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Second Finding of Baṛu Caṇḍīdās in Nepal

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2021 March

Manuscript

NGMPP Reel no. B 287/17

Titled “Rāga” 78 leaves

Abbreviations

MS = Manuscript NGMPP no. B 287/17

Beng. = Bengali Nw. = Newari

On my English writing

My English writing is not yet corrected by a native speaker. I offer my sincerest apologies for mistakes the present article contains.

§ 1. Introduction¹

In 2013 and 2016, I published two articles on NGMPP No. B 287/2, which is a fragment of manuscript containing Baṛu Caṇḍīdās’ verses, namely, verses parallel to the Śrīkṛṣṇakīrtana (ŚKK) attributed to Baṛu Caṇḍīdās [Kitada 2021a]. At the end of my 2016 article, I had expressed my conjecture as follows:

“Perhaps an even more complete manuscript of the ŚKK, given a wrong title by the librarian, might lay covered with dust and totally forgotten in a hidden corner of an archive somewhere in the Kathmandu Valley.” [Kitada 2021a: 27]

In fact, I recently found another manuscript in the NGMPP collection: B 287/17 (referred to as “MS” in the present article). This manuscript, a collection of songs, has a very large volume of 78 folios, with each spread (pair of facing pages) containing two or three songs (sometimes even more). Considerable number of songs contained in it are Maithili songs composed by Vidyāpati. However, it also contains Bengali and Maithili songs with names of various poets mentioned in their *bhaṇitā* verses. To my astonishment, several Bengali songs mention Caṇḍīdās in their *bhaṇitā* verses, just in the typical

¹ This research is subsidized by the Japan Society for the Promotion of Science, Grants-in-aid Nos. JP25370412 and 17K02659.

fomulae of ŚKK, as I am going to demonstrate below.² Some other Bengali songs, although not mentioning Caṇḍīdās in their *bhaṇitā*-s, have similarity to ŚKK. In addition, some of the Bengali songs contained in the fragment B 287/2 and some of the Bengali songs noted in the margin of the Nepalese dramatic manuscripts are found in this manuscript. Presumably, the text of the MS (B 287/17) served as the source of these quotations.³ Since the amount of the songs contained is considerable, I restrict myself to give an outline in the present article.

§ 2. Songs mentioning Caṇḍīdās in *bhaṇitā*

Five songs mention Caṇḍīdās in the typical formulae of *bhaṇitā*-s of ŚKK. In three of them, the poet is called “Vipra Caṇḍīdās”.⁴

<MS Fol. 10rec, l. 1>

// rāga śyāma // palatāla //

sunā haile khāti (l. 2) pāti sunā haile śayyā,, sūrja vinu, e dina cāda vinu niśā //dhru//

jāda(l. 3)v· mathurā-te gelā //

e gokula sunā bhelo, hari vinu,, kavane (l. 4) puṇyāvatī āche, amula ratane //

soraha, sahasra gopi, (l. 5) mane kaile udāsa,, vāsari mukha suni gāyalo **caṇḍīdāsa**⁵ // (l. 6)

<MS Fol. 26ver, l. 2>

// rāga śauri // pa(l. 3)latāla //

kathā haite āro vāli, kathā avasthāne,, go(l. 4)kula amāra ghara mathurā payāne //

² Majum'dār's anthology of Caṇḍīdās' Padābalī contains verses by Ananta Barū Caṇḍīdās found in the Padābalī [Majum'dār 1403: 337ff.]. These verses have also *bhaṇitā*-s in the typical formulae of ŚKK. It would be an intriguing topic to investigate these verse and conduct a comparative study between them and the MS verses with Caṇḍīdās' *bhaṇitā*.

³ However, the MS (B 287/17) itself gives the impression of being of a manuscript made in a later period than the fragment B 287/2. Unfortunately it does not contain a colophon. The frequent use of the *virāma*-sign in it reminds me of G 129/4, the manuscript containing a version of Śrīdhara's Vidyāsundara play, made under kings Trailokyamalla and Tribhuvanamalla³ (AD 1561–1613) of the Bhaktapur kingdom [Kitada 2021b, Part 1: 2].

My presumption, that the song collection of MS (B 287/17) served as the source of the quotations of songs found in other manuscripts, might be controverted by the fact, that only one ŚKK song contained in the fragment B 287/2 is found in MS, as I will demonstrate in § 3 of the present article. From where, then, were the other ŚKK songs contained in B 287/2?

⁴ Bimān'bihārī Majum'dār states that some of Padābalī songs and some of Dīna Caṇḍīdās' songs have *bhaṇitā*-s containing *dbija caṇḍīdās* [Majum'dār 1403: 44]. He presumes that it is not impossible that these songs are compositions by the Caṇḍīdās before Caitanya (*prāk-caitanya*) [ibid.]. Now, it would be a good question in what kind of relationship the three names of Caṇḍīdās's, i.e. *barū*, *dbija* and *vipra*, are to one another.

⁵ The typical Newari confusion of dental and retroflex.

mirigi-nayāna vā(l. 5)li, ki nāma tuhmāra,, caṇdra vadani nāma rādhikā amā(l. 6)ra //
māthā-to upara dekho kisero pasāra,, dadhi dudha ghṛta ghora amāra pasāra //
uhlāy·vo pasāra rādhe, livo je vicāra,, ke (Fol. 27rec, l. 1) tuhme tore vole, uhlāy·vo pasāra //
dāna na de darppa kare, rādhikā (l. 2) avalā,, vāte vata vāra kare goru rakhavārā //
goru rakhavārā (l. 3) na hoy·, tridaśe gusāya,, svargga madhya pātāle amāra vi(l. 4)ra nāma //
gāyalo vipra caṇḍidāsa, e vāsari gaṇe,, mara(l. 5)ta vujhāyā gele indra bhuvane //

Remark

The beginning phrase of a song, *kathā haite* is quoted in the margin of the Bengali play Kṛṣṇacaritra (E 460/33, p. 42, left side) [Kitada 2019c: 21]:

ṛ dhanāśrī // thaka tāra // kathā haite // 1 //

However, this quotation is so brief that it cannot be decided whether this is the same song. <End of remark>

<MS Fol. 29rec, l. 2>

// rāga bhairavī // (l. 3) jati //

rādhāro jauvana dekhi, cita nahi thire,, phuṭiyā (l. 4) vāhala hailo, hṛdaya upare //
jāro cita thira nahi, vā(l. 5)rāṇasī jāho,, galā-te karasi vādhe⁶, gaṅgā payasi maro (l. 6) //
tume mori gayā gaṅgā, tume vārāṇasī,, tuhme mori sarvva thīrtha, tu(l. 7)hme puṇya sthāna //
teja voli abhimata deho to surati,, hṛdaya nirdda(Fol. 29ver, l. 1)yā prāṇa, na teja juvati //
svanā⁷-ke viṃvu ki rādhe, jauvana tumāre,, se (l. 2) dekhi vikala hailo, deva dāmodare //
gāyalo vipra caṇḍidāsa, e vāsa(l. 3)ri gaṇe, vihusi vadane rādhe deho āliṅgaṇe //

<MS Fol. 67ver, l. 1>

// rāga śrī // ekatāli //

candra-vadani rādhe, mirighi-nayāne,, (l. 2) torā rupa dekhi rādhe, ana nahi māne //
torā rupa jauvane, nahi ko(l. 3)pa tantare,, hena je mahile rādhe, deva gadādhare //
ki ke(l. 4)śe cāhilo rādhe, andola nayāne,, ākula prāṇa morā, (l. 5) torā darisane //
dekhi dekhi ati metho, ava mitho hā(l. 6)se,, tathi se kāraṇe rādhe, āro torā pāśe //
deho je surati rā(l. 7)dhe, na kara niāse,, vāsari śire vādhiyā, gāy·lo caṇḍidāse //

Remark

This song has a *bhaṇitā* in the typical format of ŚKK:

bāsalī śire bandī gāila caṇḍidāsa [ŚKK no. 96, Bhaṭṭācārya 2011, p. 254]

⁶ Maybe a corruption of *rādhe?

⁷ I.e. *sonā

MS *vādhīyā* seems to be a corruption of Beng. **bandiyā*.

<End of remark>

<MS Fol. 75ver, l. 6>

// *rāga lalita* // *palatāla* //

hā(l. 7)ṭha⁸ dhariyā kaise, jatana kare, hame tathā nahi jāya, jateka dukha dile (Fol. 76rec, l. 1) rādhikā,
tām̃hāra mukha nahi cāhe //

āve gāve vethā kahe go vaḍāyi (l. 2) vahiyā dadhiro bhāle,, nārini-ke laiā bhālo vahiyā, vaḍa lāja pā(l.
3)y·lo saṃsāra //

suvarṇa bhām̃giyā, āche parakāra,, gadhiya(l. 4) agini mukhe,, purusero nehā, jave tuti vega dhiya
kāmhā(l. 5)ro vāpe //

bhāla vahiyā chatra dharilo, rādhāro suratilo (l. 6) āse,, vāsari caraṇa śire vaṃḍiyā, gāyīlo vipra
caṇḍīdāse //

§ 3. Songs parallel to ŚKK

Two songs, although not mentioning Caṇḍīdās in the *bhaṇitā*, are parallel to ŚKK.

<MS Fol. 31rec, l. 1>

// *nāṭa* // *palatāla* //

ati padumini rūpasi dekhiyā, cita thira nahi more,, (l. 3) surati śiṃgāra diyā ro rādhe, jīvana rākhaha
more // (l. 4) rādhe lo //

lapata kahnāyi kapata torā mane rāja⁹ nahi (l. 5) torā vāpe,, sudara māmi nidekhi bhole padilo¹⁰,
dekhiyā (l. 6) rupa se kāje // kahnāy· lo //

kāma sara vāne, cita vyākula, kiseka, (l. 7) [py]o¹¹khasi māmi,, para vole tay· ahmāke bhāḍasi, sakala
jānilo a(Fol. 31ver, l. 1)hmi // rādhe lo //

tāpata dudha kahnāy· olinā khāyīya, serāresa(l. 2)vāda pāya,, ahmāra jauvana kācā śrīphala, khāyīyā
ki rasa pāya (l. 3) // kahnāy· lo //

jāhe lo kṣidhyā vaise govārini, ki tāra (l. 4) kāmcā pakāya,, jemanē pāyīya temane khāyīya, jave se (l.
5) kṣidhyā parāya // rādhe lo //

ahmāra jauvana muḍita bhaṃḍā(l. 6)ra, uhāmay· saṃbhrama cori,, ahmāra jauvana kālā sāpa, chuyi(l.
7)te khāyīte mari // kahnāy· lo //

⁸ The typical Newari confusion of dental and retroflex.

⁹ I.e. **lāja*. I have the impression that the scribe of this manuscript keeps correct spelling of Bengali. However, the confusion of R and L is one of typical mistakes of Newari scribes.

¹⁰ I.e. **paḍilo*. The confusion of dental and retroflex is typical to Newari scribes.

¹¹ I cannot identify this letter properly. It may also be *vyo*, or *gho*. Or, maybe *po*, stained.

tuhmāra jauvana mudita bhaṇḍāra,, u(Fol. 32rec, l. 1)hāmay· saṁbhrama cori,, tuhmāra jauvana kālā
sāpa, moyi vaḍā ujhā(l. 2)garuḍī // rādhe lo //

Remark

This song is parallel to ŚKK 105 in Bhaṭṭācārya's edition [Bhaṭṭācārya 2011: 259f.], and it is also contained in the fragment B 287/2 [Kitada 2021a: 5ff.]. To my disappointment, no other ŚKK songs contained in the fragment B 287/2 [which I demonstrated in Kitada 2021a] are not found in MS. In this regard, the MS song collection cannot be considered as the source of B 287/2. Rather, it seems that B 287 presupposes an older collection of songs.

<End of remark>

<MS Fol. 69ver, l. 1>

// rāga mallāla // rupaka //

medani jo dharilo hāre rādhe,, vrahmā(l. 2)ro daṇḍa joḍile rādhe //

vāsukī nāgelo jhotāro rādhe,, giri pa(l. 3)ravata chatāro rādhe //

jāy·vā o vacana tejaha rādhe,, (l. 4) kāhnu mähādāne paṁthelo rādhe //

kālī dharilo hame, kā(l. 5)lilo dhose,, svargga indra camakite, pātālelo nāge // (l. 6)

ahmāke na cihno rādhe, mugudhi govāri,, lākhilo gokula pu(l. 7)ri girivara dhari //

Remarks 1

This song is parallel to ŚKK no. 54 (dānakhaṇḍa) [Bhaṭṭācārya 2011: 230]:

deśāga rāgaḥ // rūpakah //

medani yorilo hāle / kauṇō brahmāra daṇḍa yōāle //

goālī bādhilō bāsukī daṛā / giri karilō mothaṛā gobālī //

jāibāra bāsanā teja goālī / kāhna mähādānī tore la bālī // dhru

[The following verses, being irrelevant, are not quoted.]

Remarks 2

This song is also quoted in the margin of the Bengali play Pārijātaḥaraṇa¹² (NGMPP E167/37, p. II-15, Song no. 2) [Kitada 2019a: p. 10; p. 13]:

marāra // rupaka //

medani je jorilo āre hārelo rādhe vrahmāro daṇḍelo jotāro rādhe,

vāsukī je nāgero, āre, jotāro rādhe, giri-paravata chātāro rādhe, //

jotāro rādhe ro, āre teyāro rādhe, kāhnu mähādāne, paṁthero rādhe //

¹² I recently published a revised edition of this play online [Kitada 2020].

<End of remark>

§ 4. Vidyāpati's song

Numerous songs have a *bhaṇitā* mentioning Vidyāpati. One of them is identified in Jha's edition.

<MS Fol. 25, l. 2>

// rāga śrī // lāṇa jati // (l. 3)

maya mudhi puruva prema bhare bhoriyā,, achala bhāna piya (l. 4) āvata kahiya //

jāyite na guṇala bhala unamaṇḍā,, ma(l. 5)navasi vacana vaḍhāvala ḍaṇḍā //

tila eka lāgi rahala (l. 6) acha jīve,, jani aṇḍha kūpa parala acha dīpe //

bhanayi vidyāpati (l. 7) suna vara nāri, puruva prema tohi milata murāri //

Remarks

A song containing parallel verses is found in Subhadra Jha's Vidyāpati anthology [Jha 1954: p. 8, song no. 8]:

mālava rāge

mañe sudhi puruba pema bhare bhorī bhāna achala piā āiti mori //1//

jāite puchlahni¹³ bhale o na maṇḍā mana vasi manahi baṛhaolahni¹⁴ ḍaṇḍā //2// dhruva//

e sakhi sāmi akāmika gelā jivahu arādhana apana na bhelā //3//

supurusa kāni kaiili tua serī pāola parābhava anubhava berī //4//

tilā eka lāgi rahala achi jīve (vinu) sineha varae jani dīve //5//

cānda vadani dhani jhākhaha janū tua guṇa lubudhi āota punu kānhū //6//

bhanai vidyāpatītyādi

<End of remarks>

§ 5. Songs parallel to one in the fragment B 287/2

Two songs are identified in the fragment B 287/2 which contains verses by Baṛu Caṇḍīdās and other poets.

<MS Fol. 5ver, l. 1>

// rāga śrī // mātḥā jati //

na(l. 2)va nava pallava pura ghaṭa pāti,, maṇḍala voli gḥṛta, jālala vāti //

¹³ I.e. *puchalanhi*

¹⁴ I.e. *baṛhaolahni*

mu(l. 3)kha heli heli piyā māga milāni,, karuṇā kaṇṭheku, bhali ra(l. 4)hu vāni //
āju piyā paṃthe, pathika bhelo mora,, anu-khane (l. 5) nayāna, saghana vahe lola //dhru//
sama sukha sama dukha sama (l. 6) eka jīva,, kāhu eḍiyā kehu pāni na pīva //
ayisena sinehā mora (l. 7) ke kaile vicheda,, na jāna kusuma-sare kaṭa kale¹⁵ kheda //
suna bhelo maṃ(Fol. 6rec, l. 1)dira suna bhelo lāsa,, sava sukha gero mora, piyā kero pāsa //
pi(l. 2)yā vinu ālo sakhi keho nahi nāri, vāta palala jaise vāśipava nā(l. 3)ri //

Remarks

This song is contained in B 287/2 (Fol. 3 rec, l. 6, Song no. 20) [Kitada 2021a: 22]:

// śrī rāga // raṃga jati //

nava2 prahlava pura ghatavāri, / maṅgala voli ghṛta jārara vāti //
mukha heri heri piyā māgaya merāni, karuṇā ka(Fol. 3 ver, l. 1)ṇṭha kuhare mayā vāni //dhru//
āju piyā pathe pathuka bhera mora, anukhana nayāna saghana vahe ror¹⁶ //dhru// (l. 2)
sama dukha sama sukha, duhu eka jīva, / kāhnu vihune kehu pāni nayīva //dhru//
ayisana piriti mora ke kaila (l. 3) vicheda,, / na jāno kusumasara kivā kaire kheda //dhru//
piyā vinu ahe sakhi kehu nahi nāri / vāte padala jai(l. 4)sa vāśi pava nāli // 20
<End of remarks>

<MS Fol. 71rec, l. 3>

// rāga śrī // ekatāli //

bhaya parihara dhani, na kara ta(l. 4)lāsa,, sām̃hāsa kaya cala nija pati pāśa //
dura kara durama(l. 5)ti, avalakata roya,, vinu dukhe sukha, kavahu nahi hoyā // (l. 6)
tila eka mudi rahe, e duya nayāna,, rogi karaya jaise oṣadha pāna // (l. 7)
tila eka dukha janama bhaci¹⁷ sukha, ithi lāgi ki ke dhani, vaṃkima mukha //

Remarks

This song is contained in B 287/2 (Fol. 4 rec, l. 4, Song no. 25) [Kitada 2021a: 25]:

// nāta // rūpaka //

bhaya parihara dhani na kara tarāsa,, sāhasa kari jāva nija piyā pāsa,, //
tila ya(l. 5)ka mudi rahaī dui nayāna[,] rogi kalaya jana aukhaḍa pā¹⁸n. //
tila yaka dūkha jalama¹⁹ bhari sūkha, ithya rāgi kāhe (l. 6) vaṃka kala mūkha, /

¹⁵ I.e. *kata kare

¹⁶ The *virāma*

¹⁷ Obviously, it is the scribe's mistake for *ri*: *bhari. The letters *ra* and *ca* resemble each other.

¹⁸ Originally, I had read *ma* for this letter with the remark: "The letter *ma* here resembles *pa* with a blur." [Kitada 2021a: 25] According to its parallel in MS, this letter must obviously be read as *pa*.

¹⁹ The word form *jalama* (< Skt. *janma*) is an archaism [Kitada 2021a: 25]. That means, the MS

dura kara duramati ārokata royi, vinu dukhe sukha kavahu nahi hoyi // 25

<End of remarks>

§ 6. Songs parallel to the songs noted in the margin of dramatic manuscripts

Some songs are identified as the Bengali and Maithili songs quoted in the margin of Nepalese dramatic manuscripts. The collection of songs contained in MS probably served as their source.

<MS Fol. 7rec, l. 4>

// rāga kolāva // ekatāli (l. 5) //

kula dekhi kula chādi sāyala dhasa dilo,, o kule e kule (l. 6)duhu eka vu na pāyilo //

uvi duvi marivo re, e virahere jala bhāri,, (l. 7) e piyā-ka prema madana sara māri //

āhme abhāgini re, ekaramarehi(Fol. 7rec, l. 1)ni nāri, guṇa mata nāgara gelo hama chādi //

Remarks

This song is quoted in the margin of the Bengali play Pārijātaḥaraṇa²⁰ (E 167/37, p. II-17, Song no. 6) [Kitada 2019a: 14]:

korāva //

kura deṣi kura chādi, sāyalare, dhasadire, e kura va kura eka kura pāe(3)ve, //

ahma abhāginīre hini nā[rī]²¹ ekaramare, gunamaṁta nāgara gero, hama chādi //

uvi duvi mari jāevo virāhe²²re, jara bhāri, e piyā-ke prema madana saramāri //

<End of remarks>

<MS 35ver, l. 4>

// kahnarā // kharaja(l. 5)ti //

vi²³tora tohāra nayāna vāna,, kata na sahava dukha (l. 6) parāṇa //

jīvana jauvana na raha sāra,, viraha samudra karaha pāra (l. 7) //dhru//

sunaha sundari kaha sarupa,, nava taruṇi madhya tohāra rupa (Fol. 36rec, l. 1) //

kanaka katora karaha dāna,, bhuja bheḍiyā deho adhara pāna //

pa(l. 2)ra manoratha je kare siddhi, tāke sura puri milaya niddhi //

Remarks

equivalent *janama* is likely a later amendment.

²⁰ Recently, I published a revised edition of this play [Kitada 2020a].

²¹ The letter *rī* is noted in the lower margin.

²² Or *ha*?

²³ This letter is obviously *vi*. However, in manuscripts, *vi* and *ci* are often confounded.

This song is quoted in the collection of Vidyāsundara and Kṛṣṇa songs (B 287/15, page 11 = Fol. 9ver, l. 1) [Kitada 2021c: 17]:

kahnala // jati //
citōḍa tohari²⁴ nayāna (l.2) [...] ²⁵ □ta □□□va dukha parāna //
jivana, jauvana na rahe sāra, viraha samudre karaha pāra //
sunaha □u(l.3)[...][ri?] □□o sarūpa nava tanuni madhya tohari rūpa²⁶ //
kanayaka tora karaha dhāna, bhujete □iyā deho adhara (l.4) □āna //
dhara²⁷ manoratha je kare siddhi, tāke sura-pure milayā nidhi //
<End of remarks>

<MS Fol. 52ver, l. 4>

// rāga dhanāśrī // astārā //
tribhuvana-pati tuhme, rasika (l. 5) vana māli,, rati raṁge na jāne mayi, āvāri govāri //
kāṁma (l. 6) sarupa tuhme, kāmīni mohanī,, torā pati jogya nahi, jauvana hamāri // (l. 7)
vikasita puṣpa jathā, tathā madhukare,, mukulita puṣpa jehne, dura pariha(Fol. 53rec, k. 1)re //

Remark

This song is quoted in the margin of the two Nepalese dramatic manuscripts, Jalandharāsūravadhā/Kṛṣṇacaritra²⁸ (E 460/33) and Pārijātaḥaraṇa (E 167/37). See my argument in Kitada [2019a: 8f.]. <End of remark>

<MS Fol. 21rec, l. 1>

// rāga śaurī // eka(l. 2)tāli //
madanā re kata māraśivāna,, madana jorile sara prāṇa hailo (l. 3) khān· khān· //dhru//
save vole āhe sakhi, madanā bhāla,, mada(l. 4)nā lāgi mora vikala parāṇa //dhru//
rādhe parāṇe na mā(l. 5)ra,, mui saraṇa tuhmāra // vinu guṇe cale dura //
tathā-te jo(l. 6)rile samadhāna, rādhe vibhaṁge dhanu,, mui saraṇa tuhmāra //

Remarks

This songs is quoted in the margin of the Bengali play Pārijātaḥaraṇa (E 167/37, page II-15) [Kitada 2019a: 13]:

²⁴ *Tohari* “your”, occurring twice in this song, seems to be Maithili.

²⁵ Damage of the page.

²⁶ In rhyme with *sarūpa*.

²⁷ Or else, *vara*? Cf. MS *para*. The letters *va* and *pa* are sometimes confounded.

²⁸ Obviously, these Kṛṣṇa songs quoted seem to be connected to the play Kṛṣṇacaritra, rather than to the play Vidyāvinoda.

(II-15, 1) rāga savari //

madanā re, kata mālasivānu²⁹, sava voli āge, sadi mada,nā, bhāra, //

(2) madanā rāgi, mola vikara palāva //

<End of remarks>

<MS Fol. 35rec, l. 2 >

// rāga kolāva // (l. 3) palatāla //

gorā rādhe lo tume **vaḍāro jhi**³⁰, nitera aca(l. 4)ra diyā jhāpara ki //dhru//

saruvā kakari khani, harise (l. 5) vāya,, kucelo bhāle jani bhāṅgiyā jāya³¹ //dhru//

hāṅḍiyā khoṁ(l. 6)pāya sobhe, pātero jāda,, uhā parasite vaḍa e mora sād· //

vaṁdhu (l. 7) kāhnāy· lo tuhme aṁcala chodu,, svāmi duruvāra **vaḍayi** mora //

so(Fol. 35ver, l. 1)dara bhāṅginā³² tuhmāra nahi lāja,, rupa vināya tuhmāra ki vā kāja //

Remarks

This song is quoted in the manuscript of anthology of Vidyāsundara and other Bengali songs (B 287/15, page 10 = Fol. 9 rec, l. 1) [Kitada 2021c: 17]:

rāga korāva // pala(1.3)□āli³³ //

gorā vādhā ro³⁴ tume vaḍāre jhi, nitera ācala diyā [gv ?]api le ki //

saruvā kaṁkāli khani, ho(l.4)liche vāṣe³⁵, kucera bhare jani bhāṅgiyā jāyi //

vaṁdhu kāhnāyā lo tuhme aṁcala chāḍa, svāmi duruvā³⁶(l.5)[...]vaḍasi mora //

sodara bhāṅgina tumāla nahi lāja, rūpa vināyā tumāla vivā kāja³⁸ // ° // (l.6)

MS *vaḍāro* (genitive) and *vaḍayi*, marked with sky blue, are variants of Beng. *barāyi*.

<End of remarks>

²⁹ This *u-kāra* is probably my mistake for the *virāma*. In that case, *mālasivān*.

³⁰ Cf. *barāra jhi* “aunty’s daughter” in ŚKK no. 97 (Fol. 46/1) (Bhaṭṭācārya 2011, p. 255); no. 48, v. 6 (Fol. 23/2).

³¹ Here seems to be some simile like an object (**acala* “a mountain”?) comparable to the woman’s breast, feeling humiliated by the extreme beauty of Rādhā’s breasts, flees away (**bhāṅgiyā yāy*) from her.

³² I.e. **sodara bhāṅginā* “the son of a sister born of the same womb (i.e. mother)”. “[You are] the son of my sister born of the same mother. Don’t you have any shame?”

Cf. ŚKK no. 54 (Fol. 25/2) *sodara bhāṅginā hoām̃ hena tora kāja* /1/ *kāhnāñiṁ lāja nāhiṁ tore*.

³³ I.e. *palatāli*.

³⁴ Corruption of **rādhā lo*. **Gorā rādhā lo* would mean: “Oh, fair-skinned Rādhā!”

³⁵ Perhaps **rākhe*?

³⁶ I.e. **duruvāra*.

³⁷ Damage of the page.

³⁸ Obviously, corruption of *ki vā kāja*.

<MS Fol. 57rec, l. 5>

// rāga savari // ekatāli //

jata di(l. 6)na dāmodara, āchilo morā kore,, hāthelo mānika morā helāyilo (l. 7) bhole //

kuca-to nakhelo lekha dile dāmodare,, se sāra, thākilo morā (Fol. 57ver, l. 1) hiyālo bhitare //

ke mora hariyā nile, piyā vanamāli,, prāṇelo du(l. 2)sara morā hiyālo putali //

Remarks

The beginning of this songs is quoted in the margin of the Bengali play Kṛṣṇacaritra (E 460/33, p. 43, left side) [Kitada 2019c: 21]:

। savari // e // jata dina dāmudara āche morā korā // misā³⁹

<End of remarks>

<MS Fol. 40ver, l. 4>

// rāga varāḍī // palatāli // (l. 5)

hāthe na dhara kāhnu, kāṁpaya tanu mora,, pulake purala ta(l. 6)nu na kariha kola //

ghāmala sava tanu tuva bhaya lāgi,, jīva na uvā(l. 7)rava tuva anulāga //

na kara na kara hatha mugudha murāri,, chayala (Fol. 41rec, l. 1) ke hatha na jive na vi nāri //

Remarks 1

This song is quoted in the Āśā-Archives manuscript DPN 1386 (from exposure 2b, l. 5 to exposure 3a, l. 2) [Kitada 2019b: 4f.]:

// varāri // pra //

hāthe na dharaha kāhnu kāpaya tanu mora, purake purala tanu na kariha kora, //

ghāmara sava tanu tuva bhaya rāgī, jio nahi uvara kavana upāya //

na kara² hatha mugudha murāri, chayiraka hātha na jivaya na vi nāri //

Remarks 2

Besides, the beginning phrase of the same song is quoted in the margin of the Bengali play Kṛṣṇacaritra [Kitada 2019c: 22]:

। varārī // pra // hāthya na dhara kānhu kām̐paya tanu // misā⁴⁰

<End of remarks>

<MS Fol. 51ver, l. 2>

³⁹ Nw. *misā* “woman”. This seems to have been added afterwards. Maybe it indicates that this song is sung by a woman, (or more likely, the female character played by a male actor).

⁴⁰ Nw. *misā* “woman”.

// rāga guṃjali // kharajati //

dhani dhani sundari rāmā, majhu ma(l. 3)na hari nilo re,, āre dhani kuṃjala gamanā //dhru//

sahaje kama(l. 4)la mukhi hāse,, vimala kamala mukhi re, āre dhani alapa va(l. 5)yase //

pina payodhara gorā, tathiro upara sobhe re, gaja mu(l. 6)kutāro hārā //

ghosā //41

tero nāma laite bhaya gela vihāna,, avahu ka(l. 7)mala mukhi pariharo māna //

sagari rayani dhani kopa hi gela,, sumari (Fol. 52rec, l. 1) sumari manamatha dukha bhela //

tejaiya māna choḍaha abhimāna, sarasa vacana diyā, lākha mero42 prāṇa //

Remarks

The beginning phrase of this song is quoted in the margin of the Bengali play Kṛṣṇacaritra [Kitada 2019c: 22]:

। gunajari // jati // dhani2 suṃdari rāmā //

<End of remarks>

§ 7. Songs mentioning Baṛāyī

Baṛāyī, “Grandma” or the old woman who functions as go-between for Kṛṣṇa and Rādhā, is a typical character appearing in ŚKK. Baṛāyī belongs to the vernacular vocabulary, which seems to seldom occur in the sophisticated style of the later Padābalī poetry, although the mere mention of Baṛāyī in a song cannot be considered an adequate evidence to prove that the song is a composition by Barū Caṇḍīdās. Intriguingly, many Bengali songs in MS (B 287/17) mention Baṛāyī.

<MS Fol. 2ver, l. 1>43

১44 rāga bhupālī, // astālā //

jāyite dekhali dhani ati anupāma, tā dekhiyā (l. 2) āgo vadāyī, deha dahe kāme //2//

yisito hāsiyā moke palati nihāre, ku(l. 3)ṭila nayāna jori, moke bhamāre, //

ki karivo ki kahivo tumāke (l. 4) vadāyī, hena vuddhi volo vadāyī jena paripāyī, //145//

<MS Fol. 20rec, l. 2>

41 *Ghosā* (< Skt. *ghoṣa*) is a term also found in the Bengali play Vidyāvilāpa [Kitada 2021b, Part I: 30]. It seems to refer to a certain mode of recitation.

42 Braj vocabulary?

43 MS Fol. 2ver is actually the first page of this text, and this song is the first song of the text. The handwriting in this page looks different from that in the rest of the manuscript.

44 The sign marking the beginning of a song text.

45 Number 1 indicates that this song is the first song in this text. However, the other songs do not have numbers.

// rāga śrī gaṃdhāra // ekatāli // (l. 3)

sāsu nanada vole vahu dadhi vike jāya,, rūpa madhya jauvana (l. 4) re, vairi hailo **vaḍāya** //
kātiyā pelāy·vo, āro **vaḍāy·** (l. 5) jauvana jugāya,, metiyā pelāy·vo āro **vaḍāy·**, śise(l. 6)to siṃdura //
jamunāro kule āro kṛṣṇa, jhagara pasāra //

The same song is again contained in MS Fol. 29ver–30rec:

<MS Fol. 29ver, l. 7>

// śrī gaṃdhāra // ekatāli //

sāsu nananda vole va(Fol. 30rec, l. 1)hu dadhi vike jāya,, rūpa madhya jauvana re, vairi haile **vaḍāya** //
//
kāti(l. 2)yā pehlāy·vo āro **vaḍāya** jauvana juḍāya,, metiyā pehlāy·vo (l. 3) āro **vaḍāya**, siseto siṃdura //
//
jamunāro kule āro kā(l. 4)hnu, jhagara pasāra //

<MS Fol. 26rec, l. 5>

// rāga śrī // ekatāli //

ghṛta dudha ā(l. 6)ro rādhe, sājiyā pasāre,, nitero ācala diyā, dhāṃkivo u(l. 7)pare //
svanāro bhāde-to dadhi rupāro bhāde ghīv·,, mathurā carilo (Fol. 26ver, l. 1) vike govārero jhi //
āge na jāyivo rādhe, pāche na jāya rāje (l. 2),, dhire dhire cali jāyavo **vaḍāyilo** pāche //

<MS Fol. 27rec, l. 5>⁴⁶

// rāga dhanāśrī // mā(l. 6)thā jati //

vāraha varise **vaḍāya** dadhi vike jāv·,, kathā udānero (l. 7) sudhi āhme nahi jāno //
kahnāyi caritra vaḍāy·, dekho vidamāne,, (Fol. 27ver, l. 1) koṃna vita lai yā jāu sādhe mahādāne //
kahilo nilāja tuhme, go(l. 2)kulelo kāhna,, dadhi dudha ghṛta **vaḍāy·** sādhe mahādāne //

<MS Fol. 29ver, l. 4>

// rāga śaurī // ekatāli //

ke jāy·vo mathurāpuri, suna go (l. 5) **vaḍāya**, mithyā hi jamjāra pāte, chāvāra kahnāyi //
dadhi khā(l. 6)y·yā bhāṃḍā phoḍe duniyā māge kauḍā,, mithyā hi jamjāra pāte, go(l. 7)vāra kahnāyi //
//

<MS Fol. 39rec, l. 2>

// rāga śrī // palatāla //

⁴⁶ This song shows some similarities in wording to ŚKK no. 46 (*bāraha bariṣera mora māhā-dāna* etc.), although not parallel.

ekha(l. 3)ne āchilo rādhikā, kathāñ kutuhale,, duviyā marilo ki (l. 4) vā, jamunāro jale //
padumini dekhiyā, gaṇḍharvva nilo ha(l. 5)ri, rākṣasa gililo ki vā, gelo sura puri //
hamāra sa(l. 6)patha **vaḍāya**, hātha diyā māthe,, nidāruṇi rādhikā gelo kvana⁴⁷ (l. 7) pathe //
hātha diyā cāho **vaḍāy**, morā karevare⁴⁸, dhana dile khaya (Fol. 39ver, l. 1) haya virahero jale //

<MS Fol. 52rec, l. 2>

// rāga vibhāsa // ekatāli // (l. 3)
nayāne na dekho **vaḍāya** śravaṇe na suno,, ahoni⁴⁹ rādhā rā(l. 4)dhā mane mane guṇe //
hātha diyā cāho **vaḍā**, morā karevare⁵⁰, (l. 5) dhāna diyā khaya haya virahero jale //⁵¹
viṣama virahe tanu, (l. 6) morā jārāla re, prema rase mana morā mātā re //

<MS Fol. 54ver, l. 5>

// rāga dhanāśrī // ekatāli //
ki(l. 6)ya kuca kāmcaṇa daive gadhāvara⁵², kiya vidhi kāma kuṇḍālā //
kiya piya (l. 7) hiyā thāki, kare dhani torāla, kiya sāce bharāla sonārā //dhru//
e (Fol. 55rec, l. 1) sundari sumari kahava ḍḍha morā //dhru//
kavana phala mīlāra je torā (l. 2) //dhru//
jāhā daraśana muni, japa tapa chāḍāla, īśvara chāḍāla **vaḍāya**, (l. 3)
yina payodhara sādhi parāla dithi, sokava visaraṇa jāyī (l. 4) //

§ 8. Other poets and kings mentioned in *bhaṇitā*

Besides Vidyāpati and Caṇḍīdās, names of other poets (or royal patrons who ordered poets to compose) are also mentioned in the *bhaṇitā* of songs. These are:

Nṛpa Vaidyanātha (Fol. 3ver; Fol. 40ver; Fol. 68rec), Nṛpati Siṃha (Fol. 4rec; Fol. 46rec), Nṛpa Śivasimha⁵³ (Fol. 9ver), Dhanapati⁵⁴ (Fol. 14ver), Rāya Rāghava (Fol. 16ver), Rājā Saṃgrāma Sāha

⁴⁷ I.e. *kona

⁴⁸ I.e. *kalevare

⁴⁹ I.e. ahoniśi

⁵⁰ I.e. kalevare

⁵¹ This verse is the same one as the fourth verses of the song (MS Fol. 39rec, l. 2) I have quoted just prior to this song. That would mean, it is likely that both song belonged to the same poet.

⁵² A corruption of Maithili *gaṛhāola. If this song is in fact a Maithili song, it is an instance contrary to my presumption that songs containing *vaḍāya* are compositions by Baṛu Caṇḍīdās.

⁵³ King Śivasimha is Vidyāpati's patron and often mentioned in Vidyāpati's *bhaṇitā*. Thus, this song might actually be a composition by Vidyāpati by proxy for his patron.

⁵⁴ L. 6, *bhane dhanapati*. However, this might not necessarily be a poet, but might refer to some deity.

(Fol. 18ver), Rāmadāsa⁵⁵ (Fol. 20ver), Haridāsa (Fol. 21ver), , Dāmodara⁵⁶ (Fol. 33ver), Kavi Dinamaṇi (Fol. 43rec; Fol. 43ver; Fol. 44rec;), Kavi Kaṇṭhahāra (Fol. 44ver⁵⁷; Fol. 55ver), Rūpanārāyaṇa⁵⁸ (Fol. 53ver), Nṛpa Tribhuvana (Fol. 57ver; Fol. 58rec; Fol. 68rec), Sāgaratila (Fol. 58ver), Bhavānodevi⁵⁹ (Fol. 77ver)

Maybe, these names are poets of an earlier period.

Among these, the following poets are mentioned in the verse index of Padābalī [Majum'dār & Jānā 1975]:

Nṛpa Baidyanātha, Nṛpa Siṃha, Nṛpati Śibasīṃha, Nṛpadhana (?)⁶⁰, Rāghaba, Rāmadāsa, Haridāsa, Dāmodara, Kavi Kaṇṭhahāra

One song by Nṛpa Vaidyanātha is identified as a song contained in the manuscript DPN 1386 in the collection of the Āśā Archives in Kathmandu, Nepal [Kitada 2019b: 7]. I quote both versions:

<MS (i.e. B 287/17), Fol. 40rec, l. 6>

// rāga siṃdura // ekatāli //

hame na vi nāri madhā(l. 7)yi, kare janu parasa hama dana dohāyi,
vujhala mayi tuva caturāyi, (Fol. 40ver, l. 1) āratī para dhana, kavahu na pāyi //dhru//
mādhava na kara vivāde, pāriyā (l. 2) bhuṃjaha jata kautuka sādhe //
bhramara nāgara sama tule,, mudita kusuma (l. 3) kavahu nahi bhule //
nṛpa vaidyanātha kahe bhāvi, vālā rama(l. 4)ṇī vahuta puṇya pāyi //dhru//

Compare with:

<Āśā Archives, DPN 1386, Exposure 3a, l. 2> [Kitada 2019b: 7]

// savari // e //

hame na (l. 3) vi nāli madhāyi, āre, kare dhari tahni piyā puchara hu (l. 4) vātare //
vujha ramaya tuva caturāyi, āratī pala-dha(l. 5)na kavahu na pāyive //
suna2 nātha vinati hamāra, hame mā(l. 6)ratī tohe bhuṣara bhamarā //
mādhava na kara vivāde, pāriyā (Exposure 3b, l. 1) bhujaha rati ketuka sāra //

⁵⁵ A poet Rāyadāsa is mentioned in a song contained in the manuscript DPN 1386 in the collection of the Āśā Archives (Āśā Saphū Kuthi) in Kathmandu, Nepal [Kitada 2019b: 7]. *Rāyadāsa* might be a corruption of **rāmadāsa*, for in the Newari script, *ya* and *ma* are sometimes confounded.

⁵⁶ L. 2, *dāmodara bhane*. However, this might refer to Kṛṣṇa.

⁵⁷ The beginning phrase is: kusuma bharala nava, kāṃnana re,, dāruṇa bhramara jhaṃkāra re //
This is comparable to the beginning phrase by Balarāma, *kusuma bhare naba*, registered in the verse index of Padābalī [Majum'dār & Jānā 1975: 52].

⁵⁸ Rājā Rūpanārāyaṇa is mentioned in a bhaṇitā of Vidyāpati in MS Fol. 25ver.

⁵⁹ L. 7, *bhanati bhavānodevi, hariyakoga bhagati*. A unique female poet mentioned in this text, if it is not the name of a goddess.

⁶⁰ Maybe the same as Dhanapati.

hamara nāgara sama ture, (l. 2) mukurita kusuma bhamara nahi bhure //
nṛpa vaidenātha (l. 3) kaha bhāvi, vārārama nikata punamatapāvi //

The beginning phrase is also quoted in the margin of the play Kṛṣṇacaritra (E 460/33, p. 44, left side) [Kitada 2019c: 22]:

śāvari // cāri // hama na vi nārī [sa] madhāyu⁶¹ //

A song by Nṛpati Siṃha is also contained in the fragment NGMPP No. B 287/2 which contains verses by Baṛu Caṇḍīdās and other poets:

<MS (i.e. B 287/17) Fol. 45ver, l. 5>

// rāga śrī // ekatā(l. 6)li //

pahu gelo paradeśa, hame kula vālā,, apam̐tha parali āche, (l. 7) e mālāti mālā //

ki kahava ki puchava, suna ḍṛḍha sajani,, kavane pari(Fol. 46rec, l. 1)khepavi, yiha madhu rajani
//dhru//

nayāna nida gelo mukhe gelo hāsa,, su(l. 2)kha gelo pahu saṃge, dukha majhu pāśa //

nrpati siṃha kahe suna vara nārī (l. 3) tuva guṇe luvudhara āvata murāri //

Compare with:

<B 287/2, Fol. 2v, l. 4ff, song no. 19> [Kitada 2021a: 21]

śrī rāga // ekatāli //

pahu gera paradeśa, hame kula vālā, / apam̐the padī(l. 5)ra āche mālāti mālā //

ki kahava ki puchava [suna ḍṛḍa]⁶² sajani, kavane parikṣepava iha madhura jani //dhru//

nayāna (l. 6) nida gera mukhe gala hāsa / sukha gyara pahu saṃge dukha majhu pāśa⁶³ //

§ 9. Songs with similarity to ŚKK

Many Bengali songs show similarity to ŚKK in vocabulary and expression. However, I cannot say nothing conclusive for the moment, due to lack of definitive evidences. In the following, I give a few of such instances. I hope, further investigation will bring some results in future.

<MS Fol. 30ver, l. 2>

⁶¹ Perhaps it is not the *u-kāra* but the *virāma*. In that case, *madhāy*.

⁶² This addition is indicated in the lower margin.

⁶³ This letter *sa* is accompanied with a sign which resembles *virāma*. If this is really a *virāma*, the transcription would be *majhu pās*. But peculiarly, *gala hāsa* in the first verse-half does not have this sign.

// rāga varāḍī // palatāla //

to(l. 3)rā dui stana rādhe, vaise citra lekhā,, parāṇa phātive rā(l. 4)dhe deho ālimgaṇe //
sise-to siṁdura torā, vijuli ca(l. 5)make,, vāraha varise toke, kavahu na dekho //
vāraha vari(l. 6)se dāna diyā jāho more⁶⁴,, aṁcala dhariyā kāhnu, hatha jani karo (l. 7) //
dāna lekhā divo toke, amula ratane,, kaṁsāsura āche morā, sva(Fol. 31rec, l. 1)rgga indra kopa //
kaṁsāsura āche torā, ki karivo pāre //

<MS Fol. 34ver, l. 5>

// rāga dhanāśrī (l. 6) // ekatāli //

kucelo upara sobhe, gaja mutihāra,, pujala kanaka (l. 7) saṁbhu sudha dudha dhāre //
aruṇa adhara tuva, daśanelo joti,, navi(IFol. 35rec, l. 1)na pravāra jehna, vasāyilo moti //
dehi adhara madhu suna lo govā(l. 2)ri,, madana dahana prabhu,, deva vana-māli lo //

<MS Fol. 53rec, l. 6>

// rāga śrī // ekatāli //

bhala bhelo māyī⁶⁵, ku-di(l. 7)vasa gelā,, cāṁda kumuda duhu daraśana bhelā //
apana hi āyira, mila (Fol. 53ver, l. 1) rasa nīdhi,, juga daśa japala āju bhela siddhi //

§ 10. Conclusion

This is a rough and superficial observation. A minute investigation will certainly bring about intriguing results. I have a strong expectation that this manuscript contains far more Baṛu Caṇḍīdās' verses than I have shown in the present article.

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⁶⁴ Comparable to ŚKK no. 46 (last verse) *bāraha bariṣekera diā yāhā dāṇe* [Bhaṭṭācārya 2011: 226].

⁶⁵ Comparable to ŚKK no. 145 (dānakhaṇḍa), first verse [Bhaṭṭācārya 2011: 281]:
bhāla bhaila baṛāyī bhaila paratekha / nija pati bihāne ābathā mora dekha //

A Romanized text based on the manuscript. Report on the research of dramatic manuscripts written in Nepal of the Malla dynasty.” Published online in Osaka University Knowledge Archive (OUKA) <<http://hdl.handle.net/11094/71179>>

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