



Newsletter of the NGMCP, Number 4

May-June 2007

Editorial

I am delighted to be able to present our fourth Newsletter to appear within twelve months. We have three substantial contributions in this issue, on manuscripts of works of different genres. Ryugen Tanemura (Tokyo University), a new contributor, presents a note on the *Mṛtasugatiniyojana* of Śūnyasamādhivajra, an as yet unpublished Buddhist tantric work dealing with the rites for the departed. I would like here to gratefully acknowledge the kindness of the authorities of Tokyo University Library, who gave us permission to include a photograph of two folio-sides of a Nepalese manuscript of this work in their collection.

Csaba Dezső gives us the second half of his parallel edition of the first act of the *Kundamālā* in the Nepalese and the South Indian recension. His work demonstrates the importance of Nepalese manuscripts of *nāṭakas*, and provides much material and food for thought for those studying the transmission of such works. The NGMPP has microfilmed many more *nāṭaka* manuscripts, and it is to be hoped that Dezső and other scholars competent in Sanskrit and Prakrit will study them.

Michael Hahn returns to this issue with the third installment of his 'Frequent User Highlights'. The work that is emphasized this time, Śivasvāmin's *Kapphiṇābhyaḍaya*, is one which may be unfamiliar even to lovers of Sanskrit poetry, but certainly deserves to be much better known, and this piece should show that clearly. Hahn's new edition of this long poem (*mahākāvya*)—with splendid facsimiles of the oldest and most important manuscript—has just been published, and I am sure that the paper in this Newsletter will leave many eager to see it.

The steady stream of indological publications making use of manuscripts microfilmed by the NGMPP continues: in this issue we have two brief book announcements. I may note here that our announcements do not aim to provide exhaustive information on all book publications using such material. We welcome, I may also add, information on all publications (whether books or articles) that draw on material of the NGMPP, and suggestions regarding important publications that might be announced in our Newsletter.

Diwakar Acharya, who had contributed to the first three Newsletters, is absent from this issue; but I may mention here his recent announcement of a most important discovery among the manuscripts filmed by the NGMPP: 'The Original *Paṇhavāyaraṇa/Praśnavyākaraṇa* Discovered', in: *Newsletter of the Centre of Jaina Studies* (SOAS) Issue 2 (March 2007) pp. 22–23.

Our next issue is projected to appear in October; some contributions intended for it have already been received, but I would like to encourage all scholars working on NGMPP manuscripts to send us material—be it announcements, studies, editions, or something different—for consideration for publication here. I thank the contributors to this issue, and thank also our readers, particularly those who provide feedback on the Newsletter and on the work of the NGMCP. I hope that they will find something interesting and useful in the following pages.

Harunaga Isaacson

Mṛtasugatiniyojana: A Manual of the Indian Buddhist Tantric Funeral

Ryugen TANEMURA

The number of philological studies of the Indian Buddhist funeral is small, perhaps mainly because of the very small number of texts which prescribe or record the procedures of it. This small paper reports on the Sanskrit manuscripts of the *Mṛtasugatiniyojana* (MṛSuNi), a manual of Buddhist Tantric funeral, which is one of the rare and precious materials for studies of the Indian Buddhist funeral.¹

The Sanskrit text of the MṛSuNi has been transmitted, as far as I know, in two manuscripts: one is preserved in the Tokyo University Library (MS No. 307) and the other in the Kaiser Library, Kathmandu. The latter was micro-filmed by the NGMPP (Reel No. C47/9). As reported in MATSUNAMI's catalogue, manuscript No. 307 of the Tokyo University Library contains the texts of the MṛSuNi and five other Buddhist Tantric works in one bundle. The text of the MṛSuNi is contained in ff.1v–9r.² First I was editing the Sanskrit text of the MṛSuNi based only upon this manuscript. It was Iain Sinclair who kindly drew my attention to the Kathmandu manuscript.³

With regard to the Kathmandu manuscript, the material is palm-leaf and the size reported in the index card in the first frame of the MṛSuNi film is 19.6 × 4.1cm. The script is *bhujimol*. The number of folios is eleven. There are five lines per side with the exceptions that there are six lines on f.1v and four lines on f.11v. Although the colophon does not refer to the date of copying, judging from the script and the size of the manuscript, it seems to have been copied not earlier than the thirteenth century.

The colophons of the two manuscripts state that the author is Śūnyasamādhivajra.⁴



Mṛtasugatiniyojana MS T: MS preserved in the Tokyo University Library, No. 307

¹ As far as I know, two other Buddhist Tantric texts surviving in Sanskrit contain prescriptions for funerals. One is Padmaśrīmitra's *Maṇḍalopāyikā*, the system of which, according to the author, is (like the MṛSuNi) based on the *Guhyasamājatantra*. (PaŚrMiMaUp: *praṇamya sarvabhāvena vajrācāryaṃ mahāgurum | maṇḍalopāyikāṃ vakṣye śrīsamājānusārataḥ* || (f. 1v1)). He also quotes several verses from the *Catuspīḥatantra*. The author devotes the last section, *Antasthitakarmodeśa*, to the prescriptions of the funeral (ff. 15r8–15v11). The codex unicus is preserved in the Tokyo University Library, and there is no known Tibetan translation of this text. The other is the *Ācāryakriyāsamuccaya* of Darpañācārya or Jagaddarpaṇa. Darpañācārya devotes the last section, *Nirvṛtavajrācāryāntyeṣṭilakṣaṇavidhi*, to the prescriptions of the funeral (MS S ff. 240v7–244v4 (= 480.7–488.4)). For the text of the funeral rites of the *Ācāryakriyāsamuccaya* see below.

²For a description of this manuscript see MATSUNAMI 1965: 112.

³This manuscript is not reported in BBK. But NAGAO (1963: 13, No. 494) and MORIGUCHI (1989: 102, MS No. 431) report this manuscript. I had not been aware of the descriptions of the Kathmandu manuscript in these two sources.

⁴For variations of the author's name see footnotes 7 and 9 below.

*samāptam idam mṛtasugatiniyojanābhīdhānam
†antyeṣṭeḥ†.*⁵ *kr̥tir iyaṃ paṇḍitaśrīśūnyasamā-
dhivajrapādānām.* (MS T f. 9r3–4, MS N f. 11v2–
3)

This is more or less supported also by the Tibetan translations⁶ of the MṛSuNi.⁷ According to the *Deb ther sñon po*, Śūnyasamādhivajra (or rather Śūnyatāsamādhivajra?) is another name of Devākaracandra (probably a corruption of Divākaracandra) who was one of the four great disciples of Advayavajra (Maitrīpa) (ROERICH 1988: 392ff., 842). However the *guru* lineage mentioned in the second from the last verse of the MṛSuNi is different from that of the *Deb ther sñon po*. The last two verses say that the author received the great teachings of the funeral from Venerable Bhadra (Bhadrapāda), and that his manual is based on the Guhyasamāja system and supplemented by the teachings of the *Sarvadurgatipariśodhanatantra* (SaDuPaTa).⁸ The same lineage is also mentioned in the colophon of the *Tattvajñānasamsiddhi* (TaJñāSaṃ),⁹

⁵°bhīdhānam antyeṣṭeḥ] °bhīdhānam maṃtyeṣṭeḥ T; °bhīdhānam atyeṣṭeḥ N. This sentence is slightly odd. I suspect the possibility that a word (perhaps *vidhānam*) is missing after *antyeṣṭeḥ*.

⁶Two Tibetan translations of the MṛSuNi are preserved in the Tibetan canon. One was translated by Phyogs dbaṅ dga' byed and Prajñākīrti (MṛSuNi_{TIB1}). The Tibetan title of this translation is *Tha ma'i mchod pa'i cho ga*, which is probably a translation of *Antyeṣṭividhi*. The other was translated by Avadhūtivairocana vajra and lDi ri chos kyi grags (MṛSuNi_{TIB2}). The Tibetan title is *dPal ṅan soṅ thams cad yoṅs su sbyaṅ ba'i rgyud las phyuṅ ba spyān ma'i ṅan soṅ sbyoṅ ba'i cho ga*. The contents expected from this Tibetan title are found only in the latter half of the MṛSuNi. For the summary of the contents of the MṛSuNi see below and TANEMURA 2004a. TANEMURA 2004a reports only the first translation. The colophons of the two Tibetan translations do not clearly state that the title is *Mṛtasugatiniyojana* (see footnote 7 below). The *aḥṣaras* by later hands on the last folio of the Kathmandu manuscript read *a[sthi?][pra[kṣā?][raṇavidhi and diva-
mṃgatasya durgatimocanā[ya] kriyā*.

⁷The colophon of MṛSuNi_{TIB1}: *tha ma'i cho ga'i miṅ gi rnam graṅs gśin po bde bar gśeḡs pa'i gnas la 'god pa žes bya ba pa ṅdi ta dpal tiṅ ne 'dzin rdo rjes* (*Samādhivajra) *mḍzad pa rdzogs so* || (D f. 38r5–6, P f. 29v1). The colophon of MṛSuNi_{TIB2}: *śi ba bde 'gor sbyar ba'i cho ga śin tu 'dod pa mchog tu gyur pa žes bya ba'i miṅ can dpal stoṅ ṅid tiṅ ne 'dzin rdo rje'i* (*Śūnyatāsamādhivajra) *žabs kyis mḍzad pa rdzogs so* || (D ff. 34v7–35r1, P f. 33v4).

⁸This does not necessarily mean that the GuSaTa itself teaches prescriptions for a funeral, only that the mantra-visualisation-system employed in the MṛSuNi is that of the GuSaTa. This eclectic syncretism of the teachings of the *tantras* of different classes may become a target of criticism by theoreticians. This kind of syncretism is, however, found in a number of Buddhist Tantric ritual manuals. As stated above, the PaŚrMiMaUp quotes verses from the *Catuspīṭhatantra* although the author states that his manual follows the system of the GuSaTa (see footnote 1). Kula-datta's *Kriyāsamgrahapañjikā*, a comprehensive manual of Buddhist Tantric rituals, is a good example of a manual in which this kind of syncretism is found. This character of ritual manuals is found in Śaivism also. See SANDERSON 2005: 356ff.

⁹According to the colophons of the manuscripts reported in BBK (p. 277), the author's name has variations such as Śūnyasamādhivajra, Śūnyatāsamādhivajra, and Samādhivajra. See also footnote 7.

another work of Śūnyasamādhivajra, which teaches the practices concerning Vajravārāhī cult.

MṛSuNi:

*śrībhadrāpādāpādmād āsādyā mahopadeśam*¹⁰ *a-
ntyeṣṭeḥ*¹¹ |

*kr̥tam antyeṣṭividhānam*¹² *śrīgūhyasamājanītye-
dam* ||

*yac chrīgūhyasamājān na pūryate*¹³ *karma tasya
paripūrye*¹⁴ |

*śrīmaddurgatīśodhanatantra*¹⁵ *hy āśritaṃ
karma* ||

(MS T f. 9r1–3, MS N f. 11r5–11v2)

TaJñāSaṃ colophon:

*kr̥tir iyaṃ ācāryamañjuḡṣādhiṣṭhitācāryaśrī-
bhadrāpādapañkajaparāgapraṇayīṅām*¹⁶ *paṇḍi-
taśrīśūnyasamādhivajrapādānām* (SED p. 63, ll. 22–
23)

It is unclear who this Bhadrāpāda is. Theoretically, the honorific title of a master whose name ends with -bhadrā can be Bhadrāpāda. As stated above, according to the *Deb ther sñon po*, Śūnyasamādhivajra was a disciple of Advayavajra. The well-known honorific titles of Advayavajra are, however, Avadhūtāpāda and Maitrīpa. It should be noted that the colophon of the TaJñāSaṃ has several variant readings and in the colophon of one of the Tokyo University manuscripts of the TaJñāSaṃ Śūnyasamādhivajra has the title Avadhūta.¹⁷ Kuddālapāda mentions his master Bhadrāpāda in several places in his *Acintyādvayakramopadeśa* (AcAdKraUp). He also mentions the *guru* lineage from Paramāśva down to him.¹⁸ It is, however, unclear who this Bhadrāpāda is and whether or not this Bhadrāpāda might be

¹⁰mahopadeśam] N; mahāpadeśam T

¹¹antyeṣṭeḥ] corr.; antyaīṣṭeḥ T N

¹²antyeṣṭividhānam] corr.; antyaīṣṭividhānam T N

¹³chrīgūhyasamājān na pūryate] T; chrīgūhyasamājānupūryate N

¹⁴paripūrye] T; paripūryai N

¹⁵śodhana°] N; °parīśodhana° T

¹⁶praṇayīṅām] em. following the variant reading reported in BBK p. 277; °praṇayita° SED

¹⁷See MS No. 196(26) of the Tokyo University Library: *kr̥to 'yaṃ śrīmañjuḡṣaprasādādhiṣṭhitācāryyava<tva>tnaśrībhadrāpākajaparāgapuṅāyāpāmditācāryyavadhūtaśrīśūnyasamādhivajrapādānām m iti* || (sic) (f. 67v3–5). This colophon is somewhat corrupt but Śūnyasamādhivajra is called Avadhūta. See also MS No. 202(2): *kr̥to 'yaṃ mañjuḡṣaprasādādhiṣṭhitācāryyavaraśrībhadrāpādapañkajopacāgapraṇayitācāryyavandhutaśrīśūnyavāsamādhivajrapādānām iti* || (sic) (ff. 299v6–300r1). The above is also corrupted, but °ryavandhuta° can be emended to °ryāvadhūta°; MS No. 146: *kr̥ti 'ya śrīmajjuḡṣa, prasādādhiṣṭhitācāryyavaraśrībhadrāpādāpakaryyopacāgra, panatāryyavadhūh śrīsunetāsamādhivajrapādānām* || (sic) (f. 9v1–2). This is heavily corrupted, but °ryyavadhūh could be emended to °ryāvadhūta°. Note that all of these MSS contain various corruptions of what almost certainly should be °bhadrāpādapañkajaparāgapraṇayīṅām, as in the colophon of the TaJñāSaṃ.

¹⁸See AcAdKraUp vv. 88cd–90ab: *paramāśv[o] vīṅpāda indrabhūtiḥ salakṣmibhiḥ* || *vīlāsavajro guṇḍerī padmācārya mahākṛpaḥ* |

identical with the master of Śūnyasamādhivajra. The famous Bhadrāpāda who has a close relation to the *Guhyasamājatantra* (GuSaTa), on which the MṛSuNi is based, is Dīpaṅkarabhadra.¹⁹ It seems implausible that the master of Śūnyasamādhivajra could be the relatively early Dīpaṅkarabhadra. But it is interesting to note that the colophon of the TaJñSaṃ quoted above might be interpreted as referring to a master (*ācāryaḥ*) Mañjuḥṣa as Bhadrāpāda's teacher. According to tradition, Mañjuśrī revealed the secret teachings of the GuSaTa to Dīpaṅkarabhadra's teacher, Buddhaśrījñāna (Jñānapāda), after which the latter founded the Jñānapāda school of the GuSaTa. However it would be very odd to say that a person empowers or protects (*adhitiṣṭhati*) a person. It is, therefore, more probable that this Mañjuḥṣa is a name of a deity, and that the reading in which he is called an *ācārya* is not correct.²⁰

The MṛSuNi is a mixture of verse and prose. In the verse parts the author uses the *āryā* metre. In the TaJñSaṃ, the author displays greater metrical variety, using *indravajrā*, *upajāti*, *vasantatilakā*, *vaṃśasthavira*, *indravaṃśa*, *śārdūlavikrīḍita*, *sragdharā*, and *āryā*. Of these *āryā* is employed most frequently.

As clearly stated by Śūnyasamādhivajra in the two verses of the MṛSuNi quoted above, the mantravivahāra-system of the GuSaTa is employed in the MṛSuNi. He states also that this was supplemented by the teachings of the SaDuPaTa, which is the authoritative scripture for funeral rites as performed in the modern Kathmandu valley. Thus the content of the manual is divided into two main parts. The former is the Yoga of the Resuscitation of the Dead (*mṛtasamjīvanayogaḥ*), which is based on the visualisation method taught in the GuSaTa, chapter 14. By this yoga, an officiant reinstalls the wisdom (*jñānam*)²¹ of an individual in his corpse, bestows the initiation (*abhiṣekaḥ*) on the resuscitated individual, and guides the wisdom to go out from the aperture in the crown of the head so that the individual may be liberated, or go either to the Buddha Land (*buddhakṣetram*) or the Pure State of Existence. The latter is the Rite to Prevent the Dead from Going to the Bad States of Existence (**durgatipariśodhanam*) based on the teachings of the SaDuPaTa. In this latter part, which is to be performed during and after the cremation, the officiant

*dharmapādasya kramato bhadrāpādakramā*gataḥ* (em.; °*gataḥ*) || *eko 'bhīpṛāyaḥ sarveṣāṃ advayajñānam uttamam* | (SEd p. 204, ll. 4–7). See also KURANISHI 1999: 5ff.

¹⁹Dīpaṅkarabhadra wrote the *Guhyasamājamaṇḍalavidhi*, a verified manual of the ritual practices of the GuSaTa. SĀṆKṚTYĀYANA reported the colophon of the manuscript of this text, which says that the author is Bhadrāpāda (1937: 28). Note that there is discrepancy between the footnote numbers and the footnotes on p. 28.

²⁰The colophons of some manuscripts read *śrīMañjuḥṣa*° instead of *ācāryaMañjuḥṣa*°. See BBK p. 277.

²¹Normally, it is *vijñāna* that goes out from the body at the time of death.

strikes and washes the bones and the garments of the dead so that various obstructions which prevent him from being liberated may be removed.²² In this way, the MṛSuNi contains two different systems which do not perfectly harmonise with each other.

Finally I should report here the fact that the whole text except the last two verses of the MṛSuNi was incorporated into Darpaṅcārya's *Ācāryakriyāsamuccaya* (ĀcKrSa).²³ As has been pointed out in several publications, Darpaṅcārya drew on various texts in writing the ĀcKrSa.²⁴ The last section also has the source text.²⁵ There are a number of manuscripts of the ĀcKrSa surviving in the Kathmandu valley and elsewhere in the world. This means that we have no small quantity of materials to edit the MṛSuNi. I hope to publish a critical edition of the MṛSuNi in the near future.

References

PRIMARY SOURCES

- AcAdKraUp *Acintyādvayakramopadeśa*. SEd: Samdhong RINPOCHE and Vrajavallabh DWIVEDI (eds.) *Guhyādi-Aṣṭasiddhi-Saṃgraha*, Sarnath: Central Institute of Higher Tibetan Studies, 1987, pp.193–208. (Rare Buddhist Text Series 1)

²²Probably these rites (*asthyāditādana* etc.) are based on the SaDuPaTa SEd p. 176, ll. 16–26, TED (TAKAHASHI 1986) p. 107(12), l. 1–p. 105(14), l. 2. The mantras to be uttered in these rites are taught elsewhere in this *tantra* (e.g. mantras to be uttered in the *asthyāditādana* are taught on p. 180, ll. 6–20 of SEd).

²³See also footnote 1. The opening line of the relevant section of the ĀcKrSa might imply the direction of borrowing: *adhunā parinirvṛtavajrācāryaśārīrasyā*ntyesthi* (em.; °*ntesthi* MS S) *vidhir ucyate. praṇipatya *locanākhyāṃ* (em.; *locanākhyā* MS S) ... (MS S f. 240v7 (= 480.7)). It is odd that the *maṅgala*, in which the author's homage and adoration to the deity (in this case, the Goddess Locanā) and the subject-matter to follow are indicated, follows the sentence which indicates the subject-matter.

²⁴E.g. SAKURAI points out that probably most of the prescription of *abhiṣeka* in the ĀcKrSa is a borrowing from Abhayākaragupta's *Vajrāvalī* (1996: 33). TANAKA points out that the ĀcKrSa drew on Nāgabodhi's *Guhyasamājamaṇḍalopāyikāvīṃśatavidhi* (2003: 153). I have pointed out that the ĀcKrSa borrows most of the *pratiṣṭhā* section from the *Vajrāvalī* (TANEMURA 2004b: 96), and that some verses in the *vāstunāga* section of the ĀcKrSa are almost identical with those in Tathāgatavajra's *Samvaramaṇḍalavidhi*, which is preserved in the Tibetan canon (Toh. 1511, Ota. 2226) (TANEMURA 2002: 571–572, Notes 27, 28).

²⁵John BROUGH edited (or rather transcribed) a part of a manuscript written by AMṚTĀNANDA and presented by HODGSON to the Indian Office Library (Vol. 29, No. 8) (1996: 671). His edition contains a text of a manual of funeral rites (*mṛtyusaṃskāraḥ*). The description is very short but the outline of the text is similar to that of the MṛSuNi. If we consider the number of the manuscripts of the ĀcKrSa, the MṛSuNi might have offered a framework for funeral rites to the Buddhism of the Kathmandu Valley via the ĀcKrSa. I thank Iain Sinclair for drawing my attention to the article of BROUGH.

- ĀcKṛSa Ācāryakriyāsamuccaya of Jagaddarpaṇa or Darpaṇācārya. MS S: *Kriya-Samuccaya: A Sanskrit Manuscript from Nepal Containing a Collection of Tantric Ritual by Jagaddarpaṇa* reproduced by L. CHANDRA from the Collection of Prof. RAGHUVIRA, New Delhi, 1977.
- GuSaTa *Guhyasamājantra*. M_{ED}: Yūkei MATSUNAGA (ed.) *Himitsu Shūe Tantora Kōtei Bonpon*, Osaka: Tōhōshuppan, 1978. (松長有慶校訂『秘密集会タントラ校訂梵本』大阪・東方出版, 1978.)
- TaJñāSam Śūnyasamādhivajra's *Tattvajñānasamśiddhi*. S_{ED}: J. Sh. PANDEY (ed.) *Tattvajñānasamśiddhi of Śūnyasamādhivajra with Marmakalikāpañjikā of Vīryaśrīmitra*, Sarnath: Central Institute of Higher Tibetan Studies, 2000 (Rare Buddhist Texts Series 23).
- PaŚrMiMaUp Padmaśrīmitra's *Maṇḍalopāyikā*. MS preserved in the Tokyo University Library, No. 280.
- MṛSuNi Śūnyasamādhivajra's *Mṛtasugatiniyojana*. MS T: MS preserved in the Tokyo University Library, No. 307. MS N: MS preserved in the Kaiser Library, No. 494 = NGMPP Reel No. C47/9. Tibetan Translation (1) (MṛSuNi_{Tib1}): Toh. 1908, vol. *phi*, ff. 35r1–38r6; Ota. 2770, vol. *di*, ff. 25v3–29v2 (vol. 66, pp. 72.3.3–74.1.2) (Tibetan Title: *Tha ma'i mchod pa'i cho ga*). Tibetan Translation (2) (MṛSuNi_{Tib2}): Toh. 1907, vol. *phi*, ff. 31v4–35r1; Ota. 2771, vol. *di*, ff. 29v2–33v5 (vol. 66, pp. 74.1.2–75.4.5) (Tibetan Title: *dPal nian soñ thams cad yonś su sbyañ ba'i rgyud las phyuñ ba spyān ma'i nian soñ sbyoñ ba'i cho ga*)
- SaDuPaTa *Sarvadurgatipariśodhanatantra*. S_{ED}: Tadeusz SKORUPSKI (ed.) *The Sarvadurgatipariśodhana Tantra, Elimination of All Evil Destinies: Sanskrit and Tibetan Texts with Introduction, English Translation and Notes*, Delhi-Varanasi-Patna: Motilal Banarasidass, 1983. T_{ED}: TAKAHASHI 1984a, 1984b, 1985a, 1985b and 1986. T_{ED} corresponds to 'Sanskrit Text of Version B, I' of S_{ED} (pp. 120–178).
- Heirakuji-shoten. (『梵語仏典の研究 IV—密教經典篇』, 京都・平楽寺書店)
- BROUGH, John. 1996 (1948). “Nepalese Buddhist Rituals.” In: John BROUGH; Minoru HARA and J. C. WRIGHT (eds.) *Collected Papers*, London: School of Oriental and African Studies, University of London, pp. 54–62. (Originally published in *Bulletin of the School of Oriental and African Studies*, XII, 3–4, 1948, pp. 668–676.)
- KURANISHI, Ken'ichi (倉西憲一). 1999. “Acintyādvayakramopadeśa no Kenkyū (1): Josetsu to shite.” *Ronshū (Indogaku Shūkyō Gakkai)*, 26, pp. 1–12. (『Acintyādvayakramopadeśa の研究(1): 序説として』『論集(印度学宗教学会)』26, pp. 1–12.)
- MATSUNAMI, Seiren. 1965. *A Catalogue of the Sanskrit Manuscripts in the Tokyo University Library*, Tokyo: Suzuki Research Foundation.
- MORIGUCHI, Mitsutoshi (森口光俊). 1989. *A Catalogue of the Buddhist Tantric Manuscripts in the National Archives of Nepal and Kesar Library*, Tokyo: Sankibo Press.
- NAGAO, Gajin (長尾雅人). 1963. “Katomandwu no Bukkyō Shahon Tenseki.” In: IWAI HAKUSHI KOKI KINEN JIGYŌKAI (ed.) *Tenseki Ronshū: Iwai Hakushi Koki Kinen*, Tokyo: Iwai Hakushi Koki Kinen Jigyōkai, pp. 8–25. (『カトマンドウの仏教写本典籍』岩井博士古希記念事業会(編)『岩井博士古希記念 典籍論集』東京・岩井博士古希記念事業会, pp. 8–25)
- ROERICH, George N. 1949 (1988). *The Blue Annals*, Calcutta (Reprint, Delhi: Motilal Banarsidass, 1988).
- SAKURAI, Munenobu (桜井宗信). 1996. *Indo-mikkyō Girei Kenkyū: Kōki Indo-mikkyō no Kanjō Shidai*, Kyoto: Hōzōkan. (『インド密教儀礼研究—後期インド密教の灌頂儀礼』京都・法蔵館)
- SANDERSON, Alexis. 2005. “The Śaiva Religion among the Khmers (Part 1).” *Bulletin de l'Ecole française d'Extrême-Orient* 90–91 (2003–2004), pp. 349–462.
- SĀṆKRṬYĀYANA, Rāhula. 1937. “Second Research of Sanskrit Palm-leaf MSS. in Tibet.” *Journal of the Bihar and Orissa Research Society* 23, Part 1, pp. 1–57.
- TAKAHASHI, Hisao (高橋尚夫). 1984a. “Sarvadurgatipariśodhanatantra (2): Bonbun Tekisuto to Wayaku.” In: TAISHŌ DAIGAKU SHINGONGAKU CHISAN KENKYŪSHITSU (ed.) *Bukkyō Shisō Ronshū: Nasu Seiryū Hakase Beiju Kinen*, Narita: Naritasan Shinshōji, pp. 46–77. (『Sarvadurgatipariśodhanatantra (二) — 梵文テキストと和訳』大正大学真言学智山研究室編『那須政隆博士米寿記念 仏教思想論集』成田・成田山新勝寺, pp. 46–77.)
- . 1984b. “Sarvadurgatipariśodhanatantra (3): Kōtei to Wayaku.” *Buzan Gakuhō* 28-29, pp. 467(1)–430(39). (『Sarvadurgatipariśodhanatantra (三) — 校訂と和訳』『豊山学報』28-29, pp. 467–430 (pp. (1)–

SECONDARY SOURCES

BBK TSUKAMOTO, K. (塚本啓祥), Y. MATSUNAGA (松長有慶) and H. ISODA (磯田熙文). (eds.) 1989. *Bongo Butten no Kenkyū IV: Mikkyō Kyōten Hen*, Kyoto:

- (39).)
- . 1985a. “Sarvadurgatipariśodhanatantra (1): Bonbun Tekisuto to Wayaku.” In: MIBU TAISHUN HAKASE SHŌJU KINEN RONBUNSHŪ KANKŌ KINENKAI (ed.) *Bukkyō no Rekishi to Shisō: Mibu Taishun Hakase Shōju Kinen*, Tokyo: Daizō Shuppan, pp. 960(123)–936(147). (「Sarvadurgatipariśodhanatantra (一) — 梵文テキストと和訳」 壬生台舜博士頌寿記念論文集刊行会(編)『壬生台舜博士頌寿記念 仏教の歴史と思想』東京・大蔵出版, pp. 960(123)–936(147)).
- . 1985b. “Sarvadurgatipariśodhanatantra (4): Kōtei to Wayaku.” *Buzan Gakuhō* 30, pp. 226(1)–194(33). (「Sarvadurgatipariśodhanatantra (四) — 校訂と和訳」『豊山学報』30, pp. 226(1)–194(33)).
- . 1986. “Sarvadurgatipariśodhanatantra (5): Kōtei to Wayaku.” *Buzan Gakuhō* 31, pp. 118(1)–102(17). (「Sarvadurgatipariśodhanatantra (五) — 校訂と和訳」『豊山学報』31, pp. 118(1)–102(17).)
- TANAKA, Kimiaki (田中公明). 2003. “Nāgabodhi no Śrī-guhyasamājamaṇḍalopāyikā-vimśati-vidhi ni okeru Kanjō Shidai.” *Tōyō Bunka Kenkyūjo Kiyō* 142, pp. 156(193)–132(217). (「Nāgabodhi の Śrī-guhyasamājamaṇḍalopāyikā-vimśati-vidhi における灌頂次第」『東洋文化研究所紀要』142, pp. 156(193)–132(217).)
- TANEMURA, Ryugen (種村隆元). 2002. “Kriyāsamgrahapañjikā no Vāstunāga Girei: Girei Manyuaru to Jissai no Girei no Kankei ni kansuru Ichikōsatsu”, in KIMURA KIYOTAKA HAKASE KANREKI KINEN KAI (ed.) *Higashi Ajia Bukkyō — Sono Seiritsu to Tenkai: Kimura Kiyotaka Hakase Kanreki Kinen Ronshū*, Tokyo: Shunjūsha, pp. 553–575. (「Kriyāsamgrahapañjikā の Vāstunāga 儀礼: 儀礼マニュアルと実際の儀礼の関係に関する一考察」木村清孝博士還暦記念会編『木村清孝博士還暦記念論集 東アジア仏教—その成立と展開』東京・春秋社)
- . 2004a. “Indo Mikkyō no Sōgi: Śūnyasamādhivajra Saku Mr̥tasugatiniyojana ni tsuite.” *Sisehigaku Kenkyū*, 2004-nen Akigō, pp. 349(26)–328(47). (「インド密教の葬儀 — Śūnyasamādhivajra 作 Mr̥tasugatiniyojana について」『死生学研究』2004年秋号, pp. 349(26)–328(47).)
- . 2004b. *Kuladatta’s Kriyāsamgrahapañjikā: A Critical Edition and Annotated Translation of Selected Sections*, Groningen: Egbert Forsten. (Groningen Oriental Studies 19)

A Parallel Edition of the Nepalese and South Indian Recensions of the First Act of the Kundamālā (Part II)

Csaba DEZSŐ¹

The last newsletter (no. 3, January-February 2007) contained a parallel critical edition of the first half of Act One of Dhīranāga’s drama, the *Kundamālā*. In this issue I shall present the second half of the act using the same source material: two Nepalese palm-leaf MSS (N₁ = NGMPP B 15/6 and N₂ = NGMPP A 1027/11 and A 24/13, the latter one, dated to N.S. 551, possibly being a copy of the former) for establishing the Nepalese recension, and Dutta’s edition of the Southern recension based on four MSS: two in Grantha (T₁ and M₁), one in Telugu (T₂) and one in Kannada script (M₂), one of which, namely T₁, was available to me in a (not too easily legible) microfilm copy.

The Nepalese MSS, just as in the first half of the act, usually give better readings than the Southern ones. This is especially true about the section following Sītā’s question, *kudo me tādiso bhāadheo?* (interrupting verse 20), after which the Mysore MSS are not available for the rest of the act, and the readings of the Tanjore MSS are often hopelessly corrupt, above all in the Prakrit passages. Though Dutta, as well as the editors preceding him, did their best to extract meaningful Prakrit sentences sometimes from utter gibberish, it is perhaps possible to improve upon the text at a few places, also taking into consideration the readings of the Nepalese recension.² Nevertheless, the reconstructed Prakrit passages of the Southern recension are far from being perfect, and one can only hope that more and better manuscript material will come to light in South India which will make further improvement possible.

The beginning of the portion edited in this paper is worth a closer look. At Lakṣmaṇa’s request Sītā agrees to send a message back to her cruel (*niṭṭhuro*) husband, but she is still reluctant to reproach him. “Is your majesty not capable of even this much?”, asks Lakṣmaṇa, and with Sītā’s reply we reach the text edited in this article. In the Nepalese recension she says: “You have rightly expelled the innocent Sītā from your heart, [but is it right to expel her] also from the country?”³, while the Southern recension seems to read the opposite: “You were wrong to expel the innocent Sītā from your heart, how much more

¹I thank Prof. Harunaga Isaacson for commenting on an earlier draft of this paper.

²E.g. 14+: *savvadā matthaanīhideṇa*, 25+: *rahareṇu vi Lakkhaṇassa*, *ibid.: kaḥiṃ de bhaavaṃto loavālā...*, 26+ *mahābhāa*, *idha eva ciṭṭha*, etc.

³*juttaṃ tuha niravarāhaṃ Sīdaṃ nivvāsidaṃ hīādo, kiṃ visaādo vi?*

even from the country?”⁴

If we suppose that Sītā has braced herself to reproach Rāma then the text of the Southern recension appears to be more logical. That she resented the way Rāma had treated her is shown e.g. in Act Three when she speaks about the mixed emotions invading her upon seeing Rāma for the first time after many years, and anger, pride and shame are among those feelings beside love and respect.⁵ Another telling detail is the name by which Sītā calls the father of her two sons: Kuśa replies to Rāma’s question that when they get into some mischief their mother says: “Sons of that merciless man, behave yourselves.”⁶

On the other hand, though Sītā calls Rāma “merciless” to herself, when her friend accuses her husband of cruelty she is ready to defend him and says: “He left me only with his body, not with his heart.”⁷ When her friend asks her how she knows another man’s heart, Sītā replies: “How could his heart belong to someone else than Sītā?”⁸ Vālmīki also assures Sītā in the first act that Rāma did not abandon her in his heart,⁹ and the *vidūṣaka*, who knows the feelings of his friend, confirms the same when he says that Rāma holds the earth with his arms and the earth’s daughter in his heart.¹⁰

Considering all this one would expect Lakṣmaṇa will assure Sītā that Rāma’s heart remains with her, but he does not appear to do so in our text. The first sentence of his reply is as contradictory in the two recensions as Sītā’s above quoted words are. The Nepalese recension reads: “You have not given any message, my lady, that could / should be sent”,¹¹ while in the Southern one he says: “You have given a message, my lady, that must be sent”.¹² The following verse (14), continuing Lakṣmaṇa’s speech, also differs in the two recensions. The first half of the *śloka* is the same: “Perhaps you have been expelled, my lady, by the mighty [Rāma] from his heart”.¹³ In the Southern recension the verse continues as follows: “[But] why [has he expelled you] from home? Perhaps [he has expelled you] from home, [but] why [has he expelled you]

even from the country?”¹⁴ The reading of the Nepalese MSS (*gr̥hāt prati gr̥haṃ nāma katham janapadād api*) is more difficult to interpret and is possibly corrupt. As it stands it might mean: “Perhaps you have been expelled, my lady, by the mighty [Rāma] from his heart instead of (?) his house. Perhaps [he has expelled you] from home,¹⁵ [but] why [has he expelled you] even from the country?” One might consider emending *prati gr̥haṃ* to *patigr̥haṃ* or *patigr̥hān*,¹⁶ but the sentence would still remain problematic. Further, more drastic emendation could result in the following: *katham patigr̥hān nāma?* “How [could he] possibly [expel you] from the husband’s house?”

Further Differences Between the Two Recensions: the Sanskrit Passages

I shall now return to some Sanskrit passages of the text edited in the last newsletter. In the Nepalese recension, when Sumantra stops the chariot he addresses Lakṣmaṇa as follows “The chariot has stopped, sir. Her majesty may alight.”¹⁷ If we examine the Southern MSS, T₁ and M₂ both have similar readings. Dutta, however, either following T₂ or emending the text, puts Sumantra’s above quoted words into Lakṣmaṇa’s mouth, since, as he remarks, “Sumantra does not appear to converse directly with Sītā in the drama”.¹⁸ Sumantra, however, does not necessarily address Sītā in the Southern manuscripts. Though the vocative *āyusman* is missing from M₂ and T₁, he might nevertheless speak to Lakṣmaṇa, as he does in the Nepalese recension. Therefore one might consider accepting the reading of M₂: “SUMANTRAḤ (*rajyavākarṣaṇam abhinīya*): *eṣa sthito rathaḥ. tad avataratu devī.*”

A few lines below Sumantra says “*yad ājñāpayati devaḥ*” to Lakṣmaṇa in the Southern recension, which is, as Dutta rightly points out, “undoubtedly inappropriate in this context”.¹⁹ The Nepalese MSS have a better reading again: “*yathājñāpayasi*”.

In his soliloquy Lakṣmaṇa recalls Rāma’s words with which he entrusted his brother with the thankless task of abandoning Sītā in the forest. In the Nepalese recension Rāma appears to be more aloof than in the Southern one when he says: “Dear Lakṣmaṇa, it’s rumored that Sītā’s chastity has been ruined because she stayed in Rāvaṇa’s house. Therefore one can hear unusual gossips among the citizens. So it would not be appropriate if we tainted the honour of Ikṣvāku’s race, which is spotless like the autumn moon, just for the sake of a wife.”²⁰ In the Southern

⁴*na juttam tava niravarāham Sīdam hīādo nīvāsīduṃ kiṃ uṇa visaādo tti.* This reading follows the Tanjore MSS with conjectural emendations. The beginning of the sentence (*na juttam tava*), however, seems to be the same in the Mysore MSS.

⁵Act Three, 11+, DUTTA’s ed. p. 41.

⁶Act Five, 14+, DUTTA’s ed. p. 85f: *niranukrośasya putrau, mā cāpalam iti.*

⁷Act Two, DUTTA’s ed. p. 29: *aha sarīreṇa, na puṇa hīeṇa.*

⁸Ibid.: *kaham tassa hīaam Sīdāe parakeraam bhavissadi?*

⁹27+ *vatsē, janāpavādabhiruṇā mahārājena tvam tyaktāsi, na tu hr̥dayena.*

¹⁰Act Five, DUTTA’s ed. p. 71: *ede āsaṇakesariṇo gurudara-bharuvahaṇajādaparissamā via muhavivaraviṅgaamuttākālāva-cchaleṇa pheṇadhāraṃ uvahamti, taha takkemi bāhujualēna puḍhaviṇ hīeṇa puḍhaviduhīdaram uvahamto adisaagaruo samvutto tti.* (One might consider emending to *samvutto si.*)

¹¹*saṃdeṣṭavyam āryayā na kiṃ cid api saṃdiṣṭam.*

¹²*saṃdeṣṭavyam āryayā saṃdiṣṭam.*

¹³*āryā nīrvāsītā nāma hr̥dayāt prabhaviṣṇunā |*

¹⁴*katham gr̥hād? gr̥hān nāma, katham janapadād api?*

¹⁵*gr̥haṃ nāma* could be emended to *gr̥hān nāma*, as in the case of the Southern recension.

¹⁶Cf. verse 20: *nīrvāsītā patigr̥hād.*

¹⁷3+: *āyusman, eṣa sthito rathaḥ. avataratu devī.*

¹⁸DUTTA’s ed. p. 3, note 11.

¹⁹DUTTA, Appendices p. 4.

²⁰3+: *devyāḥ kila Sītāyā Rāvaṇabhavanāvasthānād acāritryam utpannam. tataḥ paurāṇām anyādṛṣā eva pralāpāḥ śrūyante. tan*

recension Rāma is less direct when he brings up Sītā's alleged adultery,²¹ and less distant when he mentions her by name instead of referring to her simply as "a wife".²²

When Lakṣmaṇa makes up his mind to convey Rāma's decision to Sītā he introduces the bad news with the following words in the Nepalese MSS: "Now I, Lakṣmaṇa, unworthy as I am because of bestowing the misery of eternal separation from one's kin, will respectfully tell you something, so please brace yourself."²³ The text of the Southern recension appears to me somewhat less satisfactory: "Now I, the unworthy Lakṣmaṇa who shares the misery of eternal separation, will respectfully tell you something, please brace yourself."²⁴

In verse 7 Lakṣmaṇa is hardly able to tell Sītā it is her exile that Rāma ordered. "Words stuck in my throat", *kaṅṭham badhnāti bhārati*, he says in the Nepalese recension, an idiom comparable with e.g. the definition of astringent flavour in the *Suśrutasaṃhitā* (1.42.9: *yo vaktram pariśoṣayati, jihvām stambhayati, kaṅṭham badhnāti, hṛdayam karṣati pīdayati ca sa kaśāyah*). The Southern MSS read *granthim badhnāti bhārati*, "the words tie a knot", which we have to fill out by understanding "in my throat".

In verse 9 Lakṣmaṇa repeats the terrible news to Sītā with plain words. In the Nepalese recension he says: "[Though you are] endowed with the merit of chastity, you have been abandoned for good by our master (your husband)",²⁵ which indicates both the irrevocability of Rāma's decision and Lakṣmaṇa's sympathy for Sītā. In the Southern recension Lakṣmaṇa says: "It seems (*kila*) you have been abandoned by our master (your husband), who is endowed with the merit of morality",²⁶ thus extolling Rāma's rectitude instead of siding with Sītā, which suits less well Lakṣmaṇa's general attitude.

Sītā swoons when she learns that Lakṣmaṇa is about to leave her alone in the forest. In both recensions the breeze revives her (*vanamārutena* in the Nepalese MSS, *mṛdunānilena* in the Southern ones), but while in the Nepalese recension she regains consciousness in one step and the wind becomes the means of her *samāśvāsana*, in the Southern recension first she breathes again (*diṣṭyā śvasiti*, reports Lakṣmaṇa) and then the breeze helps in her *pratyānayana*. The reason for this curious double-

phased recovery (supposing that it is secondary) might have been that the transmitters felt the necessity of a word that is closer to *pratyāgatā* in verse 10 than *samāśvāsana*.

In verse 13 Lakṣmaṇa conveys Rāma's final message to Sītā. We find a curious difference between the two recensions at the beginning of the verse: the Nepalese MSS (actually N₁, since N₂ is corrupt) read *tvam devi citranihitā gṛhadevatā me*, while the Southern MSS have *tvam devi cīttanihitā gṛhadevatā me*. *Citra* and *citta* are very close readings and one could easily have changed into the other, but which one should we regard as primary? The text of the Southern recension is easily interpretable: Sītā is always present in Rāma's heart as the goddess of the house, which suits the above quoted passages in which Rāma's heart appears to have remained with Sītā. The word *citranihitā* in the Nepalese recension, if it is not just a scribal error, might have been motivated by descriptions of household goddesses appearing on paintings e.g. in the *Navasāhasāṅkacarita* (9.36): *citrasthitānām gṛhadevatānām iti sphuranti sma tadaiva vācaḥ*.²⁷

In verse 17 Lakṣmaṇa describes how various animals show their compassion for Sītā and, according to the Nepalese recension, he remarks: "These animals are superior, not we humans" (*tiryaggatā varam amī na vayaṃ manuṣyāḥ*). This reading seems to give a better meaning than what we have in the Southern MSS (*tiryaggatā varam amī na paraṃ manuṣyāḥ*), which might be the result of the corruption of *vayaṃ* to *varam* (the reading of the Tanjore MSS) to *paraṃ*.

When Vālmiki asks Sītā how she got into such a state she is too ashamed to give an answer (27+). The sage resorts to his "eye of visualisation" (*dhyānacakṣus*) and, in the Nepalese recension, he realises that "this is the consequence of Vālin's murder" (*aye, Vālivadhaviṣṭmbhitam etat!*). This realisation is missing from the Southern recension, and Vālmiki tells Sītā only what has already been clear both to her and to the audience, namely that Rāma abandoned her because he was afraid of people's malicious gossip. It seems conceivable that this reference to Vālin's death was left out deliberately from the Southern recension, thus avoiding an inauspicious matter. Dhīranāga, however, might have associated those two incidents in Rāma's life which do not suit this archetype of righteousness: the murder of the legitimate king of the monkeys and the banishment of the innocent Sītā.

na yuktaṃ kalatramātrasya kṛte 'smākaṃ śaraccandranirmalasyekṣvākvaṃśasya kalaṅkam utpādayitum.

²¹Ibid.: *devyāḥ kila Sītāyāḥ Rāvaṇabhavanasaṃsthānāc cāritram prati samutpannavimarśānām paurāṇām anyādrśāḥ pralāpāḥ pravartante*.

²²Ibid.: *tan na śaknomi Sītāmātrasya kṛte śaraccandranirmalasyekṣvākukulasya kalaṅkam utpādayitum*.

²³6+: *ayam anavaratasvajanapravāsaduḥkhasaṃvibhāganirlakṣaṇo Lakṣmaṇo vijñāpayati, tat sthīrikriyatām hṛdayam*.

²⁴Ibid.: *ayam anavaratapravāsaduḥkhabhāgī nirlakṣaṇo Lakṣmaṇo vijñāpayati, sthīrikriyatām hṛdayam*.

²⁵*parityaktā tvam āryeṇa cāritryagauṇasālini...*

²⁶*tyaktā kila tvam āryeṇa cāritragauṇasālini...*

²⁷One might also compare Bāṇa's beautiful sentence towards the end of the fourth *ucchvāsa* of the *Harṣacarita*, in which the reflections of the sleeping bride's face in the mirrors of the jewelled wall are fancied as the faces of *gṛhadevatās* peeping in through bull's-eye windows (p. 73): *tatra ca hrītāyā navavadhūkāyāḥ parāṇimukhaprasuptāyā maṇibhittidarpaṇeṣu mukhapratibimbāni prathamālāpākaraṇanakautukāgatagṛhadevatānanānīva maṇigavākṣakeṣu vikṣamāṇaḥ kṣaṇadām ninye*.

SĪTĀ: evaṃ viṇṇavesi — juttaṃ tuha ṇiravarāhaṃ²⁸
Sīdaṃ ṇivvāsīduṃ hīādo, kiṃ visaādo vi?
(evaṃ vijñāpayasi — yuktaṃ tava niraparādhāṃ Sītāṃ
nirvāsāyituṃ hṛdayāt, kiṃ viṣayād api?)

LAKṢMAṆAḤ: saṃdeṣṭavyam²⁹ āryayā na kiṃ cid api
saṃdiṣṭam.

āryā nirvāsītā nāma

N₂:55v hṛdayāt pra*bhaviṣṇu*nā³⁰

N₁:8r †grhāt prati grhaṃ nāma³¹

kathaṃ janapadād api?

SĪTĀ: evaṃ mama vaaṇeṇa viṇṇavidavvo tae³² mahārō
— sā tavovaṇavāsīṇī savvadā³³ matthaañihideṇa³⁴ aṃja-
linā viṇṇavedi: jai³⁵ ahaṃ ṇigguṇā vi ciraparicida tti vā,
jādāvacca tti vā, aṇādhā tti vā, Sīda tti vā, tato sumara-
ṇamettakeṇāvi aṇugihidavva mhi.

(evaṃ mama vacanena vijñāpayitavyas tvayā mahārājāḥ
— sā tapovanavāsīṇī sarvadā mastakanihitenāñjalīnā vi-
jñāpayati: yady ahaṃ nirguṇāpi cirapariciteti vā, jātā-
patyeti vā, anātheti vā, Sīteti vā, tataḥ smaraṇamātreṇā-
py anugrahītavyāsmi.)

LAKṢMAṆAḤ:

imaṃ sandeśam ākarṇya

kṣate kṣāram ivāhitam

daśam asahyāṃ śokārto

vyaktam āryo gamiṣyati.

SĪTĀ: vaccha, adimahante³⁶ visaamaṃḍale³⁷ ahaṃ tuma
ettikadukhasahāā? saṃpadaṃ tae ekkeṇa so ciṃtitavvo.
tā gaccha, bhādukasarīre sāvadhāno hohi.

(vatsa, atimahati viṣayamaṃḍale 'haṃ tavaitāvadduḥkha-
sahāyā? sāmpratam tvayaikena sa cintayitavyaḥ. tad ga-
ccha, bhrātṛsarīre sāvadhāno bhava.)

LAKṢMAṆAḤ: anurūpaṃ mahānubhāvatāyāḥ.

N₁:8v SĪTĀ: aṇṇaṃ ca. jā*da, paṇamidavvā³⁸ ca tae Rāhavaku-
larāadhānī sā bhaavadī,³⁹ tae sussūsidavvo⁴⁰ ppaḍimāga-
N₂:56r do mahārō, pālāidavvā ca tae ajjāṇaṃ *añattī, samassā-

SĪTĀ: evvaṃ vi taṃ jaṇaṃ viṇṇavehi — ṇa juttaṃ tava
ṇiravarāhaṃ Sīdaṃ hīādo ṇivvāsīduṃ²⁸ kiṃ uṇa visaādo
tti.

(evaṃ api taṃ jaṇaṃ vijñāpayā — na yuktaṃ tava nira-
parādhāṃ Sītāṃ hṛdayān nirvāsāyituṃ, kiṃ punar viṣā-
yād iti.)

LAKṢMAṆAḤ: saṃdeṣṭavyam āryayā saṃdiṣṭam.

āryā nirvāsītā nāma

hṛdayāt prabhaviṣṇunā.

kathaṃ grhād? grhān²⁹ nāma,

kathaṃ janapadād api?

14

SĪTĀ: evvaṃ vi mama vaaṇādo viṇṇavidavvo — sā tapo-
vaṇavāsīṇī savvadā matthaañihideṇa³⁰ aṃjalīnā viṇṇave-
di:³¹ jai ahaṃ ṇigguṇā ciraparicidetti vā, aṇāhetti vā,
Sīdetti vā, sumaraṇamettaeṇa aṇugahidavveti.

(evaṃ api mama vacanād vijñāpayitavyaḥ — sā tapova-
na-vāsīṇī sarvadā mastakanihitenāñjalīnā vijñāpayati: ya-
dy ahaṃ nirguṇā cirapariciteti vā, anātheti vā, Sīteti vā,
smaraṇamātrakeṇānugrahītavyeti.)

LAKṢMAṆAḤ:

imaṃ sandeśam ākarṇya

kṣate kṣāram ivāhitam

daśam asahyāṃ śokasya

vyaktam āryo gamiṣyati.

15

SĪTĀ: adimahante³² visaamaṃḍale³³ kaḥiṃ tumaṃ³⁴
saṃti ettiā dukhasahāyā? saṃpadaṃ mae viṇā tue ekke-
ṇa eso ciṃtidavvo. tumaṃ³⁵ bhāduassa sarīre³⁶ sāvadhāno
hohi tti.

(atimahaty api viṣayamaṃḍale³⁷ kutra te santy etāvanto
duḥkhasahāyāḥ? sāmpratam mayā vinā tvayaikenaiṣa ci-
ntayitavyaḥ. tvaṃ bhrātuḥ śarīre sāvadhāno bhaveti.)

LAKṢMAṆAḤ: anurūpaṃ etan mahānubhāvatāyāḥ.

SĪTĀ: vaccha Lakkhaṇa, paṇamidavvā tue mama vaaṇādo
Rāhavaūlarāahānī³⁸ bhaavadī Ayojjā, sussūsidavvo³⁹ pa-

²⁸ṇiravarāhaṃ Sīdaṃ hīādo ṇivvāsīduṃ] conj., ṇiravarādhim
(?) sīdi hīādo ṇivvāsīduṃ T₁, ṇiravarādhāṃ sidim piādo
(ṇivvāsīduṃ?) T₂, ṇiraparāhaṃ imaṃ jaṇaṃ sapadi hīādo
ṇivvāsīduṃ DUTTA(M₁, ṇivvāsīduṃ M₂)

²⁹grhān] em. ISAACSON, grhāṃ T₁, grhāṃ DUTTA

³⁰savvadā matthaañihideṇa] conj. savama(?)cāmaṇihideṇa
T₁, sava . . . añihideṇa T₂, savvahā sīmaṇṭhaañihideṇa DUTTA(M₂?),
avaccamanthaañihideṇa M₂

³¹viṇṇavedi] T₁, viṇṇavedi tti DUTTA

³²mahante] em., °mahante T₁ T₂, °mahide DUTTA (M₁M₂)

³³visaamaṃḍale] DUTTA reads it as vi saamaṃḍale

³⁴kaḥiṃ tumaṃ] DUTTA (M₁M₂), haṃ tu vi T₁ T₂

³⁵tumaṃ] DUTTA (M₁T₂), tuha M₂, tava T₁

³⁶bhāduassa sarīre] DUTTA T₁ T₂ M₁, bhāduassarīre M₂

³⁷viṣayamaṃḍale] 'pi svakamaṃḍale DUTTA

³⁸hānī] T₁, dhānī DUTTA

³⁹sussūsidavvo] T₁, sussūsidavvo DUTTA

²⁸ṇiravarāhaṃ] N₂, ṇiravarāṇu(?)haṃ N₁

²⁹saṃdeṣṭavyam] N₁, sadeṣṭavyam N₂

³⁰prabhaviṣṇunā] N₁, prabhaviṣṇunā N₂

³¹grhāt prati grhaṃ nāma] N₁N₂, kathaṃ patigrhān nāma conj.

³²tae] N₁, taye N₂

³³savvadā] conj., sāvadā N₁N₂

³⁴matthaañihideṇa] N₁, °matthañihideṇa N₂

³⁵jai] N₁, jayi N₂

³⁶adi°] N₁, yadi° N₂

³⁷visaa°] N₁, visaya° N₂

³⁸paṇamidavvā] em. ISAACSON, paṇavidavvā N₁N₂

³⁹bhaavadī] N₁, bhayavadī N₂

⁴⁰sussūsidavvo] conj., sussūsidavvo N₁N₂

saidavvā⁴¹ ppiasahīo Ppiamvadāmissāo,⁴² sumaridavvā
ca tae maṃdabhāiṇī.⁴³ (*iti roditi.*)
(anyac ca. jāta, praṇamitavyā ca tvayā Rāghavakularājā-
dhānī sā bhagavatī, tvayā śuśrūṣitavyaḥ pratimāgato ma-
hārājaḥ, pālayitavyā ca tvayāryāṇām ājñaptiḥ, samāśvā-
sayitavyaḥ priyasakhyaḥ Priyaṃvadāmiśrāḥ, smartavyā
ca tvayā mandabhāginī.)

LAKṢMAṆAḤ:

āryaṃ svahastena vane vimoktuṃ⁴⁴
śrotuṃ tathāsyāḥ paridevitāni
sukhena Laṅkāsamare hataṃ māṃ
ajīvayan Mārutir āttavairāḥ.

(*diśo 'valokya*)

ete rudanti hariṇā
haritaṃ vimucya,
haṃsās ca śokavidhurāḥ
karuṇaṃ rasanti.
nṛtyaṃ tyajanti śikhino
'pi vilokya devīm,⁴⁵
tiryaggatā varam amī
na vayaṃ manuṣyāḥ.

SĪTĀ: atthamido sūro, dūre adīdo māṇusasaṃpādo, tā
N₁:9r ṇa⁴⁶ juttaṃ avaraṃ vi*laṃbiduṃ.
(astamitaḥ sūryaḥ, dūre 'tīto māṇusasaṃpātaḥ, tan na
yuktam avaraṃ vilambitum.)

LAKṢMAṆAḤ (*añjalim baddhvā*): ārye, Lakṣmaṇasyāpa-
ścimo 'yaṃ praṇāmāñjaliḥ, tat sāvadhānena gṛhyatām.

SĪTĀ: ṇiccāvahidā kkhu⁴⁷ aham.
(nityāvahitā khalv aham.)

LAKṢMAṆAḤ:

āryaṃ taṃ vā
bāndhavān vā smarantya
śokād ātmā
mṛtyave⁴⁸ nopaneyāḥ.
N₂:56v I*kṣvākūṇāṃ
santatir⁴⁹ garbhasaṃsthā
seyaṃ devyā
yatnataḥ pālanīyā.

ḍimāgado mahārāo, sāhidavvā ajjūṇaṃ āṇatti, samassā-
sidavvā⁴⁰ Ppiamvadāmissāo mama piasahīo, sumaridavvā
savvakālaṃ maṃdabhāiṇī. (*iti roditi.*)
(vatsa Lakṣmaṇa, praṇamitavyā tvayā mama vaca-
nād Rāghavakularājadhānī bhagavaty Ayodhyā, śu-
śrūṣitavyaḥ pratimāgato mahārājaḥ, sādhayitavyāmbā-
nām⁴¹ ājñaptiḥ, samāśvāsaitavyaḥ Priyaṃvadāmiśrā
mama priyasakhyaḥ, smartavyā sarvakālaṃ mandabhā-
ginī.)

LAKṢMAṆAḤ (*sodvegā*):

āryaṃ svahastena vane vimoktuṃ
śrotuṃ ca tasyāḥ paridevitāni
sukhena Laṅkāsamare hataṃ⁴² māṃ
ajīvayan Mārutir āttavairāḥ.

(*vilokya*)

ete rudanti hariṇā
haritaṃ vimucya,
haṃsās ca śokavidhurāḥ
karuṇaṃ rudanti.
nṛttaṃ tyajanti śikhino
'pi vilokya devīm,
tiryaggatā varam amī
na paraṃ⁴³ manuṣyāḥ.⁴⁴

16

17

SĪTĀ: vaccha Lakkhaṇa, āsaṇṇātthamayo⁴⁵ sūro, dūre a
ido māṇusasaṃpādo. uḍḍiṇā pakkhiṇo, saṃcaraṃti sā-
padā. gaccha, ṇa juttaṃ parilaṃbiduṃ.
(vatsa Lakṣmaṇa, āsannāstamaṃyāḥ sūryaḥ, dūre ceto
māṇusasaṃpātaḥ. uḍḍiṇāḥ pakṣiṇaḥ, saṃcaranti śvā-
padāḥ. gaccha, na yuktam parilaṃbitum.)

LAKṢMAṆAḤ (*añjalim baddhvā*): ārye,⁴⁶ sarvapaścimo
'yaṃ Lakṣmaṇasya praṇāmāñjaliḥ. tat sāvadhānaṃ pari-
gṛhyatām.

SĪTĀ: ṇiccāvahidā khu aham.
(nityāvahitā khalv aham.)

LAKṢMAṆAḤ: vijñāpayāmi devīm:

āryaṃ mitraṃ
bāndhavān vā smarantya
śokād ātmā
mṛtyave nopaneyāḥ.
Iḥṣvākūṇāṃ
santatir garbhasaṃsthā
seyaṃ devyā
yatnataḥ pālanīyā.⁴⁷

18

⁴¹°sai°] *N₁*, °sii° *N₂*

⁴²°missāo] *conj.*, °mimmāo *N₁N₂*

⁴³°bhāiṇī] *N₁*, °bhāgiṇī *N₂*

⁴⁴vimoktuṃ] *N₁*, vimokṣaṃ *N₂*

⁴⁵devīm] *N₁*, devī *N₂*

⁴⁶ṇa] *N₁* *N₂^{pc}*, *om.* *N₂^{ac}*

⁴⁷kkhu] *N₁*, kku *N₂*

⁴⁸mṛtyave] *N₁*, mṛttave *N₂*

⁴⁹santatir] *N₁*, santati *N₂*

⁴⁰samassāsidadavvā] *T₁*, samassasidavvā DUTTA

⁴¹ambānām] DUTTA, śvaśrūṇām *previous eds.*

⁴²hataṃ] DUTTA (*M₁M₂*), mṛtaṃ *T₁T₂*

⁴³paraṃ] DUTTA (*M₁M₂*), varam *T₁T₂*

⁴⁴manuṣyāḥ] DUTTA (*M₁M₂*), amarṣyāḥ *T₁T₂*

⁴⁵āsaṇṇātthamayo] DUTTA (*M₁*), āsaṇṇāsamao *M₂*, āsatthamati *T₁*, āsaṃdhamati *T₂*

⁴⁶ārye] *T₁*, *om.* DUTTA

⁴⁷pālanīyā] *T₁T₂*, rakṣaṇīyā DUTTA (*M₁M₂*)

SĪTĀ: appadihadavaaṇo⁵⁰ kkhu Saumittī.
(apratihatavacanaḥ khalu Saumitriḥ.)

LAKṢMAṆAḤ: idam aparāṃ vijñāpayāmi:

jyeṣṭhasya bhrātur ādeśād
ānīya vijane vane
parityaktasi yad devi
doṣam ekaṃ kṣamasva me.

SĪTĀ: jjeṭṭhabbhāduvaāṇāṇuvattī⁵¹ tumaṃ⁵² tti ko tu-
ha⁵³ doso āsaṃkīadi?
(jyeṣṭhabhrātrvacanānuvartī tvam iti kas tava doṣa
āsaṅkyate?)

LAKṢMAṆAḤ (*pradakṣiṇākṛtya*): bho bho lokapālāḥ! śṛ-
ṇvantu śṛṇvantu bhavantaḥ:

eṣā vadhūr⁵⁴
Daśarathasya mahārathasya...

*N*₁:*9v* SĪTĀ: *adisalāhaṇīāiṃ akkharāiṃ.
(atiślāghanīyāny akṣarāṇi.)

LAKṢMAṆAḤ:
... Rāmāhvaya-
sya gṛhiṇī Madhusūdanasya...

SĪTĀ: kudo me ettiāiṃ bhāadheāiṃ?
(kuto ma iyanti bhāgadheyāni?)

LAKṢMAṆAḤ:
... nirvāsītā
patigṛhād vijane vane 'smin...

SĪTĀ (*karṇau pidhāya*): santāṃ pāvaṃ.
(śāntāṃ pāpam.)

LAKṢMAṆAḤ:
... ekākinī
vasati...⁵⁵

(*Sītā bhayaṃ nāṭayati.*)

LAKṢMAṆAḤ:
... rakṣata rakṣatainām.

(*Sītā garbhaṃ⁵⁶ darśayati.*)

SĪTĀ: appadihadavaaṇo khu Somittī.
(apratihatavacanaḥ khalu Saumitriḥ.)

LAKṢMAṆAḤ: iyam aparā vijñāpanā.

SĪTĀ: kā aṇṇā?
(kānyā?)

LAKṢMAṆAḤ:
jyeṣṭhasya bhrātur ādeśād
ānīya vijane vane
parityaktasi devi tvam:
doṣam ekaṃ kṣamasva me.

19

SĪTĀ (*sāśram*):⁴⁸ jeṭṭhavaāṇāṇuvattī⁴⁹ tumaṃ tti pari-
tosakāle ko doso āsaṃkīadi?
(jyeṣṭhavacanānuvartī tvam iti paritoṣakāle ko doṣa
āsaṅkyate?)

(*Lakṣmaṇaḥ sapradakṣiṇaṃ⁵⁰ parikrāmati. Sītā roditi.*)
LAKṢMAṆAḤ (*diśo 'valokya*): bho bho lokapālāḥ! śṛṇva-
ntu bhavantaḥ:

eṣā vadhūr
Daśarathasya mahārathasya...

SĪTĀ: adisilāhaṇījāiṃ akkharāiṃ suṇāṃti.⁵¹
(atiślāghanīyāny akṣarāṇi śrūyante.)

LAKṢMAṆAḤ:
... Rāmāhvaya-
sya gṛhiṇī Madhusūdanasya...

SĪTĀ: kudo me tādiso bhāadheo?⁵²
(kuto me tādrśo bhāgadheyāḥ?)

LAKṢMAṆAḤ:
... nirvāsītā
patigṛhāt...

(*Sītā karṇau pidadhāti.*)

LAKṢMAṆAḤ:
... vijane vane 'smin
ekākinī

vasati rakṣata rakṣatainām.

20

(*Sītā garbhaṃ darśayati.*)

LAKṢMAṆAḤ: enām api bhagavatīm āryāyāḥ kṛte vijñā-

⁵⁰appadihadavaaṇo] *N*₁, apratihataavaaṇo *N*₂

⁵¹jjeṭṭha°] *N*₁, jeṭṭha° *N*₂; °vaāṇāṇu°] *em.*, °vaāṇā° *N*₁*N*₂

⁵²tumaṃ] *N*₁, tuma *N*₂

⁵³tuha] *N*₁, tuma *N*₂

⁵⁴vadhūr] *N*₁, vadhū *N*₂

⁵⁵vasati] *N*₁ *N*₂^{pc}, vati *N*₂^{ac}

⁵⁶garbhaṃ] *N*₁, gabbhaṃ *N*₂

⁴⁸sāśram] *T*₁, sasambhramam DUTTA

⁴⁹°vattī] *T*₂, °vatti DUTTA (*M*₁*M*₂*T*₁)

⁵⁰°dakṣiṇaṃ] *T*₁, °dakṣiṇaṃ praṇamya DUTTA

⁵¹suṇāṃti] *conj.*, suṇāti *T*₁, suṇāṃdi DUTTA

⁵²“Eight pages of the Mysore Mss (foll. 7–14) are lost beginning from this place.” (DUTTA)

*N*₂:57*r* LAKṢMAṆAḤ: etām api Bhāgīra*thīm āryāyāḥ kṛte vijñā-
payāmi (*jānubhyāṃ sthitvā kṛtāñjalih*):

jātaśramāṃ⁵⁷
kamalagandhakṛtādhivāsaiḥ
kāle tvam apy
anugṛhāṇa taraṅgavātaiḥ,
devī yadā
ca savanāya⁵⁸ vigāhati tvām,
Bhāgīrathi,⁵⁹
praśamaya kṣaṇam ambuvegam.

ye ke cid a-

*N*₁:10*r* tra munayo *nivasanty⁶⁰ araṇye
vijñāpayā-
mi śirasā praṇipatyā tebhyaḥ:
strīty ujjhite-
ty aśaraṇeti kulāṅganeti
seyaṃ sadai-
va bhavatām anukampanīyā.

eṣo 'ñjalir

viracito vanadevatābhyo,
vijñāpanām
kṣaṇam imām avadhārayantu:
suptā pramā-
davaśagā viśamasthitā vā
yatnād iyaṃ
bhagavatībhir avekṣaṇīyā.

bho bho himsrā,

bhūmir eṣā bhavadbhir
varjyā, deyo
na praveśaḥ⁶¹ pareṣām.
mṛgyo mṛgyo,
vipravāse sakhīnām
yūyaṃ sakhyo,
mā kṣaṇam muñcainām.

sakhyo nadyaḥ,

svāmīno lokapālā,
mātar Gaṅge,
bhrātaraḥ śailarājāḥ,
bhūyo bhūyo
yācate Lakṣmaṇo 'yaṃ:
yatnād rakṣyā⁶²

*N*₂:57*v* rāja*putrī. gato 'ham.

(*iti niṣkrāntaḥ.*)

*N*₁:10*v* SĪTĀ:⁶³ saccaṃ⁶⁴ jeva maṃ mandabhāṇiṃ pari*ccaia

payāmi:

jātaśramāṃ
kamalagandhakṛtādhivāsaiḥ⁵³
kāle tvam apy
anugṛhāṇa taraṅgavātaiḥ,
devī yadā
ca savanāya vigāhate tvām,
Bhāgīrathi,
praśamaya kṣaṇam ambuvegam.

ye ke cid a-

tra munayo nivasanty araṇye
vijñāpayā-
mi śirasā praṇipatyā tebhyaḥ:
strīty ujjhite-
ty aśaraṇeti kulāgateti
devī sadā
bhagavatām anukampanīyā.

eṣo 'ñjalir

viracito vanadevatānām,
vijñāpanām
kṣaṇam imām avadhārayantu:
suptā pramā-
davaśagā viśamasthitā vā
yatnād iyaṃ
bhagavatībhir avekṣaṇīyā.

bho bho himsrā,

bhūmir eṣā bhavadbhir
varjyā, deśo
na praveśyaḥ pareṣām.
mṛgyo mṛgyo,
vipravāse sakhīnām
yūyaṃ sakhyo,
mā kṣaṇam muñcainām.

sakhyo nadyaḥ,

svāmīno lokapālā,⁵⁴
mātar Gaṅge,
bhrātaraḥ śailarājāḥ,
bhūyo bhūyo
yācate Lakṣmaṇo 'yaṃ:
yatnād rakṣyā

rājaputrī. gato 'ham.

(*praṇamya niṣkrāntaḥ.*)

SĪTĀ: kahaṃ! saccaṃ evva maṃ eāṇiṃ pariccaia
gado Lakkhaṇo. (*vilokya*) haddhī haddhī! atthamido

⁵⁷°śramāṃ] *em.*, °śramā *N*₁ *N*₂

⁵⁸savanāya] *N*₁, vasanāya *N*₂

⁵⁹bhāgīrathi] *N*₁, bhāgīratīm *N*₂

⁶⁰nivasanty] *N*₁ *N*₂^{pc}, nivaṃty *N*₂^{ac}

⁶¹praveśaḥ] *N*₂^{pc}, praśaḥ *N*₂^{ac}

⁶²rakṣyā] *N*₁, rakṣā *N*₂

⁶³sītā] *N*₁, *om.* *N*₂

⁶⁴saccaṃ] *conj.*, saccakaṃ *N*₁ *N*₂

⁵³°gandha°] *previous eds.*, °gasyandha° *T*₁ *T*₂, °garbha° DUTTA

⁵⁴lokapālā] *em.*, lokapālāḥ DUTTA

gado Kumāralakkhaṇo. hā Kumāralakkhaṇa, hā Bhara-
dha, hā Sattuggha, ṇa juttam dāṇi tumhāṇam Sīdāe aṇ-
dhamaraṇam uvekkhiduṃ. (*saṣokatrāsam*) hā tāda, hā
Uttarakosalādhiva, paralogado vi ṇa tumam karesi put-
tavadhūe parittāṇam. (*vilokya*) haddī haddī, atthamido
sūro, rahareṇuā⁶⁵ vi Kumāralakkhaṇassa ṇa dīsanti. gadā
hariṇāā⁶⁶ ssakam ssakam āvāsam.⁶⁷ uddīnā⁶⁸ sampadam
pakkhiṇo, sāvadā a⁶⁹ saṃcaranti. cchāijjai adisaṃ aṃ-
dhaāreṇa dīṭṭhī. ṇimmāṇusam mahāraṇṇam. adisakusa-
lā eāiṇi kiṃ karemi mandabhāiṇi? (*sāsrām*) haddī haddī,
kiṃ ṇu kku mae kadaṃ pāvaṃ jeṇa idaṃ visamaphalam

N₁:11r aṇubhavāmi? kaḥiṃ ca *bhaavanto⁷⁰ loavālā, kaḥiṃ ca te
N₂:58r Lakkhaṇaviṇṇāvidāo vaṇadevadāo, kaḥiṃ vā te Rāha*vā-
ṇam kulakkamagadā Vammīa-Vasiṭṭhappamuhā mahesi-
ṇo je ṇa maṃ mandabhāiṇiṃ pariccāanti? (*iti moham*
upagatā.)⁷¹

(satyam eva māṃ mandabhāginīṃ parityajya gataḥ Ku-
māralakṣmaṇaḥ. hā Kumāralakṣmaṇa, hā Bharata, hā
Śatrughna, na yuktam idāniṃ yuṣmākaṃ Sītāyā anātha-
maraṇam upekṣitum. hā tāta, hā Uttarakosalādhiva, pa-
ralokagato 'pi na tvam karoṣi putravadhvāḥ paritrāṇam.
hā dhik, hā dhik! astamitaḥ sūryaḥ, rathareṇavo 'pi Ku-
māralakṣmaṇasya na drṣyante. gatā hariṇāḥ svakaṃ sva-
kam āvāsam. uddīnāḥ sāmpratam pakṣiṇaḥ, śvāpadās
ca saṃcaranti. chādyate 'tisayam andhakāreṇa drṣṭiḥ.
nirmānuṣam mahāraṇyam. atyakuśalā?? ekākinī kiṃ
karomi mandabhāginī? hā dhik, hā dhik! kiṃ nu khalu
mayā kṛtam pāpaṃ yenedaṃ viṣamaphalam aṇubhavā-
mi? kutra ca bhagavanto lokapālāḥ, kutra ca tā Lakṣma-
ṇaviṇṇāpitā vanadevatāḥ, kutra vā te Rāghavāṇaṃ kula-
kramagatā Valmīka-Vasiṭṭhapramukhā maharṣayo ye na
māṃ mandabhāginīṃ paritrāyanti?)

(*tataḥ praviśati Vālmīkiḥ*.)⁷²

VĀLMĪKIḤ:

ākaraṇya Jahnutanayā-
samupāgatebhyaḥ

sandhyābhīṣekasamaye

munidārakebhyaḥ⁷³

ekākinīm āsaraṇāṃ⁷⁴

rudatīm araṇye

garbhāturaṃ striyam ati-⁷⁵

tvarayāgato 'smi.

tad yāvat tām⁷⁶ anveṣayāmi. (*iti parikrāmati*.)

⁶⁵°reṇuā] *N₁* *N₂^{pc}*, °reā *N₂^{ac}*

⁶⁶hariṇāā] *N₁*, hariṇayā *N₂*

⁶⁷āvāsam] *N₁*, geham *N₂*

⁶⁸uddīnā] *conj.*, uddīnā *N₁* *N₂*

⁶⁹a] *conj.*, ṇa *N₁* *N₂*

⁷⁰bhaavanto] *N₁*, bhaavado *N₂*

⁷¹°gatā] *N₁*, °gatāḥ *N₂*

⁷²vālmīkiḥ] *N₁*, valmīkiḥ *N₂*

⁷³°dārakebhyaḥ] *N₁*, °dākebhyaḥ *N₂*

⁷⁴āsaraṇāṃ] *em.*, asaraṇāṃ *N₁* *N₂*

⁷⁵ati°] *em.*, iti *N₁* *N₂*

⁷⁶yāvat tām] *N₁*, yāttām *N₂*

sūro, rahareṇu vi Lakkhaṇassa⁵⁵ ṇa dīsai,⁵⁶ hariṇāā
a saṃ āvāsam āṃti, uddīnā pakkhiṇo, saṃcaraṃti
sāpadā, chāijjai⁵⁷ aṃdhaāreṇa dīṭṭhī, ṇimmāṇusam ma-
hāraṇṇam. kiṃ karomi maṃdabhāā? kisa araṇṇehim⁵⁸
pavvajāmi eāiṇi? adese asalākāe bhavāmi?⁵⁹ kiṃ ṇu khu
mae pāpaṃ kadaṃ⁶⁰ jassa dāṇiṃ evvaṃ virahaṃ sav-
vahā⁶¹ aṇubhāvido mhi? kaḥiṃ de bhaavaṃto loavālā?
kaḥiṃ vā de Lakkhaṇaṇiuttāo vaṇadevadāo?⁶² kaḥiṃ de
Rāhavakulakkamāgadā Vasiṭṭha-Vammīppamuhā mahā-
ppahāvā mahesiṇo?⁶³ te dāṇiṃ maṃ parittāṃtu abhido
bhīdie.⁶⁴ (*iti moham gacchati*.)

(katham! satyam eva māṃ ekākinīṃ parityajya gato
Lakṣmaṇaḥ. hā dhik, hā dhik! astamitaḥ sūryaḥ, ra-
thareṇur api Lakṣmaṇasya na drṣyate, hariṇā api sva-
kam āvāsam āyānti, uddīnāḥ pakṣiṇaḥ, saṃcaranti svā-
padāḥ, chādyate 'ndhakāreṇa drṣṭiḥ, nirmānuṣam ma-
hāraṇyam. kiṃ karomi mandabhāgā, kīdrṣam araṇyāiḥ
pravrajāmy ekākinī? adese āsalākāyāṃ bhavāmi. kiṃ
nu khalu mayā pāpaṃ kṛtam yasyedāniṃ evaṃ vira-
haṃ sarvathānubhāvītāsmi? kutra te bhagavanto loka-
pālāḥ? kutra vā tā Lakṣmaṇaniyuktā vanadevatāḥ? ku-
tra te Rāghavakulakramāgatā Vasiṭṭha-Vālmīkipramu-
khā mahāprabhāvā maharṣayas ta idāniṃ māṃ par-
itrāyantām abhito bhīteḥ.)

(*tataḥ praviśati Vālmīkiḥ*.)

VĀLMĪKIḤ (*sasambhramam*):

ākaraṇya Jahnutanayā-⁶⁵

⁵⁵rahareṇu vi lakkhaṇassa] *conj.*, hareṇu vi lakkhaṇassa *T₁*,
hareṇu vi lakkhaṇassa (*read* lakkhaṇassa?) *T₂*, sareṇa vi lakkhaṇo
DUTTA

⁵⁶dīsai] *em.*, dīsai *T₁* *T₂*, dīsai DUTTA

⁵⁷chāijjai] *conj.*, cājajjai *T₁* *T₂*, chajjai DUTTA

⁵⁸kisa araṇṇehim] DUTTA, kisaraṇi *T₁*, kisaraṇi *T₂*

⁵⁹adese asalākāe bhavāmi] DUTTA, adesaa(ā?)salākāti gapāmi *T₁*,
adesaasalākāti bhavāmi *T₂*

⁶⁰kadaṃ] *T₁* *T₂*, kidam DUTTA

⁶¹virahaṃ savvahā] DUTTA, virahasabba *T₁*

⁶²kaḥiṃ de bhaavaṃto loavālā? kaḥiṃ vā de Lakkhaṇaṇiuttāo
vaṇadevadāo?] *conj.*, kaḥam dehavaṃto nalā kahi dāva lakkha-
ṇaṇiuttāde vaṇadevatāta *T₁*, kaḥam dehavato nalā kahi dāva la-
kkhaṇaṇiuttāde vaṇadevatāta *T₂*, kaḥam dehavaṃto ṇalokā dāva
Lakkhaṇaṇiuttā de [tāo] vaṇadevadāo? DUTTA

⁶³kaḥiṃ de Rāhavakulakkamāgadā Vasiṭṭha-Vammīppamuhā
mahāppahāvā mahesiṇo?] DUTTA, kahi de rāvānikulakkamāgadā
vavasiṭṭhavaṃmiippamuhā mahāpparabhāvā (°pparabhāvā *T₂*)
mahesiṇo *T₁* *T₂*

⁶⁴te dāṇiṃ maṃ parittāṃtu abhido bhīdie] DUTTA, te dātrimaṇa
parittā ahidehiti *T₁*, te dātrimaṇa parittāa ahidebhiti *T₂*

⁶⁵°tanayā°] *em.*, °tanayāḥ *T₁*(?)*T₂*, °tanayāṃ DUTTA

SĪTĀ (*saṃjñāṃ labdhvā*): ko eso mantedi? (*vilokya*) kadhaṃ! na ko vi. nūṇaṃ taṃ jeva Lakkhaṇaviṇṇattim⁷⁷ aṇusaraṃtī Bhāiradhī⁷⁸ taraṃgavādeṇa maṃ aṇugiṇhadi.

(ka eṣa mantrayate? katham! na ko 'pi. nūṇaṃ tām eva Lakṣmaṇaviṇṇaptim anusarantī Bhāgīrathī taraṅgavātena mām anuḡṛhṇāti.)

N₁:11v VĀLMĪKIḤ: katham! andhakāra*samruddhatayā dṛṣṭi-saṃcārasya⁷⁹ na kiṃ cid api dṛśyate. bhavatu, śabdāyīṣye. ayam ahaṃ bhoh!

SĪTĀ (*utthāya parikrāmati*): vaccha Lakkhaṇa! kiṃ paḍiṇiutto⁸⁰ si?

(vatsa Lakṣmaṇa! kiṃ pratinivṛtto 'si?)

VĀLMĪKIḤ: bhavati, nāhaṃ Lakṣmaṇaḥ.

N₂:58v SĪTĀ (*avaḡuṇṭhanaṃ kṛtvā, aparṭya*): haddī haddī! aṇṇo ko *vi parapuriso. bhodu, ṇivāraissaṃ. mahābhāa, idha jjeva ciṭṭha. itthiā kkhu ahaṃ eāiṇī.

(hā dhik, hā dhik! anyāḥ ko 'pi parapuruṣaḥ. bhavatu, nivārayiṣyāmi. mahābhāga, ihaiva tiṣṭha. strī khalv ahaṃ ekākinī.)

VĀLMĪKIḤ: bhavati, alaṃ parapuruṣaśaṅkayā.⁸¹ dināvasānasamaye Bhāgīrathīsamupāgatebhyas tapasvikumārebhyaḥ⁸² śrutvā tapodhano 'haṃ tvām abhyupagantum āgataḥ. pṛcchāmi cātrabhavatīm—

samupāgatebhyaḥ
sandhyābhiṣekavidhaye
munidārakebhyaḥ
ekākinīm aśaraṇāṃ
rudatīm araṇye
garbhāturāṃ striyam ati-
tvarayāgato 'smi.⁶⁶

tad yāvat tām evānveṣayāmi. (*anveṣaṇaṃ*⁶⁷ *nāṭayati*.)

26

SĪTĀ (*pratyāgamyā*): ko eso maṃ vijjāi?⁶⁸ (*vicintya*) na ko vi. āṇattikara-Lakkhaṇaviṇṇattim aṇusaraṃtī Bhāirai taraṅgeṇa maṃ aṇugahṇādi.⁶⁹

(ka eṣa mām vijate (vikṣate)? na ko 'pi. ājñaptikara-Lakṣmaṇaviṇṇaptim anusarantī Bhāgīrathī taraṅgena mām anuḡṛhṇāti.)

VĀLMĪKIḤ: katham!⁷⁰ andhakārasamruddhatayā dṛṣṭi-saṃcārasya na kiṃ cid api⁷¹ dṛśyate, ataḥ śabdāyīṣye.⁷² ayam ahaṃ bhoh!

SĪTĀ (*sahasam*): vaccha Lakkhaṇa! paḍiṇiutto si? (vatsa Lakṣmaṇa! pratinivṛtto 'si?)

VĀLMĪKIḤ: nāhaṃ Lakṣmaṇaḥ.

SĪTĀ (*avaḡuṇṭhanaṃ*⁷³ *nāṭayati*): accāhidaṃ! aṇṇo eso ko vi⁷⁴ parapuriso. tā ṇivāraissaṃ.⁷⁵ mahābhāa, idha evva ciṭṭha.⁷⁶ itthiā ahaṃ eāiṇī.⁷⁷

(atyāhitam! anyā eṣa ko 'pi parapuruṣaḥ. tan nivārayiṣyāmi. mahābhāga, ihaiva tiṣṭha. stry ahaṃ ekākinī.)

VĀLMĪKIḤ: eṣa sthito 'smi. vatse, tavāpy alaṃ parapuruṣaśaṅkayā. divasāvasānasavanāyā⁷⁸ Bhāgīrathim samupāsya pratinivṛttebhyo munikumārakebhyas⁷⁹ tvadvṛttāntam upalabhya tapodhano 'haṃ tvām evābhyupapapa-

⁶⁶°tvarayā°] DUTTA, °tvaramā° T₁, °paramā° T₂

⁶⁷anveṣaṇaṃ] *em.*, anvekaṇaṃ T₁, anveṣaṃ DUTTA

⁶⁸maṃ vijjāi] *em.*, maṃ vijjāi DUTTA, ma vijjāi T₁, mahajii T₂

⁶⁹āṇattikaralakkhaṇaviṇṇattim aṇusaraṃtī Bhāirai taraṅgeṇa maṃ aṇugahṇādi] DUTTA, āṇattikaro lakkhaṇaviṇṇattim aṇaccharaṃtī bhaavatarambhāṃramrahitaribhāeṇa mi aṇugahṇādi T₁, āṇattikaro lakkhaṇaviṇṇattim aṇaccaraṃtī bhaavatavva bhāiraihi tārisaṇami aṇugahṇādi T₂

⁷⁰katham] *em.*, atham T₁, athavā T₂, iyam DUTTA

⁷¹na kiṃ cid api] *conj.*, na T₁ DUTTA(T₂)

⁷²śabdāyīṣye] T₁, śabdāvāiṣye T₂, śabdāpayiṣye DUTTA

⁷³avaḡuṇṭhanaṃ] *em.*, avakuṇṭhanaṃ T₁, avakuṇṭhaṃ DUTTA (T₂)

⁷⁴vi] *em.*, vā DUTTA (T₁ T₂)

⁷⁵tā ṇivāraissaṃ] T₁, ṇivāraissaṃ T₂(?), kahaṃ dāṇim ṇivāraissaṃ DUTTA

⁷⁶mahābhāa, idha evva ciṭṭha.] *conj.*, mahābhāa ithaṃ evaṃ T₁, mahābhāa iththaṃ vicintya evvaṃ T₂(?), mahāhidaṃ vicintya evvaṃ DUTTA

⁷⁷itthiā ahaṃ eāiṇī] *em.*, itthiā [[ā]ahaṃ ṇi(?) eāiṇī T₁, iddiāa ahiṇī eāiṇī T₂, itthiāhaṃ eāiṇī a DUTTA

⁷⁸divasāvasānasavanāyā] DUTTA(T₂), diavasānasavanāyā T₁

⁷⁹°kumārakebhyas] T₁ T₂, °dārakebhyas DUTTA

⁷⁷°viṇṇattim] N₁, °vinattim N₂

⁷⁸bhāiradhī] N₁, bhāirathī N₂

⁷⁹dṛṣṭi°] N₁ N₂^{pc}, *om.* N₂^{ac}

⁸⁰°ṇiutto] *em.*, °ṇiatto N₁ N₂

⁸¹°puruṣa°] N₁, °puṣa° N₂

⁸²tapasvi°] N₁, tapasvi° N₂

dharmeṇa jitasan̄grāme
Rāme śāsati⁸³ medinīm
kathyatām kathyatām⁸⁴ vatse
vipad eṣā⁸⁵ kutas tava?

N₁:12r SĪTĀ: *tado jjeva puṇṇimāmiām̄kādo eso asaṇivādo.
(tata eva pūrṇimām̄rgāṅkād eṣo 'śaṇipātaḥ.)

VĀLMĪKIḤ: Rāmād eva vipattir āgatā bhavatyāḥ?

SĪTĀ:⁸⁶ adha iṃ?
(atha kim?)

VĀLMĪKIḤ: yadi tvam̄ varṇāśramavyavasthāhetubhūtena
mahārājena parityaktāsi tan na yuktam̄ asmākaṃ tava
paritrāṇam̄ anuṣṭhātum. svasti, yāsyāmi. (*iti parikrāma-
ti.*)

SĪTĀ: bhaavam̄, viṇṇavemi.
(bhagavan, vijñāpayāmi.)

VĀLMĪKIḤ: kathaya, kathaya.

N₂:59r SĪTĀ: jadi aham̄ rāiṇā⁸⁷ ṇivvāsida tti kadua bhaavadā
nāṇukampi*dā,⁸⁸ tā eṣā gabbhagadā mama Rahu-Dilīpa-
Dasaradhappahudīṇam̄⁸⁹ saṃtadī tumhāṇam̄ pālaṇiā.⁹⁰
(yady aham̄ rājñā nirvāsiteti kṛtvā bhagavatā nānukampi-
tā, tad eṣā garbhagatā mama Raghū-Dilīpa-Daśaratha-
prabhṛtīṇam̄ saṃtatir yuṣmākaṃ pālanīyā.)

VĀLMĪKIḤ (*parivṛtya*): aye katham! Raghukulam udāha-
rate. bhavaty anuyokṣye.⁹¹ vatse, kiṃ tvam̄ Daśaratha-
sya vadhūḥ?

SĪTĀ: adha iṃ?
(atha kim?)

N₁:12v VĀLMĪKIḤ: Videhādhipate*r Janakasya duhitā?

SĪTĀ: jaṃ bhaavam̄ āṇavedi.
(yad bhagavān ājñāpayati.)

VĀLMĪKIḤ: Sītā tvam?

SĪTĀ: sā jjeva aham̄ maṃdabhāiṇī.
(saivāham̄ mandabhāginī.)

ttum upāgataḥ. pṛchāmi cātrabhavatīm—

dharmeṇa jitasan̄grāme
Rāme śāsati medinīm
kathyatām kathyatām vatse
vipad eṣā kutas tava?

27

SĪTĀ: tado evva puṇṇacāṃdādo me asaṇipādo.
(tata eva pūrṇacandrān me 'śaṇipātaḥ.)

VĀLMĪKIḤ: Rāmād⁸⁰ eva vipattim⁸¹ upagatā?

SĪTĀ: aha iṃ?
(atha kim?)

VĀLMĪKIḤ: yadi tvam̄ varṇāśramavyavasthābhūtena ma-
hārājena nirvāsitāsi tat svasti⁸² bhavatyai. gacchāmy a-
ham. (*parikrāmati.*)

SĪTĀ: aham̄⁸³ viṇṇavemi.
(aham̄ vijñāpayāmi.)

VĀLMĪKIḤ: kathaya, kathaya.⁸⁴

SĪTĀ: jāi Rahuvaraṇa ṇivvāsidedetti bhaavadā⁸⁵ nāṇuka-
m̄paṇiā, eṣā uṇa gabbhagadā Rahu-Saara-Dilīpa-Dasara-
happahudīṇam̄⁸⁶ tāisāṇam̄ saṃtadī tumhāṇam̄⁸⁷ paḍipā-
laṇiā.
(yadi Raghuvareṇa nirvāsiteti bhagavatā nānukampanīyā,
eṣā punar garbhagatā Raghū-Sagara-Dilīpa-Daśaratha-
prabhṛtīṇam̄ tādr̄śāṇam̄ saṃtatir yuṣmākaṃ pratipālanī-
yā.)

VĀLMĪKIḤ (*pratinivṛtya*): katham! Ikṣvākuvam̄śam⁸⁸ u-
dāharati. tad anuyokṣye. vatse, kiṃ tvam̄⁸⁹ Daśaratha-
sya vadhūḥ?

SĪTĀ: jaṃ bhaavam̄⁹⁰ āṇavedi.
(yad bhagavān ājñāpayati.)

VĀLMĪKIḤ: kiṃ ca Videhādhipater Janakasya duhitā?

SĪTĀ: aha iṃ?
(atha kim?)

VĀLMĪKIḤ: kiṃ tvam̄⁹¹ Sītā?

SĪTĀ: nāham̄⁹² Sīdā, bhaavam̄, maṃdabhāiṇī.

⁸⁰rāmād] *em.*, maṃ rāmād *T*₁, mā rāmād *T*₂, kāmaṃ rāmād
DUTTA

⁸¹vipattim] *em.*, hipaktim *T*₁, hipattim *T*₂, hi vipattim DUTTA

⁸²svasti] DUTTA, sva *T*₁ *T*₂

⁸³aham̄] DUTTA, ahi *T*₁ *T*₂

⁸⁴kathaya kathaya] *T*₁ *T*₂, kathaya DUTTA

⁸⁵bhaavadā] *conj.*, bhaadā DUTTA (*T*₁ *T*₂)

⁸⁶rahusaaradilīpadasaraha°] DUTTA, raghusaaradilīpadasaraha°
*T*₁, rabhusaaradilīpadasarābha° *T*₂

⁸⁷tumhāṇam̄] *conj.*, tujāṇi *T*₁, *om.* *T*₂(?), tti dāṇim DUTTA

⁸⁸°vam̄śam] DUTTA, °varim̄ *T*₁, °vavim̄ *T*₂

⁸⁹tvam̄] *conj.* *T*₁(?), ca DUTTA (*T*₂)

⁹⁰bhaavam̄] DUTTA, bhaam̄ *T*₁, haam̄ *T*₂

⁹¹tvam̄] *T*₁(?), ca DUTTA(*T*₂)

⁹²nāham̄] *conj.*, nāhi *T*₁, nahi DUTTA(*T*₁)

⁸³śāsati] *N*₁, sāsati *N*₂

⁸⁴kathyatām] *N*₁ *N*₂^{pc}, katām *N*₂^{ac}

⁸⁵eṣā] *N*₁, eṣām *N*₂

⁸⁶sītā] *N*₁, *om.* *N*₂

⁸⁷rāiṇā] *N*₁, rāyiṇā *N*₂

⁸⁸nāṇu°] *N*₁, nāmaṇu° *N*₂

⁸⁹°dasaradha°] *N*₂, °daśaradha° *N*₁

⁹⁰pālaṇiā] *N*₁, pālanīyā *N*₂

⁹¹anuyokṣye] *N*₁, anukṣye *N*₂

VĀLMĪKIḤ (*saviṣādam*): hā hatō 'smi mandabhāgyaḥ.⁹²
atha kiṃ kṛtaṃ bhavatyā yenedr̥śiṃ daśām anubhāvyaṣe?

(*Sītā lajjāṃ nāṭayati.*)

VĀLMĪKIḤ: ayi⁹³ katham! lajjate. athavā dhyānacakṣuṣo
vayaṃ, tad dhyānenaivāvalokayāmaḥ. (*dhyānam abhinī-*
ya) aye, Vālivadhavijṛmbhitam⁹⁴ etat. vatse, janāpavā-
dabhiruṇā⁹⁵ mahārājena tvam tyaktāsi, na tu ḥṛdayena.
tan niraparādhā cātrabhavati. tasmāt tvam asmākam⁹⁶
aparityājyā. tad ehy āśramapadam eva gacchāvaḥ.⁹⁷

N₂:59v SĪTĀ: bhaavaṃ, ke tumhe?
(bhagavan, ke yūyam?)

VĀLMĪKIḤ: vatse, śrūyatām:

N₁:13r so 'haṃ *ciran-
tanasakher Janakasya rājñas⁹⁸
tātasya te
Daśarathasya ca bālamitram,
Vālmīkir as-
mi. viṣṛja svajanapavāsa-
duḥkhaṃ, tavā-
ham abale śvaśuraḥ pitā ca.

SĪTĀ: bhaavaṃ, ppaṇamāmi.
(bhagavan, ppaṇamāmi.)

VĀLMĪKIḤ: vīraprasavā bhava, bhartuś ca punardarśa-
nam avāpnuhi.

SĪTĀ: ammo! varo jjeva mae laddho.⁹⁹ tumam¹⁰⁰ loassa
Vammū, mama uṇa tādo jjeva. tā āsamapadam gaccha-
mha.

(*parikrāmataḥ.*)

SĪTĀ (*Gaṅgām vilokyāñjalim kṛtvā*): bhaavadi Bhāi-
radhi,¹⁰¹ jadi ahaṃ sotthiṇā gabbhaṃ ṇivattemi, tado
diṇe diṇe ssahatthagumhidam kuṇdamālam uvahāram
karaissam.

(aho! vara eva mayā labdhaḥ. tvam lokasya Vālmī-
kir, mama punas tāta eva. tad āśramapadam gacchāvaḥ.
bhagavati Bhāgīrathi, yady ahaṃ svastyā garbhaṃ niva-
rtayāmi, tato dine dine svahastagumphitāṃ kuṇdamālāṃ
upahāram kariṣyāmi.)

N₁:13v VĀLMĪKIḤ: bhavati, atyantavihatuduḥsañcāro 'yaṃ mā-
rgaḥ, viśeṣataś ca sāmpratam. yathā yathā*haṃ mārgam

⁹²°bhāgyaḥ] *N₁*, °bhāgya *N₂*

⁹³ayi] *N₁*, avi *N₂*

⁹⁴°jṛmbhitam] *N₁*, °jṛmbhatam *N₂*

⁹⁵janāpavāda°] *N₁* *N₂*^{pc}, janāda° *N₂*^{ac}

⁹⁶asmākam] *N₁*, om. *N₂*

⁹⁷gacchāvaḥ] em., gacchāmaḥ *N₁* *N₂*

⁹⁸rājñas] *N₁*, rājña *N₂*

⁹⁹laddho] conj., lavvo *N₁* *N₂*

¹⁰⁰tumam] *N₁*, tumma *N₂*

¹⁰¹bhāiradhi] *N₁*, bhāgīradhi *N₂*

(nāhaṃ Sītā, bhagavan, mandabhāginī.)

VĀLMĪKIḤ: hā hatō 'smi mandabhāgyaḥ. kiṃkṛto 'yam
atrabhavatyāḥ pravāsaḥ?⁹³

(*Sītā lajjāṃ nāṭayati.*)

VĀLMĪKIḤ: katham! lajjate. bhavatu, yogacakṣuṣāham
avalokayāmi. (*dhyānam abhinīya*) vatse, janāpavādabhi-
ruṇā Rāmeṇa kevalam parityaktā, na tu ḥṛdayena. ni-
raparādhā tvam asmābhir aparityājyaiva. ehy āśrama-
padam gacchāvaḥ.

SĪTĀ: ko ṇu tumam?
(ko nu tvam?)

VĀLMĪKIḤ: śrūyatām:

so 'haṃ ciran-
tanasakhā Janakasya rājñas,
tātasya te
Daśarathasya ca bālamitram.
Vālmīkir as-
mi. viṣṛjānyajanābhiśaṅkāṃ,
nānyas tavā-
yam abale śvaśuraḥ pitā ca.

SĪTĀ: bhaavaṃ, vaṃdāmi.
(bhagavan, vande.)

VĀLMĪKIḤ: vīraprasavā bhava, bhartuś ca punardarśa-
nam āpnuhi.

SĪTĀ: tumam loassa Vammū, mama uṇa tādo evva. tā
gacchamha samam⁹⁴ assamapaam. (*Gaṅgām avalokyā-*
ñjalim baddhvā) bhaavaī Bhāirahi,⁹⁵ jaī ahaṃ sotthiṇā
gabbhaṃ ahiṇivuttemi⁹⁶ tadā tava diṇe diṇe sahattha-
guttthāe⁹⁷ kuṇdamālāe uvahāram karaissam.

(tvam lokasya Vālmīkir, mama punas tāta eva. tad ga-
cchāvaḥ samam āśramapadam. bhagavati Bhāgīrathi, ya-
dy ahaṃ svastyā garbham abhinivartayāmi tadā tava dine
dine svahastaguphitāyāḥ kuṇdamālāyā upahāram kari-
ṣyāmi.)

VĀLMĪKIḤ: atyantaduḥkhasañcāro 'yaṃ mārgaḥ, viśeṣa-
tas tvam prati. tad yathā yathā mārgam ādeśayāmi tathā
tathāham anugantavyaḥ.⁹⁸

⁹³atrabhavatyāḥ pravāsaḥ] conj., atrabhavatyā prasādaḥ *T₁*,
atrabhavatyā prasāda *T₂*, atrabhavatyāḥ prasādaḥ DUTTA

⁹⁴°mha samam] conj., sama *T₁* *T₂*, saam DUTTA

⁹⁵bhāirahi] *T₁*, hārahi *T₂*, bāirai DUTTA

⁹⁶ahiṇivuttemi] *T₁*, abhiṇivuttemi *T₂*, abhiṇiuttemi DUTTA

⁹⁷°guttthāe] *T₁*, °guddhāe *T₂*(?), °gaddhāe DUTTA

⁹⁸tathāham anugantavyaḥ] conj., tathāham āgantavyaḥ *T₁*, tathā
vimāgantavya *T₂*, tathā samāgantavyam DUTTA

ādeśayāmi tathā tathā tvayāhaṃ anugantavyaḥ.

SĪTĀ: jaṃ bhaavaṃ āṇavedi.
(yad bhagavān ājñāpayati.)

VĀLMĪKIḤ:

N₂:60r *etasmin kuśakaṅṭake laghutaraṃ
nyāso nidheyo 'grataḥ.
śākheyaṃ vinatā, namaśva śanakaiḥ.
śvabhro¹⁰² mahān vāmataḥ.
hastenāmr̥śa hastadakṣiṇagataṃ¹⁰³
sthāṇuṃ samaṃ sāmpratāṃ.
puṇye¹⁰⁴ 'smin kamalākare caraṇayor
nirvartyatāṃ kṣālanam.

(*Sītā yathoktaṃ parikrāmati.*)

VĀLMĪKIḤ (*puro 'valokya*): vatse, paśyaitad āśramapadam.
Ikṣvākūṇāṃ ca sarveṣāṃ
kriyā puṃsavanādika
asmābhir eva kartavyā.
mā śuco garbham ātmanaḥ.

api ca,

Kausalyāpādaśuśrūṣā-
saukhyam¹⁰⁵ vṛddhāsu lapsyase.
paśya¹⁰⁶ sakhyo¹⁰⁷ bhaginyaś ca
tathaitā munikanyakāḥ.

(*iti niṣkrāntau.*)¹⁰⁸

¹⁰²śvabhro] *em.*, svabhro *N₁ N₂*

¹⁰³gatam] *N₁*, °gata *N₂*

¹⁰⁴puṇye] *conj.*, puṣpe *N₁N₂*

¹⁰⁵saukhyam] *N₁*, saukhyamm *N₂*

¹⁰⁶paśya] *N₁ N₂^{pc}*, pa *N₂^{ac}*

¹⁰⁷sakhyo] *The last available folio of N₁ ends here.*

¹⁰⁸*N₂ col.:* iti Kundamālāṅko nāma saṃda[r]bbhaḥ samāptaḥ.
kṛtir iyaṃ kaver Dhīranāgasya.

etasmin kuśakaṅṭake laghutaraṃ
pāda⁹⁹ nidhatsvāgrataḥ.
śākheyaṃ vinatā, namaśva śanakair.
gartto mahān vāmataḥ.
hastenāmr̥śa tena dakṣiṇagataṃ
sthāṇuṃ samaṃ sāmpratāṃ.
puṇye 'smin kamalākare caraṇayor
nirvartyatāṃ kṣālanam.

29

(*Sītā yathoktaṃ parikrāmati.*)

VĀLMĪKIḤ (*nirdiśya*): idam asmākam āśramapadam.
Ikṣvākūṇāṃ ca sarveṣāṃ
kriyāḥ puṃsavanādayaḥ
asmābhir eva vartyante.¹⁰⁰
mā śuco garbham ātmanaḥ.

30

Kausalyāpādaśuśrūṣā-
saukhyam vṛddhāsu lapsyase.
paśya sakhyo bhaginyaś ca
tavaitā munikanyakāḥ.

31

(*iti niṣkrāntāḥ sarve.*)

⁹⁹pāda] DUTTA(*T₂?*), pādha *T₁*

¹⁰⁰vartyante] DUTTA, vartyante *T₁*, patnyante *T₂*

Bibliography

DUTTA, Kali Kumar.

— 1964. *Kundamālā of Diinnāga*. Edited by Kali Kumar Dutta, Sastri. Calcutta: Sanskrit College. (Calcutta Sanskrit College Research Series, No. XXVIII.)

Harṣacarita

= *The Harshacarita of Bāṇabhaṭṭa (Text of Uchchhvāsas I–VIII)*. Edited with an Introduction and Notes by Mahāmahopādhyāya P. V. Kane. Delhi: Motilal Banarsidass 1997 (repr. of 1918 ed.)

N₁

palm-leaf MSS of the *Kundamālā* in Newari script (National Archives, Kathmandu, reel no. B 15/6)

N₂

palm-leaf MSS of the *Kundamālā* in Newari script (National Archives, Kathmandu, reel no. A 1027/11 and A 24/13)

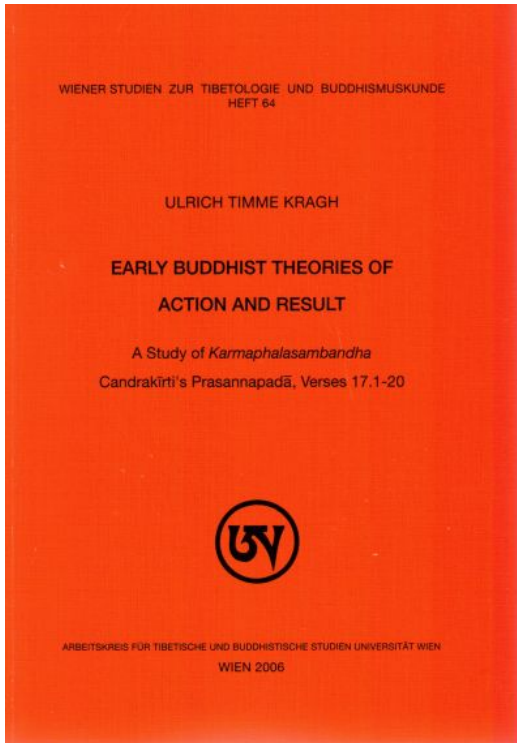
Navasāhasāṅkacarita

= *The Navasāhasāṅkacaritam of Āchārya Parimāla Padmagupta, with Prakāśa Hindī Commentary, Introduction etc.* by Shastrī Jitendrachandra Bhāratiya. Varanasi: Chowkhamba Vidyabhawan, 1963.

T₁

palm-leaf MS of the *Kundamālā* in Grantha script (Sarasvati Mahal Library, Tanjore, cat. no. 10676)

Book announcements



Early Buddhist Theories of Action and Result: A Study of Karmaphalasambandha. Candrakīrti's Prasannapadā, Verses 17.1–20. Ulrich Timme Kragh. Wien: Arbeitskreis für Tibetische und Buddhistische Studien Universität Wien, 2006. pp. 422. Wiener Studien zur Tibetologie und Buddhismuskunde, 64. ISBN-13: 978-3-920501-03-5; ISBN-10: 3-902501-03-0.

Candrakīrti's famous commentary on the *Mūlamādhyamakakārikā* of Nāgārjuna, the *Prasannapadā*, has been enjoying renewed attention in the past ten years or so. This attention has—fortunately—included efforts to improve upon the text of the *editio princeps* by Louis de La Vallée Poussin. Important manuscript material not used by the Belgian scholar was first reported on by Anne MacDonald in her paper 'The Prasannapadā: More Manuscripts from Nepal' (WZKS 44 (2000), pp. 165–181). MacDonald has continued to draw on this material, most notably in her doctoral dissertation of 2003 *The Prasannapadā Chapter One: Editions and Translations*, announced in WZKS 47 (2003), pp. 217–218, and currently being prepared for publication.

Re-editing the *Prasannapadā* is, however, too large a task for any one scholar to be able easily to undertake it. It is therefore good to see this volume, a revised version of a doctoral thesis submitted at the University of Copenhagen in 2003, in which a substantial part of Candrakīrti's commentary on chapter 17 of the *Mūlamādhyamakakārikā* (the *karmaphalaparīkṣā*: Analysis of Action and Result, as Kragh renders this title) has been reedited (both the Sanskrit text and the Tibetan translation) with an English translation and commentary.

Kragh has had access to the Sanskrit manuscripts used by MacDonald, but has chosen not to collate those which she had concluded to be apographs of other accessible manuscripts. This has left five 'significant' manuscripts which have been used throughout for his edition of the Sanskrit. Two of the five are ones which have been micro-filmed by the NGMPP, with reel-numbers E 1294/3 and C 19/8 respectively. The other three manuscripts used for the constitution of the Sanskrit text are also Nepalese, but are now located in the Bodleian Library, Oxford, in Cambridge University Library, and Tokyo University Library.

The edition of the Sanskrit makes use of color-printing (text portions for which there is a parallel being printed in red), and presents for each section the Sanskrit text, 'Substantives' (i.e. apparatus of substantive variants), 'Accidentals' (i.e. apparatus of accidental or non-substantive variants), 'Parallels' (mainly from other commentaries on the *Mūlamādhyamakakārikā* preserved in Tibetan or Chinese translation), and 'Notes' (including both comments on editorial decisions and additional information on the evidence of the MSS, as well as other miscellaneous notes). The edition of the Tibetan translation looks a little more

conventional, with no use of color, but still contains, on each page, edited text, apparatus of substantives, apparatus of accidentals, and notes.

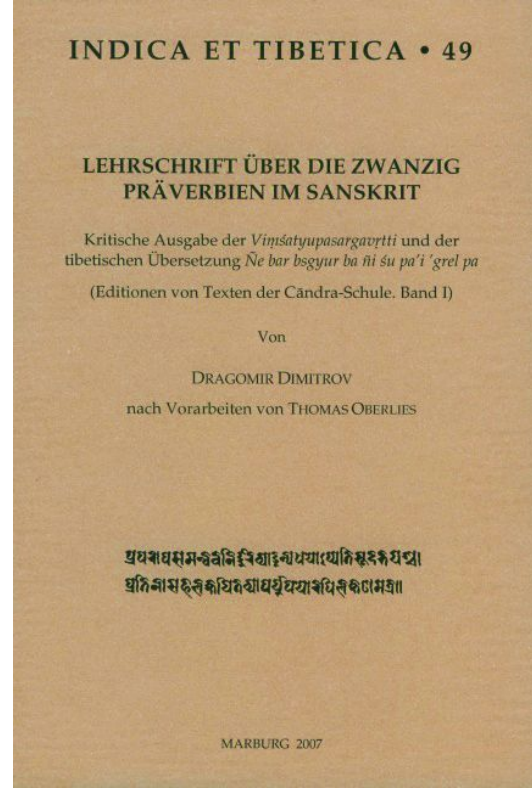
The Sanskrit text is said (p. 34) to aim at reflecting ‘the state of the text shortly before the earliest witness... corresponding to a 13th century edition of the text belonging to the Nevārī-reception’. For this the oldest manuscript, the 13th century palm-leaf manuscript now in the Bodleian Library, serves as ‘copy-text’. Its accidentals, including e.g. the scribe’s orthographical habits, have been preserved with some exceptions (see p. 43), which may give the text an appearance that is a little unfamiliar to those used to reading standardized modern editions. But even for those not much interested in the accidentals of a manuscript (though it be the oldest and best manuscript now available), Kragh’s edition of the Sanskrit of this section should prove of great interest for the substantive changes in the constituted text, as compared with the text of the *editio princeps*, and for the wealth of documentation of the manuscript readings, of parallels and of other relevant material.

The translation aims at being literal, and contains ‘an interspersed commentary discussing points of interest’ (p. 163). A convention that may be unfamiliar to many is that all the Sanskrit words are given in parenthesis after the corresponding English word or phrase ‘in order to facilitate easy comparison with the original text’.

Twelve pages (401–412) of the Index were omitted by mistake when the book was bound. To correct this oversight, a ‘brochure’ containing the entire Index (not bearing an independent ISBN number) has been issued by the Arbeitskreis für Tibetische und Buddhistische Studien Universität Wien, and is supplied together with the book.

An evaluation of Kragh’s work cannot be undertaken here, in what is after all an announcement rather than a review; but it can certainly be said that it will be very useful to those studying Nāgārjuna and Candrakīrti, and should prove more widely of interest too. It is to be hoped that others will join Kragh and MacDonald in the task of re-editing the *Prasannapadā* on an improved manuscript basis.

(Harunaga Isaacson)



Lehrschrift über die zwanzig Präverbien im Sanskrit. Kritische Ausgabe der *Viṃśatyupasargavṛtti* und der tibetischen Übersetzung *Nye bar bsgyur ba nyi shu pa'i 'grel pa*. (Editionen von Texten der Cāndra-Schule, Band I. Dragomir Dimitrov (nach Vorarbeiten von Thomas Oberlies). Marburg: Indica et Tibetica Verlag, 2007. pp. vii, 123. Indica et Tibetica 49. ISBN 3-923776-50-4.

This monograph presents a critical edition—the *editio princeps*—of a brief text of the Cāndra system of Sanskrit grammar dealing with the meanings of *upasargas* or ‘preverbs’. (On the limitations of ‘Präverb’ as an equivalent of Sanskrit *upasarga* see Dimitrov’s p. 1 n. 4.) For the Sanskrit text, three manuscripts in the National Archives, Kathmandu, microfilmed by the NGMPP, were used, with reel-numbers B 460/15, B 35/7 (palm-leaf)¹ and B 34/24. The evidence of some other texts on this topic, which provided numerous close parallels, has been taken into account, as has the Tibetan translation (also edited here, on the basis of the five available editions of the *bstan 'gyur*); though the latter proved of little help in solving the textual difficulties of the Sanskrit.

No translation is given, but more than thirty pages of annotation (‘Philologische Bemerkungen’, on pp. 43–75) are provided, in which the constitution of the Sanskrit text is commented on, remaining problems are pointed

¹In fact only two folios of the manuscript were filmed on this reel. Fortunately, the remaining folios have been located in the National Archives, and the whole manuscript has been used by Dimitrov—and reproduced in color-facsimile (see below).

out, and numerous points in the Tibetan translation are discussed.

The book is rounded out—or, one might say, *bhūṣita*—by facsimiles of all three Sanskrit manuscripts. All have been reproduced in full, the first two in color and the third in black-and-white, together with transcriptions (pp. 76–109). This is particularly welcome: it is rare that the primary evidence is made available to the reader in such a fashion. As the author remarks, this section of the book may also be of use to those studying Nepalese palaeography, especially in view of the fact that all three manuscripts are dated ones.

Readers of this book will surely join the editor in the wish expressed in its last sentence (the conclusion of the 'English Summary', p. 123; cf. p. vii): 'May the second volume of the series 'Editionen von Texten der Cāndra-Schule' published by the Indica et Tibetica Verlag follow soon'.

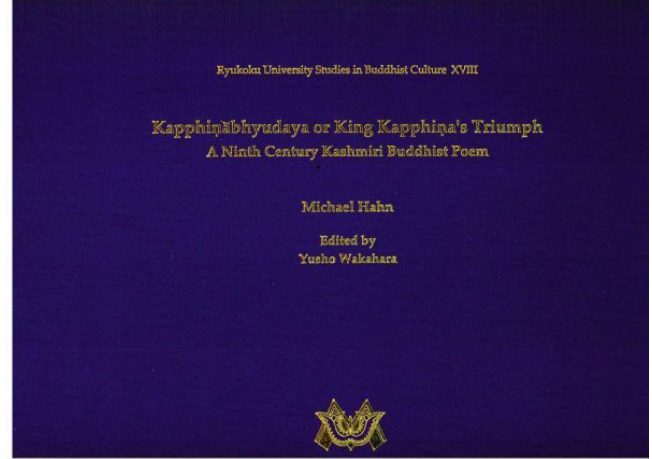
(Harunaga Isaacson)

Some Highlights of the Work of a 'Frequent User' of the NGMPP (III) A new edition of Śivasvāmin's *Kapphiṇābhyudaya*

Michael HAHN (Marburg)

In the third installment of the report about my work with manuscripts from Nepal I would like to briefly describe a manuscript of unique importance, the oldest known manuscript of Śivasvāmin's 'great ornate epic' or *mahākāvya* "King Kapphiṇa's Triumph" or *Kapphiṇābhyudaya*. I have chosen this work because a new edition of this most challenging composition, accompanied by a facsimile edition of this precious manuscript (in colour and at its original size) has just been published in Kyoto:

Michael HAHN: *Kapphiṇābhyudaya or King Kapphiṇa's Triumph. A Ninth Century Kashmiri Buddhist Poem*. Ed. by Yusho WAKAHARA. Pp. 1–175 = [1]–[350]; pp. 179–239 contain 52 colour plates and 6 black-and-white plates. Kyoto: Institute of Buddhist Cultural Studies. Ryukoku University 2007 (Ryokoku University Studies in Buddhist Culture. XVIII.) ISBN 978-4-8318-7281-2 C3015. Price: 39,900 Yen.



This publication will enable interested colleagues to form their own opinion about the work and its textual basis, and to check whether my statement about the uniqueness of the manuscript is an exaggeration or not.

The basic facts about the *Kapphiṇābhyudaya*, its content and its editorial history are given in the postscript to the reprint of the *editio princeps* (*Śivasvāmin's Kapphiṇābhyudaya. The Exaltation of King Kapphiṇa*. Ed. with an introduction by GAURI SHANKAR with an appendix and romanized version of cantos i–viii and xix by MICHAEL HAHN. Delhi 1989) and also in my paper "Doctrine and Poetry — Śivasvāmin's essentials of Buddhism. Text and translation of canto xx of his *Kapphiṇābhyudaya*," (*Bauddhavidyāsudhākaraḥ*, Swisttal-Ondorf 1997, pp. 207–232. Indica et Tibetica. 30). Since both publications might not be within easy reach of all the readers of these lines, I would like to repeat them here, for the sake of convenience.

The *Kapphiṇābhyudaya* is one of the few extant specimens of the *mahākāvya* or 'ornate epic' genre composed in India during the first millennium of our common era. Leaving aside the linguistically less artistic compositions of Aśvaghōṣa (*Buddhacarita*, *Saundarananda*) and Kālidāsa (*Kumārasaṃbhava*, *Raghuvamśa*), there are only five or six such works that we know of from this period: Kumāradāsa's *Jānakīharaṇa*, Bhāravi's *Kirātārjunīya*, Māgha's *Śīsupālavadhā*, Ratnākara's *Haravijaya* and Śivasvāmin's work. Opinions are divided as to whether the *Bhaṭṭikāvya* is really a literary composition or just an exercise in grammar and aesthetics, *ad usum delphini* or, in Sanskrit, *bālabodhanārtham*.

Śivasvāmin's poem is based on a story in the early Buddhist narrative work *Avadānaśataka*. In section lxxxviii of the *Avadānaśataka* it is narrated how king Kapphiṇa from Southern India sends an insolent message to the rulers of the six cities, Śrāvastī and others, that they must submit to his rule. The rulers of those cities take refuge to the Buddha, who by a miracle converts king Kapphiṇa.

From these meagre facts Śivasvāmin develops a new

and coherent story that permits him to fulfil the requirements of a *sargabandha* as defined in the *alamkārasāstras* on the one hand, and insert many essentials of the Buddhist doctrine at suitable places on the other hand. The immediate target of king Kapphiṇa's expansionism now becomes king Prasenajit, the ruler of Kośala and friend and protector of the Buddha, and the main plot is the careful preparation and execution of warfare. This seems to be conventional, were it not for the surprising conclusion of the poem: when king Kapphiṇa has almost defeated Prasenajit, the Buddha magically interferes and turns the tide, so that king Prasenajit wins. Kapphiṇa is so impressed by the Buddha's power that he praises him and decides to become his follower. This is his triumph, success, or exaltation (*abhyudaya*), and the moral of the poem is that there are more important things in life than military and political strength. It would not be wrong if one styled the *Kapphiṇābhyudaya* as a pacifist *mahākāvya*.

This is remarkable by itself, but even more remarkable is the fact that Śivasvāmin, the author of the poem, was not a Buddhist but a Śaiva. This is indeed a wonderful illustration of the often-praised Indian attitude of religious tolerance.

The poem consists of 1,130 stanzas which are divided into 20 cantos (*sarga*) of varying length. The stanzas are composed in 43 different metres, which is an unusually high number. Ten of the cantos (vi–xv) are rather static and descriptive, which is due to the given set of topics to be dealt with in a *sargabandha*. The main plot is advanced in the remaining ten cantos, two of which (xviii and xix) again have a more decorative function.

As for the literary qualities of the poem it might be too early to give a final assessment since we do not have any in-depth analysis of the complete work that is based on a reliable text. In my opinion, however, it does not fall behind Māgha's *Śiśupālavadhā* or Ratnākara's *Hara-vijaya*, the artistic level being rather even higher. At the end of this communication I will quote a few stanzas that illustrate both aspects of the work, the artistic as well as the literary.

For more details I would like to point to GAURI SHANKAR's introduction to his *editio princeps*, and also to A. K. WARDER's analysis of the poem in vol. 5 of his *Indian Kāvya Literature*, Delhi 1988, pp. 171–194 (= §§ 3074–3122).

In 1937 the Indian scholar GAURI SHANKAR published the *editio princeps* of the work. Due to World War II and the subsequent partition of India, as a consequence of which the stock of books was burned in Lahore, the book was not circulated widely, and for a long time I could not get hold of a copy although I was aware of its existence through references in other publications. Since I was primarily interested in unpublished works when in

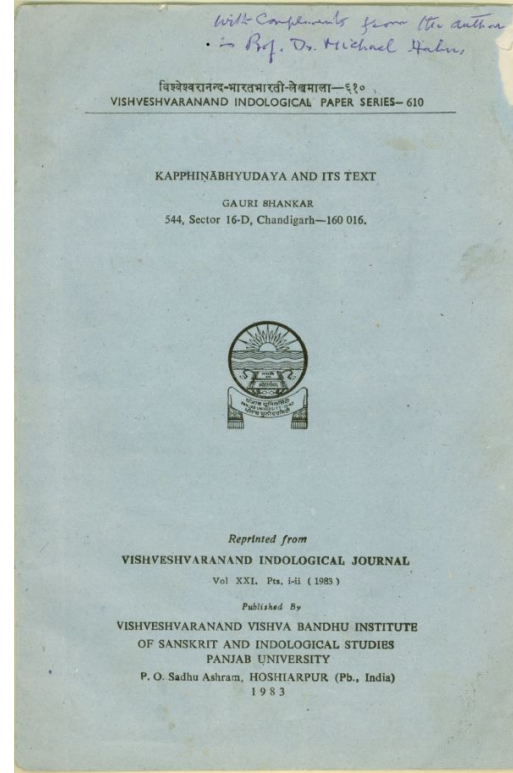


Plate 1: GAURI SHANKAR on *Kapphiṇābhyudaya*

1976 I began to search systematically for the remnants of the literary creations of Indian Buddhism, I wrongly classified the work as 'less important' for my purposes and refrained from making specific efforts to get a copy, e.g. from London, Oxford, or Cambridge. The situation did not change even after, in 1981, I had obtained, in exchange for copies of another important Buddhist work, excellent black and white photographs of the 18 folios of the work from Ryūkoku University.

Six years later coincidence played a decisive role. In March 1987 I was on another brief search tour through India, looking for Indian and Tibetan Buddhist works kept at some rather remote or unlikely places. One of my destinations was the Adyar Library in Madras. After finishing my work half a day earlier than anticipated, I tried to make the best possible use of my time by going through those journals which at that time were not available at my former institute at the University of Bonn. One of them was the *Vishveshvaranand Indological Journal*, and there I found in the latest issue a paper [see plate 1] by GAURI SHANKAR in which he wrote about his edition of the *Kapphiṇābhyudaya*, the content of the work, the sad fate of his book and the lack of interest it had met with.

This made me curious, and a little later I could avail myself of a copy of the rare publication. I found that it

is a beautifully produced book and that it had appeared in the same series in which also Johnston's definitive edition of Aśvaghoṣa's *Buddhacarita* was published only one year earlier. From its introduction I learnt that the edition was based on three manuscripts: two from the Government Oriental Manuscript Library in Madras and one from Kathmandu, which was at that time in private possession. While the two manuscripts from Madras—one of them being a palm-leaf manuscript in the Uṛīya script, the other the Devanāgarī transcript of a lost original again written in the Uṛīya script—are complete as manuscripts, they are nevertheless lacking large portions of the text. The manuscript from Kathmandu was incomplete with 22 of its originally 56 folios (one of them being a sorted-out leaf) missing. The extant portions, however, contained a text that was obviously complete and of much superior quality. Although GAURI SHANKAR's book contains a facsimile reproduction of its last page, the edition is based not on the manuscript itself (or photographs of it) but on a modern transcript.

Back in Germany, I immediately realised that the 18 leaves in Kyōto were part of those 22 folios that are missing in the manuscript from Kathmandu. I compared the text of the first eight cantos, which had suffered most from the absence of the Nepalese manuscript, and found that 1) all the gaps in the *editio princeps* could be closed; 2) for all the passages marked by an asterisk as corrupt or unintelligible by GAURI SHANKAR a meaningful text could be restored; 3) in many other places a much better text could be presented.

These observations eventually led to the reprint of the *editio princeps*, in a postscript to which I presented an improved—not final—text of cantos i through viii and a text of canto xix in which the two languages, Sanskrit and Prakrit, are separated for the first time. I also gave the readings of manuscript N for all those places where the *editio princeps* has gaps or asterisks. In the introductory portion I tried to illustrate the superiority of N by selected examples. The reprint appeared in Delhi from Aditya Prakashan at the end of 1988 while I was there, on my way to the All India Oriental Conference in Vizianagaram. It was an extremely great pleasure for me that I could hand over the first copies of the book to GAURI SHANKAR himself. I had been able to trace him in Delhi where he was living with his youngest daughter, a medical doctor. At that time he was 89 years old and of poor eyesight, but nevertheless he had been waiting for our arrival outside for almost half a day, as his daughter told me.

Of particular importance was the discovery of a second palm-leaf manuscript of the *Kapphiṇābhyudaya* among the manuscripts microfilmed by the Nepal-German Manuscript Preservation Project, which I designated N2 [see plate 3 on page 28]. According to its colophon, this manuscript is much younger than N, whose script points



Plate 2: Presenting the reprint of *Kapphiṇābhyudaya*

to the 11th century CE. However it is completely preserved, and of much better quality than M and M3. It is of utmost importance in all those places where N is not available, either because of the complete loss of a folio or physical damage of the extant folios. Because of its close agreement with N, I came to the conclusion that N2 is merely a copy of N, done at a time when N was still complete. With regard to this point I am no longer so sure, because there is also substantial counter-evidence, e.g., correct or complete text where N is faulty or incomplete. These cases are indicated in the critical apparatus of the edited text.

Returning to N, however, its most remarkable feature is the elaborate marking system used by the scribe. It consists of small commas, double commas or dots that are used and placed quite differently. In most cases single commas are used, which are placed at the bottom line, and their function is to separate words. If the end of a word happens to be within a conjunct letter, the single comma is placed at a suitable place below or within the conjunct letter. In the case of vowel sandhi as in *nāstīha*, the single comma is placed below (or above) the respective vowel sign. Only the end of a stanza is usually marked by a double comma.

In the case of the linguistically more refined stanzas, the parts of a compound may also be separated. As a rule, this is done by tiny dots placed at half height between bottom and the horizontal line on top of the *akṣaras*. The more difficult the stanza is, the more detailed and elaborate the marking system becomes. The tiny dot may then be replaced by a single comma, and the single comma by a double comma. The separation of words can be extremely analytic, marking as a separate entity even the *alpha privativum* *a-*, a prefix like *sam-*, or a suffix like *-tā*.

The value of these marks cannot be overestimated, since they are a kind of commentary in a nutshell. While it is clear that many of the separations can be found independently by an intelligent reader who is familiar with

the subject matter and the peculiarities of *citrakāvya*, this does not hold true for the more challenging portions of the poem, in particular cantos vi, xviii, and xix. Canto vi, the *Parvatavarṇana* is an exercise in the various types of *yamaka*; canto xviii, the *Citrayuddhavarṇana*, is the usual presentation of all types of *śabdālamkāras*, including Śivasvāmin's own innovations; and canto xix, the *Samṃbuddhābhīṣṭava*, is the famous bilingual praise of the Fully Enlightened Buddha, in which all its 45 stanzas allow two different separations: the first produces a meaningful Sanskrit text, the second a meaningful Prakrit text. This is the more difficult variety of the *bhāṣāśleṣa*. In all these three cantos the difficulties are so extreme that only occasionally one is able to find the solution, which the author seems to have had in his mind. The reader who doubts the truth of this statement is invited to present his interpretation of stanzas vi.43–77, where the readings and separations of N are not available because of the loss of folios 15 and 16.

I would like now to illustrate the value of N by two examples. The first is a simple one. Stanza 16.9 runs as follows in the *editio princeps*:

ārya-loko 'rka-bhāsaś ca
yatra tulyaṃ mahātapāḥ ||
bhūmibhāgo 'tha kavayaḥ
samayā sandhimatsarāḥ ||9 ||*

By the asterisk GAURI SHANKAR indicates that the last compound (or the whole stanza) is not clear to him. The stanza is part of the description of King Prasenajit's royal residence Śrāvastī, so *yatra* refers to it. In its second half something is stated about its environment (*bhūmibhāgo*) and poets (*kavayaḥ*). In connection with poets the mentioning of *samaya-* "(poetical) conventions" and *sandhi*, here to be understood as "junction," as in a drama, does not seem to be out of place. The construction of the stanza, however, remains unclear. Consultation of N revealed the following text and separation:

āry(ā→)aloko , 'rkabhāsaś , ca ,
yatra , tulyaṃ , mahātapāḥ , ||
bhūmibhāgo , 'tha , kavayaḥ ,
samayāsan , vimat-sarāḥ , , ||[9a]
āry(ā→)aloko , 'rkabhāsaś , ca ,
yatra , tulyaṃ , mahā-tapāḥ , ||
bhūmibhāgo , 'tha , kavayaḥ ,
samayāsan , vimatsarāḥ , , ||[9b]

It has to be admitted that in the conjunct letter *nvi* it is almost impossible to decide whether the second consonant is *va* or *dha*. It was only the intended pun that helped me to identify the second part as *va*. In a very ingenious manner Śivasvāmin twice attributes common properties to two subjects, the first of which is in the singular, while

the second is in the plural: *āryaloko* "noble people" and *arkabhās-as* "the rays (or the splendour) of the sun" in the first case, and *bhūmibhāgo* "surroundings, environs" and *kavayaḥ* "poets" in the second. Hence he has to choose the attributes in such a way that they can be interpreted both as singular and plural. In the first case the common attribute is *mahātapāḥ* which can be interpreted as *mahā + tapāḥ* "great in austerities," nom. sing. masc. of °*tapas* as final member of a *bahuvrīhi* compound, and likewise as *mahā + ātapāḥ* "possessing great heat, splendour," as nom. pl. fem., referring to °*bhās-as*. In the second case the attribute is *vimatsarāḥ*, which is to be interpreted as *vi-mat-sarāḥ* "endowed with lakes rich in birds" when referring to *bhūmibhāgo*, and as *vi-matsarāḥ* "free of jealousy" when referring to *kavayaḥ* "poets." Once the stanza is correctly interpreted, it seems quite simple. However, without proper marking and given the ambiguity of certain letters, the reader can easily be led astray.

The second illustration is the first stanza of canto xix, the bilingual canto. Written in devanāgarī and without any separation of words it looks as follows:

अहतोसावुद्धोरणवहेपहूतंमिथोवधीरेण।
 पुरिसवरेणखमंसेदूरादूढोसभासाहि॥

By inserting spaces, hyphens and avagrahas, for the sake of clarification, we can extract the following Sanskrit text:

a-hato 'sāv ud-dhoraṇa-vahe 'pa-hūtaṃ mitho 'va-
dhīreṇa ||
puri sa vareṇa kham aṃse dūrād ūḍho 'sabhāsā hi
 ||1a ||

"He [i.e. the Buddha] is unsurpassed in again setting in motion him

[who has been] humiliated by invectives [by his adversary, i.e. Kapphiṇa].

He [i.e. Prasenajit] was carried by the most excellent one in the city

[i.e. the Buddha], whose splendour is incomparable,

far up into the sky on his shoulders."

In other words: the Buddha has rescued king Prasenajit when he was already on the verge of losing the battle, thus making him the victor.

A second separation of words is possible which yields the following Prakrit text:

aha tosā vuddho raṇa-vahe pahū taṃmi thova-
dhīreṇa ||
purisa-vareṇa kham-aṃse dūrā dūḍho sa-bhāsāhi
 ||1b ||

"The Lord Buddha became strengthened [in his reputation]

by the best among men [i.e. king Kapphiṇa]

who in the battle-course had shown only little

power,
on account of his contentment, by his own words.”

In other words: king Kapphīna, although having lost the battle, became so impressed by the Buddha's miraculous power that he praised him excessively, thereby further increasing his reputation in the world. A Sanskrit *chāyā* of the Prakrit text could run as follows : *atha buddhaḥ prabhuḥ tasmīn raṇa-vadhe stoka-dhīreṇa puruṣa-vareṇa toṣāt sva-bhāṣābhīḥ kṣamāmśe dūrād dr̥ṇhitah*. In the manuscript the stanza looks as follows:



In order not to create a wrong picture I would like now to quote some “ordinary,” i.e. less artificial, stanzas which show Śivasvāmin's skill in effortlessly embellishing the meaning of a stanza, which is his primary concern, by moderate puns. This is how in canto xx he versifies the well-known formula of dependent origination:

*saṃskārāṇām sthāma vidyād avidyām
saṃvittiyai te nāma-rūpāya sâlam ||
rūpaṃ tasmād eti śādāyatanyam
tanyetāsya sparśataḥ sparśa-sattā ||15 ||*

One should know that ignorance is the cause of the predispositions;
they are sufficient (to produce) perception
which (in turn produces) name and form;
therefrom arises the form which relates to the six organs of the senses;
from the contact with them contact comes into being.

*sparsāvedyā vedanātas ca tṛṣṇā
tṛṣṇā sôpādāna-sattā-nidānam ||
janmôpādānād bhavo 'py ādadānaḥ
sūte jātiṃ sâ jarādyaṃ ca duḥkham ||16 ||*

Sensation is to be known (as originating) from contact,
and desire (originates) therefrom;
this desire is the reason that grasping comes into being;
from grasping being is produced,
which (in turn produces) old age and the other forms of sorrow.

The attentive reader will notice how skilfully several terms (or syllables) are used twice: in a technical and in a non-technical sense:

- vidyād* — *avidyām* — *saṃvittiyai*
- °*rūpāya* — *rūpaṃ*
- °*āyatanyam* — *tanyeta*
- sparsātaḥ* *sparsā*°
- °*āvedyā* *vedanā*

- sopādāna*° — °*nidānam*
- upādānād* — *ādadānaḥ*

Other beautiful stanzas in this canto are:

*arhām arhattvasya manye tavâmūṃ
mūrṭiṃ martyo 'smṛti mā mānya maṃsthāḥ ||
śrīmattām tām vakṣyato mokṣa-gantrīṃ
gantrī bhaṅgaṃ rājatā rājate kim ||12 ||*

I think that this body of yours deserves the status of an *arhat*.

Worthy one, do not think that you are an (ordinary) mortal being!

Does sovereignty, which is bound to be destroyed, shine for him

who will possess that splendour which leads to liberation?

*dhanvin dhinvan puṇya-panyaṃ puṣāṇa
dveṣyaṃ dveṣonmeṣam uṣṇaṃ muṣāṇa ||
dhī-kāluṣyaṃ kānti-koṣaṃ kuṣāṇa
śreyo hy agre dharma-nimna-kriyāṇām ||39 ||*

Bowman, delightfully exhibit the merchandise 'merit'

and passionately remove the despicable arising of hatred,

tear out the impurity of mind which is a storehouse of desire,

because bliss lies in front of those deeds
which are bent towards the dharma.

In canto viii, which contains the description of the six seasons, Śivasvāmin uses the same device that was used by Māgha in canto vi of his *Śisupālavadhā* (in imitation, in turn, of canto ix of the *Raghuvamśa*, in the first part of which, containing a description of Spring, Kālidāsa had also used it): a *yamaka* of three syllables in the last line of each verse. Whenever the season changes, Śivasvāmin has this *yamaka* in all the four lines. Here are a few specimens:

*tapati tivratarāṃ taraṇau tathā
vyadhita candraka-cakram asau tatam ||
nahi yathā paritāpa-karī raveḥ
kara-kalā'pi kalāpinam āviśat ||18 ||*

18. When the sun was shining with a scorching heat

the peacock expanded the wheel of his tail feathers
so that not even a few of the rays of the sun
could penetrate to cause him pain.

Here the unvoiced and unaspirated velar and dental stops acoustically underline the scorching heat of the sun. And the minuteness of the particles of the rays of the sun that are warded off by the tail-feathers of the peacock is aptly illustrated by the sequence of short syllables in *karakalā*.

*phala-parigraha-pūrṇa-manorathā
na gaṇayanti hi kām api duḥsthatām ||
yad avahan sudr̥śo na śucāu klamaṃ
priya-sahāya-sahāva-samāgamāḥ ||21 ||*

21. Those whose desires have been fulfilled by the attainment of a desired object do not pay attention to any form of distress—this is why the women with the beautiful eyes did not become exhausted during the hot season when they wantonly united with their beloved ones.

Here the labials in the first line have a softening effect that contrasts well with the content and sound of *duḥsthatām*, and the sequence *sahā — sahā — samā* in line d) produces a very mellifluous internal rhyme.

*gurunidāghajaghoraghanātapa-
klamaṃjuṣāṃ kakubhām atīśītālā ||
ghanapaṭi parirabhya jalārdrikā
samatatāmata-tāpa-tiraskriyām ||25 ||*

25. The cloth of clouds, that was wet with their water and was very cooling for all the directions, which were suffering from the exhaustion of the strong and dreadful heat that is produced in the scorching hot season, spread an all-embracing cover against the undesirable heat.

Here the heaviness of the summer-heat is illustrated by the accumulation of velars in line a). The scorching heat of the summer is again underlined by the accumulation of voiceless dentals in line d). The image of the clouds compared to a wet piece of cloth is very ingenuous.

*acalaśṛṅgajuṣas taḍito dadhus
taralitā rasanā iva ye ghanāḥ ||
uḍukadambakokanade nabhaḥ-
sarasi tair asitair mahiṣāyitam ||31 ||*

31. The dark clouds, resting on the top of the mountain, were behaving like she-buffaloes as they emitted tongue-like quivers of lightning in the pond that is the sky, filled with red water-lilies, the masses of stars.

The well-known comparison of a dark rain-cloud with a she-buffalo is expanded to a charming picture with the sky as a lake, the stars as red water-lilies and the lightning bolts as the tongues of the she-buffaloes. Despite the *yamaka*, the language is remarkably simple.

*varavadhūr avadhūya sadāsyate
param aho mahatī bata mūḍhatā ||
jaladharair iti ramyabakāvali-
daśanakaiḥ śanakair jahase janah ||33 ||*

33. “He always sits around, neglecting (even) the most beautiful women.

Alas, how extremely great is his stupidity!”

Thus man was gently derided by the clouds whose teeth are formed by rows of lovely herons.

Here the simple and nice image with the white herons as the teeth of the clouds, deriding a simpleton, has been enriched in an unobtrusive manner by a second *yamaka* in the first line.

*mṛtim upaiṣi purā ruṣam eṣi ced
idam ivābhihitā kṛtatarjanam ||
stanavatī stanatā stanayitnunā
padam asādam asāv akarot priye ||35 ||*

35. “You will die straightaway, if you become angry (with your beloved).”

As if addressed in this way,

with a threat from the roaring cloud,

the woman pressed herself firmly against her beloved.

Here the threatening of the roaring thunder-cloud is aptly underlined by the triple repetition of *stana-* in line c) and its harshness by the triple sound *ṣa*.

*śukatatiḥ śrutaśālivadhūlasal-
lalitatālavadalavalayasvanā ||
cakitam abhyacarat kaṇiśārthinī
daśa-diśaḥ śadi-śasta-mahātālāḥ ||44 ||*

44. The parrots, eager to collect grains of rice, hearing the sound of the rice-women’s bracelets that glitter and bend to the pleasant beat (of their songs),

cautiously roved around the ground

that was torn up (lit. ‘castigated’) everywhere by the harvesters.

This is a particularly elegant stanza, in which the nervous hopping of the parrots, searching for grain while the harvesters are still reaping the fields, is underlined by the frequent palatals, whereas the repeated *la* reflects the soft ringing of the bracelets of the women in the field.

*śritam abhīṣṭaviśākhāmukhārdratām
himarajahprasarair atibhair avam ||
dhavalayan gaganam dhṛtakṛttikam
śaśiśiraḥ śiśiraḥ pramatho bhavat ||55 ||*

55. The cold season was tormenting, turning the sky white by masses of very bright snow-flakes.

The sky, windless and bearing the moon at its head,

was adorned with the constellation of the Pleiades, (and relying on the desired humidity that comes from the mouth of Kārttikeya.)

Although the stanza is not fully clear to me (cf. the translation), I quote it here mainly because of the nice linguistic joke of separating *atibhairavam*—as everybody would read the text, I am sure—in *atibhair* (from *ati-bha-* “having excessive splendour”), qualifying °*prasarair*, and *avam* (from *a-va-* “without wind, windless), qualifying *gaganam*. Without the marking system of N this would certainly have escaped my attention.

bhṛṅgān vinā samabhavat sarasām himena
kam petuṣā'ram aruṭi svara-sanna-bhāsaḥ ||
 tīreṣu cāvahata vāti kṛtādhvanīna-
kampe tuṣāra-maruṭi sva-rasan na bhāsaḥ
 ||59 ||

59. The water of the ponds became soundless
 without the bees, whose splendour lies in their
 voices,
 and who left because the snow had fallen down in
 great quantities.
 The splendour (of the ponds) was not as lovely as
 usual
 when the cold wind at their banks made the way-
 farers shiver.

This very difficult *yugmapādayamaka* would also have remained unintelligible for me without the separation marks in N.

The new edition is based on the following three manuscripts all of which originate from Nepal:

National Archives, Kathmandu, Nepal Available folios: 2, 3, 22–25, 27–35, 37–55; in all 34 folios • Inventory number: ca 213, Subject: *kāvya* 2 • Size: 30 by 5.5 cm • Date: undated. The script alone does not permit a precise estimate. The numerals occurring in the manuscript bear a certain resemblance to those used in the following dated manuscripts from the University Library, Cambridge: Add. 1643 (1015 AD), Add. 1688 (1065 AD), Add. 1464 (1025 AD), Add. 1688 (1055 AD). However, this is not sufficient to determine the date of the manuscript. • Siglum: N

This portion was microfilmed (in black and white) by the Nepal-German Manuscript Preservation Project on September 4, 1970, its reel number being A 24/12.

For the current edition new colour photographs were taken in Kathmandu by Prof. Yūshō Wakahara of Ryūkyō University. They served as the basis for the reproduction of the manuscript, and also for the third revision of the diplomatic transcript.

Ryūkyō University, Kyōto Available folios: 1, 4–14, 17–21, 56; in all 18 folios. Folio 56 is a leaf that was sorted out and later used as the second cover leaf. It contains on its recto side a short portion from canto iv

plus some unidentifiable text, and on its verso side only the (faulty) title of the work: *Kapphūnābhyudayaḥ*.

The manuscript bears the number 617 and was first described by Ariyoshi Sanada in his paper “Ōtani tankentai shōrai: Bonbun butten shiryō [Results of the Ōtani expedition: Materials for the Buddhist Sanskrit literature]” in *Chūō ajia kodaigo bunken. Seiiki bunka kenkyū. Dai yon* [Literatures in the ancient languages of Central Asia. Seiiki studies in Culture. Part 4]. Kyoto 1961, pp. 51–118, 3 plates; see pp. 91–92 and 117.

This portion was already published in a facsimile edition in *Sanskrit Manuscripts of the Buddhist Sūtras from Nepal*, ed. by Taijun Inokuchi, Kyoto 1990 (Facsimile Series of Rare Texts in the Library of the Ryukoku University. 9.), pp. 328–336. The reduced size, however, does not permit one to recognize the marking system.

The following four folios are completely lost: 15, 16, 26, 35. The following folios are damaged (with loss of text): 1b, 7a, 7b, 8a, 8b, 9a, 9b, 10a, 10b, 11a, 11b, 12a, 12b, 13a, 13b, 14a, 14b, 17a, 17b, **18a, 18b, 19a, 19b, 20a, 20b, 21a, 21b**, 22a, 22b, 23a, 23b, 24a, 24b, 25a, 25b, **42a** (water damage), **42b** (water damage), 54a, 54b, 55a. The total loss of texts on the damaged pages amounts to approximately 1½ pages.

Apart from the page numbers marked by bold face, there is usually only minor loss of text. In comparison with the leaves now kept in Kyōto, the leaves that remained in Nepal have suffered comparatively little.

The total loss of text on the missing and damaged pages amounts to c. 8.65 per cent.

The younger Nepalese manuscript N2 The second most important manuscript of the *Kapphūnābhyudaya* is another palm leaf manuscript from Kathmandu which became accessible through the work of the Nepal-German Manuscript Preservation Project.

Number of folios: 113 (complete) • Inventory number: ca 1668 / Subject: *kāvya* 3 • Size: 23 by 4.5 cm • Date: according to the colophon, the copying was finished Thursday, June 25, 1528 (courtesy of Dr. Karl-Heinz Golzio, Bonn) • Date of microfilming: September 6, 1970 • Reel number: B 18/14 Siglum: N2

So far only two cantos of Śivasvāmin poem have been translated into a Western language: canto xx in my paper “Doctrine and Poetry” (see above), and canto viii in the new edition of the *Kapphūnābhyudaya*, pp. [29]–[48]. Between 1993 and 1995 I have prepared the still very imperfect draft of a translation of the whole poem except cantos vi, xviii, and xix, for reasons given above. My plan for the future is to finalize the translation of two or three cantos every year, in close comparison with the works of Śivasvāmin’s predecessors, on the basis of the new edition, so that the task should be completed within

the next 5-6 years. I am optimistic that at least the level of the two aforementioned translations can be maintained. The translation will inevitably lead to a number of corrections of the text, as in the preceding cases. I also intend to publish a Devanāgarī edition of the poem so as to make it more accessible to our Indian colleagues.

There is some trustworthy information that a Sanskrit commentary on the *Kapphiṇābhyudaya* has survived in Tibet. Should this be true, and should access be given to it within a reasonable span of time, this would cut short a lot of unnecessary speculations in connection with many difficult or unclear portions of the work. One would straightaway begin to establish that recension of the *Kapphiṇābhyudaya* as commented upon in the commentary. It is not improbable that such a commentary was also consulted by the scribe of N who, on its basis, corrected his copy and inserted the marking system. Even if the scribe had received the interpretation of the poem only orally, his teacher (or teacher's teacher) must have relied on a work of a related nature. It goes without saying that the study of the commentary will be greatly facilitated by the present publication, because the editor of the commentary will have at his disposal a largely reliable text.

I am not sure whether I am the most suitable editor of this challenging poem since the *mahākāvya* genre is not the centre of my scientific and literary interests. Personally I am more attracted by the early phase of classical Sanskrit literature marked by names like Aśvaghoṣa, Mātṛceṭa, Kumāralāta, Āryaśūra, Haribhaṭṭa, or Candragomin. However, I am also a great admirer of the incredible skill with which the later authors handle the Sanskrit language and I like to solve puzzles and riddles. This is the reason why I find minor works like Jñānaśrīmitra's *Vṛttamālāstuti* or Ratnākaraśānti's *Vidagdhavismāpana* also interesting, at least as a kind of pastime. Śivasvāmin's *Kapphiṇābhyudaya* is certainly a much more important contribution to the mature phase — "the bold style" — of classical Sanskrit literature. Since there seems to be a strange lack of interest on the part of our Indian colleagues to go beyond the text as established by GAURI SHANKAR, despite the fact that the newly discovered source material permits us to do this, I felt obliged to make an improved text accessible in the hope that it will not meet with the same negligence as did the *editio princeps*.

The Newsletter of the NGMCP (ISSN 1865-164X) is a publication of the NGMCP, available as downloadable PDF file from the website of the NGMCP: <http://www.uni-hamburg.de/ngmcp/>.

Edited by Harunaga Isaacson.

Typesetting: Kengo Harimoto.

The copyright of individual contributions remains with the authors.

The NGMCP is a project funded by the Deutsche Forschungsgemeinschaft (German Research Foundation).

For correspondence:
NGMCP

Abteilung für Kultur und Geschichte Indiens und Tibets

Asien-Afrika-Institut

Universität Hamburg

Edmund-Siemers-Allee 1 (Hauptgebäude)

D-20146 Hamburg

Germany

E-mail: ngmcp@uni-hamburg.de

Telephone: +49 40 42838-6269



Plate 3: Folios 1b and 2a of N2