

A Fragment of Baru Caṇḍidāsa's Śrīkr̥ṣṇakīrtan Newly Discovered in Kathmandu

MAKOTO KITADA

INTRODUCTION

Since 2009, I have been researching manuscripts preserved in Kathmandu which were written in the two New Indo-Aryan languages Bengali and Maithili and the medieval Newari language. At the same time, I have been conducting surveys on the oral tradition of the Newars living in the Kathmandu Valley, and have confirmed that the Newar people have orally handed down very old song-texts and are still performing them in rituals and festivals. A good example is the oral tradition of the Cacā songs, which are ritual songs performed by Newar Buddhist priests during the esoteric (Tantric) ritual called Cakrapūjā. The priests (*vajrācārya*) recite the Cacā songs from their manuscripts in which the song-texts are written. The languages adopted in the Cacā song-texts seem to belong to the eastern dialects of early New Indo-Aryan¹, which are the precursors of Modern Bengali, Maithili, etc. Intriguingly, among the Cacā songs, some extremely old texts are included, such as the fourth song of the Caryāgītis/ Caryāpadas and the 'Diamond Songs' (*vajragīti*) contained in the Hevajratantra. Attention should be also drawn to the fact that, during the esoteric ritual, these songs are performed according to *rāga-s* (modes, or melodic patterns) and *tāla-s* (rhythmic cycles), i.e. the two principles of Indian classical music, in accompaniment with a dance-form called Caryāṅṛtya (lit. 'dance of religious practice'), in which the priest-dancers disguise themselves as the gods and goddesses worshipped in the ritual. For this matter, readers should consult my previously published study (Kitada 2012)

The Newar culture is well known for keeping various kinds of performing arts alive, such as music, dances and dramas, which are still being performed in the towns and villages of the Newars on their festive occasions. For instance, farmers have the oral tradition of the Dāphā songs. The Dāphā songs are performed daily in temples and chapels in the early morning and evening. In the texts of these songs, the names of the kings of the Malla dynasty are mentioned, which suggests the antiquity

of these songs. Like the Cacā songs, the Dāphā songs are also composed in *rāga-s* and *tāla-s*². The *rāga-s* and *tāla-s* adopted in the Dāphā songs, however, seem to be different in part from those adopted in the Cacā songs. This fact suggests that the two genres of songs belong to different periods.

An abundance of manuscripts for dramas written in Bengali, Maithili and the Newari language are preserved in archives in the Kathmandu Valley. They were dramatic pieces produced and performed during the Malla period. The dramatic performances observed in the Kathmandu Valley today seem to inherit the tradition of these manuscripts. For instance, the Kārtik Nāc, i.e. the festival of dance theater performed annually in the month of Kārtik according to the Hindu calendar in the Darbār Square (royal court) of Pāṭan city, continues many programmes from the old theater tradition of the Malla period³. The continuity of tradition is confirmed by the fact that, while the dialogues of the actors on the stage are conducted in the modern Newari language, the texts of the songs inserted between these dialogues are very often in a new Indo-Aryan language which seems to be Maithili.

Another good instance would be the dramatic piece, Madālasāharaṇa, 'Abduction of Fairy Madālasā'. This tragic love romance based on an episode contained in the *Mārkaṇḍeya Purāṇa* (chapters 20-5) used to be one of the very popular items in the Kathmandu Valley of the Malla period⁴, and its manuscripts written in Sanskrit, Maithili and Newari are preserved in archives⁵. I published the manuscript of its Maithili version in Roman transcription with a Japanese translation⁶. Intriguingly, this piece is not only recorded in manuscripts, but is also still performed in Pharping.

Pharping is a small village on a hill near the Dakṣiṇ Kālī temple, a popular religious site situated on the southern margin of the Kathmandu Valley. Besides the above-mentioned tradition of the Kārtik Nāc in Pāṭan city, Pharping also preserves the performing tradition of the Kārtik Nāc⁷. I visited this village and interviewed Dharmarāj Balāmī (nicknamed Viṣṇu), one of the leading members of the local theatre group, Śrī Dakṣiṇ Kālī Śrī Mahālakṣmī Kārtik Nāc Prabandh, in the August of 2014 and confirmed that the Madālasāharaṇa was still included in the programmes to be performed. The plot is as follows: Prince Kuvalayāśva riding on a flying horse defeats the demon Pātālaketu and rescues the fairy (*apsaras*) Madālasā from her confinement in the underground world, and they fall in love with each other; but Madālasā dies by accident; however, she is revived by the magical power of the Snake King Aśvatara; Kuvalayāśva and Madālasā later reunite with each other. Containing both heroic and romantic elements, this story would provide good entertainment for the local audience. Dharmarāj reported to me that the villagers shed tears each time when the scene of Madālasā's death was performed. Thus, the traditional theatre still retains its emotional impact on the local

inhabitants. In other words, emotion is handed down over generations through the medium of performing texts.

At the moment, my focus is on dramatic manuscripts written in the Bengali language from even earlier periods⁸. According to Brinkhaus (2003), during the Malla period, dramatic texts were first written in Bengali in the fifteenth and sixteenth century (or at the very beginning of the seventeenth century). At that time, Bengali was the courtly literary language of the Malla kingdoms in the Kathmandu Valley. However, the court language shifted from Bengali to Maithili during the reign of King Jagajjyotirmalla (1614-1637) (Brinkhaus 2003: 70).

BAĀRU CAṆḌĪDĀSA'S ŚRĪKṚṢṆAKĪRTAN

In the course of my research, I came across a very interesting manuscript in the possession of the National Archives of Kathmandu (No. 1-1696, NGMPP Reel No. B287/2), thanks to the information given by Prof. Kāshinath Tamot. This manuscript contains a collection of songs which mentions *vaḍu*⁹ *caṇḍīdāsa* as its author. It seems to be a fragment of BaĀru Caṇḍīdāsa's Śrīkṛṣṇakīrtan (ŚKK).

The ŚKK is a poetical work dealing with the love of Radha and Krishna. supposed to have been written in the fourteenth century, it is considered to be the first attestation of Middle Bengali by many scholars. Until now, unfortunately only one manuscript has been known to us: the one discovered in the Bākurā (Bankura) district of West Bengal¹⁰. The language adopted in this manuscript deviates considerably from Modern Standard Bengali in grammar and vocabulary, although many scholars consider it a precursory form of Modern Bengali. This work has acquired an extremely important position in the historical study of literature as it is considered to mark the beginning of the Middle/Classical period of Bengali literature. However, the matter is not completely free from controversy. While many scholars agree on the antiquity of the ŚKK's language, some object that this language is nothing more than a local variant of the Bengali language, i.e. it merely represents a dialectal form current in the place of the discovery of the manuscript (i.e. Bākurā); its deviation from Modern Standard Bengali therefore does not necessarily reflect its temporal remoteness but its geographical remoteness. If this is true, this text, being written in a dialect, may not be as old as it appears at first glance. The matter becomes all the more problematic as only one manuscript has been available to us until now, and a comparative study of parallels has been impossible.

Thus, the discovery of the new fragment of the ŚKK will contribute much to making progress on these issues, although the amount of the songs contained in it is not very large but only fourteen. Curiosity is roused by the fact that it was found in Kathmandu, such a remote place from Bengal.

Could this support the theory that the ŚKK is in fact a work of considerable age and that its language reflects an early stage of Middle Bengali? Whatever the answer, the location of the manuscript suggests that this work was so popular in Bengal that it was even exported into Kathmandu, which was an area under the strong cultural influence of Bengal.

I have already published a brief report on this manuscript (Tamot & Kitada 2013)¹¹.

Ascertaining the age of this manuscript is a very difficult task, for it is actually a patchwork of three independent texts. The first part is the ŚKK; the second, a dramatic piece whose hero is named Govindacanda, and the third, a collection of fables based on the Pañcatantra. There is no indication of the date of production of the manuscript – each being abruptly broken, neither of these three parts contains a colophon.

Brinkhaus (2003: 75, note 26) mentions a Maithili dramatic piece titled Gopīcandanāṭaka from the reign of the Pāṭan king Siddhinarasimhamalla (1619-61)¹². According to Prof. Kashinath Tamot, there are three other manuscripts titled Govindacandanāṭaka (NS 810 = AD 1689-1690, Maithili), Gopīcandranāṭaka (NS 812 = AD 1691-2, Bengali) and Gopīcanda-upākhyāna (NS 832 = 1711-2, produced in Thimi city)¹³.

On the other hand, the third part of the manuscript dealing with the Pañcatantra fables has a parallel text titled Tantrākhyāna which is dated from NS 638 = AD 1517-18.

These pieces of information might shed light on the date of the production of the manuscript, but the problem is that these three parts of the manuscript are not connected with each other. The second part dealing with the dramatic piece might be somehow connected with the first part dealing with the ŚKK in contents, for there the hero Govindacanda is given the epithet 'king of Bengal'. As for the third part (i.e. fables based on Pañcatantra) on the other hand, I cannot find any reasonable connection to the ŚKK. According to Prof. Tamot, the script of the manuscript displays the style of the 16th or 17th century.

Further information on this manuscript is given in my previous paper (Tamot & Kitada 2013). At that time, I identified two of the songs contained in this manuscript, No. 15 and No. 27:

MS song No. 15 corresponds to ŚKK 105 (Dānakhaṇḍa) of Bhaṭṭācārya's edition (2011: 259f)¹⁴.

MS song No. 27 to ŚKK 291 (Bāṇakhaṇḍa) of Bhaṭṭācārya's edition (2011: 367f)¹⁵.

Besides these two, I made a tentative translation of MS song No. 18, for which I could not find an equivalent in Bhaṭṭācārya's edition of the SSK.

Since then, I have been able to identify another song:

MS No. 21 corresponds to ŚKK 62 (Dānakhaṇḍa) of Bhaṭṭācārya (2011: 236).

I give the transcription of MS No. 21 below:

(Fol. 3r, l. 4ff) rāga varāri / ekatāli /
prathama jāvana kahnāyi mudita bhaṃdāre,

hṛdaya kaculi gaja mukutāro hāre //

ī sava ābharaṇa sava tuhu re

eka vāla kahnāya muke mathulā jāyite deho // (l. 6)

na jāno surati kahnāyi na dharo modāta,
 mithyāyikāranya mora naivi parāna //dhru//
 samkha cakra gadā sārāṅga chādiyā,
 paṁthe mähādāna sādha tina roka khāyā //21//

For comparison, I quote its equivalent contained in Bhaṭṭācārya (2011):

ŚKK 62 (Bhaṭṭācārya 2011: 236) (Rāy B. 1414: 23)
 dhānuṣi rāga // rūpakam //
 prathama jaubana mora mudita bhāṇḍāra /
 ḥḍaye kāñculi gajamukutāra hāra //
 ehā ābharāṇa kāhnāñi saba mora ne /
 beri eka kāhnāñi moka ghara jāitē de //1
 nā jāno surati kāhnāñi nā dhāro mō dāna /
 michāi kāhnāñi mora laḥhē parāṇa //dhru//
 egāra bariṣe kāhnāñi bāra nāhī pure
 āhmā dukha ditē kāhnāñi kehne hena phure //
 eka bāra chāri dui bāra nāhī mari /
 rājā kaṁsāsūre moē karibō gohāri //2
 śānkha cakra gadā āra sārāṅga eriā
 dāna sādha kehne kāhnāñi pathata basiā //
 bāreka eriā deha jāo moē ghara /
 gāila baru caṇḍidāsa bāsālibara //3

Klaiman's translation of this song is as follows (Klaiman 1984: 64):

'My youth is a pleasure; it is sealed in my heart. /
 There is a bodice beneath my pearl necklace.
 Krishna, take all these adornments of mine; /
 Just let me go home once. Release me.
 Krishna, I don't know what love's about nor /
 Owe you taxes. You'll kill me for nothing.
 I'm still eleven, I haven't reached twelve. Krishna, /
 Why does it please you to hurt me?
 I can die once but not twice; I'll complain /
 To our demonish ruler, King Kaṁsa.
 Why leave your conch and your wheel, mace and bow /
 To take tax, Krishna, blocking the pathway?
 Give way just once, Krishna, let me go home.'

The language of this manuscript differs slightly from that of Bhaṭṭācārya's (2011) ŚKK text:

For instance, the first line of the above quoted song (MS No. 21) shows the nominative ending *-e* (*bhaṇḍāre*, *hāre*), in contrast to Bhaṭṭācārya's text in which the nominative ending is *-o*. Here, *gaja mukutāro* is in the genitive case with the ending *-ro*, which might suggest that the Bengali labialization of the short vowel *a* had already occurred, although labialization is observed only sporadically in case endings and verbal endings.

Although I made efforts to find further equivalents using the word index at the back of Rāy's ŚKK edition, I was not successful. My investigation might not have been exhaustive enough, or Rāy's index might not have been so. Otherwise, it is possible that the remaining songs in this manuscript (or a few of them at least)

are new discoveries, i.e., the previously unknown songs composed by Baru Caṇḍidāsa which are not contained in the Bākūrā manuscript of ŚKK, but in our manuscript from Kathmandu!

In the following, I give the texts of the unidentifiable songs along with a tentative translation as far as possible. My interpretations are only provisory and crude, for many expressions and lines contained in the songs are full of obscurities. Here I would like to offer my readers my sincerest apologies for the incompleteness of these translations, but my hope is that this may facilitate the identification of these songs for scholars in the future.

MS No. 14

(Fol. 1r, l. 1ff) rāga bhathyāri // jati //
 sajani piyā hamāra paradesā, kehu na kahaya upadesā duradesā //dhru//
 dusaha madana prahārā, kī phala jivana hamārā, dukha bhārā //dhru//
 kottuke iha parināme, je bhera se bhera vānai tuva dhāme sajani //dhru//
 kaṃsa nārāyaṇa kaṃtā tasa ratasa phāguna mantā¹⁶, muna mantā //dhru//

Translation of No. 14

Oh, friend, my beloved [has gone] abroad. Why don't you tell me advice for my bad mood¹⁷?

The blow of love is unbearable. What a result my life [receives]! The burden of agony.

[...] is the consequence here [in this world]. What happened has happened. [...]

Oh friend!

Oh Nārāyaṇa (= Kṛiṣṇa) [who killed] Kaṃsa, [my] beloved [...]

Comment on No. 14

Radha (Rādhā) tells one of her companions her lamentation about her separation from Krishna (Kṛiṣṇa) who has gone abroad, and asks her advice.

MS No. 15 (Fol. 1r, l. 4ff) was already dealt with in Tamot & Kitada (2013).

MS No. 16

(Fol. 1v, l. 4ff) rāga korāva // parimāna //
 kona cāta sāre padhire kahnāyi, ke tola hāthe dire khali /
 tola vāpamā nanda jasodā, mithyā natha kaire kali //
 cāri catru veda padhiro ahme, ahmā nā vujhāyibeke /
 māyā rūpya ahme saṃsāra mohiro, viṣṇu rūpe vasudeva //
 cāli catru veda padhire kahnāyi, māt̥hya chādana dadi /
 tora vāpamā nanda jasodā, sād̥hya rākhāliro kadi //
 jātiśeṇo vāna rāṣiya godhana, vaṣiya jamunāro tire /
 tiriḥā purusa eka hi na jāni, tuhmāra ahena vire //
 ahmāra ahena muni savada, pṛthivi darite pāre /
 vadava dakṣe trisājjiyā āyise, sumukha na he tāro dare //
 cintara caure kahnāya, vadana hiyaṃ alapa caura nahaṃ choto /
 sakala gokura puri sudhāyiyā cāho, muruṣe core jhāto jhāto //
 i vola suniyā sundā kahnāyi, nāke vāsi diyā hāse /
 vāsariya raṇa śire vandiyā, gāyiro vadu caṇḍidāsa //16//

Translation of No. 16

Who studied the four Vedas¹⁸? Oh Krishna, What did [they] give in your hand?
 Your father and mother, Nanda and Yaśodā, made false [...]

We/I studied the four Vedas, [they] will not teach [it] to me.

The world (*samsāra*) whose shape is illusion stupefied me. Vasudeva (Vāsudeva = Krishna) whose [genuine] shape is God Vishnu.

Krishna studied the four Vedas [...]¹⁹

Your father and mother, Nanda and Yaśodā, made accomplishment (?). [...] putting [his] herd of cows, [Krishna] sits on the shore of the Yamuna river.

Knowing that women²⁰ (*tiricā* = B. *tiriyā*) and men are not the same, such a brave man (Skt. *vīra*) of you.

Such a word of the saint is mine, [and it] can [even] split the earth.

[...]

Oh Krishna, the thief of the intellect (Skt. *citta*), the heart [...] thief [...]

You want to ask all [the people of village of] Gokula²¹. The foolish thief [...]

Having heard this statement, the handsome (*sundā* = *sundara*?) Krishna laughs [...]²².

[Holding] Goddess Bāsālī on his head [and] praising [her], Baru Caṇḍīdāsa sang [this].

Comment on No. 16

This song is obscure. It mentions Krishna's parents and the study of the four Vedas. I cannot grasp the context. However, the *bhaṇitā*-verse, i.e. the last verse which mentions the name of the author Baru Caṇḍīdāsa, should be given careful attention.

Here again, the Bengali labialization of the short vowel *-a* into *-o* is observed in the past tense ending: *padhiro* (cf. B. *parhūla*), *mohiro* (*mohila*?).²³

MS No. 17

(Fol. 2r, l. 5ff) *rāga bhathali // paritāra //*
je vola se vola ma rahivo sahiyā /
kāhnu raiyā duradeśa jāyiro pāraiya //
vadāyi 2 jābuka jivana dhana, kahnāyi lavarā yaraiyā²⁴ /
ārane vaṃcivo cādamukha cāhiyā //
āraṇne vaṃcivo raṃmivo tāhāśvala,
kāhnu raiyā parāiyā haivo sataṃtala²⁵ //17//

Translation of No. 17

I will not bear²⁶ patiently that word which [Krishna said]. / Krishna ran away to a remote land.

Oh, Granny (B. *barāyi*)! The treasure of life, Krishna, running away²⁷. / I will remain alive²⁸ in the forest, watching the four directions. Krishna, running away, will be unrestrained (Skt. *svatantra*).

Comment on No. 17

Again, like Song No. 16, Radha confesses to Granny her lamentation about Krishna's being abroad. Granny (*barāyi*) is the old woman named Yogamāyā who acted as a go-between in the affaire de cœur of Radha and Krishna²⁹.

MS No. 18 (Fol. 2v, l. 1ff) was already dealt with in Tamot & Kitada (2013).

MS No. 19

(Fol. 2v, l. 4ff) *śrī rāga // ekatāli //*
pahu gera paradeśa, hame kula vālā /
apaṃthe padira āche mālati mālā //

ki kahava ki puchava suna dṛda sajanī,
 kavane parikṣepava iha madhura jani //dhru//
 nayāna nida gera mukhe gala hāsa /
 sukha gyara pahu saṃge dukha majhu pāsa //29//

Translation of No. 19

My lord³⁰ has gone to a foreign country. I am a young girl of a good family.
 A garland of white jasmine is fallen on the path.
 What shall I tell [you], what shall I ask [you]? Listen attentively, my friend. What
 shall I throw away here (?), oh sweet person.
 Sleep has gone away from my eyes. Laughter has gone away from my mouth.
 Together with my lord, joy has gone away. Agony stays by me.

Comment on No. 19

Radha confesses to her friend her sorrow in separation. Krishna has gone away,
 leaving his garland of white jasmine fallen down in haste, now withered on the
 path. This garland would be the one which Radha presented him with on the
 previous night. It is the simile of Radha herself, being totally downcast. Joy, along
 with Krishna, has mercilessly left her behind. Now, sorrow is her only companion.
 Only the sweet memory of last night stays with her, like the fading fragrance of
 the withered white jasmine which torments her.

MS No. 20

(Fol. 3r, l. 6ff) śrī rāga // raṃga jati //
 nava 2 prahlava pura ghatavāri, /
 maṅgala voli ghṛta jārara vāti //
 mukha heri heri piyo māgaya merāni,
 karuṇā kaṣṭha kuhare mayā vāni //dhru//
 āju piyā pathe pathuka bhera mora,
 anukhana nayāna saghana vahe rora //dhru//
 sama dukha sama sukha, duhu eka jiva, /
 kāhnu vihune kehu pāni nayiva //dhru//
 ayisana piriti morake kaila vicheda /
 na jāno kusumasara kivā kaire kheda //dhru//
 piyā vinu ahe sakhi kehu nahi nāri /
 vāteyadalajaisavā śīṣava (śīpava?) nāli //20//

Translation of No. 20

[Very] new/fresh [...] / Saying auspicious words, clarified butter [...]
 Looking at [my] face [repeatedly], my beloved says farewell³¹. Sorrow is painful
 [...]
 Today, my beloved became a traveler on the path. Every moment, dense [tears]
 flow from my eyes.
 Pain is the same, [and] joy is the same. Both [belong to] one and the same life. /
 Without Krishna, I will not take anything in my hands.
 In this manner, love brought me [the pain of] separation. / Don't you know, what
 exhaustion [the God of Love whose] arrows are flowers [has given me]?
 Oh my friend! Without her beloved, a woman is worth nothing. / [...] I will learn,
 woman³² (?).

MS No. 21 (Fol. 3v, l. 4ff), having an equivalent in other editions, is already dealt
 with above.

MS No. 22

(Fol. 3v, l. 7ff) rāga patamaṃjali // paritāla //
 kaṃtaka mājhe kusuma prarakāsa, bhramarā vikala nahi pāvaya pāsa //
 bhramalā vikala phiraya sava thāma, tuhe vinu mārati nahi visarāma //dhru//
 rasamati mārati punaḥ puna peṣi³³, pivaya cāhe madhu jivana upeṣi //
 āyutā³⁴ ramane sakhi vujha avagāhe, prasarā³⁵ maire vadhanāgive kāhe //
 tuhme madhu jīvi ahme madu rāśi, sāci rāṣasi madhu mane na nā jāsi //22//

Translation of No. 22

The flower blooms inside the thorns. The bee, agitated [by its fragrance], does not get restraint.

The bee, agitated, flies around all places. Without you, oh Mālati³⁶, [I have] no relief.

Looking at the attractive³⁷ Mālati again and again, [Krishna] drinks [her beauty with his eyes], expecting a honey-like life.

[...] in lovemaking, my friend, understand completely³⁸. [...]

You are [someone who] who lives on honey. I am a heap of honey. Truly, you should put/take honey in your mind [...]

Comment on No. 22

In this song, Radha is compared to a flower, and Krishna to a bee. Krishna cries out: 'Without you, I have no relief!' Radha tells him seductively that he is like a bee who consumes honey, while she is like a flower which is a heap of honey.

MS No. 23

(Fol. 3v, l. 4ff) śrī rāga // tāra nātha jati //
 raṣa taruvala kuṭi hu ratā, yupati (= yuvati?) kavana reṣa /
 savahu phure vasaya madhu, madhu hi madhu visesa //
 je madhu bhamala nida hi sumala, vāśi visarana pāla /
 teji madhukala jahā udi pare, se hi samsāraka sāra //
 suṃdari avahu vacana suna,
 sava parihari tuva ichaya harike tasarahamsi guṇa //dhru//
 tu hari kathā tu hari sarāhani, se jāhu tu hari nāma /
 sapanā hu tu hari tuva āliṅgaya (4r1) raya uthe tuliya nāma //23//

Translation of No. 23

(Krishna remembers the beauty of Radha, and can no more take rest. He entreats Radha to lend her ear to his words.)

A handsome tree³⁹ [...] young lady, which (*kavana*) [...]. In all flowers, honey is found. This honey is a special [kind of] honey.

Due to the honey, the bee [does not] remember sleep, and can⁴⁰ [not] forget its fragrance.

Speedily, the bee (Skt. *madhukara*) flies away (B. uri pare), [and] it is the essence of the world.

Oh beautiful woman, listen to [my] word now. Abandoning everything, you want Hari. [...]

You [should listen to] Hari's (= Krishna's) speech. You [should listen to] Hari's advice⁴¹. [...] You [should recite] Hari's name.

Oh Hari, in a dream, I received your embrace. (Or else: Hari embraces (or: will embrace) you. [You should] remain awake, reciting [Hari's] name.

MS No. 24

(Fol. 4r, l. 1ff) savali // māt̥ha jati //

ine to⁴² cīriyā phāli jāli lovāti / na jāno susvāmi mola kathaṃ vāce rāti // dhru//
sajanā sahaje bhuja harati / dayā nahi tohe matagaja bhāre, narini kata sahe //
dhru//sajanā javvana vayali bherā⁴³ mohi / kavana aparādhe dui stana, nehāli māgiro
vairi vāde //24//**Translation of No. 24** (Radha laments the unendurableness of the length of the night in separation.)

[?] Don't you know, oh my Lord? How can [a weak woman like me] survive the whole night [without you]?

Oh, darling, easily, [he] takes [me in his] arms (?) / You don't have mercy for the burden like an elephant [which I am suffering]? How can a [weak] woman bear it?

Darling, youth has become fruitless⁴⁴ for me. What mistake [did my] two breasts [commit]? [Due to] the rival's word, he demanded *nehāli* [from me]⁴⁵.**MS No. 25**

(Fol. 4r, l. 4ff) nāta // rūpaka //

bhaya parihara dhani na kara tarāsa, sāhasa kari jāva nija piyā pāsa //

tila yaka mudi rahaī dui nayāna, rogi kalaya jana aukhaḍa mān⁴⁶ //tila yaka dūkha jalama⁴⁷ bhari mūkha, ithya rāgi kāhe vaṃka kalamūkha /

dura kara dura mati ārokataroyi, vinu dukhe sukha kavahu nahi hoyi //25//

Translation of No. 25

(A friend encourages Radha to overcome her anxiety and go to the place of clandestine meeting with Krishna.)

Send fear away, my treasure, don't be afraid. Be courageous and go to your own lover.

For a small [moment], two eyes are rejoicing. A sick [person takes] a herbal medicine (?).

Suffer a small bit (B. til ek) of pain, [and get] pleasure for your whole life⁴⁸.Throw away [your] false thought. [...] ⁴⁹ Without pain, you never attain joy⁵⁰.**MS No. 26**

(Fol. 4r, l. 6ff) nāta // rūpaka //

je kāre jatana kairo dāmodare, se kāre ahme si sumati nāli //

ahmāra jaubhana tuhmāra tare, sukhe bhujō ratiraṅge // dhru//

khanda avirasa visuri mane dukha, pāche visare murāri //26//

Translation of No. 26

(It seems that Radha is willing to offer Krishna her youthful body to gratify his lust.)

In whichever matter you may make effort, Dāmodara (= Krishna), I am an obedient woman (lit. 'woman with good will')⁵¹ in that matter.

My youth is for your sake. Taste pleasure in lovemaking.

[...] Forgetting pain in the mind, later, Murāri (= Krishna) forgets.

MS No. 27 (Fol. 4v, l. 1ff) which was already translated in my previous paper (Tamot & Kitada 2013: 297) deals with an amorous dialogue between Krishna and Radha. With No. 27, the text of the ŚKK ends in the

middle of the sixth line of Folio 5 recto (i.e. the right side of the fifth folio containing seven lines). Immediately after the numbering 27 written in the middle of the sixth line, without any gap, the text of the dramatic text of King Govindacanda begins with the salutation to the God of Theater (*nāṭyeśvara*): *oṃ namo nāṭeśvarāya*.⁵²

This is not the case at all for the gap between this dramatic text and the collection of fables. The dramatic text is abruptly cut off at the bottom of Folio 7r, with the text being left incomplete. From the top of the reverse side of the same folio (7v), the text of fables begins anew.

These facts suggest that the ŚKK text and the drama of Govindacanda belonged together at the time of the *transcription* of this manuscript, or at least, the transcriber felt no hesitation in bringing the two works in continuity. Does this mean that the two works were performed together at that time, i.e. first, these songs of ŚKK were sung (probably accompanied by dance), and next, the dramatic piece was performed? Actually, the opening verse of this piece states that King Govindacanda, the hero of this drama, is the ruler of the kingdom of Vanga, i.e. Bengal.⁵³ But this matter would need further examination.

Whatever it may be, the discovery of this fragmentary manuscript of ŚKK poses a big question. Why was it found in such a place like the Kathmandu Valley far from Bengal, although even in Bengal, only one manuscript has ever been discovered? This fact anyway seems to support the importance of the ŚKK in the literature of the Bengali language. Besides, the language adopted in dramatic manuscripts preserved in Kathmandu shows affinities to the language of ŚKK. Although more detailed investigation is needed, some song-texts contained in these dramatic manuscripts might contain parallels to the ŚKK. And perhaps an even more complete manuscript of the ŚKK, given a wrong title by the librarian, lies covered with dust and totally forgotten in a hidden corner of an archive somewhere in Kathmandu. More attention is worth paying to this matter.

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ABBREVIATIONS

B.: Bengali; MS: Manuscript; NS: Nepāl Saṃvat; Skt.: Sanskrit; ŚKK: Śrīkṛṣṇakīrtan

NOTES

1. More precisely, it is an Apabhraṃśa-dialect containing numerous New Indo-Aryan elements, or an intermediate stage between Apabhraṃśa and New Indo-Aryan.
2. Cf. Sawan Joshi (2013).
3. The scenarios of these programmes are published by H. Śreṣṭha (2009).
4. Cf. Prajāpati (2006: preface p. 2).
5. Of course these manuscripts vary from each other in various details, although maintaining the same plot.
6. Kitada (2014 & 2015).
7. There is a report by Toffin (2011).
8. Six manuscripts are listed by Brinkhaus (2003: 70, note 11): Uṣāharaṇa, Pārijāta-haraṇa, Jalandharāsuravadha, Kāśivijaya, Vidyāvilāpa and Kṛṣṇacaritra. Among these, an edition of the Kāśivijaya is already published in Kathmandu (Śreṣṭha NS 1124). The editor Śreṣṭha, however, falsely takes its language for Maithili.
9. In Newar manuscripts, the dental and retroflex consonants are not differentiated. The two retroflex consonants *ḍ* and *ṛ* are not differentiated, either.
10. The slip of paper discovered with this manuscript is dated in the year A.D. 1682 (Klaiman 1984: 18).
11. The paper is available online: <http://repository.dl.itc.u-tokyo.ac.jp/bulletin/54-4>.
12. Also see Mukherji (1970).
13. These dates of composition are based on my memo taken in the course of conversation with him in August 2012, and need to be re-examined.
14. In Rāy's edition (B. 1414), this song is contained in pp. 38f.
15. = Rāy (B. 1414: 108f).
16. Or: *nentā*
17. I interpret *duradesā* as *durdaśā* 'a bad condition'.
18. I take *cāta sāra* for something like *cāra sāra* lit. 'four [books of] essence'.
19. *Māthya chādana dadi* is unclear. Would it mean 'Holding yogurt (B. *dadhi*) on the head (B. *māthe*)'?
20. I amend *tiricā* into *tiriyā* 'woman'.
21. 'Gokula, name of the pastoral community outside Mathurā, separated from the latter by Yamunā River, a great tributary of the Ganges' (Klaiman 1984: 26, note 23)
22. *Nāke vāsi diyā hāse*. *Vāsi* might be a mistake for *vāmsī*. In that case, it would mean '[Krishna] laughs, putting the flute at his nose'.
23. Another possibility is that this is the vestige of the nominative ending *-a*.
24. Obviously *yaraiyā* is a misspelling for *paraiyā*.
25. In the manuscript, the ligature *tra* in *sataṃtratāla* is effaced. *Sataṃtāla* is the Newar variant of Skt. *svataṃtra*.
26. I amend *ma rahibo* into *na rahibo*. The letter *ma* resembles *na* in form.
27. If *jābuka* is a relative adverb meaning something like 'when', the whole sentence would mean: '[Since the time] when Krishna, the treasure of my life, ran/runs away, I will remain alive in the forest ...'
28. I read *vaṃcibo* instead of *vamyibo*.
29. Cf. Samsad Bengali-English Dictionary on *barāyī*. Also see Klaiman (1984: 32, note 3).
30. *pahu* < Skt. *prabhu*.
31. I amend *merāni* into *melāni*. Literally *māgaya melāni* would mean '[he] demands farewell greetings'.

32. Middle Bengali *nāri* might also mean 'I cannot'.
33. The spelling *peṣi* here is clear. *Peṣi* can be interpreted as a NIA form of Skt. *praviṣṭ*. But the original spelling might have been *deṣi* (= B. *dekh-*), which was probably amended into *peṣi* according to the rhyming word *upeṣi* in the second half of the verse by the transcriber. The letters *de* and *pe* resemble each other in shape.
34. Or, *āputā*.
35. It can be also read as *bhramarā* ('a bee').
36. The term *mālatī* denotes the white jasmine. Here it is a nickname of Radha who is beautiful like the white jasmine.
37. *rasamati* lit. 'having juice[s]/relish[es]'
38. Lit. '[you should] understand [love] through plunging (*avagāhe*) into love-making'.
39. The smart figure of a young lady is here compared to a beautiful tree. The human body is also compared to a beautiful tree (*tarubara*) in the Caryāgīti (Song. No. 1).
40. I interpret *pāla* as *pāra*, because it should rhyme with *sāra*.
41. I take *sarāha* for Arabo-Persian *ṣalāḥ*.
42. Or: *vō?*
43. Two 'X' marks are found after *vayali*, and *bherā* is written as an addition on the top of the leaf.
44. Is *vayali* a corrupted form of Skt. *viphala*?
45. According to Rāy's (B. 1414) word index, *nehāti* means B. *nirikṣaṇ kariyā* 'observing'. But this meaning does not seem to fit the context.
46. Or: *pān?* The letter *ma* here resembles *pa* with a blur. The letter *na* has a *virāma*-sign.
47. For the word-form *jalama* corresponding to Skt. *janma*, see Das (1988: 335).
48. I amend *mūkha* into *sukha*, so that *janama bhari sukha* = *janma bhari sukha*.
49. *Ārokata royi* could be interpreted as 'Seeing (Skt. *āloka*) [she] weeps'. But this does not seem to fit the context.
50. Lit. 'Without pain, joy never arises'.
51. If reading *ahme sisumati*, it would mean: 'I am a woman of childish mind (Skt. *śiśumati*)'.
52. Please notice that, in my previous paper (Kitada 2013: 293), I incorrectly wrote that the gap of the two texts is between 'Fol. 7r' and 'Fol. 7v'. In reality, the gap is situated in the 6th line of Fol. 5 recto, as mentioned here.
53. Fol. 5v, l. 1: *āyirāgovī[nu?]/candavaṃgeroadhipati*. I amend this as *āila govindacanda vaṃgera adhipati*, '[Here] has come Govindacandra, the ruler of Vaṃga'. The following line (Fol. 5v, l. 2f) also contains *vaṃgeśvara rājā*, lit. 'the Lord of Vaṃga, the king'.

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