihuā*, Np. *pika*

*guṃja* ‘echo/resonance’ of birds in this context.

### Note

*āyilo he* Perhaps *he* is a verbal ending. But it seems rather an interjection.

*veṭāvā* is obscure. Perhaps a kind of bird. Or, regarding the foregoing *caṅga* and *dharmacara*, it might be some corruption of B. *beṭha* ‘unpaid forced service’ [Sen 1971: 682].

// rāmakari // ekatāli //

māthā śo(9)bhe nalini, jalada-sama keśa,

siśeto siṃḍūla tāra uḍita diṇeśe, 2

lalāṭe kukuṭapaṭa saroja na(p. 3:1)yāni,

nāśikā vimāla tāra śravaṇa gr̥ddhinī //dhru//

āyila rājāra jhī jagatarūpiṇī, padhiyā saka,(2)la<sup>28</sup> guṇa puruṣa-vidusi //9//

**Vocabulary** *kukuṭa* “silk, cotton” *gr̥ddhinī* “desirous, longing for”

<sup>24</sup> Skt. *mygamada* ‘musk’, *ghanasāra* ‘camphor’.

<sup>25</sup> Here, *khaṃḍa* lit. ‘piece’ may be used as a definitive article (‘definitive postpos’), e.g. *purī-khaṃḍa* ‘the palace’ [Sen 1971, II: 179].

<sup>26</sup> Either, “I am Mādharma by name, ...” or “I need and search for Mādharma.” Mādharma is again mentioned in Song No. 11 (MS p. 3, l. 6).

<sup>27</sup> Peculiarly, Song No. 6 is lacking.

<sup>28</sup> An oblique line which usually functions as a kind of comma is falsely set after the *ka*-letter, but the word is actually *sakala*.

*puruṣa-vidusi*: scholar like a man. A female scholar matching male [scholars].

**Note**

*māthā* etc.: Water-lilies on the head, [black] hair like rainclouds. The *sindūra* (vermilion powder) on her head is the sun [which has just] risen.

In this line, *keśa* and *dineśe* should have rhymed with each other.

// rāga // //

se je anale satya, yudhiṣṭi<sup>29</sup>ra rāya<sup>30</sup>,

rūpe ku(3)suma-śara pṛthivī juḍāye, 2

vikrame bhīma jehne, ācāryya vidyāye,

sudhā-amṛta-nidhi uyā ātha jā(4)ye //dhru//

āyilo he<sup>31</sup> nrpa, sānanda sundare, nānā śāstra viśārada rājā-ro kumāle //10// // (5)

**Vocabulary**

*joṛā-* (caus.) ‘to join’ ‘to start’ [Sen 1971: 335] *joṛa-* ‘to join’ ‘to extend’ cf. *nārāyaṇer’ śāṅkhanāde tribhuvan’ joṛe* “The sound ... runs over the three worlds” [ibid.]

**Note**

This song seems to be the description of Prince Sundara.

*anala satya*: obscure. ‘Truth like fire’, or a corruption of *nara-satya* ‘true to people’?

kvaḍā // palitāla //

mādhava bhāta<sup>32</sup> vacana śuni sundara, [hṛ]<sup>33</sup>daya palama paritose 2

vidyā vālisa-ghana,-(6)payo lambhana cintā-bhāva<sup>34</sup> āśamśe //

darśana nātaka śātaka toṭaka, āgama veda jānantā 2

kāvya koṣa bha(7)ra joṭiṣa pārāga puṣpa-vāna unamaṁtā //

**Vocabulary**

*palama* = *parama* *vālisa* = *vāriṣa* *lambhana* ‘acquisition’ *āśamśa* ‘desire’

*śātaka* lit. ‘cloth, garment’, but here seems to be a member of the echoing expression *nātaka śātaka* ‘theater and the like’.

*toṭaka*: the name of a meter. In this context, it seems to denote ‘the science of metrics.’

*bhara*: ‘fully/completely’ or maybe a corruption of Bharata?

<sup>29</sup> Another *iṣṭa*-ligature is contained in *iṣṭamitra* (MS p. 4, l. 3).

<sup>30</sup> It should have been *rāye* according to the rhyme.

<sup>31</sup> *He nrpa* seems to be an interjection addressed to King Vīrasimha, the spectator. “Oh, King! [Here is] Prince Sundara [etc.]”

<sup>32</sup> Mādhava bāta might mean “Mādhava, the bard (Skt. *bhaṭṭa*)”. The name *mādhava* was mentioned in Song No. 7 (MS p. 2, l. 6).

<sup>33</sup> This letter is blurred and written a little separate from the next letter.

<sup>34</sup> The vowel sign of *ā* (*ā-kāra*) is extraordinarily short.

*unamantā* cf. *unamatā* ‘mad’ ‘proudly’ (Skt. *unmatta*)

**Note**

This song (No. 11) is the description of Princess Vidyā.

The gist of the second verse would be: [Her] knowledge is like the water of the raincloud.

*puṣpa-vāna unamaṃtā*: [Being an expert], she is proudly like God Kāma.

ehi vacana man-e paribhāviyā, vidyā keli dhiyāni 2  
kapāṭa (8) bhāva kichu śūla prakāśita, siśa-ke dilo morāni<sup>35</sup> //  
ehi vacane paribhāviyā, vidyāvinodini-ram(9)ge 2  
amūla ratana kichu rājā<sup>36</sup> sunandana, kiṃcita sājire saṃge //  
māhendra kṣaṇe jātrā<sup>37</sup> kailo nṛpati sūra(10)ja-nandane 2,<sup>38</sup>  
vāma śivāyī<sup>39</sup> dakṣiṇa takṣaka<sup>40</sup> dekhilo apana nayāne, //  
durggama vipina<sup>41</sup> viśāla vi(p. 4:1)laṃghyā, parvvata jāyi ujāyi<sup>42</sup> 2  
vidyāra javana gupata vidusyā, paṃtha śarmma nahi kichu<sup>43</sup> //  
sāhāsa<sup>44</sup> karma (2) śohāya karma phala, pāilo nagara ujoni<sup>45</sup>, 2,  
nagari kāche puṣpavana mājhe, dekhilo eka mālini (3) //11//

// śrī rāga // jhumari //

āgama veda padhaya dvija-gaṇe 2  
hena verā<sup>46</sup> yātrā kumara kairo śubha kṣaṇe //  
iṣṭamitra (4) parivodhiro pāsā parasi 2  
paṃthero saṃgati lailo, khāni cāri puthi //dhru//  
eka duyī tini cāri paṃca chaya māse (5)  
miliyā sundara giyā virasiṃha<sup>47</sup> deśe //12//

<sup>35</sup> Obscure. Perhaps, *molāṇa* ‘lotus stalk’ < Skt. *mṛṇāla*. Or else, *melāni* ‘pleasant meeting, assembly’ ‘adieu’. Or, B. *mel(y)āni/mālyāni* ‘a florist woman’, although less possible.

<sup>36</sup> The *ā-kāra* of the *jā*-letter is extraordinarily short.

<sup>37</sup> The procession on the *tithi* of Indra. My teacher explained it to denote the Indra Jātrā Festival, but perhaps not, as this drama seems not to have been originate in Kathmandu.

<sup>38</sup> A king descendant of the Sūrya-vaṃśa.

<sup>39</sup> I.e. Śivāyī = Umā

<sup>40</sup> Takṣaka is a snake god.

<sup>41</sup> Skt. ‘forest’

<sup>42</sup> *ujā*- ‘to go upstream’ < Skt. *ud-yā*-.

<sup>43</sup> I.e. “There was no shelter on the way.”

<sup>44</sup> I.e. Skt. *sāhasa*

<sup>45</sup> Seems to be *ujjayinī*. Cf. B. *ujabanī/ujābanī/ujānī* = *ujjayinī*, *udyānikā*.

<sup>46</sup> I.e. *velā*. Or else, it might be *varā*.

<sup>47</sup> King Vīrasimha has been mentioned in Song No. 4 (MS p. 1, l. 2), peculiarly as the spectator of this drama!

[pathero ayāsa sundara dhire dhire caro<sup>48</sup>, sarovara dekhiyā taruvara vaise /  
pravesa kariyā kāṁcipuriro bhitare bhuvana dullabha puri ati manohare //]<sup>49</sup>

//rāmakari // eka //

caṁpā nāgeśvara mālini sājiyā pasārā<sup>50</sup> (6)  
citra vicitra mālini gāthiyāche mālā 2  
hirā muti mānikero mālini kariyā su-veśe  
paśālā kaiyilo kāṁci(7)puriro bhitare, //dhru//<sup>51</sup>  
āre, siṁhi to hāsi āyiso sulekhā mālini,  
siṁharelo kanyā mālinī jāti padumini //(8) 13//<sup>52</sup>

// śrī rāga // māna payāla<sup>53</sup> cāli //  
praveśa kariyā kāṁcipuriro bhitare,  
bhuvane durllabha puri ati mano(9)hare, //  
vasaṁti sakala jāti jāro jena kāje,<sup>54</sup>  
paṁca vanika vaiśe nagarero mājhe, //  
nātake, śātake, avichanda kā(10)romati,  
śrutiya kāhāro kaṅthe vaiśe sarasvati //  
jihvāro āga-te kevu pu[r]āṅe<sup>55</sup> vaśāni,<sup>56</sup>  
āgama āyata karahaya (11) paramāni //  
sādhu sadāgara pādā thāya 2 vaiśe āche,<sup>57</sup>  
nāvukā jāluvā sava vaiśe gaṁga kāche //<sup>58</sup>

<sup>48</sup> Or: *varo*. Perhaps it is not *caro*, but *care* and a *daṇḍa*. *Care* (i.e. B. *cale*) would fit the context and rhyme better.

<sup>49</sup> This insertion is indicated in the upper margin.

<sup>50</sup> B. *pasarā* ‘decorating together’, ‘a shop’, cf. Np. *pasal* ‘a shop’.

<sup>51</sup> In this sentence, *paśālā* seems to be *prasāra* ‘entering/entrance’, differently from *pasārā* above. *Kāṁcipuri* is either the name of the town, or may simply denote a palace.

<sup>52</sup> I.e. Sulekhā, the daughter of Siṁhala, is a flowersaleswoman. *siṁhi* seems to be her nickname. She is a pretty woman of the *padminī*-type.

<sup>53</sup> I have the impression that this manuscript has an exceptionally strong Bengali nature in comparison to other Malla dramatic manuscripts in Bengali. The tāla-name *payāla* (B. *payār*) would be also one of such features.

<sup>54</sup> [In this town] all *jāti*-s of various professions live (*vasaṁti*).

<sup>55</sup> It looks like *pujñāne*. Perhaps mistaken due to the confoundment with *prajñā*?

<sup>56</sup> On the tip of the tongue, the explanation of *Purāṇa*-s [is made].

<sup>57</sup> Sādhu-s, merchants (P. *saudāgar*), and footsoldiers are sitting here and there.

<sup>58</sup> On the shore of the Ganges, boatsmen and fishermen are all sitting. *Jāluvā* seems to be derived from Skt. *jāla* ‘a casting net’, cf. B. *jāliyā* ‘fisherman’, *jāluvā* ‘name of a mythical fisherman’ [Sen 1971].

vasati sakala jāti (p. 5 :1) jāro je se<sup>59</sup> thāne,  
nija dharmma chādiyā kevo nahi jāne āne //  
dharmma tatpara loka jāro jenhe jāti,  
jiniyā bhuvana(2)tale jāhāro je khyāti //  
sundara dekhiro tapa nitta<sup>60</sup> dvijavare,  
dekhilo kṣatriya kumāla ati prakhare<sup>61</sup>, //  
sundara<sup>62</sup> de(3)khilo svarṇṇa ghaṭa pati cole<sup>63</sup>,  
vijaya patākā tāra ude<sup>64</sup> sarvvakāle //  
pathelo āyāśa<sup>65</sup> sundara dhire<sup>66</sup> dhire care,  
sarovara (4) dekhiya vaiśiro taru tale //  
phulero dokāna diyā samukṣa<sup>67</sup> mālinī,  
kumara dekhiyā kichu<sup>68</sup> puchiro kahani<sup>69</sup> //14// (5)

// // dhanāśrī // cāri māna payāla //  
o vā[,] hevaḍāra<sup>70</sup> po, tuhmāra kona vāja<sup>71</sup>,  
dhariyā gupata veśa tuhme yuvarāja 2 (6)  
khāni duya cāri puthi tuhmāra saṃghāte<sup>72</sup>

<sup>59</sup> These two letters are blurred. They could be *ja sa*, *ta sa* etc. Or, should we rather read *je sathāne* (i.e. *sthāne*)? Cf. MS p. 5, l. 11, *kaha mora sthāne* ‘tell [that] to me’.

<sup>60</sup> Seems to be a corruption of *niṣṭha*, or *nitta* (Skt. *nitya*).

<sup>61</sup> Skt. *prakkhara* ‘very sharp or violent’. B. *prakhara* (= *pakkhara*) ‘an armoured fighter (man or horse)’ [Sen 1971]. According to Sen, it is a Hypersanscritized *tadbhav*.

<sup>62</sup> The *ra*-letter resembles *re*.

<sup>63</sup> MS *cole* may have originally been *cāle* according to its expected rhyming with *-kāle*. Indeed, B. *cāla* means ‘roof, thatch’ [Sen 1971]. In that case, *suvaṇṇa ghaṭa* does not denote the pair of pots filled with water put at the doorgate, but the decoration in the shape of a pot or a bell (*ghaṇṭā*) on the top of the roof.

<sup>64</sup> MS *ude* seems to be a corruption of B. *urē* ‘[it] flies.’ Or else, B. *ude* < Skt. *udaya*? [Sen 1971]. Perhaps it could be related to B. *udaya*- ‘to rise up’ [Sen 1971].

<sup>65</sup> Skt. *āyāśa* ‘fatigue, weariness’

<sup>66</sup> It almost looks like *dhira*, but I read it as *dhire*.

<sup>67</sup> = *samukha* ‘face to face’

<sup>68</sup> The *ki*-letter very much looks like being accompanied by a śrīvindu, but this seems to be merely a blur.

<sup>69</sup> I.e. the flowersaleswoman asked Prince.

<sup>70</sup> In Newari script, the *ha*-letter resemble the *da*-letter, except for that *ha* has a slant line below. Here, the slant line in very thin inc seems to be rather the one functioning as a comma of the foregoing *o vā*. Besides, in this manuscript, the confusion of Newari and Bengali script is often observed. The Newari *ḍa*-letter has exactly the same shape as the Bengali *ta*. If considering these facts, this could have been *devatāra* in the original text. *O vā devatāra po* ‘“Are you [maybe] a son of deity?”’ would make a good sense.

<sup>71</sup> B. *bāja* < Skt. *vyāja* ‘pretext’ surely makes a good sense, but the loop of this *va*-letter has an unusually narrow and pointed shape. It is perhaps *ra*. However, *tuhmāra kona rāja* ‘“Which king do you have [as your father or master]?”’ would be not much plausible.

<sup>72</sup> MS *saṃghāte* seems to mean the same as *saṅge*. ‘[You are carrying] a few (lit. two or four) books

na jāne bād̄hata<sup>73</sup> rūpe vule<sup>74</sup> kivā padhite //dhru//  
gandharvva kumāra tuhme ki vā vidyā(7)dhare,  
rājāra kumāra tuhme rūpe paṃcaśare //15//

// laggi<sup>75</sup> //

pahādiyā // thakatāla //

hari2 bhuvana-mohana rū(8)pa ati anupame,  
ākāśe to ki laṃviro<sup>76</sup> puṣpa-vāṇe //

hari2 vacana sarūpa kathā kaha ro mālini,<sup>77</sup>  
kāhāra nagara se (9) kāhāra rājadhāni //

hari2, virasiṃha narapati jagatra bakhāni<sup>78</sup>,  
tāhāra nagara eho nāma to ujoni //,<sup>79</sup>

hari2 ujoni(10)ro nāma śunyā juḍāyilo<sup>80</sup> parāṇe,<sup>81</sup>  
ki nāma tuhmāra sēcā kaha lo mālini //

hari2 dekha paradeśi ahme jagatra vidi(11)tā,  
ujoni nagara se mālini sucaritā<sup>82</sup> //

hari2 vacana sarūpa kathā kaha mora sthāne,  
kāro kāro ghare phura jogāha<sup>83</sup> (p. 6:1) apane //

hari2, jeve-te kumāri vidyā āchiro avāli,  
tava haite jogāvu phulera paṃca-mālā //

hari2 e bola su(2)niyā patha-śrama hailo sāma<sup>84</sup>,  
vāsā-khaṇḍi deho mālini karo<sup>85</sup> viśarāma //16//

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with you.”

<sup>73</sup> Cf. B. *bād̄ha*- ‘to oppose, obstruct’

<sup>74</sup> I.e. “Or else, are you wandering to study?”

<sup>75</sup> This could be also read as *lagni*, but it is rather *laggi*, seemingly a certain musicological term. The term *laggi* is also found in the drama Uṣāharaṇa (NGMPP B 276/16, p. 14, l. 5).

<sup>76</sup> B. *lamba*- ‘to drop, dangle’? Or else, it is perhaps a corruption of *ākāśe-to vilambilo*. The *ro*-letter resembles *vo* or *co*.

<sup>77</sup> I.e. “Oh (B. *lo*), flowersaleswoman, tell [me] the story.”

<sup>78</sup> I.e. renowned in the world

<sup>79</sup> The slant line often seems to function as the comma. However, sometimes I have the impression that it is nothing more than the arbitrary indication of a pause in the scribe’s handwriting, putting down his pen.

<sup>80</sup> This *lo*-letter almost looks like *lā*.

<sup>81</sup> Through listening the name of Ujjayinī, I have sustained my life.

<sup>82</sup> Sucaritā is the name of the flowersaleswoman.

<sup>83</sup> I.e. you supply flowers.

<sup>84</sup> = *śāma*

<sup>85</sup> 1<sup>st</sup> person.

// dhanāsrī, // māna jati //  
ahme ho(3)iyiā vaideśī kumāre, mālini  
raṃge āyilo<sup>86</sup> ujonī nagare, ā ro mālini 2 /  
astaṃgata hailo divākare, mālini (4)  
āju vāsā livo tora ghare, ā ro mālini //  
pālaha vacana sulocane, mālini,  
nija puṇya deho vāsā-khaṇḍi<sup>87</sup> lo<sup>88</sup> (5) ā lo mālini, //  
avelālo atihi pāyiyā mālini  
vāsā deho dharama cintiyā lo he mālini //  
eta tatva tuhme (6) ke vujhāyi, mālini,  
ahme upekhite na juvāyilo ā lo mālini //dhru//  
ratana aṃguli e kare, mālini,  
raṃdhana bhoja(7)na sāja karo he mālini //17//

//rāga deśākha // eka tāla gaṇḍala //  
āre, jagata vidita hero<sup>89</sup>, ujanī naga(7)rī  
rājā paracaṇḍa tathi<sup>90</sup> vikramakeśarī<sup>291</sup>  
purusa-vidusi vidyā rājāro kumārī,  
te kāraṇe ā he kumara tuhme pa(8)rihari //dhru//  
vaideśī kumara hero tuhmāke vujhayi<sup>92</sup>,  
rājā durubāra<sup>93</sup> vāsā divā-ke darāyi<sup>94</sup> //  
āre, je vā nagara caṃga (9) āche koṭavāre,  
patī ghara samāyiyā<sup>95</sup> se karayi vicāre //  
paradeśī paravāsi jāra ghara pāyi,  
āpane kariyā (10) śāsti rājā-ke janāyi<sup>96</sup> //18//

// dhanāsi // cāri māna //  
āre, dhike jāvu mālini, ujonī nagare, 2

<sup>86</sup> B. *āyilo* is past tense 1<sup>st</sup> person, cf. Chatterji 1970, pp. 974-6 (§702, §704).

<sup>87</sup> B. *khāṇḍi* is used as a definitive affix in Caryāpada 38, cf. *khāni* [Sen 1971: 186].

<sup>88</sup> Or else, *vāsā khaṇḍilo* “[You] devided [your] residence”, although less possible.

<sup>89</sup> B. *hera-* is a verb ‘to look’, but *hero* here seems to be a corruption of *hailo*.

<sup>90</sup> B. *tathi* ‘there’ [Sen 1971: 388]

<sup>91</sup> Paracaṇḍa (< Skt. *pracaṇḍa*?) seems to be the name of the king.

<sup>92</sup> B. *bujha-* ‘to understand’ *bujhaa*, *bujhai* etc. [Sen 1971]

<sup>93</sup> B. *durubāra* ‘violent, hot tempered’, lit. ‘irresistible’ [Sen 1971]

<sup>94</sup> B. *darā-* ‘to feel fear’ [Sen 1971: 367]

<sup>95</sup> B. *samā-* ‘to enter’ [Sen 1971]

<sup>96</sup> I.e. After giving punishment, [the policeman] informs the king.

rājā pā(p. 7:1)ṭa<sup>97</sup> thākite koṭāra eta dare, 2  
avudhiyā rājā tora vivuddhyā pātara,<sup>98</sup>  
hena chāra<sup>99</sup> mantri haila vasālo nagare 2  
bhala loka (2) nahi ihā kāyastha vrāhmaṇe, 2  
jata prajā jana vaiśya sava laghu jane, 2 /  
anna dāna dile mālini, jata dharmma pāyi 2 (3)  
e dha[ ]e□□[ ]ā<sup>100</sup> ki kahivo tora thāyi 2 //  
eteka utara<sup>101</sup> jave mālini-ke volilo 2  
joḍa hātha kariyā sundara melā(4)ni māgilo 2 //  
melāni māgiyā sundara juva-rāja jāye, 2  
dharmma cintiyā mālini dākiyā<sup>102</sup> rahāya<sup>103</sup> 2 //  
sapata gha(5)tikā velā hailo pahara duya ghana 2<sup>104</sup>  
eta khane kathā sundara karibhe gamane //  
viśrāma karaha āji ahmāra vāsā(6)-te, 2  
jatham<sup>105</sup> sukha lāge kāli jāhi parabhāte 2 //  
eke cāhe are pāye sundara nirabhare 2  
parama harise vā(7)sā lailo mālini ghare 2 //19//

// rāga // jati //

jata kāre e nagarero paravāse,  
chādiyā tu(8)hmāra ghara na jābo āna pāse //  
nisa lupa<sup>106</sup> ṭamkā eka divo je tuhmāke,<sup>107</sup>  
raṃdhana bhojana sāja deho je ahmāke //(9) 20//

// dhanāsrī // eka tāla //

adhara pāna deho mālini sundari  
tuhmāra surati mālini vaḍa āsa hayiri //(10) 21//

<sup>97</sup> B. *pāṭa*: ‘plank, slab’, ‘throne’. B. *rāja-pāṭa* ‘royal throne’, ‘royal authority’ [Sen 1971]

<sup>98</sup> B. *abudhiyā*, *abudh* ‘dull, foolish’; B. *bibuddhi* ‘a wrong notion or impules’; B. *pātara* ‘councillor, minister’ < Skt. *pātra* [Sen 1971].

<sup>99</sup> B. *chāra* (< Skt. *kṣāra*) ‘alkaline substance, ashes’, maybe with the nuance of ‘contemptible’? Cf. *śrgāla mo chāra* ‘I am a contemptible jackal’ [Sen 1971: 299].

<sup>100</sup> Four blurred letters. The first word may be *dha[rmm]e*.

<sup>101</sup> I.e. *uttara*

<sup>102</sup> = *dākiyā*

<sup>103</sup> B. *rahā-* ‘to make stop, to wait’ cf. *cinti rahi-ta* ‘remained thoughtful’ [Sen 1971]

<sup>104</sup> B. *sapata ghatikā* i.e. *sapta ghaṇṭikā* ‘seven bells’; *ghana* < Skt. *ghaṇa* ‘darkness of the night’.

<sup>105</sup> Cf. B. *jathā* ‘from where, wherein’ [Sen 1971]

<sup>106</sup> = B. *rupa/rūpa* ‘silver’, here denotes a silver coin.

<sup>107</sup> “I’ll pay you a one-rupee coin for one night.”

// śavari // jati //

vadana saṃpūrṇṇa sudhā-nidhi kalaṃke,  
manero dhiyāna bhaṃge alapa cākha vaṃge<sup>108</sup> //  
khane kha(11)ne yisito<sup>109</sup> kaliro cālu hāse,<sup>110</sup>  
nahi tala talu nati mili kalu nāśe<sup>111</sup> //  
jatane mālini morā rākhaha jivane (p. 8 :1)  
rājāro kumāri vidyā dekhilo sapane, /  
agala<sup>112</sup> candane vidyā aṃge anulepa,  
tā dekhiyā upajiro madanero vyāpa<sup>113</sup> (2)  
caṃpa phula hṛdaya hāniyā paṃca-vāne,  
na jāne kumāri vidyā gela kona thane //22//

// gauḍa mālava<sup>114</sup> // jati // (3)

pātharero piṇḍa java, santara je pāni,  
mātiro potali<sup>115</sup> jeve kahe veda vāni 2  
karahina jana jave suleṣa<sup>116</sup> a(4)kṣara lekhe,  
tave to sapana dhana pāyilo paratekhe<sup>117</sup> //dhru//  
kahila nilajare muguḍha hana haya,<sup>118</sup>  
sapane hāriyā ti(5)ri parateṣa<sup>119</sup> cāhe //23//

// kva // cāri māna //

rajani prabhāta hailo mālini cetanā pāyilo,

<sup>108</sup> This should have been originally *vaṅke*, rhyming with *kalaṅke*. Presumably, the scribe was influenced by the foregoing *bhaṃge* to falsely write *vaṃge*. \**cākh-vaṅke* seems to mean ‘the crook of the eye’, i.e. an amorous sidelong glance.

<sup>109</sup> Maybe a corruption of *iṣṭa* ‘desirable’, or *iṣat* ‘slightly’. An expression *isita pavana* is found in MS p. 8, l. 6.

<sup>110</sup> I.e. *karilo cāru hāse*.

<sup>111</sup> Maybe *karuṇā se?*

<sup>112</sup> I.e. Skt. *agaru*

<sup>113</sup> It looks like *vyāpe*, but should be *vyāpa*, rhyming with *anulepa*. This kind of rhyming perhaps suggests that its actual pronunciation was [bepa]. “The extension of erotic desire”.

<sup>114</sup> I.e. Rāga Mālava à la bengalaise (*gauḍa*). Such a term suggests that this text was actually written in Bengal.

<sup>115</sup> B. *potālī* ‘a bundle tied in a piece of cloth’ [Sen 1971]

<sup>116</sup> I.e. *sulekha* ‘well written’. Or else, it might be a corruption of *sulakṣa*.

<sup>117</sup> I.e. *pratyakṣe* ‘manifestly’

<sup>118</sup> MS *nilaja* may be *nirlajja* ‘shameless’. MS *mugudha* < Skt. *mugdha*. B. *hane* ‘from, on account of, through’.

<sup>119</sup> I.e. = *pratyakṣe*

śuniyā bhra(6)mara kolāhare e,  
āna dine āna khane mālacela<sup>120</sup> rava nāhi,  
āji kehne hailo ati lole<sup>121</sup> 1<sup>122</sup> //  
isita pavana(7) āyise, mālaṃvero gaṃdha vāhe,  
mahamaha<sup>123</sup> ati anupame,  
e hāthe to āgari<sup>124</sup> kari mālini mālaṃva geli,  
khana ka(8)rā<sup>125</sup> kaila visarāme 2 //  
mālini cintiyā cāhilo mane, morā āji śubha dine,  
kumārero vijayāgamane, e vā(9)ra māśa sicu<sup>126</sup> pāṇi  
jatha<sup>127</sup> phula nahi jāne āji phura tāhāra saghane<sup>128</sup> 2<sup>129</sup>//  
hariśe mālini vule<sup>130</sup> āgari bhariyā phula, jahi jahi caṃpa nāgeśvare,  
sevanti pāṭali kundamāli vavura makaraṃda davanā to maruvā marahare, <sup>131</sup>//

### Vocabulary

B. *sebatī/seuti/seathī* a kind of flower (Indian white rose) < Skt. *semantikā/semantī*. [Sen 1971]

Skt. *pāṭali* ‘trumpet-flower’, *Bignonia Suaveolens*.

Skt. *kunda*, a kind of jasmine (white and delicate).

Skt. *barbura* (Marathi *bābhaḷa*) N. of a tree.

Skt. *makaranda* ‘honey of flowers’ ‘a kind of jasmine.’

B. *davanā* = H. *daunā*, Skt. *damanaka*, *Artemisia indica*. H. *daunā marwā* The *Artemisia vulgaris*, a kind of sweet marjoram.

(P. 9:1)

raṃgana vaṃdhūli je vāśi niśa kusuma śobhā, kusuma kusumi ṛtu tule,  
e lavaṃga gulāla phula gaṃdhya gaṃdhya<sup>132</sup> amūla (2) bhūmi caṃpā uda sātha dale<sup>133</sup> //

<sup>120</sup> MS *mālacela* seems to be a false writing for *mālavela*, i.e. *mālaṃbera* ‘of Malabar’. Indeed, the next verse contains the correct *mālaṃvero*. It seems to refer *malayānila*.

<sup>121</sup> B. *lola*- ‘to roll, move, shake’

<sup>122</sup> An unknown mark resembling the Nāgarī number-letter 1, but slanting.

<sup>123</sup> B. *mahamaha* ‘redolent with fragrance’

<sup>124</sup> B. *āgala* (f. *āgali*) ‘going ahead, foremost’

<sup>125</sup> This *rā*-letter looks like *cā* or *vā*.

<sup>126</sup> B. *sica*- ‘to sprinkle water’ [Sen 1971]

<sup>127</sup> B. *jathā* ‘where’

<sup>128</sup> *Saghane* might mean ‘together with’.

<sup>129</sup> This ‘2’-letter has an unusually thin shape, contracted in a narrow space. The scribe seems to have forgotten writing it, thereafter added it.

<sup>130</sup> I.e. B. *bula*- ‘to wander, to roam’. Or else, it might be read *pule* (= *pure*). However, if it is *pūra*- ‘to be filled up, to be satisfied’, the meaning of this phrase would be: “The flowersaleswoman, filled of joy”.

<sup>131</sup> Perhaps the same as *manahara* (Skt. *manohara*).

### Vocabulary

Skt. *bandhūka*, *bandhula* N. of a tree. B. *raṅgana* a flower [Sen 1971]

B. *bāsi* ‘slept over’, ‘passed overnight’ cf. *bāsi kusume* ‘withered flowers’, *bāsi rātri* ‘stay overnight’ (away from home). [Sen 1971]

MS *niśa kusuma* cf. Skt. *niśā-puṣpa* ‘the white water-lily (opening at night)’. H. *gulāl* ‘red powder’

akhaṇḍa tulaśi patra śrīkhaṇḍa verero patra, dhuturā<sup>134</sup>-te pujivo śaṃkare,  
e harise mālini āyise, hāsiyā mandira paiśya, puṣpa sāja karite satvare //

### Vocabulary

Skt. *akhaṇḍa* ‘full, entire’ Skt. *śrīkhaṇḍa*: sandalwood. MS *ver(a)* = B. *bela* < Skt. *bilva* ‘a wood apple’ MS *dhutura* = Skt. *dhatūra* ‘white thorn apple’ which has an intoxicating effect.

suci pāteyā<sup>135</sup> kailā sāra, gaṃṭhi(4)te phurero hāra,  
vidyā nāma rājāra jhī-e, eka pāte eka hāra,  
śukera kusuma āra, devārccana velāniyā(5)di //

Note

*kailā sāra* ‘sure conclusion’ [Sen 1971]

*śukera kusuma* I.e. Skt. *śuka-puṣpa* = *śirīṣa* ‘blue mimosa’. However, see *śukala kusuma* in next sentence.

B. *belāna* ‘braiding, braided’. *belāna pāṭera thopa* ‘braided with a silk tassel’ *belāna pāṭera suta suvarṇa-chiṭani yuta* ‘braided with silk ribbons and studded with gold studs.’

However, *belā-phula* ‘jasmine’ (Skt. *bilvaka*) [Sen 1971]

mālini volaha sāra kateka gaṃṭhivo hāra, e, śukala kusuma kaya pāte,  
e kāhāra aṃtara phula (6) sarūpe ahmāke volu tuhma hāta jāva eka jāta //  
mālini tuhmāke colu<sup>136</sup> patha śarmma kāli āyilo, (7) raṃdhilo na rucilo ahmāre,  
e ṭaṃkā eka neha jhāto turite jāva hāta, milāyā raṃdhana sājave, //

### Notes

*kateka* = *kata* so much, much *antara* ‘after’ *antare* ‘for the sake of’ *hāte jāba* cf. *hāta*- ‘to move on foot’ (Or: *haṭṭa*?) *eka jāta* cf. *jāta* (Skt. *yātrā*) ‘festive gathering’ ‘moving on smoothly’?

*śarma* ‘happiness, protection’

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<sup>132</sup> I.e. *gandhe*

<sup>133</sup> Perhaps Skt. *dala* ‘a petal’. Or, related to either B. *dala*- ‘to suppress, smash, pound’ [Sen 1971] or B. *dala* ‘aquatic plants’ [ibid.].

<sup>134</sup> I.e. *dhatūra* ‘thornapple’. The *tu*-letter here has a shape slightly different from usual, in that the scribe adds a vowel sign of *u* to a normal *ta*-letter.

<sup>135</sup> = B. *sūcī pāṭiyā*

<sup>136</sup> Although it is written *colu*, it is perhaps *volu*.

*neha* imp. of *ne-* ‘take’ *jhāṭa/jhāṭa* ‘quickly’ *jāba hāta* cf. *hāṭa-/hāṭa-* ‘to move on foot’  
“What you cooked didn’t please me.”

māli(8)ni kahi<sup>137</sup> vāni kumarero vola śuṇi vidyā nāme<sup>138</sup> rājāro jhī,  
e, gaṃdha caṃdana phula atigaṃdhe a(9)mula, vastra vinādeni<sup>139</sup>yādi, //24//

#### Note

*binoda*: showy, elegant < P. *bīnand* [Sen] *bastra binoda* would mean ‘fine garment’.

*niyādi*: i.e. *niyā di* ‘bring and give’? See *velāniyādi* above.

“The florist woman, having listening Prince’s word, gives answer.”

// dhanāśrī // ekatāla //

ratana aṃguli mālini veciyā, (10) lo hāte, āpune puriho māli[ni]<sup>140</sup> jata kichu nāte 2  
turita āyiso mālini, ahme vubhukhini, (p.10:1) ahme phula gaṃthivo, tuhme jogāho āuti<sup>141</sup> //dhru//

#### Notes

*aṃguli* in the meaning of *aṅguṣṭhi* ‘a ring’ *nāṭa-* ‘to suffice not, to be insufficient’ [Sen 1971]

*jogā-* ‘to give regular supply’ (You fullfil how much ever it may be insufficient).

hāta gela<sup>142</sup> mālini, kumala vacane, tulite āyi(2)so mālini, āśo tata khene<sup>143</sup>, //25//

//dhanāśrī // cāri māna payāla //

kānala chaṃdero mā(3)lini, vodhiyā ṣvapā<sup>144</sup>,

upale mālati māla keśa tala caṃpā 2

śiśeto siṃdūra kājara nayāne (4)

ratana kuṇḍala tulā piṃdhiro śravaṇa //dhru//

utema thāna niyā kumala lākhiyā

laḍiro mā,<sup>145</sup>(5)lini jhi hāta-ke vesāyā //26//

<sup>137</sup> There is a blank space after *kahi*. The scribe seems to have scraped off a false letter.

<sup>138</sup> Or, *nāma*. The scribe either corrected *nāma* into *nāme*, or conversely.

<sup>139</sup> This letter has a strange shape. For the moment, I do not have any other idea than to read it as *ni*, although there could be other possibilities. *Vinādeniyādi* seems to rhyme with *velāniyādi* (MS p. 9, l. 4-5). Maybe *niyādi* is analysed as *niyā di* ‘bring and give’.

<sup>140</sup> The addition of *ni* is indicated just under this line.

<sup>141</sup> Here, it is actually written *ādrati*, but I amend it into *āuti*. The Newari *u*-letter and *dra*-letter resembles each other very much. However, *\*ādrati* does not exist in Sanskrit and is less likely a New Indo-Aryan word. In the well-known version of the Vidyāsundar story, Prince Sundar hide a ring in the garland which the flowersaleswoman takes to Princess Vidyā. Therefore, I wonder *āuti* here might be a Newari manner of rendering B. *āṅguṭi/āṅṇuṭi/āṅṇi* ‘a ring’.

<sup>142</sup> = *hāṭa gela* ‘went to the bazar’.

<sup>143</sup> B. *tatikhana/tatikhene* ‘that time, same time, at once’

<sup>144</sup> Or maybe better to read *ṣvapā*, i.e. B. *khepā*.

### Notes

*payāla* = B. *payāra* *kānāra*: A style of hair-do (covering one or both ears).

*chanda* ‘manner, style’ *khopā/khompā* ‘chignon’ *upare* ‘upward’ or *upaṛa* ‘upturned inverted’  
*bodhiyā śvapā*: *bandhiyā khopā*?

*tula* ‘equal’ or *tula* ‘scales, balance’

*pinḍha*- ‘to wear’ Skt. *pinaddha*. Also see *bindha*- ‘to pierce a hole’.

*utema*: *uttama*? *lākhiyā* = B. *rākhiyā* *laṛa*- ‘to move, go, shake’ cf. *naṛa*-. *besā*- ‘to urge for something, transact a sale’ *vyavasāya*. [Sen 1971] *hāṭa basāila besāite nā pāila*. ‘A market was fixed but I could not do business.’

// *mālava* // *eka tāla* //

*catudige jāniyā*, *ahme vāni(6)yā* *ujoni nagale dokāna diyā 2 /*

*hirā mānikero mūla ahme jāni*, *rata parikṣyā ā(7)hmi se nāma jāni //dhru//*

*āiyā vāniyā jhāla māliyā*, *nagara phili phili dokāna diyā //27// (8)*

### Notes

MS. *rata parikṣyā* \**ratana parikṣiyā* or \**ratta parikṣiyā*, cf. Skt. *ratna-parikṣā*

B. *jhāla* ‘sweat’ ‘curry’. *jhārā* ‘shake’ *jhāli* ‘wicker basket, bag or box’

*jhāla māliyā*: might be *jhāra māriyā*?

// // *rāga vibhāsa* // *palatāla* //

*mora mālini kavana paṁtha gelā* *mana dole, cita dole //28// // (9)*

*rāga deśāṣa* // *palatāla* //

*kākṣeto tuliā lailo* *mālini suvarṇṇa cupadi*,

*daśa nakha kuci diyā pidhe pā(10)ta sāri 2*

*calite suśara vāje pāvero napure*, *nagare roka saba raya riyā dekhe //dhru//*

### Notes

B. *cupari* ‘small wicker basket’ *kuci* ‘a morsel, bit’ Mod. B. *kūci* ‘a brush’ ‘a small broom’

*suśara* = *su-svara* ‘melodiously’ *pāvero napure* ‘jingling bells (*nūpura*) of the foot’

*nagare loka saba laya liyā dekhe* *laya liyā* ‘having delight’

*phula laiā cali(p.11:1)lo mālini*, *sucaritā*, *ghareto kuhmara thuyā*, *raṁge uhlāsītā //29//*

*thu*- ‘to deposit, to set in a place’

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<sup>145</sup> The slant line which often seems to be used as the comma is here merely used to fill up the space at the end of the line.

// rāga // tāla //

ā (2)lo mālini, vāraha varisani tuyi āisesiro<sup>146</sup>,  
mālini, niti niti e phula jogāsiro<sup>147</sup>, ā lo mālini, 2  
āji phula vipariti karālo mālini, vinu sute ke gaṃthiro<sup>148</sup> mālā, ālo mālini, //(4) dhru//  
sarūpa ha<sup>149</sup>hilo māli<sup>150</sup> ahmāke, kavana vidaga torā ghare mālini lo //  
āna dina mālā-te dehā mora jude (5) mālini, āju kehne hiyā mora vuḍelo mālini 2 /  
mālini mālā-te saṃketa mani pāyilo mālini,  
pu(6)rusa guṇa ave śe jānilo, ālo mālini //30//<sup>151</sup>

// śrī rāga // platāla //

ata kathina kale sire deu<sup>152</sup> (7) hāthe kāhā to rākhiyā ghare na vola tuhāke /  
morā ghare āche jave śuna vidyādhari varakha pācero āche va(8)hiniro pu<sup>153</sup> //31//

// rāmakari, athatāla //

ehe, jatha nahi vujhi tathaṃ palāyale satvari  
āre, avi(9)cārā puri-te vasati nāhi kari,<sup>154</sup> 2  
ehe, uju aṃguli vidyā nahi tutheghi<sup>155</sup>, hita vākya na vujhasi rājā<sup>156</sup>-ro jhī //dhru// (10)  
kavana doṣe mālilo mo-ke vidyā-ro kumārī, nahi kayilo aparādha bhaṃḍārero cori //32//<sup>157</sup> //

### Vocabularies

*jathā* ‘where’, *jathā* ‘from where’ *avicāra* ‘without scrutiny’

*ujū* ‘straight ahead’ ?

(P.12:1)

śrī gāndhāra // ekatāla //

<sup>146</sup> There is a mark of the scribe’s scraping off a false letter between *si* and *ro*. MS *āyisesiro* seems to be a verb form corresponding to B. *āsiyāchilo*.

<sup>147</sup> MS *jogāsiro* seems to be a verb form comparable to the foregoing *āyisesiro*. Or else, it might be a corruption of \**jogāyiro* (B. *yogāilo*), although less plausible.

<sup>148</sup> The *gaṃ*-letter is blurred.

<sup>149</sup> This *ha*-letter has a peculiar stain. Perhaps the scribe, after writing *ha*, amended it into *ka*, i.e. *kahilo*, which would better fit in the context.

<sup>150</sup> Seems to be a corruption of *mālini*.

<sup>151</sup> I.e. I know that you have a man in your house, because of the characteristics of the gem hidden in the garland.

<sup>152</sup> The *de*-letter looks like *pe*.

<sup>153</sup> MS *pu* seems to mean the same as *putra*. Mālinī tells Princess Vidyā a lie: “In my house is my sister’s five-year old son.”

<sup>154</sup> I.e. avoiding living in the town thoughtlessly.

<sup>155</sup> This reading is dubious. Perhaps *dvi*?

<sup>156</sup> This *ja*-letter has an extraordinary shape.

<sup>157</sup> Mālinī is suspected to having stolen goods, but she denies the fault.

kavana doṣe marāyī<sup>158</sup> mo-ke devi vidyādhari,  
na kayilo kichu mo-ke bhaṃḍārero curi // (2)  
iśita guṇika vidyā lakṣa kari māne,  
tila eka aparādhe kāte nāka kāne<sup>159</sup> //dhru//  
parvvatero ana(3)la dure hayite deṣi  
utema<sup>160</sup> janero vāca kabhu nahi nākhi //33//

// korāva // jati //

kahi(4)yā je, ahmāke vidyāro<sup>161</sup> guṇero doṣe,  
pradeśe<sup>162</sup> dekhiyā mālini, ahmāke tarāse //  
deho vāsā mu-ke<sup>163</sup> mā(5)lini, na kara vilāse<sup>164</sup>  
tuhmāra<sup>165</sup> niṣṭhura<sup>166</sup> vākya pāyiyā hatāse //dhru//  
hena vola na kaha se manere saṃtāpe,  
prāṇa rākho sucaritā<sup>167</sup> volaha upadeśe //34//

// rāmakari // athatāla //

[ehe]<sup>168</sup> bhuvana-mohana vidyā jāniya (7) jagate,  
vanero anala jehne, jālaya kupite, ehe 2  
kiñcit guṇa-ke vidyā kare lakṣa dāne,  
nime(8)ṣero aparādhe kāte nāka kāne //dhru//  
vaideśī kumāra hero teja<sup>169</sup> mora sthāne,  
tuhmāra carita bhāgya nahi ra(9)he gyāna //

// ehe, ʃ<sup>170</sup> vidyāra kopera kathā kaha vāre vāre,

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<sup>158</sup> A possible interpretation is *malāyi*, i.e. ‘making me stained with [lit. ‘in’] a fault’. Another interpretation is B. *doṣ mārāna*, a dialectal expression meaning ‘to blame, to censure’.

<sup>159</sup> = *kāte nāka kāne* ‘[they] cut the nose and ears [of the sinner]’.

<sup>160</sup> I.e. *uttama*

<sup>161</sup> This *ro*-letter looks almost like *vo*. I suspect that the scribe transcribed this text from an original manuscript written in Bengali script. In Bengali script, the *ra*-letter is only distinguished from the *ba/va*-letter by an underdot.

<sup>162</sup> Perhaps used in the meaning of *paradeśa*?

<sup>163</sup> Same as *mo-ke*.

<sup>164</sup> *vilāsa* ‘flirt’ or ‘teasing’

<sup>165</sup> This *ra*-letter almost looks like *va*.

<sup>166</sup> Or maybe *niṣṭhura*?

<sup>167</sup> Address. *Sucaritā* is the name of the flowersaleswoman.

<sup>168</sup> The insertion of *ehe* is indicated under the line.

<sup>169</sup> B. *teja*- ‘to give up’ ‘renounce’

<sup>170</sup> This sign, seemingly indicating the begin of singing, is written small upwards in the space between *he* and *vi*.

na bujhiyā aparādha deho je ahmāke, ehe, 2  
kā(10)he nijujiro<sup>171</sup> ahme kapata upāye,  
pāche nikāliha bhāgya volite juvāya<sup>172</sup> //dhru//  
ahmā nikālite eta prabaṃ(11)dha<sup>173</sup> tuhmāya,  
dhana<sup>174</sup> janama dhana lāgilo nahi jāya //35//

// bhīmapalāsi // māna pla //  
rājāro kumāri vi(12)dyā ati sata-bhāve,  
dehe lāgi gelo tāra baḍa kaṣṭa pāve 2  
vidyāra krodhera kathā kaha vāra vāre,  
avicāre (p.13:1) avirodhe<sup>175</sup> volaha tumhāre  
pāca sātha sakhi jana ātā saṃge thāke,<sup>176</sup>  
hena vudhini-ke kailo kapata upāya //dhru//<sup>177</sup>  
tuhmā(2)ra [kāraṇa māl]<sup>178</sup>ini gāthiro je mālā,  
tathi tumi lai yā hailo aśeṣa jaṃjāle<sup>179</sup> //  
kata maṇi āche torā<sup>180</sup> rājāro bhaṃḍāre,  
[ahmāke]<sup>181</sup> volite mālini tuhmāya nahi pure //36//

// pahaḍiyā // dvajamāna //  
[ ]<sup>182</sup> hari 2 vacana sa(4)rūpa kaha sucaritā<sup>183</sup> loṣi 2

<sup>171</sup> B. *niyoja*- ‘to appoint, to engage’ [Sen 1971]

<sup>172</sup> B. *juā*- ‘to fit, to supply, to be feasible’ *juāe* [Sen 1971]

<sup>173</sup> B. *prabandha* ‘proceddure, arrangement’ ‘business’ [Sen 1971]

<sup>174</sup> I.e. *dhanya*

<sup>175</sup> MS *avirodhe vo*, being badly stained, difficult to read. It also looks like *atirādhevo*, but this does not make sence.

<sup>176</sup> MS *ātā* seems to be a corrupted spelling of *ātmā* ‘self’ (pronounced [atta] in Bengali). Five companions stay together with herself.

<sup>177</sup> She (and her five companions) told the old woman about the deceit.

<sup>178</sup> Badly stained. The term *mālini* can be easily reconstructed according to the context. However, I am not sure whether my teacher’s presumption *kāraṇa* is correct. To me, it looks like CaCā (C = consonant).

<sup>179</sup> B. *jañjāla* ‘trouble, difficulty’

<sup>180</sup> This *ra*-letter looks like a Newari *ca*-letter, or a *va*-letter, but its loop, which is usually empty, is blacked out. It is accompanied by a point (actually a short slant line). It is actually the *ra*-letter of Bengali script!

<sup>181</sup> Almost illegible, being badly stained. My teacher assumed *\*mayāke*, while I assume *ahmāke* (or maybe *ahmāle*) according to the context.

<sup>182</sup> Something was written but cancelled. An x-shaped sign seems to be written in the left side above *ha*. I wonder whether the phrase to be inserted (*paḍimiyā... kairo sāra*), written in the lower margin, should actually be inserted here.

<sup>183</sup> The *su*-letter is badly stained, but my teacher read it as *su*. It seems to be actually written *sucacitā*. I assume this *ci*-letter is the scribe’s false rendering of an original Bengali *ri*-letter. Thus I

kena se sundari vidyā puruṣa-viduṣi //  
hari 2<sup>184</sup> [paḍimā / śuce pāta<sup>185</sup> kairo sāra]<sup>186</sup>  
padhireka nānā śāstra, hayili (5) vidagadhā 2  
kehne se vipphala kare mukha-śāśi-sudhā //  
hari 2 padhireka nānā śāstra kāvya alamkāre 2  
uttara (6) vujhibe tāra na pāre he keho //  
[ ]<sup>187</sup> vidyāro pratijñā suna videśi kumāre, 2  
śāstre je jinite pāre kare soyaṃvare<sup>188</sup> // (7)  
hari 2 padhiyā suniyā ~~ṭā~~<sup>189</sup> mati na hoyilo tāhāya,<sup>190</sup>  
adhama jinile tave ki gati upāya //  
hari 2 ahmāra vaca(8)na śuna kumara paradeśi 2  
śāstre jiniyā vidyā karo nija dāsī //  
hari 2<sup>191</sup> vidyā-ke jiniyā morā kavan<sup>192</sup> jasa (8) pāve,  
vidyāro guru-ke āno padhābo kaṭa kālo<sup>193</sup> //  
hari 2<sup>194</sup> asadṛśa vacana volite na juvāya 2  
vidyā e śunire tave ki gati upāye //  
hari 2 e vola śuniyā hāse to juvarāje, 2  
caturddiga jinile vidyā kivā kā(11)je //  
hari 2 e vola śuniyā mālini ulhāśita gāya 2  
astu astu kariyā diro tā-ke thāya<sup>195</sup> //37// X //

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amend this term in *sucaritā*, i.e. the name of the flowersaleswoman (*mālinī*).

<sup>184</sup> An x-shaped sign accompanied by a small letter ‘3’ is written above the letter ‘2’ and *pa*. The x-shaped sign usually marks a place in which an insertion should be made. The phrase to be inserted is indicated in the lower margin. However, such small numbers, sometimes accompanying an x-shape, are found in other places in this page, too. I wonder whether these numbers perhaps stand for something else than places of insertion.

<sup>185</sup> Or, *śuce pāte*. B. *sūci pātiyā* ‘plying a needle’. A parallel phrase is found in MS p. 9, ll. 3-4: *suci pāteyā kailā sāra, gaṃṭhite phurero hāra*.

<sup>186</sup> It seems to be an instruction that Song No. 24 (MS p. 9, l. 3ff), beginning with *suci pāteyā kailā sāra*, should be sung in *tāla paḍimāna*.

<sup>187</sup> An x-shaped sign accompanied by a small letter ‘2’, which usually indicates an insertion is written. But the phrase to be inserted is not found anywhere.

<sup>188</sup> = *svayaṃvara*

<sup>189</sup> This letter is cancelled. The scribe seems to have falsely started writing *tāhāya*, then become aware of it.

<sup>190</sup> “In case he does not possess intelligence.”

<sup>191</sup> A small letter ‘5’ is written above the letter ‘2’.

<sup>192</sup> A *halanta* sign. I employ a dot [·] for the *halanta* sign.

<sup>193</sup> = *parhābo kata kāla*

<sup>194</sup> Here again, a small letter ‘4’ is written above the letter ‘2’.

<sup>195</sup> *Mālinī* gave him the place (i.e. agreed with his opinion).

(P.14:1)<sup>196</sup>

dhanāśrī ekatāla //

ā lo mālini, vāraha vachala<sup>197</sup> āsanti, kavano pāna karāyila unamati<sup>198</sup>,  
ā ro mālini 2 (2) ḥṛdaya lavona sāna<sup>199</sup> kāti<sup>200</sup>, mariyā jāvu karivo jīva-ghāti ā lo mālini //dhru//  
kāro pāna diro morā hāthe (3) ceta morā na hoyi svāsathe, ā lo mālini //38//

paṭamaṃjari // ekatāla //

tuhmāra caritra vidyā vu(4)jhivā-ke nāri 2 nirbhaya kahani kahate bhaya kari, //  
ātāro<sup>201</sup> sapata karo suṇa śucaritā 2 nirbhaya kahani kaha (5) nahi to-ke cintā //  
nānā śāstra viśārada rājāro kumāra 2 morā ghare āche rūpe nahi paṭamtare<sup>202</sup> //  
karpūra vāsi(6)ta pāna<sup>203</sup> mālini-ke diro 2 parama piriti bhāva mālini tusiro //39//

*Vidyā have a rush of letters of proposal sent from kings and princes of various countries.*

// dhanāśrī māna cāri //

prathama (7) dekhilo pattra, kāśi-rāja mājhe, vānārasi jaya pattra dekhila duvaje //  
ṭṭīyaro jaya pattra, dekhilo sabhā raṃge (8) caturthero jaya pattra vidita kaliṃge 2//  
paṃcame pāyilo patra puruva-dige, saṣṭhame tirahuti patra sakala pāyi(9)lo 2//  
saptame pāyilo patra pachima-dige, uttare aṣṭama pattra sabhāya sabhāye //  
jaya pattra miliyā kumari bhala (10) cāhe, dakṣiṇa jiniyā se samudrero kure 2//  
jaya pattra dekhiyā vidyā hayilo āṃkure<sup>204</sup>, mālini-ke vole vidyā a(11)valelo<sup>205</sup> sakhi //  
mālini volanti śunu rājāra kumari, kavana mana<sup>206</sup> bhina<sup>207</sup> jana āsivā torā puri 2//  
tāhāke āsi(12)te<sup>208</sup> tuhme voliha mālini, sarvva kalā jāne jave āsibe apane 2 //40//

<sup>196</sup> In the uppermargin is an indication of insertion (XX || ya) written. This would mean that a ya-letter should be inserted in the place marked with two x-s 'XX'. But peculiarly, I do not find XX anywhere in this page.

Another peculiar feature in this page is that two ligatures, *hma* and *kṣya* (?), in a relatively big size, written in the right margin, as if someone tried to show the difference of the two ligatures.

<sup>197</sup> < *vatsara*

<sup>198</sup> 'Intoxication', a nominalization of B. *unamata*, Skt. *unmatta*.

<sup>199</sup> The *sa*-letter lacks its slant line. Or, maybe it is written *māna*.

<sup>200</sup> B. *kāti* 'a knife'?

<sup>201</sup> = B. *ātmāra*

<sup>202</sup> < *pratyantara* in the meaning of *pratyuttara* 'response', i.e. 'comparable/equal/rival'

<sup>203</sup> Beverage scented with camphor

<sup>204</sup> = *ākule*

<sup>205</sup> I.e. *avalera sakhi* "[You,] friend of [me,] Vidyā, the powerless."

<sup>206</sup> Maybe B. *-mana*, suffix 'in the way/manner of', cf. *ke-mane*, *bhāla-mane* [Sen 1971: 737].

<sup>207</sup> B. *bhina* 'different, foreign' < Skt. *bhinna*

<sup>208</sup> The *ā*-letter is an amendment: it is written over another letter (maybe *pa*?). The scribe, not finding a sufficient space to write a vertical form of *ā-kāra*, added an *ā-kāra* in its variant form above the horizontal line.

(Following is the addition indicated in the lower margin, written in a mixture of Newari and Bengali script<sup>209</sup>. This part, a song in two verses, contains parallel expression to the previous verses, i.e. the last two verses of Song. No. 40.)

paḍimāna // pahaḍiyā //<sup>210</sup>

bihaḍi<sup>211</sup> 2 pāyaka<sup>212</sup> kvaṭavāra<sup>213</sup> jāge<sup>214</sup>, kavana<sup>215</sup> mantra<sup>216</sup> āve<sup>217</sup> tvarā<sup>218</sup> antamuve<sup>219</sup>  
tahāte<sup>220</sup> kariyā<sup>221</sup> mālini voliha<sup>222</sup> jatahe<sup>223</sup> sarvva<sup>224</sup> kalā jāne<sup>225</sup> jave āyise apan[e]<sup>226</sup>.

<sup>209</sup> It is an extremely peculiar feature of this manuscript that two different kinds of script are mixed. In this line, the letters, *ka*, *va/ba*, *ya*, *ra*, are written in Bengali script, while the other letters are in Newari script. Both types of script are in a neat handwriting, which would suggest that the scribe was versatile in both. But why does he mix them arbitrarily?

<sup>210</sup> The Newari *ḍa*-letter and the Bengali *ta*-letter have the just same form. But here, it is obvious that it is not *pahatiyā* or *patimāna*, but *pahaḍiyā* and *paḍimāna*.

<sup>211</sup> B. *bihaṛa*- 'to render out of gear; to disrupt' [Sen 1971]. The *ba/va*-letter is nothing else than Bengali. The letter which I identified as the Newari *ḍa* could be also read as Bengali *ta*. In that case, it would be read as *vihati*.

<sup>212</sup> Or maybe, *pāvaka*. Newari *pā*, and Bengali *ka*.

<sup>213</sup> Bengali *vā* and *ra*. However, Newari *kva* and *ṭa*. Besides, the spelling of *kvaṭa* for *koṭa* is the typical corruption of Newari scribes.

<sup>214</sup> These two letters, *jā* and *ge*, have the same forms in the Newari and Bengali scripts.

<sup>215</sup> At least *ka* and *va/ba* are Bengali.

<sup>216</sup> The shape of the letter which I identified as the Newari *ntra* resembles *ā* in the following *āve*. Therefore, it might be *a*. In that case, the whole spelling would be *\*kavana maa*. Actually, its parallel just above (in MS p. 14, l. 11), is *kavana mana*.

<sup>217</sup> The *ā*-letter has a peculiar form which might be an older type of Bengali *ā*. The *ve/be*-letter is obviously Bengali. If compared with its parallel in Song No. 40 (l. 11), it seems to be originally *\*āsive*.

<sup>218</sup> Or maybe *svarā*? The ligature *tva*, with its peculiar form, seems to be Bengali. The *rā* is Bengali. Presumably *tvarā* is a corruption of B. *torā* 'you'. But the spelling of *tva* for *\*to* is due to a typical way of Newari pronunciation.

<sup>219</sup> The letter *a* has the same peculiar form as *ā* in the previous *āve*. The letter *nta* – if it is really *nta* – is a Bengali ligature. However, this *nta*-letter resembles the Newari *\*mu*. I propose a hypothesis: the scribe faithfully reproduced the Bengali letter from his original manuscript, thereafter he, perhaps absentmindedly, reread the same letter as the Newari *mu*, and wrote *mu*. As the result, he has created a misspelling *antamuve*. Besides, in Bengali script, *va/ba* and *ra* have almost the same form; the distinction of *ra* from *va/ba* is only made by a slant line inside its triangle. If my assumption is to take, the spelling in the scribe's original manuscript would have been *\*antare*.

Otherwise, is it a corruption of something like *\*antahpure*? In fact, this verse half shows a partial parallelism to the verse-half just above: *kavana mana bhina jana āsivā torā puri*. Perhaps, the original text could be reconstructed as follows: *kavana mana* (or: *maa/mantra*) *āsive torā anta pure*.

Another possibility would be reading *anta-mukhe* instead of *antamuve*, if it is apt to indentify the last letter as the Bengali *khe*. However, I have no idea how to interpret it.

<sup>220</sup> The letters *ta* and *te* are Bengali.

<sup>221</sup> In Bengali script.

<sup>222</sup> The letter *vo* is Bengali.

<sup>223</sup> The letter *ta* is Newari, in contrast to the other words.

<sup>224</sup> The ligature *rvva* is Bengali.

<sup>225</sup> The whole *kalā jāne* is in Bengali script. In these four letters, the difference between Bengali and Newari is subtle.

<sup>226</sup> The whole *jave āyise apane* is in Newari script. The letters are difficult to read, but can be easily guessed, for this sentence contains expressions parallel to the last verse (MS p. 14, l. 12) of Song No.

(Addition end)

// dhanāsi, māna payāla cāli // (p.15 :1)

sa-bhaya kautuke mālini, kahayā se kathā, a-bhaya prasāda mu-ke diro<sup>227</sup> rāja sutā //  
eka<sup>228</sup> dina pasārā-te<sup>229</sup>, āchi(2)lu vaiśiyā 2 kavana rājer<sup>230</sup> kumareka mililo āśiyā //  
[(Addition<sup>231</sup>) tuhāra maṁdira kehne āyira kumāra rūpa kaisena tāra kaha sucār[i]tā<sup>232</sup>]  
jiniyā<sup>233</sup> madana rūpe jñāna vṛhaspati 2 rākhilo sa(3)vandha kariyā anega śagati //<sup>234</sup>  
viśrama karaha āji ahmāra vāsā-te, jathā<sup>235</sup> sukha lāge kāli jāyihō parabhā(4)te //dhru//  
e vola voliyā tāke rākhilo yatane, 2 raṁdhana bhojana hailo puchiro vacane //  
kāhāra tanaya tuhme, (5) vaiśya kavana deśe 2 ki vā rājakumāra tuhme gupata je veśe //41//

// rāga gumjari // jati //

mālini, (6) jateka pratijñā ahme kayilo mālini, eke eka sava curi hoyiro, mālini 2 /  
purusa-vidusi nā virodhya (7) mālini, aṁḍirikāgana<sup>236</sup> garbha pūrite //dhru//  
mālini, prāṇero sajana sucaritā, mālini, puna puna kaho kumā(8)rero kathā //  
mālini[,]<sup>237</sup> ahme vidyā padhiro vistare, mālini, jiniro nānā śāstra rājyaro kumāre //<sup>238</sup>  
mālini, (9) kona vidagada<sup>239</sup> torā ghare mālini[,] adēkhya prāṇa hariyā nire morā //  
mālini, kahanā kahiso mu-ke kathā, mālini (10) madana-vāṇa e paṁca avasthā mālini,<sup>240</sup>  
kumāra-ke voliha jatane, mālini, gupata-nehā hovu daraśane //42// ‡<sup>241</sup>

40.

<sup>227</sup> Being faded, *mukediro* is difficult to read.

<sup>228</sup> Peculiarly, there is a small sign resembling the *candrabindu* [ ° ] above *eka*.

<sup>229</sup> “One day, I was sitting in [my] shop (*pasārā*).”

<sup>230</sup> I render the *halanta* by a side-dot [ · ].

<sup>231</sup> The additional verse to be inserted is indicated in the upper margin.

<sup>232</sup> The upper part of the *i-kāra* of *ri* is damaged, but can be easily surmized. This verse as the whole would mean: “Why did the prince come to your house? How does he look like? Tell me, Sucaritā.”

<sup>233</sup> Peculiarly, there is again a small sign resembling the *candrabindu* on the left above *ji*.

<sup>234</sup> MS *savandha*: *sambandha* or *sa-bandha*. MS *śagati* = *śakti*.

<sup>235</sup> The letter for *ja*, badly blurred, is not identifiable. Prof. Tamot’s amendment *jathā* seems to fit in the context very well. In fact, it looks like a letter *ja* is added small in the left side of the lower part of the letter which was originally written.

<sup>236</sup> Sen [1971] records *aṁḍira pākhara* ‘the name of a horse’ and *aṁḍu* ‘knee’, but both are not suitable here. Another possibility might be to read a Bengali letter *ti* instead of the Newari letter *ḍi*. As the result, we have *aṁḍirikāgana*. However, this does not seem to make any better sense.

<sup>237</sup> The slant line used as a kind of comma is almost unrecognizable, being hidden in the next line.

<sup>238</sup> “I defeated princes of many kingdoms.”

<sup>239</sup> < Skt. *vidagdha*

<sup>240</sup> A sign of ‘XX’ in the left margin. Does it refer to the indication of insertion of *ya*, which is noted in the upper margin of the previous page. But I do not know in which place it should be inserted.

<sup>241</sup> A sign which usually indicates the place of insertion. But no indication of the phrase to be inserted is found in the margin.

// (11) gujali // ekatāla //

tuhmāra tatarē<sup>242</sup> kumara kumārī-ke volilo jata kichu āsoāsa<sup>243</sup> kṛpā pāyilo 2 (12)

tuhmāra tāra āche nivedane tuhme na dekhile tāra jīvana saṁdeha, //dhru//

āyiso cala jāyive<sup>244</sup> rāja-vare<sup>245</sup> ahme (p.16:1) sārathi<sup>246</sup> tuhmāke nahi dare<sup>247</sup> //43// X

// śrī rāga jati //

kālikā caraṇe sundara dhiyāyiyā mane, 2 āpane lamvila devi (2) malāla vāhane 2/<sup>248</sup>

ā<sup>249</sup>, lamvirā devi vikāṭa daśana mukūṭa kariyā keśe2

kehne ra putā sumara mo-ke, chādiyā āpana (6) deśe 2<sup>250</sup> /

ā, māgu dhana-vara nṛpati sundara, je vara paḍe<sup>251</sup> tvarā mane, 2

tāhi vara dibo re putā ithiyana<sup>252</sup> karivo āne 2 // (4)

ā, na māgo dhana-vara āgo mā, nānā ratna morā ghare, 2 //

[?]<sup>253</sup> ethā haita śulūṅga phute yathā vidyāro ghare //254

āre, tāhi (5) vara dire re putā, ithiyana kariyā āna<sup>255</sup> 2<sup>256</sup> //

sundara-ke vara diyā devi gela nija sthāne //44//

// gauḍā māla(6)va // jati //

ā, mālini-ke ghara hoyite, kālikāro vare 2 sulūṅga phutiro vidyā palamkiro tale<sup>257</sup> 2 /<sup>258</sup>

<sup>242</sup> Maybe a corruption of \**taṁtare* (< Skt. *tantra*) in the meaning of ‘for your sake’ or ‘according to your instruction’?

<sup>243</sup> < Skt. *āśvāsa*

<sup>244</sup> It almost looks like *jāyiva*. Grammatically, however, *jāyive* would be more suitable.

<sup>245</sup> In regard to the context, \**rāja-ghare* would be more suitable. Perhaps, the scribe mistaken the original \**gha* for *va*?

<sup>246</sup> Skt. *sārathi* ‘charioteer, companion, helper’

<sup>247</sup> = *ḍare*

<sup>248</sup> *Lambā* is an epithet either of *Durgā* or *Lakṣmī*. MS *malāla* is Skt. *marāla* ‘A swan, flamingo, goose’. Thus, the deity referred to seems to be *Lakṣmī*. However, in the next line, this goddess *Lambilā* is described as having dreadful/large fangs (*vikāṭa-daśana*), or else, as having her hair decorated with a crown (*mukūṭa*) made of dreadful fangs. I wonder whether this fits in the iconography of *Lakṣmī*.

<sup>249</sup> This *ā*, which occurs repeatedly at the heads of the following verses seems to be either an exclamation.

<sup>250</sup> It seems to be the utterance by the goddess. “Why do you, my son, recall me, having abandoned your homeland?”

<sup>251</sup> = *paḍe*

<sup>252</sup> < Skt. *istrī-jana*

<sup>253</sup> A strange sign above *e*, which I have never seen before. Maybe a sign indicating the place of insertion?

<sup>254</sup> Boring a tunnel from here upto *Vidyā*’s house.

<sup>255</sup> Compare this phrase with *ithiyana karivo āne* in the verse before the previous one.

<sup>256</sup> This number 2 is written very small and compressed in a small space, which indicates that the scribe added it afterwards.

<sup>257</sup> The number 1 is written small above *le*. Likewise, the other numbers, 2, 3 etc., written small, are found in the following verses.

<sup>258</sup> Through the benevolence of Goddess *Kālikā*, [Prince *Sundara*] dug an underground passage

ā, sapata ghaṭi<sup>259</sup> (7) rajani hayilo avaśeśe 2, suluṅga bhitare kumara kailo paraveśe 2 /  
2<sup>260</sup> ā, caliro sundara vara suluṅga vahiya 2 (8) vidyāro palaṅki tale mililānti gelā 2 /  
ā, [?]<sup>261</sup> unapāti ulati<sup>262</sup> coraro<sup>263</sup> mana bhāye, 2 vidyāro sakala sakhi ninda<sup>264</sup> (9) jāye 2 /  
3<sup>265</sup> ā, uthiyā sundara vara ditiya<sup>266</sup> madane, 2 dekhiyā dharira vidyā bhairo acetane, 2 //  
ditiya = dviṭīya

(Addition, again written in a mixture of Newari and Bengali scripts<sup>267</sup>)

[sarvvāṅga sundari<sup>268</sup> vidyā diṭīya madane, dekhiyā dharira vidyā hoyilo<sup>269</sup> acetane, /]  
[?]<sup>270</sup> ā, vidagadha ku(10)māra bhṛṅgāra<sup>271</sup> lailo, hāthe 2 cetana karāy'lo jala diyā mukha māthe  
2 //

ā, lāja pāyā sundari vaisira ānanda (11) haiyā 2 pālaṅka vasiyā kuhmara isita hāsiyā 2 //45//

\* \* \* \* \*

(Addition indicated in the upper and lower margins of p. 16, in mixture of Bengali and Newari scripts. This addition, numbered as Song no. 44, seems to be inserted after Song no. 43.<sup>272</sup>)

(Upper margin) pahaḍiyā mālava // śarajati //

sapata ghaṭ[i]re<sup>273</sup> rajani gelā<sup>274</sup> [ku]mara<sup>275</sup> tathite cāhe, pāda<sup>276</sup> padasini<sup>277</sup> rava huyive mālini

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(*suluṅga*) from the flowersaleswoman's house upto the floor under Vidyā's bed.

<sup>259</sup> I.e. the seventh bell (*ghaṭi*) in the night.

<sup>260</sup> The number 2 is written very small on the left side above *ā*.

<sup>261</sup> A strange sign I have never seen before on the left side above *u*. Perhaps the same sign as in the left side above *e* in l. 4 of this page?

<sup>262</sup> *ulaṭa*- 'to turn over, to turn around'

<sup>263</sup> The vertical line of the *o-kāra* of *ro* is faded. If it indicates an intended cancellation by the scribe, the reading would be *corare*.

<sup>264</sup> < Skt. *nidrā*

<sup>265</sup> The number 3 is written very small on the left side above *ā*. It is a member of a series of numbering beginning with the number 1 written above *tale* (in l. 6 of this page).

<sup>266</sup> I.e. *dviṭīya*

<sup>267</sup> The additional verse is written in the right end of the lower margin. Its second line is written over the gap/rift between the two pages (16 and 17); its third line is written in the right end of the upper margin of p. 17.

<sup>268</sup> The letter *su* almost looks like the ligature *sva*. Seemingly, this small triangle resembling the Bengali *va/ba* functions as the vocalic sign *u-kāra*.

<sup>269</sup> The letter *ho* is difficult to read.

<sup>270</sup> A sign written small in the left side above *ā*, whose shape looks like X or V. I interpret it as an indication of the place of insertion of the addition.

<sup>271</sup> Skt. *bhṛṅgāra* 'a (golden) vase or pitcher'

<sup>272</sup> The place of insertion is indicated by the sign X immediately after Song no. 43.

<sup>273</sup> Although it almost looks like *ghāṭare*, the reading *ghaṭire* is better. Compare this phrase with *sapata ghaṭi rajani* (in ll. 6-7 of this page).

<sup>274</sup> Or maybe *gelo*.

<sup>275</sup> The first letter I read as *ku* is difficult to identify. Maybe *hma*?

<sup>276</sup> Or maybe, *pāda*?

<sup>277</sup> Maybe *padamini*, i.e. *padminī*?

nidrā jāyi<sup>278</sup>,

hātheto bhṛṅgāra rayiyā sundara<sup>279</sup> pakhā(next line)ra apana caraṇe,<sup>280</sup>

dhoti aṅgo cha<sup>281</sup>āya tāyaro sundare<sup>282</sup>, chādiro rātri ro vastra re,

bhumito<sup>283</sup> hātha diyā uthiro sundare<sup>284</sup> veśiro paduma-āśane, nāchiromātrā<sup>285</sup>gatra saṃtārojate<sup>286</sup>

(Lower margin)kapṛjāro<sup>287</sup> vidhāne, na śuni kulira<sup>288</sup> vaṇḍani ke ch<sup>289</sup>āyā, na śuni paṇḍita caturāya,

hena mana veśa sundara śumarivo devi kālikāro pāya<sup>290</sup> //44//

\* \* \* \* \*

// pahaḍiyā // thaka tāla //

hari2 kāhā-ke (12) kahivo rasa kehne patiyāya, e, gṛhiṇī kariyā caura sukhe vaiśi rahe, 2/

hari2 jadi vā jāgi mora sava sakhi-ja(p.17:1)ne, tava kathā<sup>291</sup> jāya āji colaro bhāvane 2

kariha niraja cora āyilo je vāsāhare<sup>292</sup>, e, pālamkya vaiśiyā caura ka(2)ta lilā kare, /<sup>293</sup>

hari2 upekṣi maraṇa bhaya, sukha vaiśi raṅge e,<sup>294</sup> nayāna na diro mājhe, kaṭākhe<sup>295</sup> na raṅge //

hari2 he(3)naka puruse rahe nava karmma daśā, e hena<sup>296</sup> rūpa jauvana corira āśā 2 //

hari2 jateka puriha mane diyā melu dhane (4) e, tabhuṃ khaṇḍana na jāya vidhi-nijojena<sup>297</sup>

<sup>278</sup> Maybe, *jāmi*, or *jāsi*.

<sup>279</sup> Here again, the letter *su* looks like *sva*. However, in this style of script (i.e. a mixture of Bengali and Newari scripts), the triangular sign functions as *u-kāra*.

<sup>280</sup> MS *rayiyā* seems to be \**laiyā*. MS *pakhāra* may be a derivation of Skt. *prakṣāлана*, or else, B. *pākhar*-*pākar*- ‘to seize’ [Sen 1971: 540].

<sup>281</sup> This letter looks like the Newari ligature *ndra*, but it is actually the early Bengali letter for *cha*. MS *chāya* seems to be B. *chāa*- ‘to cover as a shade’, i.e. ‘to cover the limbs’ in this context. The same letter occurs twice in this additional verse. The same letter occurs again and again, e.g. in p. 19, l. 10 *sātela vichite*.

<sup>282</sup> Again, *su* looks like *sva*.

<sup>283</sup> The letter *to* looks like *rto*.

<sup>284</sup> Almost looks like *sundave*.

<sup>285</sup> Maybe *mājha*? The phrase perhaps may be *nāchiro mājhā gata* ‘situated in the middle/interior of the main door’, if *nācha* here really means ‘the main door of a house’ [Sen 1971: 480]. But I can not get a sense.

<sup>286</sup> Or, *saṃbhāṣo*, *saṃtāyo* etc.

<sup>287</sup> Or, *kapṛjāvo*? The phrase may be \**jateka prajāro vidhāne*, but I can not get a sense. It can also be the ligature *pta* instead of *pr*.

<sup>288</sup> The letter resembles *kṣa* seems to be *ku*. The same letter is found several times in this manuscript, e.g. *kuṇḍala* (MS p. 20, l. 5).

<sup>289</sup> The early Bengali *cha*-letter, cf. my footnote above.

<sup>290</sup> “I will remember (i.e. worship) the feet of Goddess Kālikā.” If reading *śumarivo*, the whole verse-half would mean: “Sundara, in such a disguise, remembered the feet of Goddess Kālikā.”

<sup>291</sup> B. *kathā* ‘where’

<sup>292</sup> < Skt. *vāsagrha*

<sup>293</sup> How many amorous plays does the thief make.

<sup>294</sup> Ignoring the fear of death, sitting (being engaged) in amorous play.

<sup>295</sup> < *kaṭākṣa*

<sup>296</sup> Or, *ehena*

//46//<sup>298</sup>

[Addition<sup>299</sup> in the upper margin of p. 17, in a mixture of Bengali and Newari scripts:  
sapata ghaṭi je rajani avasare<sup>300</sup>,]

// rāga // tāla //

[1]<sup>301</sup> sundarilo āchirita<sup>302</sup> karmma phala (5) harise rājāra kule, kalā kamalini kuśalini 2  
je kichu<sup>303</sup> padhiro guṇa tā kichu<sup>304</sup> pāyilo cihna, kulavaṃti haiyā (6) nirajini<sup>305</sup> //  
ā he cora, [2]<sup>306</sup> volite na vāsa rāja, dekhata saṃsāra mājhe,  
kulina akulina yathā vase ২<sup>307</sup> tuhmāke, kahyāro (7) kāja, ke kare cora-ke lāja,  
vola vala<sup>308</sup> ethāya viśeṣe //

### Vocabulary

B. bāsa- ‘to feel, like, consider’ [Sen](?) MS rāja = lāja?

MS yathā vase, \*yathā-vaśe? cf. yathā-balam, yathāśakti ‘as much as possible’.

[2]<sup>309</sup> ā ro vidyā, cola kehne vase lāja, ehi to alapa kāja<sup>310</sup>, ete ka(8)thā volumu tuhmāke,  
iha vada viparita cora dekhyā mohita,<sup>311</sup>  
maja<sup>312</sup> kehne e kāma-sāgare 2[4]<sup>313</sup>// a he cora<sup>314</sup>, cora dekhyā pāpa (9)  
bhaya je nāri mohita haya, caṃcalā volilo<sup>315</sup> tāro kehne, 2 prāṇa laiṇā palā dura<sup>316</sup>,

<sup>297</sup> It should be \**nijojane* according to the rhyme.

<sup>298</sup> B. *jateka* ‘as much, so much’. B. *tabhu* ‘yet, still’. MS *khandana* = *khaṇḍana*. B. *vidhi-nijojane* ‘according to the arrangement of destiny’.

This verse is obscure. Maybe, “How much wealth one wishes in the mind, one obtains”? MS *melu* might be 1 pers. sg. present.

<sup>299</sup> The place, in which this phrase is to be added, is not indicated.

<sup>300</sup> Compare it with *rajani hayilo avasēse* (\**avasēse*) in its parallel in MS p. 16, l. 7. The form of a spelling \**avasēse* would resemble MS *avasare*, written totally in Bengali script, very much.

<sup>301</sup> Number 1 is written small above to the right of *su*. A series of numbers from 1 to 5 are found in this page.

<sup>302</sup> Maybe related to Skt. *āścarya*?

<sup>303</sup> The sign I identified as *u-kāra* may be a halanta. In that case *kich*.

<sup>304</sup> The sign I identified as *u-kāra* may be a halanta. In that case *kich*.

<sup>305</sup> B. *nilajini* ‘shameless woman’ [Sen 1971: 503], or *nirañjini*?

<sup>306</sup> Number 2, of the series of numbers, is written small above to the right of *vo*.

<sup>307</sup> Number 2 is cancelled by double lines.

<sup>308</sup> Or, maybe *cola cala*, although both letters of *va* is clear and leave no room for confounding.

<sup>309</sup> Number 3, of the series of numbers, is written small above to the right of *ā*. The fact it is almost written over *ā* indicates that the scribe secondarily added it.

<sup>310</sup> A short, slant line above the vertical line of the *ā-kāra*. It resembles the Bengali sign of consonantal *r*. If this is the case (and not a stain), it would be *kārja*.

<sup>311</sup> MS *vada* = B. *barā*. “Fallen in love seeing a thief, it is a serious perversion/offense.”

<sup>312</sup> B. *maja*- ‘to go down under water, to be drowned’ < Skt. *majja*-.

<sup>313</sup> Number 4, of the series of numbers, is written small in the narrow space between 2 and ||.

<sup>314</sup> Or, *caura*

haiveka bhābhana<sup>317</sup> cora jāgile sakala sakhi jane // (10)  
[5]<sup>318</sup> ā lo vidyā, narapati guṇasāra tāhāra kumāra ahme,<sup>319</sup> nahi cora jānaha apane, 2  
e rāje sunita āche vidyā purusa-vidusi (11) āgamana tathira kāraṇe //<sup>320</sup>  
ā he kumara, āyila cori-upāya vidyā nāma ārādhiya<sup>321</sup>, āge mana<sup>322</sup> kavana paritose 2  
saṃsāre(12)ro pāyā saṃga, je karu pratijñā bhaṃga ehi morā<sup>323</sup> karamero dose //  
ā lo vidyā utara dakṣiṇa puruva pachima je cāri diga (13) jateka paṇḍita-vala<sup>324</sup> āche 2  
sabhāra daṃśila,<sup>325</sup> samāra<sup>326</sup> pralaya sava kataka lāpātā miche miche //<sup>327</sup>  
āhe cora, āchu vā<sup>328</sup> guru(p.18:1)ra<sup>329</sup> saṃge, śāstre ahmā<sup>330</sup>-sana kara raṃge,  
kalā-te mīna-ketana<sup>331</sup> rāye, 2 jinebo nahi saṃsaya e–mane<sup>332</sup> lāge bhaya,  
tuhme dekhyā madane (2) jhaṃkhaya //<sup>333</sup>  
ā lo vidyā svabhāve to nāri vāma, ki āche paṇḍita adhamā -torā<sup>334</sup> sane, kenā karū vāda 2<sup>335</sup>  
tora guru āche yathā (3) dāka<sup>336</sup> diyā āna ethā, padhābu vachara paṃca sātha<sup>337</sup> //

<sup>315</sup> The scribe amended a certain letter (*ma?*) into *va*.

<sup>316</sup> A possibility is B. \**palāe dūra* ‘he flees far away’. Another possibility may be: *palāy·ra*, i.e. the scribe might have confounded a Bengali \**y·* (with *halanta*) with *du* (with *u-kāra*). *Palāy·ra* would be B. \**pālāila*.

<sup>317</sup> B. *bhāvana* ‘coquetry’ [Sen 1971] (?)

<sup>318</sup> A strange sign above to the left of *ā*. This seems to be number 5, being considerably distorted.

<sup>319</sup> “I am the son of King Guṇasāra.”

<sup>320</sup> I have heard: in this kingdom [is] Princess Vidyā, a savant [equal to] men; I came here for that reason.

<sup>321</sup> The letter *rā* looks like *cā*, *vā*, *co*, *vo*: *ācādhiya*, *āvodhiya* etc. The reading *ārādhiya* would be the most plausible.

<sup>322</sup> Or else, maybe corruption of \**āgamana*, or \**ājñā mana*? See *āgyamāni* in MS p. 18, l. 9.

<sup>323</sup> Or, *moro*

<sup>324</sup> = *paṇḍita-vara*

<sup>325</sup> A relatively wide gap (of about two and a half letters) after *daṃśila*.

<sup>326</sup> MS *samāra-pralaya* is obviously a mistake for \**saṃsāra-pralaya*.

<sup>327</sup> B. *daṃśa-* ‘to bite, sting’. “She bit everyone [who was puffed up].” MS *lāpātā* < Persian *lā-patah* ‘ignorant, stupid’. B. *miche* < Skt. *mithyā*. “They were all a catastrophe! How many idiots they were! Bloody lies!”

<sup>328</sup> The sign which looks like *u-kāra* may be a *halanta*. In that case, *āch·vā*. Besides, the letter I identified as *vā* may be *pā* (i.e. *āchupā*), or *ka* (*āchuka*).

<sup>329</sup> Bengali letter *ra*. In previous pages, Bengali letters have been used only in the notes of additions written in the margin.

<sup>330</sup> This letter *a* has the same form as in the additional lines written in the margin of MS p. 16.

Seemingly the Bengali script.

<sup>331</sup> I.e. God of Love

<sup>332</sup> A line (dash) between *e* and *mane*, maybe functioning like a hyphen, which I have never seen in other places nor dramatic manuscripts.

<sup>333</sup> MS *rāye*: Brajabuli *lā-* [Sen 1971]? B. *jhaṅka* ‘war cry’, *jhaṅka-* ‘to hum, to warble’?

<sup>334</sup> A short line joint to *torā*. Functioning like a dash?

<sup>335</sup> “Women are crooked in their nature. Why could you be an inferior scholar? Why could I quarrel with you?”

<sup>336</sup> = *dāka*

<sup>337</sup> Maybe a corruption of *sāta* ‘seven’? “I will teach [him] for five to seven years.”

ā he kumara,<sup>338</sup> hayila diga-vijaya vacaneka tuhmāke [ka]hi<sup>339</sup>  
je ve(4)lā-te puchibo uttare, 2 tāhā pratiuttara diha  
vadhābo niviḍa neha, gupate ichibo svayaṃvare //47//<sup>340</sup>

// (5) maṅgula guñjari<sup>341</sup> // eka //

jaya2 mayūrero nāda vidyā suniyā parvvate, tataṣene rāgira kumāra jijñ[ā]s[i]te<sup>342</sup> [1]<sup>343</sup>//  
jaya2 (5) ki vola uthira para sāvadhāne, kaṭākṣa chiniyā<sup>344</sup> vidyā kumāla vadane, // [2]<sup>345</sup>  
jaya2 nānā sāstra viśārada e vola vā(6)ri<sup>346</sup>, pratiurttara-ta vadhiyā<sup>347</sup> padāvali [3]<sup>348</sup>//  
jaya2 paṅḍita rājāro jhi punara hasite, ki ki voli uthali kumāl[a]<sup>349</sup> (7) jijñāsate, //  
[4]<sup>350</sup> jaya2 kumāra prasane<sup>351</sup> sarasvati mahā-māyi, tailokyero<sup>352</sup> prathama bhārero āgya  
dhāye<sup>353</sup>, //  
jaya2 a(8)narasi vaṃśā vairosyaro<sup>354</sup> cora, śuniyā sundari vidyā vineto vicāre, //<sup>355</sup>  
[5]<sup>356</sup> jaya2 dhane se rājāra kure, dhane rājādhāni, (9) dhanyā medini<sup>357</sup> jāhā kumala jananī //  
jaya2 dhanya ujoni dhanya kumārero āgyamāni<sup>358</sup>, saphala jivana morā nātha da(10)riśane //  
[6]<sup>359</sup> jaya2 e vola voriyā vidyā kaila pradakṣiṇa, prabhu voli<sup>360</sup> praṇāma hoyi tatakhene //

<sup>338</sup> It looks like the scribe amended a comma (a slant line) and a daṅḍa | into number 2. In that case, it would be read *kumara2*.

<sup>339</sup> The letter *ka* is written over another letter (*ve*, i.e. *va* + *e-kāra*?) as amendment. Presumably, the scribe began to write *vo* (i.e. *va* + *o-kāra*) of \**voli* ‘I tell [you a word]’, but amended it into *ka*, and reused the vertical line of the original *o-kāra* for the *i-kāra* to the next letter *ha*.

<sup>340</sup> “If you could give an answer, I would increase my affection [to you] and desire a *svayaṃvara* with you in secret.”

<sup>341</sup> Bengali letter *ra* + *i-kāra*.

<sup>342</sup> The vocal signs are totally faded out, but easily surmised through the context. “Immediately (\**tataṣane*), Prince started to ask questions.”

<sup>343</sup> Number 1 written small in a thin color, added in the narrow space. A series of numbers begins again.

<sup>344</sup> B. *china*- ‘to cut’ ‘to sculpt’ [Sen 1971]. Here, *kaṭākṣa china*- seems to be an idiom.

<sup>345</sup> Number 2 (of the series of numbers), written small in a thin color, added almost above || .

<sup>346</sup> This might have been originally written \**e vola vori* (B. *e bola boli*). It should have rhymed with *padāvali*. Maybe, *padāvali* was already pronounced [pōdaboli] at that time?

<sup>347</sup> I.e. B. *bandha*- ‘to bind’ (i.e. compose)

<sup>348</sup> Number 3 is written small in a thin color, in a narrow space between *li* and || .

<sup>349</sup> It is written *kumāli*, but the *i-kāra* of *li* is faded. It seems that the scribe amended *li* into *la*.

<sup>350</sup> Number 4 (of the series of numbers) written small above *jaya*.

<sup>351</sup> I.e. *prasanna*

<sup>352</sup> = *trailokyero* ‘of the three worlds’

<sup>353</sup> Maybe *ājñā-dhāvi*, considering the rhyme?

<sup>354</sup> Maybe a corruption of something like *be-rasa* ‘tasteless’?

<sup>355</sup> Maybe *bine to* ‘without you’? Or else, *bine to vicāre* ‘[I] wail, recollecting you.’ Sen [1971: 663] has a quotation from Bhāratacandra’s *Annadāmaṅgala*: *kāde vidyā biniyā biniyā*.

<sup>356</sup> Number 5 (of the series of numbers) written small above 2 (in *jaya2*).

<sup>357</sup> I.e. Goddess Earth

<sup>358</sup> Cf. B. *ājñāvān* ‘obedient’ (< Skt. *ājñāvāhana*), *ājñāvān-vāhana* ‘an obedient ride (or chariot)’ [Sen 1971: 34]. Perhaps contaminated by *āgamana*.

<sup>359</sup> Number 6 (of the series of numbers) written small above 2 (in *jaya2*).

jaya2 madhuka phulela (11) mālā laiṅyā duṅyī hāthya, tatakheṅe diro kumārera māthya //

[7]<sup>361</sup> jaya2 madhuka phulero mālā liyā duva hāthya (p.19:1) tatakheṅe diro kumāla vidyā kero māthya //

[8]<sup>362</sup> jaya2 vidigadha vidagadhā vada puṅya pāya, kuhmala bhajiyā gaṅ(2)dharvva vivāhe,<sup>363</sup> //48//

// kvaḍā // vādhā dvajamāna //

[1]<sup>364</sup> āre padhiyā vidyā vidusi, āre je saṅsāra mājhe rūpasi nā, e

ā(3)re torā mukha dekhyā lāje, kalamkite<sup>365</sup> śaśi<sup>366</sup>, e e āre 2 //

[2]<sup>367</sup> vicāra madana tantre<sup>368</sup>, e āre, vidyā surati deho sujantre,

ā(4)re, torā duṅyī kucake, morā kara duya āmantre, nā, e āre, //dhruvā//

[3]<sup>369</sup> nava surati sukha samājhe nā, e vidyā vinodini<sup>370</sup> (5) prāṅa hariyāsile<sup>371</sup> lāja, e nava //

eyā madana vinoda khāte vidyā vaiśya vāma ura pāte e āre,<sup>372</sup>

tuhma sya laiṅyā āji sya kdarpa<sup>373</sup> (6) gāḍe<sup>374</sup>, e e āre, 2

tora moḥaṅa mani lalāte, dekhyā sura mana muni phāte,

āre, tora rūpa dekhyā cita padyā<sup>375</sup> gela tāte //49// (7)

// śrī rāga // gaṅḍala eka //

prāṅeśvara, kuca juga dite hātha, na deho nakhero ghāta<sup>376</sup>,

sakhi tave gata jāni haya, he, prāṅeśvara<sup>377</sup>, 2

āre (8) karate adhara pāna,<sup>378</sup> āre daśana padero cihna,<sup>379</sup> thuyā jāni rati-māyā<sup>380</sup> mohe //

<sup>360</sup> I.e. saying ‘Oh my lord’.

<sup>361</sup> Number 7 (of the series of numbers) written small under || (before *jaya2*).

<sup>362</sup> Number 8 (of the series of numbers) written small above *ja* (of *jaya2*).

<sup>363</sup> MS *vidigadha vidagadhā* etc. “The intellectual man & the intellectual lady got a great (*vada* = *baṛa*) merit”. MS *kuhmala* = \**kumāra*, \**kūāra*.

<sup>364</sup> Number 1 written small to the left above *ā*. A series of numbers begins.

<sup>365</sup> Or, this letter may be *ta*.

<sup>366</sup> A strange slant line to the left above *śa*.

<sup>367</sup> Number 2 (of the series of numbers) written small.

<sup>368</sup> I.e. *Kāmasūtra*

<sup>369</sup> Number 3 (of the series of numbers) written small.

<sup>370</sup> The title of this drama *vidyāvinoda* is mentioned for the first time.

<sup>371</sup> The letter *si* has a strange shape. It looks like the scribe first wrote *hariyale* by mistake, then he amended it into *hariyāsi*.

<sup>372</sup> MS *khāte* = B. *khāte*. MS *ura pāte* < Skt. *uras-pātra*?

<sup>373</sup> Originally it should have been written *kaṅḍarpa*.

<sup>374</sup> I.e. *gāḍhe* ‘tight’ ‘extreme’. However, if it is read as Bengali script, it would be *gāte* (< Skt. *gātra*), or a locative *gā-te*.

<sup>375</sup> = B. *pariyā*

<sup>376</sup> I.e. *nakha-kṣata*

<sup>377</sup> The *va* in the ligature *śva* and *ra* are in Bengali script.

<sup>378</sup> The whole phrase, *āre karite adhara pāna*, is in Bengali script.

e prāṇeśvara<sup>381</sup> // manohara nidhuvana<sup>382</sup>, kariha ke(9)ri āpane,  
gupata rati keho jani jāne prāṇeśvara //  
kapola yugala citra, mṛga-mada gandha-patra<sup>383</sup>, lopa jani jāya cuṃbana<sup>384</sup> dāne,<sup>385</sup> he (10)  
prāṇeśvara //  
gāthite mukatā<sup>386</sup>-maṇi, sātela vichite<sup>387</sup> jāyi, saghane nivida<sup>388</sup> āliṃgane, he prāṇeśvara //<sup>389</sup>  
nivida na deha khaṃci<sup>390</sup> vāji(11)vo kanaka kāci<sup>391</sup>, jāgibe sakala sakhi-jane, e prāṇeśvara //dhru//  
tuhme to vinoda bhata, ahmaya<sup>392</sup> amṛta ghaṭa, pāliyā bhuṃjeha<sup>393</sup> di(12)ne dine //50//  
  
// mallāla, dujamāna<sup>394</sup> //  
āre, sukha kalā-nidhi tuhmāre lo<sup>395</sup> vidyā āre, uthyamo pivusa dharālo vidyā, 2<sup>396</sup>  
hṛdaya (13) kailo susārālo<sup>397</sup> vidyā uthya surhevo<sup>398</sup> cakorālo vidyā //dhru//  
śṛmṅāla sāga[ra]<sup>399</sup> jalero vidyā, āre, vāraha madana anale(p.20:1)ro vidyā //51//

<sup>379</sup> The letters *ā*, *re*, *pa* and *ro* are in Bengali script.

<sup>380</sup> The letters *ra* *ti* and *yā* are in Bengali script.

<sup>381</sup> The letters *prā*, *va* in the ligature *śva*, and *ra* are in Bengali script.

<sup>382</sup> Skt. *nidhuvana* ‘shaking’ ‘coitus’

<sup>383</sup> MS *gandhapattra*, i.e. Skt. *gaṇḍa-patra*, design of a leaf/leaves drawn on the cheeks (with the paste of musk in this case).

<sup>384</sup> The letters *cuṃvana* almost looks like *duṃvana* or *vumvana*, but the reading *cuṃvana* is obvious by the context. It seems to be written over cancelled letters.

<sup>385</sup> “His kissing will be known (*jani jāya*) through the loss (*lopa*) of the designs on your cheeks.”

<sup>386</sup> Peculiar form of *u-kāra*. It looks like *mva kva tā*.

<sup>387</sup> The early Bengali *cha*-letter resembling Newari *ndra* is also found in the additional verses in MS p. 16.

<sup>388</sup> This Newari letter *ḍa* can not be Bengali *ta*, for Skt. *nibiḍa* ‘without interstices’, ‘tight’ is clear from the context.

<sup>389</sup> Here, the picture seems to be something like: The thread of pearls, rubbed through their tight embrace, gets broken.

<sup>390</sup> Bengali script.

<sup>391</sup> Skt. *kāñci* ‘belt’. “Don’t give me a tight *khaṃci*. My gold belt will make noises and all my companions will wake up.” The term *khaṃci* seems to denote something like ‘embrace’. Perhaps it may be *\*khemci*, related to B. *kheñca*- ‘to hold or stretch tightly’ [Sen 1971: 197].

<sup>392</sup> It also looks like *akṣaya*. The reading *akṣaya amṛta ghaṭa* ‘a pot of undestroyable ambrosia’ makes sense, too.

<sup>393</sup> It looks like *tumjeha*, but can be nothing else than *bhumjeha* ‘[you] enjoy’ in this context. The letters *tu* and *bhu* look alike.

<sup>394</sup> The letter *du* almost looking like *dva*, i.e. the *u-kāra* of *du* has a peculiar shape like a small *va*, as observed in several cases in this mixture of two scripts.

<sup>395</sup> Or, *tuhmārelo*, if a form like B. *\*tumhārelo* exists.

<sup>396</sup> MS *uthyamo pivusa* seems to be *\*uttama pīyūsa* ‘best ambrosia’.

<sup>397</sup> The letter *su* looks like *mu* with its *u-kāra* in a strange shape. It resembles the ligature *mva*. Nevertheless, I identify it as *su*, because at least one case in MS p. 20, l. 5, *sudari* (i.e. *\*sumḍarī*), this letter is obviously *su*.

<sup>398</sup> Here again I identify the letter which resembles *mu/mva* as *su*. In the case it is read as *mu/mva*, the result, *uthyamu/uthyamva*, would be parallel to *uthyamo* in the previous verse.

<sup>399</sup> It is written *sāgava*, but must be *sāgara*. In Bengali script, *va/ba* and *ra* looks very similar.

// śrī raga dvajamāna //

(Peculiarly, from here until l. 3 *ki[cha]dhikaru āpane jehe e*, it is written in a mixture of Newari and Devanāgarī scripts.)

sakhi<sup>400</sup> go, nava manobhava se rāja saṃbhava,

āre, jehne dekhimo apane, jehe e moke adhi(2)ka je kataka mālini<sup>401</sup> [v ]<sup>402</sup> sevito tora caraṇe, sakhi go //2//

āji rajani-ta se nātha sahita bhujiro rati sukha je<sup>403</sup> e,

jāyite āliṃga(3)ṇa na diro nātha-ke, se śāla lahilo mu-ke //dhru//

sakhi go ki[cha]<sup>404</sup>dhikaru āpane jehe e,<sup>405</sup> pāyilo māhānidhi, vidhi nijo(4)jita,

harāyilo nātha āpane //

sakhi go, caturddaśa śāstra [ma]dana<sup>406</sup> vidite, kaṇṭhe avalaṃbita vāṇi<sup>407</sup> sarvva guṇa nidhi ke(5)li mahodadhi bhava vikara parāṇe //

sakhi go, keyūra<sup>408</sup> kaṃkana ratana sudari<sup>409</sup>, āro, sātha saya hāre kaṇṭhe to kuṇḍala

sa(6)khi hārāvati, kādhi peraha<sup>410</sup> ah[m]āke<sup>411</sup> //52//x<sup>412</sup>

(Additional part written in the upper margin)

śrī rāga // gamana samaya priyā maṃgala āliṃgane –pāpini<sup>413</sup> mālini, abhāgini mālini re

niśi pahara jāge, ahme [dh?]<sup>414</sup>ni du[h]khini<sup>415</sup> dhiyā guṇa mora rāga<sup>416</sup>

<sup>400</sup> In Devanāgarī script.

<sup>401</sup> The scribe seems to have amended *vi* into *ni*.

<sup>402</sup> A small sign in the form of *v* between *ni* and *se*. An indication of the place of addition?

<sup>403</sup> This letter *je* (*ja + e-kāra*) has an unusual form. It seems the scribe amended *se* into *je*.

<sup>404</sup> Or *cu?* *vu?* This enigmatic letter resembling Newari *ndra* is also found in MS p. 16 (addition in the margin) and MS p. 19, l.10. There, I presume it as *ccha*, or *cha*. I discussed the matter in my footnote on MS p. 16 (addition in the margin). Here in the place, it rather resembles *ca* or *va + u-kāra*.

<sup>405</sup> Until here, a mixture of Newari and Devanāgarī scripts. After this, it is again written in a mixture of Newari and Bengali scripts.

<sup>406</sup> The letter *ma* is slightly blurred and not easy to identify.

<sup>407</sup> It is written *vāṇi*, but maybe *rāṇi* is better.

<sup>408</sup> Skt. *keyūra* ‘accessory, ornament’

<sup>409</sup> = *su[m]darī*, *sundarī*. It almost looks like *mudari*, or *mvadari*, but obviously it is *su[m]darī* according to the context.

<sup>410</sup> Perhaps the absolutive of B. *kārha-* ‘to draw out’ [Sen 1971: 134] and 2<sup>nd</sup> person imperative of *pela-* ‘to push’ [Sen 1971: 581].

<sup>411</sup> The letter *hmā* is damaged and only *h-* and *ā-kāra* is recognizable.

<sup>412</sup> The sign *x* indicates the place in which the addition is inserted.

<sup>413</sup> A strange way of spelling: a hyphen-like line + Newari *pā*, followed by Bengali *pi*. Although there could be other possibilities to read the letter ‘-pā’, my reading *pāpini* seems to be quite plausible, forming a parallelism to *abhāgini*.

<sup>414</sup> This ligature seems to be a combination of *dh* + something. From the context, the meaning of the word *dh[?]ni* would be surmised as something like ‘a poor/wretched woman’.

<sup>415</sup> The scribe seems to have failed to recognize the visarga *ḥ*, which almost looks like *tha*.

<sup>416</sup> Or, *rāga*

eka mandi(next line)re niti pārive mana, pada duya cara cari<sup>417</sup> sakhi ekara<sup>418</sup> mandire,  
dāraṇi<sup>419</sup> madane niśi [pa]ha[ra]<sup>420</sup> jāge //53//  
(End of addition)

// śrī<sup>421</sup> gāndhāra // ekatāla //

ā go māyi<sup>422</sup> [ca]ū-diga<sup>423</sup> suniro dāduri(7)ro<sup>424</sup> kehna na kahaya vidyā āvata re<sup>425</sup> mora //53//

// rāga vibhāsa // chutā<sup>426</sup> //

tila eka kahi gela juga sama bherā, na (8) jāne kavana diga vaṃciyā gelā

kehu dekhata le, kehu āvata [r]e<sup>427</sup>, priya //

vahuta yatane pāyilo, amṛla<sup>428</sup> ratane,,<sup>429</sup> hā(9)thero māṇika mora hari<sup>430</sup> niro kone<sup>431</sup> //54//

// guṃjali // jati //

e āro, dehe torā kamalelo vāse,<sup>432</sup> ālo (10) vidyā, bhramara ṇa chāde surā pāse<sup>433</sup>, /

ki sundari vidyā, 2

jaha (or: oha?) jānyo āyilum<sup>434</sup> sasa kāche<sup>435</sup> ālo vidyā o sitava dhāra cāru(11) hāse<sup>436</sup> //dhru//

e ālo vidyā, tila eka tyaracha<sup>437</sup> nayāne ālo vidyā sukha tulyā cāhalo āpane /

<sup>417</sup> The first letter is distorted. It can also be *cavi*, *vari* etc.

<sup>418</sup> B. *ekala* ‘alone’ [Sen 1971: 97]?

<sup>419</sup> It is actually written *dāvaṇi*. However, \**dāruṇa madane* ‘[with] a vehement passion of sexual desire’ would make sense.

<sup>420</sup> It is written *yahava*, but it must have been originally \**pahara*, according to its parallel phrase in the first line.

<sup>421</sup> A peculiar form. This ligature resembles *bhī* or *tī*, but lacks the horizontal line.

<sup>422</sup> Or *moyi*. The reading *ā go māyi* would mean ‘Oh mom’, while *moyi* might be a corruption of B. *mui/mañi* ‘I’.

<sup>423</sup> It is written *vaūdiga* (with Bengali *va*), but it must have been originally \**caūdiga*.

<sup>424</sup> B. *dāduri* ‘frog’?

<sup>425</sup> MS *āvata re* is obscure. Does it mean ‘coming’? The expression *āvata re* again occurs in Song no. 54.

<sup>426</sup> The *tāla*-name *chatā* is also found in Song No. 54 (MS p. 21, l. 1) etc.

<sup>427</sup> It is written *ve*, but presumably this letter was originally *re*.

<sup>428</sup> Seems to be a mistake for *amūla*.

<sup>429</sup> The slant line used like the comma is written double here.

<sup>430</sup> The letter *ri* has a peculiar form which seems to be the result of amendment by the scribe.

<sup>431</sup> “Who fetched away the jewel in my hand?”

<sup>432</sup> In your body is the fragrance of lotus.

<sup>433</sup> Bees do not leave the nearness of liquor.

<sup>434</sup> It almost looks like *āyitvaṃ*.

<sup>435</sup> It seems to mean: “That/She (*oha*) is, as if (*jānyo*) I came (*āyilum*) near to the moon (*sasa*, i.e. *śaśi*).”

<sup>436</sup> Maybe *sitava* should be amended in *sitara* (i.e. B. *śītala*), for *va* and *ra* are often confounded in this manuscript. The whole phrase would be \**o śītala dhāra cāru hāse* “That sweet smile [of her] [which is like] a cool stream!”

<sup>437</sup> I.e. B. *teracha* ‘askance, slanting’.

(Peculiarly, a mixture of Newari and Devanāgarī scripts from here)

torā mukha saṃpūrṇā śa(12)śi vase, vidyā, se kehne amṛta pāna varise, /  
vacana hi deho mo-ke jīva-dāne, vidyā dekho morā saṃ[d]eha<sup>438</sup> jīvane //55//

(Addition written in the lower margin of p. 20. The place to be inserted in is not recognizable.<sup>439</sup>)

prathama yauvana morā amita-bhamare

(End of addition)

(p.21:1)

(Here, a mixture of Newari and Devanāgarī scripts again, until l. 8 of this page.)

// śrī<sup>440</sup> rāga // chatā //

pīna kaṭhina kuca, kanaka, katorā //56//<sup>441</sup>

// guṃjali // thaka tāla //

kathā vase dinakara kathā kamalinī, ka(2)thā vase śaśadhara kathā kummudini 2  
kata dūre rovata ghana śikhare mayūra, utima-janero nehā kavu nahi dūra<sup>442</sup> //dhru//  
tuhme prabhu (3) vaḍa<sup>443</sup> nidāruṇi, tila eka nā diro je harāro cetane<sup>444</sup> //57//

// rāmakari atha tāla //

vidyā hema paṃkaja torā vadana vidite, (4) madhu lobhe bhamarero vyākula cite //  
kumara, na jāne anamga raṃga tuhme parihare<sup>445</sup> kaṭākṣa guṇatā indrero pāta sari, //  
vidyā, parama hara(5)se deho surati saṃbhoge, upaśama kara se kusuma-śara-roge //  
kumara, tuhmāra surati sukhe padi gelā bhore, kucero kārimā kata dhāki(6)vā nicore //<sup>446</sup>  
vidyā, tuhmāra jouvane mohita morā cite, garbha saṃkā viśayana, riha bhaya bhīta //  
kumara, mo naiyā je sukha suna prāṇe(7)śvara kuśarekhā<sup>447</sup> jāya jani tuhmara śarire, //

<sup>438</sup> It is written *saṃheha*, but obviously, it should have been originally *saṃdeha*.

<sup>439</sup> Maybe it is inserted in the place indicated by a small v-sign in l. 2 of this page: *kataka mālini* [ v ] *sevito tora caraṇe*.

<sup>440</sup> An unusual way of writing *śrī*. Devanāgarī *śa* in its half-form is united with Newari *rī*.

<sup>441</sup> The *tāla*-name *chatā* has occurred in Song No. 54, too. B. *kaṭorā* ‘receptacle, cup, bowl’.

<sup>442</sup> The picture seems to be: In monsoon, the raincloud makes sounds of thunder in distance, and peococks laments by yearning. I.e. although my beloved (*utima-jana*, i.e. *uttama-jana*) is far away, but “my affection (*nehā*) for him is never away [from my heart].”

<sup>443</sup> B. *baṛa*

<sup>444</sup> MS *harāro cetane* “[he] robbed my consciousness” or “[I] lost consciousness (I fell into swoon)”.

<sup>445</sup> *Parihare* is in the position it ought to rhyme with *pāta sari*. Perhaps it was originally *\*parihari* ‘abandoning, except for’, which would make sense.

<sup>446</sup> B. *kālimā* ‘blackness’. B. *nicora-* ‘to squeeze’. B. *dhāka-* ‘cover’.

<sup>447</sup> MS *kuśarekhā* (*\*kuśala-rekhā*?) here seems to denote the line which appears in the woman’s body, indicating conception.

vidyā, tu [l]ai[y]ā<sup>448</sup> je samsāre, bhujiro āpane,

(Peculiarly, here begins again a mixture of Newari and Bengali scripts)

juga eka jiya<sup>449</sup> kija<sup>450</sup>, jaribo ekhane, // (8)

kumara, e vola śuniyā mora hīdaya rodanā<sup>451</sup>, tuhmāra āge-te maro e mora vāśanā<sup>452</sup> //58//

// mallāda / eka //

calila mālāvati pāna (9) phula hāthe rājāra jhī e mora pāsanā<sup>453</sup> //59//

// mallāda // eka //

śiva2 corero śṛṅgāre garbha vidyāro e lahiro, hārāvati (10) mālāvati sakhi e ā kariro<sup>454</sup>, /

āra sana<sup>455</sup> yāna duyi milite na pāre, kārimā padiro duyi kucero śikhare //

śiva2 (11) sakhi duyi juguti kariyā kathāntare vidyāro mātā-ke giyā karilo gocare //

śiva2 puttri-ke vadiyā/cadiyā āse se rāja<sup>456</sup>(12)mahiṣi, sakrodha [ā]siyā<sup>457</sup> se jhiyā-ke puchira se<sup>458</sup>

//

śiva2 ki kaila2 vidyā tuhme ku-nāśe, sava rājā vāpa-ke anāthi upahāse, //459

śiva2 purusa-vidusi vidyā<sup>460</sup> jagattra<sup>461</sup> vidite, athā[m]tare<sup>462</sup> pādiriyā ghara ācuvite<sup>463</sup> //60<sup>464</sup>//

// (p.22 :1) rāga dhanāśī // cāli //

<sup>448</sup> The two letters are almost damaged.

<sup>449</sup> Exceptionally, a Devanāgarī letter *ji*, although this part as the whole is in a mixture of Newari and Bengali scripts.

<sup>450</sup> The letter *ja* is distorted. It may be also *vva* or *vu* (or even *cu*).

<sup>451</sup> Or, *vodanā*

<sup>452</sup> “I shall die in front of you. This is my hope.”

<sup>453</sup> *Pāsanā* rhymes with *vāśanā* in the last verse of the previous song No. 58.

<sup>454</sup> I.e. the two companions made utterance Eh! Ah! in surprise and embarrassment.

<sup>455</sup> The Newari letter *sa* has a resemblance to Newari *ma*, but here, it is clearly *sa*. In the case it may be nevertheless read as *ma*, *mana yāna* could be interpreted ‘soothing of the mind’, i.e. ‘release’. Anyway, this does not seem to be the best solution.

<sup>456</sup> It is actually written *vāja*, but can be nothing else than *rāja* from the context.

<sup>457</sup> The letter *ā* is completely stained and unrecognizable.

<sup>458</sup> It looks like the scribe first wrote *pucherase* (or *puchevase?*); secondarily, he himself or someone else amended the *e-kāra* of *che* into *i-kāra*, adding an arch-form in a thin line. The result, *puchira se* ‘she inquired’, makes sense.

<sup>459</sup> “What did you do, Vidyā, the worst destruction! Everyone [will] ridicules your helpless Father-King.”

<sup>460</sup> The ligature *dya* almost looks like *dva*.

<sup>461</sup> I.e. *jagat-traya*

<sup>462</sup> MS *athātare*, lacking the bindu *ṃ*.

<sup>463</sup> There are several possibilities to read the two letters looking like *cu vi*, i.e. the first letter can also be *vu*, *cva*, *vva* etc. and the second, *ci* or *ri*. For instance, if reading *pādiriyā ghar ācarite*, it could mean something like ‘giving a foot[-kick] to the good conduct of [our] family’.

<sup>464</sup> Intriguingly, the number 6 has the same form as the enigmatic letter *cha*.

māyya-ke volamṭi tuhme janma-sthāne, mahādever sevā chādyā na jāno suāna<sup>465</sup> //2//  
gamḍa paṇḍare de(2)hā candana-lepane,<sup>466</sup> vāyu-roge hāyi uthya<sup>467</sup> satya suvadane 2 //  
sarūpe<sup>468</sup> na jāno mā purusa upabhoga, na jāno sarīre morā (3) vādhe kavan· roga 2 //  
dina aṣṭa daśa bhuṣa na rāge śarīre,<sup>469</sup> udara phuliyā uthya ajīrṇa bhitare //  
hātha pāva jale (4) ayise kāraṇe,<sup>470</sup> chādiyā palamka śayyā bhuyā-to śayāne, //<sup>471</sup>  
bhuyāro dhurāya mā go kaṇḍuvāya gāya<sup>472</sup> nidrāro āla(5)sya kuce diro nakha ghāya 2 /  
kālimā kucera āge āche sarvvakāle michā māgo na pāta aśeṣa jaṃjāle 2 /  
naṣṭa candra catu(6)rthi dekhilo bhādra māse, hātha cūlilo ahme e pūrṇa kalaśe 2 /  
pāvero upara pāva ghasiro apane,<sup>473</sup> te-kāraṇe a(7)pavāda uthila yatane 2 //  
nidrāra alasero tridadi bhāta khāyilo, gāyara garave vāsi caṇḍana suchilo 2 //  
viyani (8) vasilo sanā sunilo sakhila vola, tathila kāraṇe michā apavāda vole 2 //  
māvur<sup>474</sup> heyā jhi-ke hena vola duṣṭa vāni (9) anala praveśa kariyā tyajivo parāṇe //2//  
// tiri-ke garabha tiri āge na lukāya, rājā-ke kahiteśilā ma(10)hādevi jāya 2 //  
nṛpatira ājñāśirā kahati niśamka, nirmmala kule vidyā thuyila kalamka 2 //  
simhāsana chādiyā nṛpa ge(11)la kṣiti-tala, prabhu2 voliyāśilā tulileka kola //  
tuhmāra valāyi laiya marau<sup>475</sup> duṣṭa jhi, vivuddhi rāgilo tāke (12) kalivo na ki 2 //  
hatāśa na kara prabhu cetana karu gāya, cora dharite vuddhi karaha upāye 2 /  
ānila do sādhu tāke (13) diyā tatakṣaṇe, na jānasi mora rāja<sup>476</sup> āśive kavana jana 2 //  
ki karise koṭavāra, chādiyā rājaro kāja (p.23:1) na jāne kavana cora āyiso mora rāja, 2 //  
e cora dhariyā mo-ke deyi je vā jana, ghoḍā kapadā divo āra mahā(2)dhana 2 //61//

// kahnada // jati //

are re nāgara caṃka<sup>477</sup> dusāra duviśe, sa kehne antapure core[ra]<sup>478</sup> praveśa 2  
sa(3)-parivā[ra]<sup>479</sup> jave na karivo prāṇa hare, cora dha[ri]<sup>480</sup> dehe dui pahara bhitare, //<sup>481</sup>

<sup>465</sup> The letter looking like *mva* or *tva* is so far used as *su*.

<sup>466</sup> Skt. *gaṇḍa* ‘cheek’. Skt. *pāṇḍara* ‘whitish’, ‘pale-white’ (as adjective), ‘red-chalk’. Here, seemingly the ointment of sandal powder applied on her pale-white cheek is described.

<sup>467</sup> I.e. B. *hoiyā uthē?*

<sup>468</sup> The letter (looking like *va/ra* + small 2) seems to be Bengali *rū*.

<sup>469</sup> “I don’t feel hunger for eight or ten days.”

<sup>470</sup> “My hands and feet ache by this reason.”

<sup>471</sup> Lying on the earth.

<sup>472</sup> Something like: It itches all over the body due to the dust on the earth.

<sup>473</sup> I rubbed my own foot with the other foot.

<sup>474</sup> Or maybe *māyyar* ‘mother’s’?

<sup>475</sup> A strange form of the arch of the *au-kāra*. Maybe *marauṃ?*

<sup>476</sup> This *rāja* seems to mean *rājya* ‘kingdom’.

<sup>477</sup> Maybe B. *caṅga* ‘soldier armed with spear’[Sen 1971: 258]? Or else, if it is a person’s name, maybe, Skt. *caṅga* ‘handsome, beautiful’.

<sup>478</sup> It is written *coreva*, but it must have been originally *corera*.

<sup>479</sup> It is written *parivāva*. I amend it in *parivāra*.

tapāusa<sup>482</sup> karaha nāgara caṃka, ujo(4)ni nagare cora upacaṃke<sup>483</sup> //  
hāṭe2 pratighara2 tini dina upavāsa kayilo na mare<sup>484</sup> //62//

// gumjali // (5) paḍitāla //

kulhi2 cātare<sup>485</sup> cora cāhiyā koṭāla vule<sup>486</sup> ghare<sup>487</sup> //63//

// gamdhāra // jati //

cora na pāyi(6)yā gero vādhiyā kṛpane<sup>488</sup>, nṛpati ro āge kayilo daṇḍa-praṇāmana 2  
tapāusa kariyā na pāyilo core<sup>489</sup> saṃśa(7)ya āche morā vidyā aṃtapure //dhru//  
nṛpati vole to kena karu saṃśaya, bhara<sup>490</sup> jijnāsā karu nahi kich<sup>491</sup> bha(8)ya //64//

// bharthali // platāla //

rājāro ājñā hi vidyāro ghare, kāma siṃdūra divo thāre<sup>492</sup> 2 //65// (9)

// // rāmakari // tāla //

saṃkoce puchilo dhovi manohare, jāhāro vasana pāve bhusita siṃdure, 2  
sa(10)parivāra jave jā hosi jivane, ahmāke jāniyā tāke diveka vasane //66//

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<sup>480</sup> I amend *dhavi* into *dhari*.

<sup>481</sup> “Catch the thief within two *prahara*-s, before I (lit. ‘when I do not’) commit suicide together with my family.”

<sup>482</sup> Perhaps B. *tapās* ‘search, enquiry’, loanword from Persian [Sen 1971: 389].

<sup>483</sup> B. *upacaṃka* ‘panick-stricken’ [Sen 1971: 87]. “The city of Ujjain is panick-stricken because of the thief.”

<sup>484</sup> “He fasted for three days, but does not die.” Or, maybe, *namare* is a mistake for *nagare*? If reading *nagare*, it would mean: “[Make inquiry] in marketplaces, every single house! He [has already] fasted for three days in [this] city.”

<sup>485</sup> MS *kulhi* seems to be B. *kuli* ‘narrow lane between two rows of domestic houses’, e.g. *sahar bājār kuli ekākār bane* “The town (including) the bazar and the lanes are levelled by flood” [Sen 1971: 162]. B. *cātara* ‘quadrangle, market square’ [Sen 1971: 269].

<sup>486</sup> B. *bula-* ‘to move about’ [Sen 1971: 678].

<sup>487</sup> In the manuscripts, number 2 has two different functions: 1. as indication of repetition, 2. as indication of the second verse in a song. Here, it seems to be 1. indication of repetition: *vule ghare ghare* “[The policeman] moves around from house to house”.

<sup>488</sup> I.e. *\*bāndhiyā kṛpane* ‘tying the sword’ i.e. having thrown his hands up in despair.

<sup>489</sup> Slant lines doubled.

<sup>490</sup> Maybe, B. *bhaṭaka* ‘a flashing show’ [Sen 1971: 700], *\*bhaṭake* ‘in a flash’ in meaning of ‘immediately’? Or else, *\*bhaṛa/bhaṛaka* (only if such a form could really exist), which might be related to Skt. *bhṛta/bhṛtaka* ‘a hired servant’?

<sup>491</sup> It looks like *kichu*. However, in this part, i.e. a mixture of Newari and Bengali scripts, the *u-kāra* is usually written in a form like *va*, i.e. a small triangle. Therefore, I consider the sign below *cha* is not an *u-kāra* but a *halanta*. Besides, this word is often observed to be accompanied by the *halanta* in other Nepalese dramatic manuscripts, too.

<sup>492</sup> Maybe B. *thāla* ‘platter, feeding plate’ [Sen 1971: 416]?

// korāva // eka //

mada(11)na vinoda kailo ratira vidhāne, simḍura lāgila sava, sunda[r]a<sup>493</sup> vasane,<sup>494</sup> 2  
prabhāta kāle gelā māliniro ghare, (12) tyajire vasana sava simḍura [r]āga<sup>495</sup> re /  
kapata<sup>496</sup> tave gerā mahā-nadi tire, mālini-ke vole vasana dhovi-ke je dire //  
(p.24:1) rāja-yogya vasana simḍura bhuṣita dekhi, dhovi hoyi haraṣa mana ulhāsate //  
koṭākāra<sup>497</sup> niyā janāyi tratakṣaṇe<sup>498</sup>, su(2)caritā diro mo-ke vasana eṣaṇe //  
koṭavāra-kero mana pa[ḍ]iro<sup>499</sup> je tave, mālini[l]o<sup>500</sup> ghare tapāvusa ka[th]ā<sup>501</sup> ā(3)che //  
mālini vola tave ethā na je vase, kona dina āyise je kona dina āyase //  
ukatite<sup>502</sup> pāyilo māli(4)niro ghare, sulumṅa hu<sup>503</sup> diro niyā tathā u<sup>504</sup> bhitare, //<sup>505</sup>  
eka sata pāyika tāhā hi je thuyiro,<sup>506</sup> takhane koṭāla giyā, (5) vedhe<sup>507</sup> vidyārar<sup>508</sup> ghare //67//

// rāmakari // ekatāla //

pāyilo cora kariyā uthilo, mahā rorā<sup>509</sup>, paramṅki(6)te gelā suṁdara vidyāro je kāre, //68// [ʔ<sup>510</sup>]

// rāga vibhāsa // tāla jati //

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<sup>493</sup> I amend MS *sundava* into *sundara*.

<sup>494</sup> Slant lines doubled.

<sup>495</sup> I amend MS *vāga* into *rāga* ‘red color’ or ‘dying of red color’. Although *simḍura rāgare* could be interpreted as *\*sindūra lāgile* ‘vermilion powder adhered [to the cloths]’, this would be problematic because of the rhyme *ghare/rāgare*.

<sup>496</sup> Skt. *kapata* ‘fraud, deceit’ in meaning of ‘in disguise’.

Another possible reading (although less possible) may be *\*kapaḍa*, i.e. B. *kāpaṛa* ‘clothes’, for Bengali *ta* and Newari *ḍa* look alike. However, *\*kapaḍa* would *not* fit in this place very well, lacking a finite verb like *\*laiyā* (‘taking [the clothes]’). Besides, *vasana* is used as the term denoting ‘clothes’.

<sup>497</sup> It should be *\*koṭavāra*, but I leave it not amended.

<sup>498</sup> = *tatakṣaṇe*

<sup>499</sup> The letter *ḍi*, as amendment written over a false letter, has become almost an ink stain and difficult to recognize.

<sup>500</sup> The letter *la* is an amendment written over a false letter.

<sup>501</sup> The letter *tha* is distorted and difficult to recognize.

<sup>502</sup> B. *ukaṭa*- ‘to search thoroughly’

<sup>503</sup> Or, *du*?

<sup>504</sup> Or, *ḍa*? Presumably, the original was *\*tathāta bhitare* ‘‘there, inside’’. Cf. B. *tathā-ta* [Sen 1971: 388]. The scribe/s confounded Bengali letter *ta* with Newari letter *ḍa*. In Newari script, *ḍa* and *u* look alike. The meaning of the verse would be: ‘‘Searching thoroughly, [the policeman] discovered in the flowersaleswoman’s house a tunnel [being] dug (*diro* lit. ‘given’), leading inside (i.e. to the underground) from (lit. ‘in’) that place.’’

<sup>505</sup> The second verse-half is obscure, except for that an underground path was found inside (the house, or under the floor).

<sup>506</sup> [The policeman] put one hundred foot-soldiers in that place.

<sup>507</sup> B. *bedha*- ‘to pierce’, here in the meaning of ‘to trespass, to raid’.

<sup>508</sup> A sign of *r* above *gha*. Maybe, the scribe tried to reproduce the real pronunciation *\*vidyār ghare*.

<sup>509</sup> Cf. B. *rola* ‘shout, roar’

<sup>510</sup> A sign whose function is unknown.

sulūṅga vāhiyā jāya māliniro, (7) ghare, deṣe<sup>511</sup> to upala<sup>512</sup> āche, pāyaka pahare, //  
vāhu diyā puna se vidyāro thāyi āyilo, mahā bhaya padirā<sup>513</sup> (8) bhāvita rāgirā //69//

// rāga // co ṣajati //

[1]<sup>514</sup> ciyā<sup>515</sup> vidyā rāja-nandani, nidrā karaha cetane,  
rājā(9)ro koṭāra ghare to vedhiro suṁdara jiyā kemane, //  
āre tuhme se māyā, ahme se padiro, māyā-jāre<sup>516</sup>,  
āhme āche (10) tuhmāke yadive<sup>517</sup>, jhayā<sup>518</sup> volilo suṁdala madhu-māche<sup>519</sup> //dhru//  
tuhme se vidyā rāja-nandini ahme se rājāro pu (11)  
tuhme se ahme māri<sup>520</sup> rājāro thāyi dekhi rāge māyā-mohe //70//

// valāli // jati //

[2]<sup>521</sup> hari2 narapa(p.25:1)ti guṇasāra tāhāra ahme kumāre, lo e,,  
ālo prāṇa vidyā lo, āre, sarasvatī kaṁṭhe morā liya mānā<sup>522</sup> 2  
hari2 padhiro śā(2)stra sakale jiniro pa[m]ḍita<sup>523</sup>-vala,  
ālo prāṇa vidyā lo, āre vudhi ghaṁṭā duvāre vaṁdhavā nālo<sup>524</sup> //  
hari2 koṭāla vedhi(3)yā ghara, parāṇe samāyalo dara,  
ālo prāṇa vidyā lo<sup>525</sup> āji vidyā kavana parakāre nāye //  
hari2 ātāya pa(4)dminī janu<sup>526</sup> ānyā kailo upanita,  
ālo prāṇa vidyā lo, na parilo kā[ro]<sup>527</sup> varṇṇa-mālā nāye //  
hari2 [x]<sup>528</sup> cha-māsero (5) patha haite<sup>529</sup>, āsiyā mililo tvate<sup>530</sup>,

<sup>511</sup> Or, maybe *deṣa*.

<sup>512</sup> = *upara*

<sup>513</sup> Or, maybe *padira*.

<sup>514</sup> Written small.

<sup>515</sup> Under *yā*, a sign resembling the *u-kāra* or *halanta* is written. B. *ciya-* ‘to be conscious, to wake up’, or B. *ciyā-* ‘to awaken, to be awakened’ [Sen 1971: 280]. Maybe it is better to read *ciyu*, or *ciyo*.

<sup>516</sup> = *parilo māyā-jāle*

<sup>517</sup> It seems to be a corruption of *\*padire*, i.e. B. *parile*.

<sup>518</sup> Seems to be the same as B. *jhi*. Sen [1971: 345] surmises the etymology as MIA *jhiā*.

<sup>519</sup> I.e. B. *madhu-māchi*, *maumāchi* < Skt. *madhu-makṣa* ‘a bee’. “Oh, [my] girl, I have fallen [in love with] you,” so said Prince, [who was like] a bee.

<sup>520</sup> Maybe, *nāri*?

<sup>521</sup> Written under || .

<sup>522</sup> Or, maybe *mātā*?

<sup>523</sup> The *śrībindu* is lacking.

<sup>524</sup> Maybe better to read *tālo*. *Duvāre vaṁdhavā tālo* would mean something like: “In the door, the lock is shut (lit. ‘tied’)”.

<sup>525</sup> Peculiarly, the part from the beginning of this page (*ti guṇasāra ...*) until here (*ālo prāṇa vidyā lo*) is written in a mixture of Newari and Devanāgarī scripts. However, from here afterwards (i.e. *āji vidyā kavana ...*), it is written in a mixture of Newari and Bengali scripts.

<sup>526</sup> Or, maybe *jatra*, *jabhu*?

<sup>527</sup> It looks like *kāvo*.

ālo prāṇa vidyā lo, jathi-vidhi kailo vimānanā nāye,  
hari<sup>2</sup> bhuji[ro]<sup>531</sup> sam(6)sāra sukha eta-mane rāge duḥkha,  
ālo prāṇa vidyā lo, tvarā<sup>532</sup> morā ehi daraśane<sup>533</sup> nāye //  
hari<sup>2</sup> samṣpūrṇṇa hari(7)rokara, vāhire dāke koṭavāre,  
ālo prāṇa vidyā lo, āre, janama-ke deho āliṅgane nāye, //71//

// (8) bhathari<sup>534</sup> // ekatāla //

takhane jānive padhive<sup>535</sup> arthāntare, dāhina cakṣu morā phure,  
māthāro dvā[ra]<sup>536</sup> diyā bhumiro tāya /<sup>537</sup> (9)  
sundari vidyā kāde<sup>538</sup> //72// X3<sup>539</sup>

(Addition written in the lower margin of p. 24 and the upper and lower margins of p. 25. Letters are often very difficult to identify.)

śrī rāga // pahaḍiyā //  
mādhava bhāta vacana śuniyā amkuli<sup>540</sup> hoyi śarire,  
cintāyā akura<sup>541</sup> antaya<sup>542</sup> dahane dāruṇa kusuma-śare,  
vidyāyā amva carata saṅge (change of the line) kariyā chāḍiva<sup>543</sup> apanā deśe  
māo vāpa eka [nā]<sup>544</sup> jāniro āyiro [torā □]deśa<sup>545</sup>  
nagara vikāśita mālini āche kathā kahi ko<sup>546</sup> tuhmā(p. 25, upper margin)ke,

<sup>528</sup> The sign x is written above *cha*.

<sup>529</sup> Peculiarly, the four letters *pa tha hai te* are suddenly written in Devanāgarī script, amid of the mixture of Newari and Bengali scripts.

<sup>530</sup> Although it can be also read as *sute*, it seems to be better to read *tvate*, i.e. B. *to-te* ‘in you’, for *mililo tote* makes a better sense than *mililo sute*: “I encountered you.” Sen [1971: 410] mentions *tote* (locative) as occurring in the Śrīkrṣṇakīrtana. Might this support my hypothesis that the Bengali language used in Nepal was the dialect of Baṛu Caṅḍidāsa?

<sup>531</sup> It is written *bhujivo*.

<sup>532</sup> I.e. B. *torā*. *Torā morā daraśane* would mean: ‘Meeting of you and me’. Although it could be also read *surā*, it would be difficult to get the meaning.

<sup>533</sup> The scribe amended a false letter into *ra*. Then, he falsely wrote *da ra śa śa*, and amended the second *śa* into *ne*.

<sup>534</sup> The letter *bha* is Devanāgarī, while other letters are in Bengali script.

<sup>535</sup> Maybe, *jānive padhire*?

<sup>536</sup> It is written *dvāva*, but I amended it.

<sup>537</sup> The vertical line might be an *ā-kāra*. In that case, *tāyā*.

<sup>538</sup> The letter *kā* resembles Bengalī *phā*. But B. *kāde* ‘[she] weeps’ fits better in the context.

<sup>539</sup> The sign X indicates the place where the additional part is to be inserted. What the number 3 means is unclear. Does it belong to the series of numbers 1 and 2 (in l. 8 and l. 11 of MS p. 24)?

<sup>540</sup> Maybe related to Skt. *aṅkurita*?

<sup>541</sup> Or, *akṣara*?

<sup>542</sup> Maybe a corruption of \**antara*?

<sup>543</sup> Or *chātira*?

<sup>544</sup> I identify this letter, damaged, as *nā* (or *tā*?) only with difficulty.

<sup>545</sup> The letters *to rā □ de* are all distorted and difficult to read.

śuniyā mohana cirtta sānanda bhaira vāsā na diyā tāra ghare,  
vicitra nirmmala hāra granthiyā eka maṇika tathā diyā,  
mālinilā<sup>547</sup> hātha pari vaṃdha ka(p. 25, lower margin)<sup>548</sup>riyā diyā pathāyilo tuhmāke /  
vidyāro tuhme rāgiro suge<sup>549</sup> giro citte, tuhme moru saṃge yuvaka<sup>550</sup> milina vidina diyive bhujire  
//73// (End of addition)

(From here afterwards, a mixture of Devanāgarī and Newari scripts)

// pahadiyā paḍimāna //

[x]<sup>551</sup> rājā kumārī dekhī virāpe, vidyāro ḥṛdaya dāruṇa dāpe // (10)  
kole sāputiyā<sup>552</sup> ṅṅpa-nandane, kaṃde vidyādhari ajhūra nayāne //  
pāyilo mahā-nihī<sup>553</sup> jehne juvāya, ithya vidhi moke hena (11) karāye<sup>554</sup> //  
kanaka bhṛṅgāra candra samūhe, jala dhoya prāṇa nāthero luha<sup>555</sup> //  
rājā koṭāra vāhiri dāke vicāra livo vi(12)dyāra ghare //  
e vola suniyā<sup>556</sup> ṅṅpa-nandane kādhiyā pelāya<sup>557</sup> purusa ābharāṇe //  
tiri ābharāṇa pahiriyā āge la(p.26:1)khite na pāre nārīra saṃge //<sup>558</sup>  
vicāra karita pāyika sakale, sulumga pāyilo pālamka tale //  
sulumga dekhiyā kvaṭāla hāse, e(2)hi sulumge je corero vāse //  
pāyaka daśa viśa kvaṭālero saṃge sulumga payisiro nāgara caṃge //<sup>559</sup>  
sulumga vāhiyā na pā(3)ya core, kvaṭāla vola dīvasa morā //<sup>560</sup>  
cora na pāyiro atabhuta<sup>561</sup> morā, cora nā hayi eya mero dūte //  
e vola (4) jāni kvaṭāla mana-to guṇe, niścaya cora āche e nārī-gaṇe //  
pāta aṃgināya<sup>562</sup> kudiyo khāyī<sup>563</sup> ubhe daśa gaja<sup>564</sup> āde (5) je duyi //

<sup>546</sup> Maybe a corruption of *kahivo*?

<sup>547</sup> Maybe a miswriting of *mālinilo*.

<sup>548</sup> The letters from here afterwards are written in the lower margin.

<sup>549</sup> Or, *muge*, *tvage*?

<sup>550</sup> Or, *duvaka*?

<sup>551</sup> A small x sign above the *ā-kāra* of *rā*. We have seen the same kind of x in l. 4 of this page, too.

<sup>552</sup> < B. *sāpaṭa*-/*sāpuṭa*- ‘to hold tightly together’ ‘to grip’ [Sen 1971: 875].

<sup>553</sup> I.e. *mahānidhi*

<sup>554</sup> It seems that *ye* is accompanied by a halanta. If it is not a stain but a true halanta, it would be an effort to reproduct the real pronunciation [*karāy*].

<sup>555</sup> B. *ruha* ‘tree’? I wonder whether it could be a simile comparing her beloved to a tree.

<sup>556</sup> The first letter may be a distorted *śu*, i.e. *śuniyā*.

<sup>557</sup> B. *pelā*- ‘to push, throw, drop’ [Sen 1971: 581].

<sup>558</sup> It seems to mean: “Wearing ladies’ ornaments, [Prince] cannot be distinguished (B. *lakṣa*-) from women.”

<sup>559</sup> After this, it begins to be written in a mixture of Bengali, Newari and Devanāgarī scripts.

<sup>560</sup> After this, it seems to be written in a mixture of Bengali and Newari scripts.

<sup>561</sup> Maybe the Newari scribe intended to write \**aḍabhuta*, a Newari rendering of Skt. *adbhuta*. The Newari *ḍa*-letter has the almost same form as the Bengali *ta*-letter. In classical Newari language, dental and retroflex are confounded.

nāgara caṃka vāhira dāke, sava sakhi jādu khāyi laṃghiyā //  
sarvva-ka āge hārāvati jāyi laṃghiya khaṃ(6)ḍaka diyā vāma pāye<sup>565</sup>, //  
tāhāra pāchu mālāvati jāyili, khāyi laṃkhite mājhe paḍile //  
tāhāra pāchu tārā(7)vati jāyi laṃghira khaṃḍaka diyā vāma<sup>566</sup> pāye //  
hārāvati mālāvati laiṃyā sava raṃge<sup>567</sup> khāyi laṃghilo elilīyavaṃge<sup>568</sup> //  
(8) āgā pāchā tārā paṃcāsa sakhi rājāro jhi āyili candramukhi //  
ā<sup>569</sup>kule vidyā tahe vāta cāhe e kule kumāra pati(9)<sup>570</sup>lo mohe<sup>571</sup> //  
dahina pāva lakṣa lakṣa tole, duṣṭa koṭāra āda<sup>572</sup> haiyā dekhe //  
lilāya kumāra dhāyira pāye dhara<sup>573</sup> coliya<sup>574</sup> koṭāra dhāye //  
(10) keho dhara keho māra keho je kile<sup>575</sup>, kaṃde<sup>576</sup> vidyādhari ajhura jhura //73//

// śrī rāga // jati māna [4]<sup>577</sup> //

āre viśita (11) dakhila kvaṭāla cavuthiro vāde<sup>578</sup> galāla vaṃdhana kvaṭāra dhire kariyā vādhava 2  
kire na mārāha koṭāra, duḥkhāya<sup>579</sup> sa(12)rvva gā<sup>580</sup>, duhaya nagare kvaṭāla nahi vāpa mā //dhru//  
eka vāra prāṇa dāna de, e kvaṭāra bhāyi, paṃca māṇika dhana leva, e (p. 27: 1) koṭāla bhāyi  
//74//

<sup>562</sup> Maybe the slant line is an *e-kāra* of the *ya*-letter. In that case, *aṃgināye*.

<sup>563</sup> \**kundilo khāi*. B. *kunda*- ‘to sculpt’ ‘to chisel’ [Sen 1971: 159]. B. *khāi* ‘ditch, trench’ [Sen 1971: 184]. He dug a ditch to the courtyard (*aṃginā*).

<sup>564</sup> P. *gaz*, a unit of length?

<sup>565</sup> This *ya*-letter has a strange shape. It seems to be an amendment.

<sup>566</sup> The *va*-letter almost looks like a Bengali *ra*, but it is obviously *va*.

<sup>567</sup> It can be *vaṃge/raṃge/caṃge*. Maybe \**laiyā saba caṃge* ‘taking all the guardians’?

<sup>568</sup> Maybe *elilīya caṃge* meaning something like ‘[he/she] escaped (B. *era*-) the guardian[s]’? Or, should it be read as *e lilāya raṃge*, i.e. \**e lilāya raṅge*?

<sup>569</sup> The shape of this letter is the same as *ā*, but the horizontal line is lacking. The reading *ākule* ‘perplexed’ fits well in the context.

Another possibility suggested by my teacher, although not completely free from problematic, is to read it as *o*: a Bengali *o*-letter accompanied by an *ā-kāra*. The reading *o kule* ‘on that side’ ‘over there’ and *e kule* ‘on this side’ would form a matched set. However, I feel a slight awkwardness, for in such a set, *e kule* would be usually mentioned before *o kule*, at least in the modern colloquial usage.

<sup>570</sup> From this line onwards, it is in a mixture of Devanagari and Newari scripts.

<sup>571</sup> Either \**paḍilo mohe* ‘[Prince] fell in [her] captivation’, or \**patiro mohe* ‘[She was in] the captivation of [her] husband’.

<sup>572</sup> Seems to be B. *ādaa* ‘pitiless’ (< Skt. *adaya*) [Sen 1971: 41].

<sup>573</sup> This number 2 seems to indicate the repetition of the word, i.e. *dhara dhara*.

<sup>574</sup> Maybe it is a corruption of \**voliya*?

<sup>575</sup> Cf. B. *kila* ‘a blow of the fist’, B. *kila*- ‘to strike blows of the fist’ [Sen 1971: 154].

<sup>576</sup> B. *kāde* ‘she weeps’.

<sup>577</sup> Number 4 in a small size is written upon the letter *na*. In fact, number 3 in a small size is found immediately after Song 73 (MS p. 25, l. 9).

<sup>578</sup> Or, *cāde*?

<sup>579</sup> This *ya*-letter, being damaged by a wormhole, is difficult to recognize.

<sup>580</sup> It aches in the whole body. B. *gā* < Skt. *gātra*.

// śavari // eka //

hari2 [5]<sup>581</sup> caraṇa-te pade<sup>582</sup> tuhmāre, nāgara kvaṭavāre, āre mukha turirāho ahmāre, hari2 //  
(2) gupata kailo svayaṃvare, nāgara kvaṭavāre, cora nāhe rājāro kumāre //dhru//  
eka vāra kṛpā karo nāgara kvaṭavāra, na māro (3) na dharo prāṇesvara //75// X

(Song no. 76 of the addition indicated in the lower margin of MS p. 26, written in Bengali script, seems to be inserted here.<sup>583</sup>)

paṃcama // paritāla // vali vali para morā //76//

(Addition end)

// śrī rāga // chutā //

torā guṇa suniyā āyilo rūpa dekhivāre, chādiyā mā vāpa(p. 27: 4)ro rāja deśāntare 2  
gupata kailo kāja gandharvva vivāhā daiva vidhi vipacire sahite juvāya //  
na māra na māra kvaṭāra du(5)ḥkha sarvva gāya dekhite na pāyi vṛddha vāpa māye //dhru//  
garāte pātero dolā kari chāta hāthe dhakāte mārīte jāyi (6) janā paṃca sāthe //76//

nānāsā<sup>584</sup>

// paṃcama eka //

[8]<sup>585</sup> kādiyā pathāvo ahme suddhi<sup>586</sup>, kī hari2 daiva morā hari niyā (7) vuddhi nāye 2  
dekhivo na pāyilo vāpa bhāyi, he kvaṭāra, videśa āsiyā prāṇa harāyi nāhe //dhru//  
kenā ā(8)che mora rākhava vāpā he e kvaṭāla, anātha rājāra kumara kāde nāhe //77//

// śrī rāga // chutā //

āna (9) deva nā rādhiro āna nahi mane, pramāda padire vidyā citte sarvva khane /  
vidyā gati vidyā mati vidyā prāṇa dāne (10) eka vāra vidyā sane karu madhu pane //7[8]<sup>587</sup>//

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<sup>581</sup> Number 5 in a small size is written upon the letter *ca*. Number 4 is found in MS p. 26, l. 10.

<sup>582</sup> B. *paṛe*.

<sup>583</sup> The addition in the whole runs as follows:

paṃcama // paritāla // vali vali para morā //76// kahnala // jali // prathame to //78

<sup>584</sup> This is secondarily added by a different hand.

<sup>585</sup> A sign in a small size is written upon *kā*. It seems to be the number 8. Remember the number 5 is found in MS p. 27, l. 1. Peculiarly, 6 and 7 are lacking.

<sup>586</sup> Peculiarly, from *suddhi* afterwards, it is written in a mixture of Bengali and Newari scripts.

<sup>587</sup> The number of the units digit is cancelled, and the emendation, the number 8, is indicated in the lower margin. Peculiarly, the addition written in the lower margin of MS p. 26 also contains the beginning part of a song numbered as 78:

kahnala // jali // prathame to //78

// paṃcama // tāla //

na jāne mayi rati-lekha avālikeśa(11)risomāropuli, vidyā dhurāya dhusari /  
cāmaru jiniyā keśe, āurāvo<sup>588</sup> kuntare<sup>589</sup> chiniyā vādhiro gaja-(12)mukutāro hāro //  
ke mora nātha rai gela dhariyā, kāde rāja-kumāri sumara<sup>590</sup> sumariyā //  
pāpiṣṭha vidhā(p. 28: 1)tā duḥkha direka ahmāke, hena rūpa yauvana svāmi nahi ghare //  
kanaka sadṛśa kuca monike bhariya, katana rā<sup>591</sup>(2)khiro neta ācora jha<sup>592</sup>piyā //  
eṣane āchira prāṇanātha vaṃge<sup>593</sup>, kutuhala se prāṇanātha niyā gelā, vā<sup>594</sup>jāra kvaṭāla (3) //  
hiyāta devanekata sahita na jāe, rājā-ke pithi diyā kahivo vāpa-mā~~ke~~<sup>595</sup> //79//

// śrī rāga gaṇḍala jati // (4)

āre jata vata<sup>596</sup> kailo kāja vāpa-mā-ke na kairo rāja<sup>597</sup>,,  
gupate<sup>598</sup> rākha na kara paravāre, he kvaṭāla bhāyi, 2  
āre, toke volu (5) prāṇero bhāyi, sarvva kathā toke kahe  
tumi rākhile prāṇanātha pāyi he kvaṭāla bhāyi //dhru//  
āre, kānda vidyā rājakumā(6)ri, kvaṭālalā<sup>599</sup> pāya dhari  
bhumi rule diyā kuṭila kavari, he kvaṭāra bhāyi //80//

// lalita ekatāla /

āre, nidayā (7) re nidāruṇa kata māro sarvva khana, upari kina dekhi dharama, 2  
na māro kirelo ghā dukhāya sarvva gāya, niyare<sup>600</sup> nahi kevu (8) vāpa-mā, he kvaṭāla //dhru//  
kata dośa kailo mu tuhmāre, yā ā<sup>601</sup> 2 vaiśya vuka saṃsāra mora kara vicāra  
pahāvu rāte pa(9)rāṇe na māra, koṭāla bhāyi //81//

<sup>588</sup> B. *āulā*- ‘to be disturbed’ ‘to disturb’ [Sen 1971: 23].

<sup>589</sup> Maybe Skt. *kuntala* ‘the hair of the head, a lock of hair’, or B. *kuntari* ‘a kind of pillow’ [Sen 1971: 159].

<sup>590</sup> Or, maybe *sumare*. The horizontal line of the *ra*-letter is slightly wavy. However, in this part which is in a mixture of Bengali and Newari scripts, usually the Bengali *e-kāra* is used (i.e. set to the left of the letter).

<sup>591</sup> It almost looks like *vā*. In this manuscript, *va* and *ra* are often very confoundable, and distinction is only possible by the context.

<sup>592</sup> Seems that the scribe emended a letter into *jha*.

<sup>593</sup> Or, *raṃge*. However, it seems that the scribe confounded the original *\*camge* with *vaṃge/raṃge*.

<sup>594</sup> Or, *rā*. *\*Rājāra kvaṭāla* would make a better sense.

<sup>595</sup> The scribe cancelled *ke* and added *e*: B. *bāp-mā-e*.

<sup>596</sup> Maybe *vaḍa*, i.e. B. *baṛa*, is better. The Bengali *ta* has the same form as the Newari *ḍa*, and sometimes they are confounded by the scribe.

<sup>597</sup> Maybe a corruption of *lāja*? The separation of words might be also: *\*bāpa-mā kena kailo lāja*.

<sup>598</sup> From *gupate* onwards, it is written in a mixture of Devanagari and Newari scripts.

<sup>599</sup> I suspect it was a corruption of *\*koṭālero*. The process of corruption could be: *\*koṭālero > \*kvaṭālelo > kvaṭālalā*. That means, the scribe failed to reproduce the vowel signs faithfully.

<sup>600</sup> From *niyare* afterwards, it is written in a mixture of Bengali and Newari scripts.

<sup>601</sup> It might be a corruption of *\*māā* ‘mother’ ‘Mother Goddess’.

// valādi jati //

[7]<sup>602</sup> eta<sup>603</sup> kathā śuniro apane śrī rāma priyā halilo rā[va]<sup>604</sup>(10)ne 2/  
hari<sup>2</sup> rāghavendre<sup>605</sup> diro bhāra<sup>606</sup> daśāśire, āje, jāvu karahu katāya nahi dare<sup>607</sup> //dhru//  
lalāṭa likhita pha[la]<sup>608</sup> (11) phalilo morā, vidyā vāhu diyā jāvu tuhme nija ghare //82//

// rāga vibhāśa // jati //

hari<sup>2</sup> daiva vidhi[ ]<sup>609</sup> (12) likhilo kapāle, prāṇero vallabha dhariyā nile koṭavāre, 2  
se prabhu vihune prāṇa mora āche ki kāraṇe duṣṭiya<sup>610</sup> ta hayiyā kāde vidyā ajhura nayāne, /  
kahe śrīdhara dvija<sup>611</sup> vidyāvīrāpa dura karo, ke kātite pāre prāṇeśvare //  
(p. 29:1) sundara kuhmara na hoyi mānuṣa<sup>612</sup> avatāre<sup>613</sup>, jitiyā sabhā karive tuhmāra udhāre //83//

// rāga, jati // (2)

maṅgala //

kāce se mājhīyā dhāriilo re, citrasena niramāyi nāhe 2  
candanero diyā āropane, māuvāte<sup>614</sup> śo(3)bhā kare //  
suddhe yi ~~suddha~~ varṇṇero vāvive<sup>615</sup>, māuvāte śobhā kare he,  
kati gela āyīha śobhāyile jaya<sup>2</sup> maṅgala (4) gāyīya, e kati gela vaisu vrāhmaṇe,  
[o]<sup>616</sup>ndrera nārada he, śubha yakhane lagana citiha, ādi vidyā ādi vāsa he /

<sup>602</sup> The number 7 in a small size is written upon *e*. This seems to be a member of a sequence of numbers. (The number 8 is found in MS p. 27. l. 6.)

<sup>603</sup> Peculiarly, the three letters *ti e ta* are in Devanagari script, in contrast to other letters around which are in a mixture of Bengali and Newari.

<sup>604</sup> Badly stained.

<sup>605</sup> This letter can be nothing else than *ndra* here. However, the same letter has been used as representing *cha* in other places of this manuscript.

<sup>606</sup> Or, *tāra*. This *bha*-letter resembles Bengali *ta* very much.

<sup>607</sup> = *ḍare*

<sup>608</sup> Badly stained.

<sup>609</sup> It is so much blackened with a stain, that it is difficult to decide whether it is a letter, or an empty space. The horizontal line is visible. If it is a letter, it might be perhaps *la*, but extremely vague. From the context, it seems to be better to take it as an empty space.

<sup>610</sup> Stained. Maybe *thalra*? Perhaps a word like Skt. *duḥsthira* 'infirmary' or \**duḥsthiti* is intended. MS *yata* might be B. *eta* 'such amount'.

<sup>611</sup> *Bhaṇitā*. The author of this drama is Śrīdhara Dvija.

<sup>612</sup> The scribe amended a certain letter in *ṣa*.

<sup>613</sup> Only *a va* are in Devanagari script.

<sup>614</sup> Perhaps can be interpreted as \**māu bā-te* 'in [his] mother and father'?

<sup>615</sup> In this manuscript, Bengali *va* and *ra* are frequently confounded. Maybe *rāvire* (past tense)? Or, perhaps a writing mistake of \**rākhire* (B. *rākhile*)? Or else, is MS *vāvi* a Middle Bengali form of Skt. *vāpi* (cf. H. *bāolī*)?

<sup>616</sup> This is a strange letter resembling *ja*, *ga* without the horizontal line. Maybe it represents *o*. In the Prakrit verses contained in p. 30, this letter occurs several times, and seems to represent *o*. However, *ondrera* sounds awkward. Maybe [*i*]ndrera? Another possibility would be that the second letter is

(5) cāri gāchi rāma kadali, pukhuri-te niramāyilo he, rayata vaṁdhivo cāri ghāta<sup>617</sup> re,  
tathi vidyā nāhivohe // (6)

abhoga //

śrutāna nasira tanaye, bhoga purandara, medina madane, rājā śrī piroja sāha jāne, dvija śrīdhara (7)  
kavirāja paramāne //84//

// vidyā-vinoda ṅṛtya samāptam<sup>618</sup> // vidyā-vinoda ṅṛtya samāptam //<sup>619</sup>

(In the empty space of the lower half of this page, the following lines are written in a mixture of Bengali and Newari scripts.)

𑒧 payāla, āna deva na cinti / ro<sup>620</sup> āmanati 9<sup>621</sup>

payāla, ādiha kanaka caṁyā<sup>622</sup> 10

śauri, tuhmi kvaṭavāra ahma paradeśi 11

(p. 30: 1)

𑒧 uttuṅga-pīna-kāthina-stana-maṅḍalasminḥ patrāvaliṁ racaya kuṁkuma-karḍdamena /  
ālīṅganena jaghanam saphalam kuruṣva, duḥkham (2) vināśaya vibho madano havam<sup>623</sup> me //  
puui<sup>624</sup> ṅivatubhuria dāhario<sup>625</sup> viṅāṅuvā havei piyam /  
taha ughuṭa<sup>626</sup>muṅā(3)lo<sup>627</sup> ta[o]<sup>628</sup> diṭṭi<sup>629</sup> de[o] cakkāo //<sup>630</sup>

𑒧 ahiṅava-ma[h]uloḥa-bhāviam, taha paricumvia-cūya-mañjarim /

(4) kamala-vasa<sup>631</sup>-dimettaṅi-chando mahuara-visu<sup>632</sup>madosiṅam kahama //

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not *ndra*, but *cha*. In that case, the reading would be *ochera*.

<sup>617</sup> = *ghāta*

<sup>618</sup> Bengali sign for ṅ.

<sup>619</sup> The title of the drama is first written in Bengali script, then repeated in Newari script.

<sup>620</sup> Perhaps, it was a halfway reproduction of the original Bengali script \**cintiro*. The scribe retained the Bengali *e-kāra* (set to the left of the *ra*-letter), although he wrote the Newari *e-kāra* (i.e. the horizontal line in wave).

<sup>621</sup> It has parallelity to the first verse of Song No. 78 (MS p. 27, ll. 8-9): āna deva nā rādhiro āna nahi mane.

<sup>622</sup> Or, *caṁvā*?

<sup>623</sup> This *ha*-letter has a peculiar shape. Maybe it is not *ha*.

<sup>624</sup> Or, *puḍui*

<sup>625</sup> Or, *haviō*. Pkt. *dāhaviya*- 'āg lagvāyā huā'?

<sup>626</sup> Pkt. *ugghuṭṭha*? Or, *uvvuṭa/udduṭa/uppuṭa*?

<sup>627</sup> Pkt. *muṅāla* < Skt. *mṅṅāla*? Or, *suṅālo*?

<sup>628</sup> This letter resembles *ja* without the horizontal line. It has occurred in p. 29, l. 4 ([?]ndrera). I have the feeling that it represents a certain vowel, but I do not have any further idea.

<sup>629</sup> Pkt. *diṭṭhi* < Skt. *dyṣṭi*? Or, *diddi*?

<sup>630</sup> It seems to be Prakrit, but I can not catch any sense at all.

puṇa<sup>633</sup> cumviā[o]<sup>634</sup> bhamarehi, uaha[su]<sup>635</sup> tamāva<sup>636</sup>-kesara-sihā[o]<sup>637</sup> /

avaamṣaanti<sup>638</sup> sadaam sirīsa-kusumā[o] pamadāo // (5)

yadā snātum vahir yāti prāṇeśa saudha-sadmataḥ / tadā me hṛdaye nūnam, śatadhaiva vidīryate //  
vi<sup>639</sup>

(6) tavādharma-sudhāsvāda-madhurāmōda-vaśya-gaḥ / kṣaṇam yuga-śatam iva, tvām vinā  
prāṇa-vallabhe // ku<sup>640</sup>

(7) so 'yam abhyudita-puṇya, priyāyā sukha-candramā /

yasya pārvvaṇa-candre, tulyate nahi lāñchanaiḥ //

vasudhā vasumdhā loke, vandate manda-jātiyaṃ, //

karabhoru<sup>641</sup> rati prekṣa, dviṭīye paṃcameṣṭhahaṃ //

(The three pages from MS p. 31 onwards are a list of the songs contained in another drama.)

\* \* \* \* \* \* \* \* \*

B. Bengali H. Hindi Np. Nepali Nw. Newari Skt. Sanskrit Pkt. Prakrit

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<sup>631</sup> Or, *kamala-rasa*?

<sup>632</sup> Or, *mu/mva/sva*?

<sup>633</sup> It looks like *purṇa*, but *purṇa* is impossible in Prakrit.

<sup>634</sup> The letter resembling *ja/ga* without the horizontal line. It might represent *o* which often occurs at the word-ending in Prakrit. Thus, I

<sup>635</sup> Pkt. *uahasa* < Skt. *upahasa*?

<sup>636</sup> Or, *tamāra*, i.e. *\*tamāla*?

<sup>637</sup> Skt. *kesara-śikhāḥ*? If my reading, Pkt. *kesara-sihāo*, is correct, the letter resembling *ja* without the horizontal line must represent *o*.

<sup>638</sup> Skt. *avatamsayanti*

<sup>639</sup> Abbreviation of *vidyā*.

<sup>640</sup> Abbreviation of *kumāra*.

<sup>641</sup> I.e. *karabha* + *ūru*

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