



# Newsletter of the NGMCP

Number 2, October 2006

## Editorial

I am pleased indeed to present the second number of the Newsletter of the NGMCP. This Fall sees the return of several contributors to our first, July, issue. Diwakar Acharya announces the discovery of a manuscript of what is probably the oldest surviving commentary on the great Prakrit poem *Setubandha/Rāvaṇavaha* and gives us some samples from this work, which will prove interesting both to lovers of poetry and students of Prakrit (p. 2). Dragomir Dimitrov reports (p. 4) on his discovery in a palm-leaf manuscript of glosses in Tibetan on Daṇḍin's great work on poetics, the *Kāvyaḍarśa*, and points to the possibility that their author might have been no ordinary student of the text. Michael Hahn continues his survey of some of the high points of his more than thirty years of work with Nepalese manuscripts; we think that also non-Sanskritists, reading the second part of his 'Some Highlights of the Work of a 'Frequent User' of the NGMPP' (p. 7), may experience something of the excitement that is felt by the 'professional manuscript-hunter' when a long awaited, or a completely unexpected, discovery is made. Oliver Hahn, a NGMCP staff-member specializing in grammatical and lexicographical literature, presents the first part of a new edition, using old Nepalese manuscripts, of an unusual work by the twelfth-century lexicographer Maheśvara (p. 19). We also have announcements of two recent book-publications making use of manuscripts microfilmed by the NGMPP (p. 17).

Last, but definitely not least, it gives me special pleasure that the NGMCP can here publicly announce that for the first time, information about the manuscripts microfilmed by the NGMPP is available online, accessible to anyone in the world who can use the Internet. The online database is in an early beta version, and the information it contains (for which the data made available earlier by the NGMPP in the *Preliminary List of Manuscripts, Blockprints and Historical Documents Microfilmed by the NGMPP, Part 1 (excluding Tibetan Material and Historical Documents)*, available on CD-ROM, served as the starting point) is in the early stages of ongoing revision and correction; but I am confident that this step will make it significantly easier for scholars to locate material relevant to their work, and thus will facilitate studies of the manuscript treasures of Nepal. The web-application through which the database can be accessed was written by Kengo Harimoto, whose announcement and request for feedback will be found at the back of this issue (p. 23).

I would like here to offer warm thanks to our contributors, and also to everyone who provided us with feedback on our first Newsletter. It has been encouraging to know that we have found enthusiastic readers all over the world. A number of them have also promised us contributions in the future, and thanks in part to them, I anticipate that our third number, to be published online in January 2007, will be a bumper one, with well over the 24 pages that the first two numbers each cover, and with even more contributions introducing rare and important discoveries among the manuscripts microfilmed by the NGMPP. It will also present reports on recent activities of the NGMCP and NRC, in Hamburg and in Nepal. I trust that our readers will be looking forward to it, and hope that in the meantime they will find something to enjoy and to whet their appetite in this second Newsletter of the NGMCP.

Harunaga Isaacson

## A Brief Note on Harṣapāla's Commentary on the Prakrit Kāvya Setubandha

Diwakar ACHARYA

The *Rāvaṇavaha*, also known as *Setubandha* and *Dasamuhavaha*, is a well known Prakrit *kāvya* written by a Pravarasena (possibly Pravarasena II, the fifth century Vākāṭaka king, though this identification is not undisputed). More than a dozen commentaries were written on this work, but as so often, the earliest commentaries are known only from references. I reproduce here a list of commentaries on the text from Radhagovinda BASAK's introduction to his edition of the *kāvya* with the commentary *Setutattvacandrikā*.<sup>1</sup> Here is his "approximately chronological" list of commentaries and their authors flourishing before 1646 A.D.:

### Author

Śrīnivāsa  
Lokanātha  
Sāhasāṅka  
Harṣapāla  
Kulanātha  
Anonymous  
Rāmadāsa  
Śivanārāyaṇadāsa  
Kṛṣṇa  
Mallabhaṭṭa

### Work

*Setudarpaṇa*  
name not known  
name not known  
name not known  
*Daśamukhavadhavivaraṇa*  
*Setutattvacandrikā*  
*Rāmasetupradīpa*  
*Setusaraṇī*  
*Setuvivaraṇa*  
*Setucandrikā*

As BASAK reports, Kulanātha, Lokanātha, Śrīnivāsa, Sāhasāṅka and Harṣapāla are the earlier commentators who have been most extensively and repeatedly quoted in the *Setutattvacandrikā*, the commentary he edited.

The commentaries of Lokanātha, Sāhasāṅka and Harṣapāla were hitherto known only from citations found in the later commentaries.<sup>2</sup> I am very happy to announce here that Harṣapāla's commentary has now been discovered in Nepal. It is preserved in a single palm-leaf manuscript written in a variety of Newari script. The

<sup>1</sup>BASAK 1959: xviii. At the time of writing this brief note I did not have access to HANDIQUI 1976, in which the commentaries on the *Setubandha* are again discussed, especially on pp. 85–110. HANDIQUI was aware of some further commentaries unknown to BASAK, and also was able to consult manuscripts of several of the unpublished commentaries. I hope to discuss the commentators on the *Setubandha*, their chronology, and Harṣapāla's place among them in a publication in the near future.

<sup>2</sup>Still, BASAK puts them after Śrīnivāsa as second, third and fourth in his "approximately chronological" list of commentators. His argument for this is very weak. BASAK states that Śrīnivāsa appears to him the earliest commentator, for a copy of his commentary *Setudarpaṇa* was made by one Ratneśvara in L. S. 321 (1440 A.D.) during the reign of King Dhīrasimha of Mithilā (BASAK 1959: xvii). This piece of evidence makes Śrīnivāsa's commentary obviously older than 1440 A.D., the date of earliest available manuscript, but certainly not necessarily the earliest of all commentaries BASAK listed.

manuscript comes from a private collection of Mr. Dharma Vajracharya of Kathmandu, and has been microfilmed by the NGMPP under reel no. E 1407/6. The manuscript consists of a total of 197 folios, containing five to six lines. Folio 181 is either missing or has been skipped in micro-filming. The exposure containing 179<sup>v</sup> and 180<sup>r</sup> is followed by the one containing wrongly placed 198<sup>v</sup> and 182<sup>r</sup>. This suggests that at least two folios are stuck together and as a result 180<sup>v</sup> and 198<sup>r</sup> are not present in the microfilm. The manuscript covers up to the 37th stanza of the last canto, with two lacunae covering 13.2–14. and 15.31–34. Some folios are slightly damaged by breaking and moths. The size of the leaves as recorded in the NGMPP index card is 31.8 x 5.1 cm. The consecutive numbers of the folios are given on the verso side in middle of the left-hand margin.<sup>3</sup>

The sub-colophons state that our author Harṣapāla was a king of Kāmarūpa (Assam),<sup>4</sup> and with this information it is possible to identify him and determine his time. This king was the second-last in the lineage founded by Brahmapāla, and ruled Kāmarūpa from Durjayā before the end of the eleventh century. He was the son of Gopāla, married with Ratnā, and was succeeded by his son Dharmapāla.<sup>5</sup> No other works of Harṣapāla are known from any other sources, but it is probable that he also composed some miscellaneous verses.<sup>6</sup>

As Harṣapāla states in the Prefatory verses, though an extensive and fine commentary on the *kāvya* by King Sāhasāṅka was already available, still he wrote a new commentary after consulting many specialists of Prakrit, thinking that a shorter commentary with Sanskrit rendering of the Prakrit verses and brief notes would be more useful for the general populace.<sup>7</sup> He is not aware of any other commentary on the *kāvya*. King Sāhasāṅka must be Paramāra king Sindhurāja whose *nom de guerre* was *nava-Sāhasāṅka*.<sup>8</sup> He was ruling over western India in the very end of the 10th century. His son was Ādivarāha Bhojadeva, the most glorious among Paramāras.

I have no access at present to the manuscript of Śrīnivāsa's commentary BASAK has mentioned. However, since the dates of King Sāhasāṅka and Harṣapāla are known, I can say that the commentaries of these two kings are, in all probability, the first and second commentaries written respectively in the end of the 10th and

<sup>3</sup>A folio used as a cover in the beginning contains the opening part of Mokṣākaragupta's *Tarkabhāṣā* on its verso.

<sup>4</sup>For example, *kāmarūpādhipatiśrīharṣapālanṛpatikṛtāyāṃ setuṭīkāyāṃ prathama āśvāsah*. The sub-colophons are all basically identical; no particular title is given for any any of the *āśvāsas*.

<sup>5</sup>GANGULI 1966: 43.

<sup>6</sup>KRISHNAMACHARIAR (1974:404) mentions a Harṣapāladeva among royal poets quoted in the anthologies, but without any specific reference. *Subhāṣitaratnakōṣa* 390, at least, is so attributed.

<sup>7</sup>See below, second of the prefatory verses.

<sup>8</sup>See MEHENDALE and PUSALKAR 1966:307; KRISHNAMACHARIAR 1974:163.

around the middle of the 11th century.

I shall now present a small portion of the commentary from the beginning and end to allow readers to have an idea of Harṣapāla's style.

<sup>9</sup>*pīnottuṅgakucādhirūḍhapulakasvedā-  
rdraṅḍasthalam  
yasyārdham maṅikarṇṇapūravalaya-  
vyālolam ādyatpuraḥ<sup>10</sup> |  
vyālābaddhajaṭākālāpavilasadbāendu  
tasyojvalan  
tam lālātavilocanobhayavasam<sup>11</sup> va-  
nde (')rdhanārīśvaram<sup>12</sup> ||*

*tīkā yady api sāhasā[ṅikanr̥pater asty  
e]va nirdūṣaṇā  
setāv atra tathāpi vistaravasā nāśo  
janebhyo hatā<sup>13</sup> |  
tena prākrtakovidaiḥ saha samālocya  
prasannākṣaram  
saṅkṣepād akarod idam vivaraṇam  
śrīharṣapālo nṛpaḥ ||*

*ye deśīpratibaddhaśabdanivahā bhāvo  
'pi yaḥ saṃskṛto  
yac cānyad viśama[m] padaṃ yad  
akhilam vyākhyātam atra sphuṭam  
yat kekāntasubodham arthaghaṭanā-  
pratyagrasaṃpādakam  
vyākhyāne na ca kiṃ tu saṃskṛtagirā  
tasyānuvādaḥ kṛtaḥ ||*

*karīṣyamāṅakāvyaśyāvighnena samāpyatvam  
adhikṛtyeṣṭadevatānamaskāram darśayitum ā-  
ha ||1 ||*

**ṇamaha avaḍḍhiatuṅgaṃ  
avasāiaviṣea bhāsobhā<sup>14</sup>gahiram |  
appalahuaparisaṅhaṃ  
aṅāparamatthapattahaṃ<sup>15</sup>  
mahumahaṅgaṃ ||**

**ṇamaha avaḍḍhiatuṅgaṃ** *ityādīskandhaka-  
catuṣṭayena kalāpakam | etena śaṅkarāj jñā-  
nā[m a]nvicched ityādīnā prāg eva bhaga-  
vato mahēśvarasya namaskāro yukta ityeta-  
pūrvapakṣāvakaśa eva nāsti | yato rāvaṇavadha-*

<sup>9</sup>The Manuscript begins with *om herambāya naḥ*(read *namah*) ||

<sup>10</sup>Read *anyat punah?*

<sup>11</sup>Read °*rasam?*

<sup>12</sup>I place in parenthesis ( ) the missing *akṣaras* I supply, and in brackets [] the ones partially damaged in the manuscript.

<sup>13</sup>Read *vistaravaśān nāsau janebhyo hitā.*

<sup>14</sup>Read *avasāiavithaam aṅoṇaa°*. While Prakrit words are paraphrased with Sanskrit, these words and the ones in the next line are read correctly.

<sup>15</sup>Read *aṅāparamatthapādam*. However, °*pattahaṃ* could be a variant reading.

*kāvye harer vijayakīrttanenādhikṛtatvāt | nama-  
skārajanitadharmmo 'dharmmāntaram prati-  
ruṇaddhi | tato 'nyatrāpi yato vācaniko nama-  
skāro na śrūyate tatrāpi kāyikamānasanamaskā-  
rāv avagantavyau | tata evāvighnaparisamāptir  
ity etad apy anagīta<sup>16</sup>śiṣṭasampradāyād avaśe-  
yam<sup>17</sup> | ye 'py anyasmād api yāgādīsādhanavi-  
śeśād adhigacchamty abhipretam siddham teṣām  
api pakṣe na niyamah | kin tarhi sādhanāntara-  
sādhyatvam api kāvyaparisamāpteḥ | atra tu  
viśeśāt sahrdayahrdayāhlādanam<sup>18</sup>kāvyaakaraṇa-  
pravṛttasya viśiṣṭaracanasya vācanika eva nama-  
skāro yukta ity alam atiprasaṅgena || (fols. 1<sup>v</sup>1-  
2<sup>r</sup>5)*

Thus the manuscript ends leaving the text incomplete:

**dhaasiharaṭṭhiajalaharamuccha-  
ntāsaṅipadipphaliasūrakaram |  
samaramtario valaggāi<sup>19</sup> rahaṃ  
suāsaṅṇarāmadhanuṅirghoso ||**

*dhvajaśikharasthitajaladharamucya-  
mānāsaniṣu pratiphalitasūrakaram |  
samaratvarito ratham ārohati  
śrutāsannarāmadhanuṅirghoṣaḥ || 30 ||*

**ia vāriadahavaaṅo dahavaaṅāṅa-  
ttivilaūkkhittadhuro ||  
nūi rahaṃ āruḍho rakkhasapari-  
vārio dasāṅṇataṅao ||**

*iti vāritadaśavadanaḥ daśavadanāṅjñāptyā vi-  
lasitā utkṣi(ptā) (fol. 197<sup>v</sup>3-5)*

...

<sup>20</sup>*bhaṅitaḥ sumitrātanayaḥ || 34 ||*

**to māāhiṃ sarehiṃ a selehiṃ sa<sup>21</sup>  
jujhiassa rakkhasasarisaṃ |  
somittiṅā ṇasuddhaṃ<sup>22</sup> piāmaha-  
ttheṇa mehaṅāssa śiram ||**

*tato māyābhiḥ śaraiś ca śailaiś ca yuddhasya  
yuddhaṃ kṛtavataḥ | rākṣasasadrśam yathā bha-  
vati | saumitriṅā meghanādasya śiro nipātitaṃ ||  
pitāmahāstreṇa brahmāstreṇa || 35 ||*

**soṅṇa indaivaham mucaī sarosaṃ  
dasāṅṇo bāhajalam |**

<sup>16</sup>Read *anavagīta°*.

<sup>17</sup>Read *avaseyam*.

<sup>18</sup>Read °*hrdayāhlādana°*.

<sup>19</sup>Read *samaraturio vilaggāi*.

<sup>20</sup>Fol. 198<sup>r</sup> is missing in microfilm.

<sup>21</sup>Read *a*.

<sup>22</sup>Read *ṇisuddhaṃ?*

abbhuhia<sup>23</sup> dīvaṇaṃ ṇivahaī oppa  
pu<sup>24</sup> haṅakkhaṃ sahuāsaṃ ||

*śrutvā indrajīdvadhāṃ muñcati saroṣaṃ da-  
śānāno bāṣpajalaṃ | abhuttia | abhyuttejitadī-  
pānāṃ nipatati tuppāṃ va | gṛtam iva tatṣa-  
ṇaṃ sahutāśaṃ ||*

muddho a mehaṇāe pariattāṇa  
takkhāṇa cia vihiṇā |  
soavisāehi samaṃ hatthāhiṃ va  
dohiṃ āhao dasavaṇo ||

*nipātite ca meghanāde papavartamāne<sup>25</sup> tatṣa-  
ṇam eva vidhinā śokaviśādābhyāṃ samaṃ hastā-  
bhyāṃ iva dvābhyāṃ āhato (fol. 198<sup>v</sup>1–5)*

Harṣapāla's commentary, though brief, is important for the reading of the *mūla* it preserves. In almost every stanza, I have found some major or minor variant reading. I have also noted that a few stanzas found in the later commentaries are missing in Harṣapāla. An edition and a detailed study of this commentary, which in any case is among the earliest surviving commentaries on any Mahākāvya, is very much a desideratum.

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LIENHARD, Siegfried

<sup>23</sup>Note that while paraphrasing it with Sanskrit, the commentator reads *abhuttia*°.

<sup>24</sup>Read *tuppāṃ va*, as found in the commentary.

<sup>25</sup>Read *parivartamānena*.

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#### Bilingual Sanskrit-Tibetan Glosses in a Nepalese MS of the *Ratnaśrīṭikā*

Dragomir DIMITROV<sup>1</sup>

Among the numerous Nepalese manuscripts kept at the National Archives in Kathmandu there are many extremely valuable and rare copies which until now have either completely escaped the attention of researchers or have not been studied in detail. This remarkable collection consists currently of approximately 40,000 manuscripts, most of them easily accessible on microfilms prepared by the Nepal-German Manuscript Preservation Project. Although in the last hundred years a large number of Nepalese manuscripts have been used by scholars for critical editions and have been dealt with in various articles,<sup>2</sup> still these constitute only a fraction of the whole seemingly limitless collection. Many manuscripts have practically been neglected, not least because they have been poorly described, if catalogued at all. Neither Haraprasāda ŚĀSTRĪ's pioneer work *A Catalogue of Palm-leaf & Selected Paper MSS. Belonging to the Durbar Library, Nepal* (published in two volumes in 1905 and 1915) nor the National Archive's own *Bṛhatsūcīpatra* (published in ten volumes in 1960–74 under the editorship of Buddhisāgara PARĀJULI) nor even the most comprehensive *Preliminary List of Manuscripts, Blockprints and Historical Documents Microfilmed by the NGMPP* (published in June 2003) suffice to make us fully aware of the real titles and content of all the documents lying on the shelves at the National Archives. It is the aim of the ongoing Nepalese-German Manuscript Cataloguing Project to prepare the ultimate descriptive catalogue of this huge and invaluable collection. Until this ambitious task has been fully accomplished, researchers will have to rely on incomplete, sometimes even inadequate documentation, and be prepared for many surprises, some positive and others negative.

I was treated to a positive surprise during my very first encounter with a Nepalese manuscript some eleven years

<sup>1</sup>I thank very much my colleague Philip Pierce for checking the English of this paper.

<sup>2</sup>Cf. <http://www.uni-hamburg.de/ngmcp/publications.html>

ago. The palm-leaf manuscript, which until that time had only been all too briefly described in the *Bṛhatsūcīpatra*<sup>3</sup> under the title *Kāvyaḍarśaṭīkā*, turned out to contain the *Ratnaśrīṭīkā*, composed in the first half of the tenth century by Ratnaśrījñāna, a prominent Buddhist monk and scholar from Ceylon. The text represents not only the oldest but arguably also the most valuable commentary on the *Kāvyaḍarśa* (“Mirror of Poetic Art”), Daṇḍin’s famous treatise on poetics. Thanks to Dpañ Lo tsā ba Blo gros brtan pa (1276–1342), who makes extensive though unacknowledged use of the *Ratnaśrīṭīkā* in his own commentary on the *Sñan ñag me loñ*, the Tibetan translation of the *Kāvyaḍarśa* prepared by Śoñ ston Lo tsā ba Rdo rje rgyal mtshan and Lakṣmīkara, Ratnaśrījñāna’s work has exerted great influence in Tibet, where the *Kāvyaḍarśa* has been studied with great zeal since the thirteenth century.<sup>4</sup> Despite its great importance both in India and Tibet, until recently only one manuscript of the *Ratnaśrīṭīkā* was known to exist, and for a long time it was considered to be a *codex unicus*.<sup>5</sup> As a result of the discovery of the Nepalese manuscript we have now one more codex of Ratnaśrījñāna’s commentary, and one can only hope that sooner rather than later at least one more manuscript may surface, perhaps from some hitherto inaccessible collection. The newly discovered Nepalese manuscript allows us to improve on the *editio princeps* considerably, as well as to re-edit the root text of the *Kāvyaḍarśa* and study the Tibetan textual tradition on a more solid basis.<sup>6</sup> Thus, the importance of this manuscript cannot be overstated. It is one of those invaluable gems in the National Archives which have been waiting for many years undisturbed to be brought to light.

Since the last folio of the manuscript, on which the date of the copy may have been indicated, is lost, we can only hypothesize on palaeographical grounds that this manuscript, written in an old variety of the Newārī script (Bhujimola), was copied probably sometime in the twelfth or thirteenth century. There are indications that the document from which the present manuscript was copied was itself incomplete and dilapidated, the part of the commentary on the first and second chapters of the *Kāvyaḍarśa* until KĀ 2.172 being missing completely. In addition, during the subsequent long time of transmission eleven leaves of our manuscript were also lost. Luckily fol. 1

has survived, though in poor condition. It seems that the scribe started copying the commentary on KĀ 2.173 on fol. 1b, exactly from the point marking the beginning of the text available to him in the older manuscript. Thus, the scribe has left fol. 1a blank, as is the usual practice when starting a new manuscript.<sup>7</sup>

The Nepalese manuscript of the *Ratnaśrīṭīkā* is particularly intriguing because it bears the traces of a Tibetan scholar who examined it. From the few Tibetan glosses added in the margins on fols. 7b, 14a, 51a and 52b, it is clear that this unknown Tibetan scholar studied Ratnaśrījñāna’s commentary on the basis of this manuscript. It is most interesting that probably the same Tibetan scholar used the originally blank fol. 1a as a kind of scrap paper and filled it in with some notes in Tibetan Dbu med script, now partly illegible. The text turned out to be transliterated Sanskrit words from the third chapter of the *Kāvyaḍarśa* accompanied by their Tibetan equivalents, as found in the *Sñan ñag me loñ*. The first pair of bilingual Sanskrit and Tibetan glosses that can be deciphered after probably two obliterated pairs concerns a passage from KĀ 3.153c. The last legible gloss on the mostly illegible last line of the folio relates to KĀ 3.179c. Although the available text is too short and its decipherment not always certain, it is possible to draw some conclusions concerning the textual tradition the cited passage belongs to.

With regard to the Sanskrit text, the glosses confirm in all cases the wording of the *Kāvyaḍarśa* as commented by Ratnaśrījñāna. The following readings are especially noteworthy: *ba śya* for *vaśyām* (KĀ 3.153d), *maṃ da* for *mandā°* (KĀ 3.160a), *ā su* for *āsu* (KĀ 3.161c), *nyam [ga] m[ī]* for *nyaṅgam ī°* (KĀ 3.161d), *a mar śa* for *°amarśa°* (KĀ 3.165a), *dur di na* for *°durdinaḥ* (KĀ 3.167d), *[ba]r hi nī* for *°barhiṇī* (KĀ 3.168b), *ā ha* for *°āha* (KĀ 3.174a), *a bi na [śwa rān]* for *avinaśvarān* (KĀ 3.174b), *a sad* for *asad°* (KĀ 3.175a), *nī ti* for *nītir* (KĀ 3.176a), *pra sthā na* for *prasthānaṃ* (KĀ 3.176d) and *ut kra mya* for *utkramya* (KĀ 3.179c).

As for the Tibetan text, it is important to note that in two cases the glosses agree with readings to be found only in the Ganden (G), Peking (Q) and Narthang (N) editions of the Tanjur: *so ka* with GNQ in place of *sos ka* (KĀ.T 3.167d) and *gsuñ ba* with GNQ in place of *gsuñ pa* (KĀ.T 3.174b). In one case a gloss deviates from a reading adopted only in Snar thañ Lo tsā ba Dge ’dun dpal’s commentary on the *Sñan ñag me loñ* (J) composed in 1403: *dal bu* in place of *bdag gi* J (KĀ.T 3.160b). In another case a gloss differs from the text adopted by Si tu Pañ chen Chos kyi ’byuñ gnas (1699–1774) in his bilingual Sanskrit-Tibetan edition (S<sup>T</sup>) of the *Kāvyaḍarśa*: *rigs* in

<sup>3</sup>See Parāñjuli 1961, pp. 15–16.

<sup>4</sup>On the history of the *Kāvyaḍarśa* in Tibet see DIMITROV 2002, pp. 25–60.

<sup>5</sup>For the *editio princeps* of the *Ratnaśrīṭīkā*, based on this undated manuscript written in “Maithil script”, see THAKUR/JHA 1957. Due to the poor state of the manuscript and the editors’ idiosyncratic methods, this edition cannot be considered wholly trustworthy, and is on many occasions in dire need of improvement. The manuscript was in the private possession of Prof. Upendra Jha and is nowadays practically inaccessible, if it still exists at all.

<sup>6</sup>For a new partial edition based on this Nepalese manuscript see DIMITROV 2004.

<sup>7</sup>In other words, there is no evidence that any folios before fol. 1 of the present manuscript have been lost. For a detailed description of the manuscript see DIMITROV 2004, pp. 93–96.

place of *mañ* ST (KĀ.T 3.165d). Twice the glosses do not agree with the revised text of the Derge (D) edition of the Tanjur: *'phañs* in place of *'phoñ* D (KĀ.T 3.158b) and *'di* in place of *ni* DJ (KĀ.T 3.176b). Lastly, two readings cannot be found in any other text witness of the *Sñan ñag me loñ*: *'di rnams la* in place of *'di la* (KĀ.T 3.161c) and *g.yos* in place of *g.yo* (KĀ.T 3.172a). Less important are the few orthographical variants *'od gzer* i.o. *'od zer* (KĀ.T 3.157a), *mdab gsar* i.o. *'dab gsar* (KĀ.T 3.157c) and *sgyeg pa* i.o. *sgeg pa* (KĀ.T 3.170a). It can be concluded that the Tibetan glosses conform with the version of the *Sñan ñag me loñ* as transmitted in the Ganden, Peking and Narthang editions of the Tanjur which, as we now know, preserve that earliest version of Śoñ ston Lo tsā ba's and Lakṣmīkara's translation, which in turn, was at most slightly revised by Dpañ Lo tsā ba. On the other hand, the glosses do not bear any of the traits of the posterior revisions and reeditions of the *Sñan ñag me loñ*.

The early character of the glosses is consistent with the old physical appearance of the manuscript. Thus, it seems quite likely that the Tibetan text was written at least a few centuries, and possibly even some seven hundred years ago, not much later than the time the Sanskrit manuscript itself was copied. Obviously, it is not possible to establish with certainty who that Tibetan scholar was who added the glosses. We can only guess that he may have been one of those prominent Tibetans who had visited the Kathmandu Valley in their quest to study with local pandits Indian poetics, grammar and other sciences. From the historical accounts we know of at least two such scholars. One is Dpañ Lo tsā ba, the "Lord of Scholars" (Tib. mkhas pa'i dpañ po), who visited Nepal seven times, as 'Gos Lo tsā ba Gon nu dpal (1392–1481) informs us in his *Deb ther sñon po*.<sup>8</sup> Dpañ Lo tsā ba not only proof-read his teacher's translation, but also studied in detail Ratnaśrījñāna's commentary on the *Kāvyādarśa* himself and completed his own *Sñan ñag me loñ gi rgya cher 'grel pa Guñ don gsal ba* "Extensive commentary on the 'Mirror of Poetic Art' [entitled] 'Clarification of the treatise's meaning'", probably in the thirties of the fourteenth century. Another scholar who may have contributed the glosses to the manuscript of the *Ratnaśrīṭikā* is Śoñ ston Lo tsā ba, the Tibetan translator of the *Kāvyādarśa* himself. From 'Gos Lo tsā ba's biographical account we know that Śoñ ston Lo tsā ba spent five years in Nepal, probably before 1270, studying poetics and other minor sciences under the guidance of the pandit Mahendrabhadra.<sup>9</sup> Moreover, it is mentioned in various sources that Śoñ ston Lo tsā ba composed a succinct commentary on the *Kāvyādarśa* consisting of a series of glosses. A khu rin po che Śes rab rgya mtsho (1803–1875) entered this work in

his bibliography A khu tho yig under the title *Sñan ñag me loñ gi 'grel pa Dbyañs can mgul rgyan* "Commentary on the 'Mirror of Poetic Art' [entitled] 'Necklace of Sarasvatī'".<sup>10</sup> It is therefore possible that the Sanskrit-Tibetan glosses on fol. 1a were excerpted from Śoñ ston Lo tsā ba's *Dbyañs can mgul rgyan*. One is even tempted to speculate that the "Best among Translators" (Tib. *skad gñis smra ba rnams kyi mchog*) added the glosses himself to the Sanskrit manuscript. If it were possible to prove this positively, it would follow that in the Nepalese manuscript of the *Ratnaśrīṭikā* an autograph by Śoñ ston Lo tsā ba has been preserved. This is, however, mere speculation, and there is no way to prove it. If we had a copy of Śoñ ston Lo tsā ba's *Dbyañs can mgul rgyan*, it would at least be very easy to check whether the glosses indeed derive from this commentary or are rather some incidental notes by some other, anonymous, Tibetan student of Indian poetics. Since the *Dbyañs can mgul rgyan* appears to be lost, the question remains open.

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<sup>8</sup>See ROERICH 1949–53, pp. 785–787.

<sup>9</sup>See ROERICH 1949–53, pp. 784–785.

<sup>10</sup>See LOKESH CHANDRA 1963, No. 12956; for further references see DIMITROV 2002, p. 35.

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### Transcription

1 /// .. .. . 3.153ca  
bi kal pa [ma tsha]ñ med 3.153dba śya dbañ gyur 3.153du[b.  
sa] .. .. . ///  
2 /// 3.156a[nyū na] tā dhi [kye cha]d lhag 3.156c[bhinna]  
.. .. . 3.157a.. .. 'od gzer 3.157būna ñuñ 3.157c[ki [ś]a la  
ya mdab gsar 3.157da[rdra s]num 3.157d[a dhi ka] lhag [pa]  
3.158a.. ..  
3 tā [rn]on po 'phañs 3.158c[pa ta nti lhuñ 3.159asam hi  
[tā] bsdus pa 3.159dpra gr hi ya phyis 3.160amam da dal bu  
3.160ba [ña]gā nā [bud] med 3.160bga [ñ]ḍa 'gram [pa] 3.160cud  
bhe d[i] rgya[s] 3.160d.. ..  
4 m[kha'] 3.161cā su 'di rñams la 3.161dnyam [ga] m[i]  
ñams par 3.162aa dri r[i] 3.162b.. .. [dus] 3.162cpra bhr̥ ti .. ..  
.. .. . k[a] l[ā] (la) [sogs] sgyu [rtsa]l 3.163dsm̥ t. .. ..  
5 .. .. 3.165aa mar śa re[g] 3.165dprā yā ma ta[ña] rigs  
(i) 3.166b.ī ra bhū ma ya (ri) ñog[s sa] 3.167apad m[i] nī  
nakta mu n[n]i [d]rā pad ma mtshan mo rgyas [pa]  
6 3.167dñi da gha so ka 3.167dur di na gtibs 3.168b[ba]r  
hi ñī rma bya 3.168d[ślā] ghya [bsña]gs 'os 3.169d[ma nā]g cuñ  
zad 3.170aśr̥m ga ra sgyeg pa 3.170cso yam 'di dag 3.171d(rū  
pa) ..  
7 .. .. 3.171dā bir gsal ba 3.172aā dhūta g.yos 3.172b{{tī  
..}}tikṣṇa rno 3.172bśr̥ṅga rwa 3.173bgarhi ta smad 3.174aā ha  
gsuñ ba 3.174ba bi na [śwa rān] 'jig pa .. ..  
8 .. 3.175aa sad yod pa 3.176anī ti lugs 3.176bsai śa ['di ni]  
3.176dpra sthā na ['jug pa] .. 3.177bcbi ta nwa te iṣṭi mchod  
sbyin byed .. .. .  
9 /// .. .. . 3.179cut kra mya [rab] .. .. [s nas] .. .. .  
.. .. .  
.. .. . ///

### Some Highlights of the Work of a 'Frequent User' of the NGMPP (II)

Michael HAHN (Marburg)

In the second installment of my report about my work with manuscripts from Nepal, I would like to present the manuscripts of two works relating to *chandaḥśāstra*, or



Figure 1: Fol. 1a from a Nepalese palm-leaf MS of the *Ratnaśrītikā* (NAK Acc. No.: 1/468)

the science of metrics. This leads me back to the beginnings of my studies, and I cannot resist inserting some autobiographical details whose sole purpose it is to illustrate the coincidental manner in which the course of my studies was determined and in which I got access to important manuscripts and texts.

First let me describe the two manuscripts. They are those of Ratnākaraśānti's autocommentary on his brief but excellent manual of classical Indian metrics, *Chandoratnākara*, and Śākyaraṣita's commentary on Jñānaśrīmitra's *Vṛttamālāstuti*. The work of Jñānaśrīmitra was the topic of my Ph. D. thesis, which I wrote in Marburg between 1965 and 1967. The former work formed the most important basis for the latter work because its complete *varṇavṛtta* section (metres defined by the number and quantity of syllables per line) is represented there. As the reader will see, the discovery of Śākyaraṣita's *Vṛttamālāvṛti* in 1976 enabled me 1) to assess how well I had coped with a rather difficult Tibetan text and 2) to solve all the open questions that had remained after the completion of the thesis, its revision and subsequent publication in 1971. Access to the Sanskrit manuscript of Ratnākaraśānti's autocommentary that previously could be used only in its Tibetan translation made it possible to understand much better its important introductory portion in which Ratnākaraśānti explains what motivated him to compile his manual and it also led to a number of corrections of the main text.

Here are two samples of the *Chandoratnākara* manuscript, which was filmed by the NGMPP on reel No. A 20/9. The title given there is *Chandograntha*.

This is probably folio 2a. It is mutilated and difficult to read. However, by comparing the text with its canonical Tibetan translation most of the text could be deciphered. A bilingual edition of the first introductory section of the *Chandoratnākara* can be found in my paper "Ratnākaraśānti's Autocommentary on His *Chandoratnākara*," in *Vicitrakusumāñjali. Volume Presented to Richard Othon Meisezahl on the Occasion of his Eightieth Birthday*. Ed. By Helmut EIMER, Bonn 1986 (*Indica et Tibetica*. 11.), pp. 77–100. There one can also find all details about the manuscript.

The reproduction on page 9, showing folio 6a (or 6b), is much more legible.

I have prepared, but not yet published, an edition of the whole manuscript. Its first folio is lost, some other portions are mutilated. There is at least one more manuscript of the commentary. It was microfilmed in Tibet by Rahula Sankrityayana. In order to save film, a great number of pages was filmed simultaneously. The microfilm is kept in the K. P. Jayaswal Institute in Patna. Another copy of the film as well as prints are available in the *Seminar für Indologie und Buddhismuskunde* of the University of Göttingen. The original manuscript seems to be

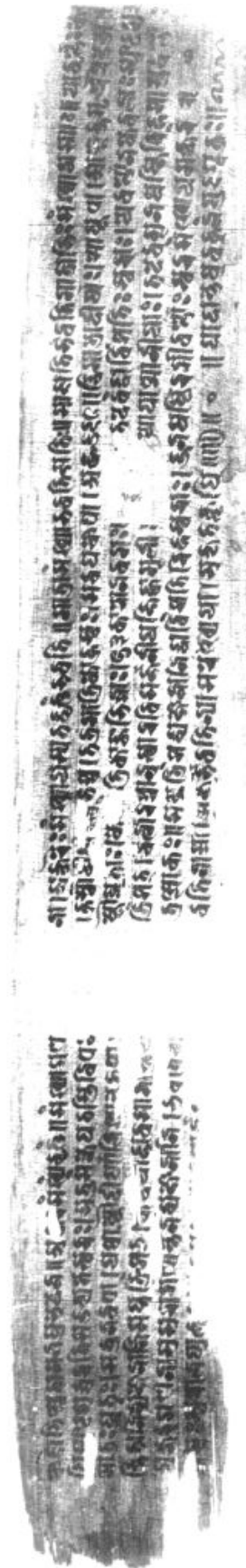


Figure 2: Folio 2a of the *Chandoratnākara*



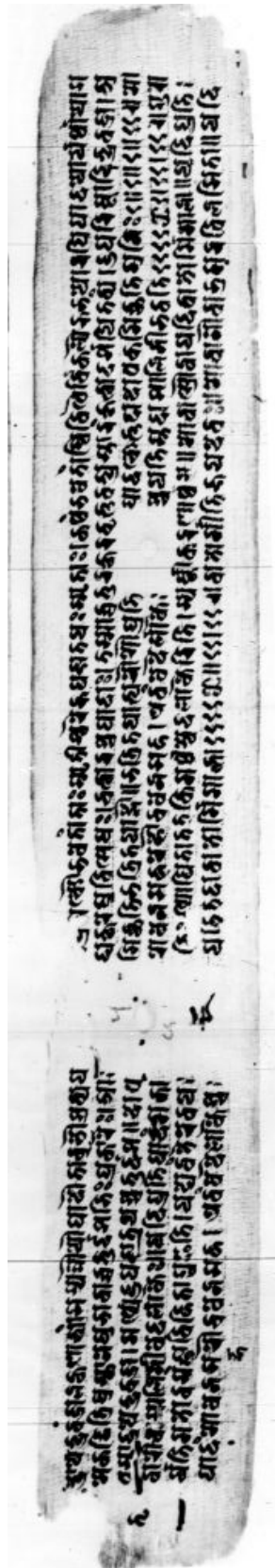


Figure 3: Folio 6a (or 6b) of the Chandoratnākara

in excellent shape, but unfortunately the verso pages are out of focus in the photograph and almost impossible to read, at least for me. Pandit Jagadishwar PANDEY, the present director of the institute, nevertheless managed to read great portions of these pages, and many years ago he kindly put at my disposal his transcript of the first pages which enabled me, together with the Tibetan translation, to fill the gap in the beginning. To my greatest surprise I found that the text of the autocommentary is not transmitted uniformly. There are several variant readings in the manuscript from Tibet, and the Tibetan translation seems to be based on a third manuscript with its own variant readings. This state of affairs, although surprising at first, can easily be accounted for if one recalls that the *Chandoratnākara* must have been used as a textbook for students and hence a great number of copies must have existed, with several variants caused by the individual way of teaching of the respective professors.

When in the spring of 1965 I decided to write my Ph. D. thesis, my original plan had been to find a topic that included Sanskrit, Tibetan and also mathematics. Mathematics had been not only my favourite subject at school, but had also played an important role in my study of psychology and the B.A. thesis which I had completed in 1964 and in which I had tried to develop a new mathematical model of scaling psychic phenomena. Moreover, I had studied very intensively Bhāskarācārya's excellent mathematical treatise *Līlāvātī* together with two Sanskrit commentaries. This had been inspired by a seminar on Indian mathematics, held by Wilhelm Rau, in the course of which about one quarter of the *Līlāvātī* was read.

Unfortunately the Tibetan Buddhist canon does not contain a single work that met the above-mentioned conditions, and the extra-canonical literature was not accessible to me at that time. However, I knew that the science of metrics, through the so-called *prastāra* technique, contains a certain mathematical element, the theory of combination. Thus metrics became an alternative possibility as topic of my planned thesis. When I studied the *dkar chag* of the Tibetan Tanjur, I found that there is a section on metrics, divided into theory (Tib. *mtshan ñid*, Skt. *lakṣaṇa*) and illustration (Tib. *dper brjod*, Skt. *udāharaṇa*). The theoretical work is Ratnākaraśānti's *Chandoratnākara*, the practical illustration Jñānaśrīmitra's *Vṛttamālāstuti*. I found that the *Chandoratnākara* had already been competently edited by Georg Huth in 1890, so the *Vṛttamālāstuti* remained as the only possible topic in this field.

When I first transcribed the Tibetan text I became rather puzzled after the first four (introductory) stanzas which show a rather regular structure of 4 x 9 syllables per line. Thereafter the text looks as follows:

| blo || dbyaṅs || dpal || rnam || [5] |

| rañ ñid || gcig pu'i || sa gañ || rnam mdzes || [6] |

| rtag tu yañ || lha dañ lha || min sog̃s su || rab skyes  
pa || [7] |

| de yi yon tan || dag la smon iñ || yañ dag bsten pas || dri  
ma dañ bral || [8] |

| gcig min srid par ni || goms pas rnam 'phel ba |  
| rtogs pa'i khyad par dag || legs 'chañ rnam̃s kyis bsten  
|| [9] |

| 'dun la gā ya tri bin || dam pas dañ por bsgrags pa |  
| gañ la sna tshogs dag gi || dge legs mchog byuñ 'byuñ  
ba || [10] |

| phyag na utpal sñon po || ston pa rol sgeg gnas kyi |  
| sku ni rked pa phra ldan || 'di yis rgyal bar gyur cig || [11] |

Needless to say, I had never before come across such strange verses. Their Sanskrit will be given at the end of this paper. The regular structure of increasing syllables continued, although the number of stanzas within a particular category increased. The structure of the work became clear to me when I reached stanza 19 which runs as follows:

| mi bzad ñon moñs gduñ ba 'joms nus |  
| rdzogs pa'i sañs rgyas rnam̃s kyis rigs la |  
| khyod kyis mdzes ldan 'di yi rgyan 'dzin |  
| chu 'dzin dag la glog phreñ ji bzin | 19 |

I reconstructed *glog phreñ* as *\*vidyunmālā*, and when I checked the MONIER WILLIAMS dictionary to see whether this compound has any special meaning I found the entry “a kind of metre.” Thereafter I somehow managed to find its description, and after I had realized that this is a *samavṛtta* consisting of eight “heavy” or long syllables per line it occurred to me that the expression *vidyunmālā* used in a stanza of 4 x 8 lines was hardly coincidental. Then I gradually began to understand the *śleṣa* hidden in the Tibetan version of the four introductory stanzas that was used by Jñānaśrīmitra to explain the twofold purpose of his work: on the one hand it is a hymn of praise of the Bodhisattva Mañjuśrī who is described in his friendly of peaceful aspect (Tib. *mñam*, Skt. *sama*), in his ‘half peaceful’ aspect (Tib. *phyed mñam*, Skt. *ardhasama*), and in his wrathful aspect (Tib. *mi mñam*, Skt. *viṣama*); on the other hand it is an illustration of the three categories of metres defined by their number of syllables per line—a number that can be *sama*, that means, having an identical metrical pattern in all the four lines; *ardhasama*, that means, only ‘half identical’ in that lines 1 and 3 and lines 2 and 4 have identical structures; or *viṣama*, that means, having a different metrical pattern in all four lines. In their original Sanskrit the stanzas also contain some information about the category to which they belong and the caesuras they might contain. This will be illustrated a little later. The *Vṛttamālāstuti* is a comparatively short work; it consists of 154 stanzas. The first four stanzas,

composed in the āryā metre, form the introduction, stanzas 5–124 illustrate 120 *samavṛttas*, stanzas 125–140 16 *ardhasamavṛttas*, and stanzas 141–154 14 *viṣamavṛttas*, with the last two stanzas also functioning as concluding stanzas.

Now there was a twofold challenge: a) to understand the meaning of the highly artificial stanzas; b) to identify the names of the metres. As for the first task, it was partially easier to work with the Tibetan translation, because at least the long compounds of the original are usually resolved and rare Sanskrit words are represented by more common Tibetan equivalents, but partially much more difficult, because many syntactical hints like the case endings are lost in a metrical text. As for the second task, it was quite simple in all those cases where the stanza illustrates a well-known metre, and its name is used and translated in its primary meaning, e.g. *vasantatilaka* as “ornament of spring” or *śārdūlavikrīḍita* as “playfulness of a tiger.” Unfortunately this was the case only in little more than 50 per cent of the stanzas. In about 25 per cent of the cases the names were intentionally obscured, either by using a rather unusual meaning of the names or by hiding them in an artificial manner. I would like to illustrate both of these techniques.

a) The metre *jaloddhatagatiḥ*

Usually one would interpret this name as a bahuvrīhi compound mean “(the animal) having a gait (that is characterized as) jumping out of the water,” e.g., a dolphin. In stanza 66 it is used in a completely different meaning:

*vṛṇe varam imaṃ tvad ekam atula-  
prabhāva bhavatān na mādr̥śajanaḥ |  
bhavantam api yah śrayaṅ chamasudhā-  
raseṣu viratir jaḍodddhatagatiḥ || 66 ||*

O you, whose power is incomparable,  
I have this single request to you:  
May there be no other being like me  
Who, although relying on you,  
Dislikes the taste of the nectar of tranquillity  
And whose mind is dull and arrogant!

Here *jala-* is taken as *jaḍa-* because in poetry *la* and *ḍa* are frequently regarded as interchangeable. *Uddhata-* is used metaphorically, and *gati-* is to be understood as “(the organ of) insight, mind”, from  $\sqrt{gam} = ava\sqrt{gam}$  “to understand.” The stanza also contains information about the caesura (*yati*) of this metre, for *raseṣu viratir* can also be understood as “a break (*viratir*) (takes place) at the ‘tastes’”, i.e., after the sixth syllable; *rasa-* is frequently used as symbolical numeral for six since the number of tastes is six. It will be explained below how I am able to quote the Sanskrit original of the stanza.

b) The metre *meghavisphūrjita*

This metre belongs to the class of metres with 19 syllables per line, like *śārdūlavikrīḍita*. For some external criteria of selection it was clear that this metre should be present in the *Vṛttamālāstuti*. Since the name is quite characteristic—"roaring of the clouds"—one expects that it would not be difficult to identify it in its Tibetan translation, all the more as there are only two metres of this category in the *Vṛttamālāstuti*, one of them being the well-known metre *śārdūlavikrīḍita*. The second half of the other stanza contains the verbal compound *rnam par bsgyiṅ pa* "comprehensive yawning, stretching, unfolding", which is attested as rendering of *viḥṛmbhīta* (a near synonym of *visphūrjīta*); cf. the *Tibetan-Sanskrit Dictionary* by J. S. Negi, vol. 7, Sarnath 2001, pp. 3057b–3058a. The second half of stanza 103 of the *Vṛttamālāstuti* runs as follows in the Tibetan translation:

| bla ma gaṅ gi bdag gi sdig pa rnam par bsgyiṅ  
pa kun nas mun par byed pa rnam |  
| 'phrog byed dag byed rnam kyī dag byed gnas  
skabs de ni skad cig tsam yaṅ sgrub par md-  
zod |105 |  
O teacher, only for a short while grant that  
condition—  
The most purifying among all the purifying  
(conditions)—  
That takes away the all-compassing darkness,  
Which are the visible consequences of my bad  
deeds!

So the "unfolding" or "(visible) consequences" (*viḥṛmbhīta/visphūrjīta*) are there, while there is no trace of "clouds" (*megha*)—this was my first thought. But then I realized that while the "clouds" are missing *megha* is nevertheless there: all we have to do is to read *me 'gha* "my sins, bad deeds." This was the starting point for the discovery of several ingeniously hidden names, up to the name *narkuṭaka* for which no meaning is recorded other than "name of a metre." Jñānaśrīmitra created its sound by combining a word ending in *-na* with *ṛc-* plus *kuṭa-* plus the suffix *-ka* the result of which is °*narkkuṭaka*°!

Still there was a remainder of at least 25 per cent of the verses in which I did not succeed to identify the names of the metres. In a few cases the reason was that the text of the Tibetan translation was corrupt in the portion that contained the name of the metre. One case is the metre *paṇava* of which I was absolutely certain that it was illustrated in the *Vṛttamālāstuti*. I had even specified three stanzas (29, 31, and 35) as possible candidates. Later I found that it was indeed illustrated in stanza 31. The Tibetan translation has *med pa* in the place where the equivalent of *paṇava*- "a small drum" should be found. Since Śoṅ-ston, the translator of the first part of the *Vṛttamālāstuti* could use Śākyarakṣita's excellent commentary while translating the text, there is no reason to

assume that he has committed a mistake. Most likely his original text has become corrupt in the course of transmission, as can be shown in several other places. The well-attested Tibetan equivalent of *paṇava* is *mkhar rīa* or *'khar rīa* and this is what we have to suspect behind *med pa* which is unintelligible in the context of the stanza.

The majority of the unidentified names of metres, however, is due to the fact that Jñānaśrīmitra has used so far unknown names of metres. In 1968, the first reprint of the collected works of the most prominent abbots and scholars of the monastery Sa skya appeared in Japan. When we received the volumes of the *Sa skya pa'i bka' 'bum* in Hamburg in 1969, I noticed that vol. V contains a fascinating treatise on metrics composed by Sa skya Paṇḍita, *Sdeb sbyor sna tshogs me tog gi chun po*. After a long and learned introduction Sa skya Paṇḍita explains in great detail Ratnākaraśānti's work. After each section he mentions other important metres belonging to that category which are not taught in the *Chandoratnākara*. One of his sources that he expressly mentions is Jñānaśrīmitra's *Vṛttamālāstuti*. These additions enabled me to identify a great number of previously unidentified metres, but only the names, not their metrical structure. In the case of the remaining unidentified metres the *Vṛttamālāvivṛti* helped of which I would now like to present the first two pages on page 12.

This is an analytical transcript with the insertion of the basic text in square brackets and tentative restorations of the missing portions in angular brackets.

<sup>1</sup>namo mañjuśrīye |

jñānaśrīprabhavāṃ vṛtta-  
mālāṃ iva dhiyāṃ nidheḥ |  
jñānaśrīprabhavāṃ vṛtta-  
mālāṃ vāyam upāsmahe ||

ihāyaṃ prakarṣapārīnagaṇagaṇajñāna**jñānaśrī-**  
**mitro vṛttamāla**//////////<sup>2</sup>(2)ntam ārya-  
mañjuśrīyam abhituṣṭūsur yatīsarīrasaṃjñābhiḥ  
svacchandaso vṛttabhedān api pratipipādayiṣur  
āḍau tāvat pratipādyavṛttānāṃ sāmānyena  
prabhedaprastāvanām āha || **vṛttam i**(3)tyā-  
di |

[**vṛttam samam ardhasamaṃ**  
**viṣamaṃ cety āmananti vāgīśaḥ** |  
**trividham parārthavidhaye**  
**samāsato vyāsato 'nantam** || 1 ||]

**vāgīśo**<sup>3</sup> mañjuśrīyaḥ tava **vṛttam** caritram  
**āmananti** manyanta upadiśanti vo munīndrā  
iti śeṣaḥ | kiṃbhūtaṃ tad ity āha | **samaṃ**  
tulyaṃ śāntarūpam ity arthaḥ | **ardhasamaṃ**

<sup>1</sup>Before *namo* we find a sign representing *om* (or *siddham*).

<sup>2</sup>4-5 akṣaras are missing. Read °*vṛttamāla*(*dvāreṇa bhagava*)(2)ntam?

<sup>3</sup>*vāgīśo* Ms.



Figure 4: Śākyaarakṣita's *Vṛttamālāvivṛiti*, folios 1b and 2a

////<sup>4</sup>(4)takrodharūpaṃ | **viṣamaṃ** vikaṭa-  
 krodharūpaṃ | **itītthaṃ** saṃkṣepeṇa tripra-  
 kāraṃ caritaṃ tava kathayanti | vistaratas tv  
 ekaikasyānanyād **anantaṃ** | kimarthaṃ ity  
 āha | **parārthavi**(dhaye) (5) parārthakaraṇa-  
 rthaṃ |

vṛttapakṣe tu **vāgīśaḥ** | **piṅgalādayo** muna-  
 yaḥ | **vṛttaṃ** padyabhedam | **samaṃ** vaiśvādi |  
**ardhasamaṃ** upacitrādi | **viṣamaṃ** pada-  
 caturūrdhvādi | **itītthaṃ trividhaṃ samāsata**  
 (ā)(6)**mananti** | atrāpi samādīnaṃ pratyekam  
 ananyād **anantaṃ** | tad uktaṃ |

*anantaḥ padyamārgo 'yaṃ  
 viśeṣaḥ pāṭhaśobhaye-*

ti | **parārthavidhaya** iti pūrvavat | athavā **pa-**  
**raḥ** prakṛṣṭo y(o) (')**(2a)rthaḥ** | tasya **vidhaye**  
 pratipādanārthaṃ | vṛttanibaddho hy arthaḥ su-  
 pratipado bhavati || o ||

punaḥ kiṃbhūtaṃ tad vṛttam ity āha | **pra-**  
**tiniyatetyādi** |

[**pratiniyatākṛtirūḍhaṃ**  
**varamunibhir yatra nāma saṃgītam** |  
**chandaḥ padaṃ ca paramaṃ**  
**sphurati yathāvidhavinnyāsaiḥ** || 2 ||]

yatra yeṣu vṛtteṣu **pratiniyatāsv ākṛtiṣu**  
 mūrṭiṣu<sup>5</sup> **rūḍhaṃ** prasi(ḍdhaṃ) (2) **nāma**  
**varamunibhir** buddhaiḥ **saṃgītaṃ** saṃbhūya  
 gītaṃ | sthiracakrādisaṃjñā saṃgranthitā | ya-  
 tra **ca cchando** 'bhilāṣaḥ | **sphurati** paśyatām  
 iti śeṣaḥ (|) **padaṃ paramam** iti pratiṣṭhā  
 cāvyaavasthi(tā) (3) śreṣṭhaṃ sphurati |kathaṃ  
 sphurati | **vividhā** ye **vinyāsāḥ** |sattvānāṃ ru-  
 cisamāropās<sup>6</sup> tadanatikramaiḥ | astāvasya pākṣi-  
 katvād iti bhāvaḥ |

vṛttapakṣe tu **pratiniyatāsv**<sup>7</sup> (ā)(4)**kṛtiṣu**  
 niyatagurulaghukramasvarūpeṣu | **rūḍhaṃ**  
 prasiddhaṃ **nāma varamunibhiḥ** piṅgalā-  
 dibhiḥ | **saṃgītaṃ** idaṃ **vaiśvam** iyaṃ **tanu-**  
**madhyetyādi** | yatra **ca cchando** gāyatrīyādi-  
 s(aṃ)(jñe)(5)ti | kathaṃ **vividhā** ye **vinyāsās**  
 tatra tatra gāyatrīyādisaṃjñāniveśaḥ (|) tada-  
 natikramaiḥ (|) **padaṃ ceti** | yatīḥ | tac  
 cotkṛṣṭaṃ **sphurati** | atrāpi **yathāvidhavi-**  
**vi**(nyā)(6)**sair** iti yojyaṃ |

*viśrāmo 'rdhe pade bhaṅgaḥ  
 pādāṃśe vakṣyate yatir*

iti vacanāt | athavā **śuddhavirādārsabhādāv** ekā-  
 disthāneṣu bhāvāt (|) yater **yathā** yadrśā (y)  
 (v)**i**(vidhā) (2b)

<sup>4</sup>2-3 akṣaras are missing.

<sup>5</sup>mūrṭiṣu margine.

<sup>6</sup>samāropas corrected to °samāropās.

<sup>7</sup>niyatāsv corrected to °niyatāsv.

When in 1976 Dr. VOIGT permitted me to see the NGMPP microfilm B 29/31 containing the *Vṛttamālavivṛti*, this was a revelation because this commentary proved to be something like a magic key for most of the unsolved portions and problems of the *Vṛttamālastuti* and its Tibetan translation. It took some time before I could read the Bengali type of script, and moreover several leaves are damaged on the right side which results in the loss of several *akṣaras* at the end of the lines. However, most of the text is very correctly written so that only a few emendations are necessary. The only flaw other than the mutilated pages is the missing last folio that contained the commentary on stanzas 150–154 and the colophon with the name of the author, and perhaps also the date of copying. The title of the work, however, is known from the intermediate colophons after stanzas 124 and 140 which run as follows:

*iti duṣkaraprabhedavṛtta(5)mālāstutivivṛtau  
samavṛttāni || ||*

and

*|| iti duṣkaraprabhedavṛttamālavivṛtau ardha-  
samavṛttāni ||*

We can assume that the full title was *Vṛttamālastutivivṛti* which was abbreviated by the author himself—or by the scribe—as *Vṛttamālavivṛti*.

Fortunately the name of the author of the commentary could easily be determined. The colophon of the Tibetan translation of the *Vṛttamālastuti* runs as follows:

*'di yi ge bcu gn̄is pa'i tshigs bcad bcu gcig pa ya  
mu na yan chad |Śoñ ston lo tsā ba chen po rDo  
rje rgyal mtshan gyis bsgyur te 'phro la lus pa las  
Śoñ ston de ñid kyī brgyud pa'i slob ma dPañ lo  
tsā ba dge sloñ dpal ldan Blo gros brtan pas |slob  
dpon Śākya rakṣi tas mdzad pa'i 'grel ba la brten  
nas yoñs su rdzogs par bsgyur ciñ us te gtan la  
phab bo || ||*

“This [work] has been translated by the teacher from Śoñ (Śoñ ston), the great translator (lo tsā ba) rDo rje rgyal mtshan up to the [metre] *yamunā*, which is the eleventh among the metres of twelve syllables [per line]; what is left over has been translated until the end, corrected and edited by the translator from dPañ (dPañ lo tsā ba), the blessed monk Blo gros brtan pa, a disciple belonging to the school of that very Śoñ ston, relying on the commentary which was composed by the teacher Śākyarakṣita.”

The few data available on the Buddhist scholar Śākyarakṣita have been collected in the introduction to my book on Jñānaśrīmitra's *Vṛttamālastuti* (*Jñānaśrīmitras Vṛttamālastuti*. Wiesbaden 1971. Asiatische Forschungen.

33). The most probable period of activity of Śākyarakṣita lies between 1050 and 1150 AD.

When I compared the explanations in the *Vṛttamālavivṛti* with the Tibetan translation of the *Vṛttamālastuti* I found that in at least ten cases the translation corresponds not to Jñānaśrīmitra's original wording but to the interpretation of the commentary. Here I would like to give only a few illustrations. In 66d, *gatiḥ* is translated as *blo*, following the explanation of *gatiḥ* as *matiḥ*. In 79d, *dig* is translated as *lam*, following the explanation of *dig* as *mārgaḥ*. In 101d, the name of the metre *mandākrāntā* translated as *dman yañ mnan*, following the explanation of commentary *mandam apy ākrāntā satī*. In 113c, Blo gros brtan pa adds *blo gros bzañ pos* to his translation which is not contained in the basic text but only in the *Vivṛti* in the form *sudhāḥ*.

Since it is not very likely that there was more than one commentary on such an extravagant and specialized work as is the *Vṛttamālastuti*, or that such agreements could be found had the translator used another commentary, we can safely assume that the *Vṛttamālavivṛti* is indeed the commentary by Śākyarakṣita mentioned in the colophon of the Tibetan translation.

Although the *Vṛttamālavivṛti* helped me to fully understand the meaning of the stanzas 1–149, since it did not give the complete text of the verses of the *Vṛttamālastuti* there remained one open question: what was the structure of those 36 metres whose names cannot be found in the extant metrical *śāstras* which are conveniently indexed in two works by Hari Damodar VELANKAR:

1. *Jayadāman* (A collection of ancient texts on Sanskrit Prosody and A Classified List of Sanskrit Metres with an Alphabetical Index). Bombay 1949. Haritoṣamālā. 1.)
2. *Chando'nuśāsana of Hemachandrasūri* ... Bombay 1961 (Singhi Jain Series. 49.)

During my first visit to Nepal in 1977, I spent most of the daytime going through the index cards of the manuscripts so far microfilmed by the NGMPP. Since I was still suffering from jet-lag, and also because of the terrible noise in the centre of Kathmandu which lasted until midnight (and started in the morning, 6 o'clock, with the radio programme from public loudspeakers at full power), I could not sleep well at night. In order to kill time, I began to reconstruct the stanzas from the Tibetan translation and the Sanskrit commentary. What I had to do, was to form four lines of identical (or half-identical) structure, in which more or less all the equivalents of their Tibetan counterparts occurred and which yielded the meaning as contained in my two sources. I will illustrate this in one case. In its Tibetan version stanza 35 runs as follows:

| *smra ba po bdag de ñid tshul 'chad sgrub la |*  
| *khyod kyī lag g.yo (g.yon NP) phan tshun*

*phrad pa dag las |*  
 | *sgra sñan sgrogs par byed ciñ gdub (gdu NP)*  
*bu dag ni |*  
 | *g.yo ba dag gis 'gro rnambs bsruiñ bar*  
*gyur cig |35 |*

“O Lord of the speakers (teachers), may the movements of your hands, whose moving bracelets produce sweet sounds when they clash with each other while you are explaining the principles of truth, protect the world!”

Śākyarakṣita explains the stanza in the following manner:

*he vādipate | tava <ka>(5)rayor valgi-*  
*takam iṣaccalanaṃ jagat[a] pātu | kutra*  
*tad ity āha | tattvanayasya paramārtha-*  
*vartmana ākhyānakaraṇakāle <|> kiṃbhūtaṃ |*  
*vyatighaṭṭanato vyākhyāna atra [l] bandhenā-*  
*nyonyasamṃpa<rkā(11a)t | valguninādaṃ |*  
*caladvalayaṃ kañkaṇam yatra |*  
*vṛttapakṣe pañktau valayaṃ nāmāpūrvam || o ||*

As one can see, the stanza is explained in the logical order of the sentence (*anvaya*), not in the sequence of the words as they actually occur in the stanza. Moreover, it is obvious that compounds are usually resolved so that one does not know in which form they appeared in the stanza.

From my two sources I reconstructed the following stanza:

*\*pātu jagat tava tattvanayā-*  
*khyānakare karavalgitakam |*  
*vādipate vyatighaṭṭanato*  
*valguninādacaladvalayaṃ || 35 ||*

Thereby I arrived at the following structure for the metre valayaṃ which according to Śākyarakṣita was “without precedence, new” (*apūrvam*) at his time, which can only mean, invented by Jñānaśrīmitra: — ∪ ∪ — ∪ ∪ — ∪ ∪ — . In fact, the metre is not unknown to metricians: in VELANKAR’s second index (Bombay 1961) we find the following entry under the structure *bha-bha-bha-ga*:

“Citragati H. 2.113; Jk. 2.89; *vṛtta* Bh 32.217;  
*sāravatī* Pp. 2.94.”

H. designates Hemacandra’s *Chando’nuśāsana*, Jk. Jayakīrti’s *Chando’nuśāsana*, Bh. 32 the second chapter in Bharata’s *Nāṭyaśāstra* (after chapter 15/16) containing later supplements, and Pp. the *Prākṛtapaiṅgala*. Hemacandra is later than Jñānaśrīmitra, Jayakīrti could be a contemporary, while the *Prākṛtapaiṅgala* is definitely later, the supplements in the *Nāṭyaśāstra* are most likely later than Jñānaśrīmitra. Thus the occurrence in the *Vṛttamālāstuti* might indeed be the first appearance of this metre.

During the sleepless nights of the next two weeks, I reconstructed, in a similar manner, all the 36 stanzas whose structure was unknown. These reconstructions were scribbled down in the margins of a proof copy of my thesis which I had taken with me to Nepal and which I still keep as a kind of precious souvenir. I would like to show two of these pages, 104 and 105, which contain the reconstructions of stanzas 35 and 36 (page 15).

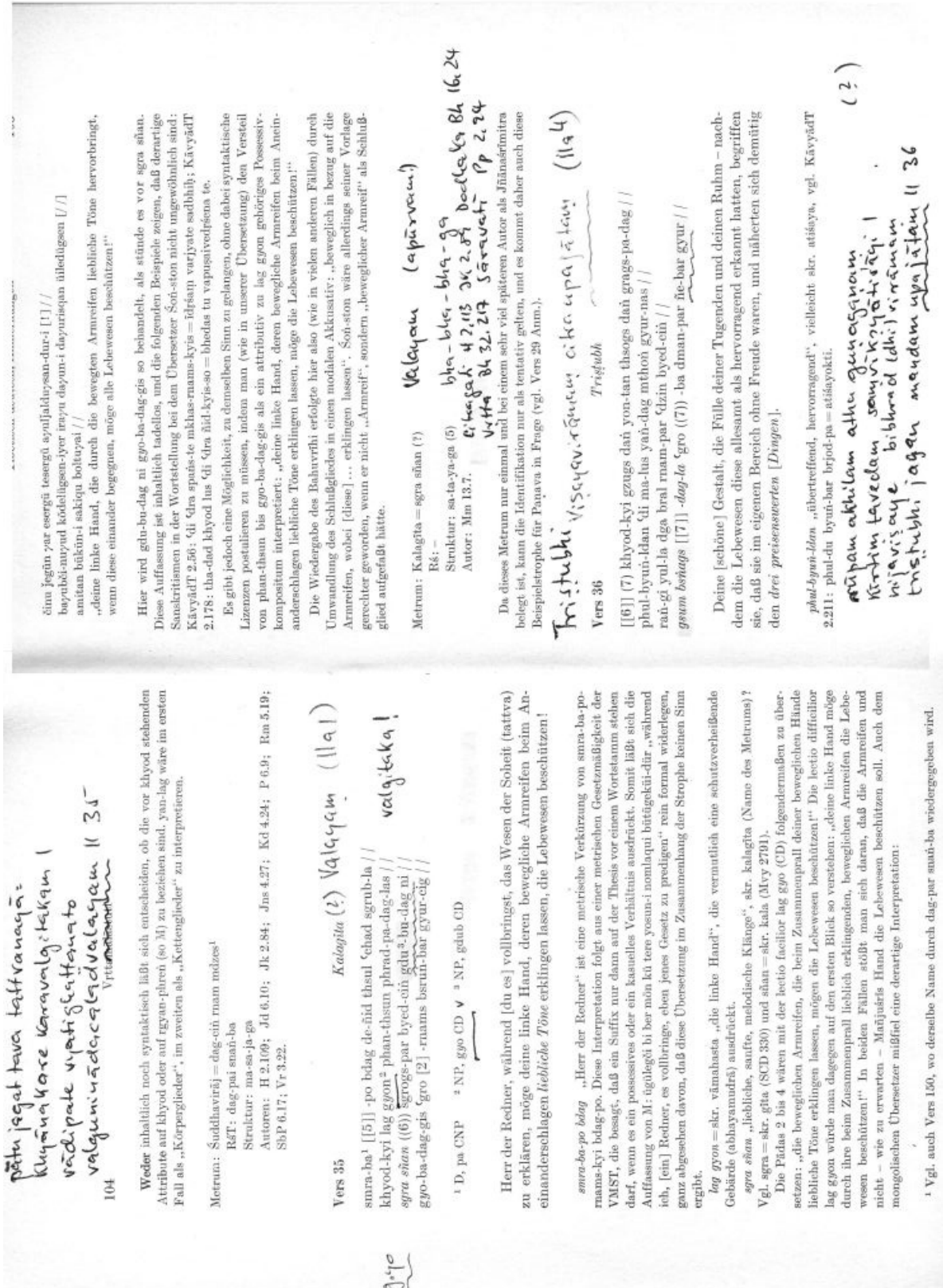


Figure 5: Page 104 and 105 of a proof copy of the *Vṛttamālastuti*

Although there remained several unclear portions, I basically succeeded in creating stanzas of a uniform metrical structure whose meaning was identical with the Tibetan translation and the explanation of the *Vṛttamālāvivṛti*. This was so encouraging that I very vaguely conceived the idea of reconstructing the whole *Vṛttamālāstuti*, although I was fully aware that this would take a long time and that the result would be no more than an approximation to the original wording of Jñānaśrīmitra. Then again coincidence helped me not to embark on a futile project.

Already during the first days of my stay in Kathmandu I had become acquainted with a young and dedicated Nepalese Sanskrit scholar who worked for the NGMPP, Mahes Raj PANT. We had many discussions about various projects and publications plans. At that time I had finished the first draft of my edition of the *Mahajjātakamālā* and began to think about a suitable place and way to publish the text. Dr. Michael Witzel, then the local director of the project, who facilitated my work in Kathmandu in every possible respect, had mentioned the possibility of printing such a text in Nepal, in *devanāgarī* and at much lower cost than would be possible in Germany. I had then begun to discuss this plan with Mahes Raj PANT and in order to illustrate to him the size of a subsidy that was required for indological publications in Germany I showed him my thesis, mentioning the huge subsidy paid by the Deutsche Forschungsgemeinschaft to the publisher and the exorbitant price of the book. Since Pant-ji did not read German at that time, I had to explain to him what the book was about. I also mentioned that I was interested in any edition of metrical *śāstras* because I was planning to write a short monograph on the Indian metrical literature. On the day of my departure he came to me and gave me a very short pamphlet-like booklet and said: "That might interest you." He was not aware that the booklet which he gave me contained the Sanskrit text of the *Vṛttamālāstuti*. I felt as if I had been struck by lightning. This edition, prepared by the Nepalese Yogi NARAHARINATH, had appeared in Benares in already 1956. Because of its limited circulation it had escaped the attention of the scholars concerned, including the leading authority, Prof. Velankar. So it seemed as if all my efforts had been in vain, because now I could very conveniently find out the structures of the 36 metres in question.

When I compared my reconstructions with the actual wording of the *Vṛttamālāstuti* I found 35 of them to be correct, at least with regard to their metrical structures. Occasionally lines or parts of lines were misplaced, but that affected neither the meaning nor the structures of the stanzas. In stanza 35 there is only one deviation from the correct wording. In lines ab I had reconstructed *tattvanayākhyānakare* whereas the original text has *°vidhau* instead of *°kare*. Here Śākyarakṣita had not

quoted the word to be explained, *°vidhau*, in its original shape, but only given its paraphrase *°karanakāle*. The only case where I had not been able to establish a regular structure was the following stanza 36. I had written down a sentence, not a stanza, consisting of 4 x 11 syllables that more or less correctly represented the meaning of the stanza. The structure, however, remained irregular:

\**rūpam akhilam atha guṇagaṇam*  
*kṛtiṃ tavedaṃ saṃvikṣyātiśāyī |*  
*nijaviśaye bibhrad (dhi) virāmaṃ*  
*triṣṭubhi jagan mandaṃ upajātam || 36 ||*

This is Jñānaśrīmitra's text with the structure ———  
U U' U U U U ——— :

*rūpaṃ te guṇagaṇam atha kṛtiṃ*  
*saṃvikṣyākhilam idam atiśāyī |*  
*bibhrāṇaṃ nijaviśayavirāmaṃ*  
*mandaṃ triṣṭubhi jagad upajātam || 36 ||*

The expression *bibhrāṇaṃ °viśayavirāmaṃ* marks the caesura, with *viśaya* symbolizing "five."

In fact, my attempts at reconstructing stanzas of the *Vṛttamālāstuti* from its Tibetan translation and the *Vṛttamālāvivṛti* were not entirely futile. Apart from running a test with subsequent feedback to what extent such a venture could be successful, there remained one case in which the ability to reconstruct stanzas of the *Vṛttamālāstuti* was indeed required. In the old manuscript that was the basis of Yogi NARAHARINATH's edition, and that he in a farsighted manner reproduced in his booklet, the text of stanza 62, illustrating the metre *bhujanīgaprayātam*, is omitted by inadvertency. In my edition which is to appear in the near future I will present it in a reconstructed form.

At the end I would like to present the text of stanzas 5-11 illustrating 7 different metres in the form of one coherent sentence:

*dhīgīh- | śrīṇām ||5 ||*  
*nijaikabhūh | vibhāti yā ||6 ||*  
*tadguṇāśamsibhiḥ | sevyaṭe cāniśam ||7 ||*  
*samāśrayaskhalanmalaiḥ |*  
*surāsuraḍiṣṭudgataiḥ ||8 ||*  
*naikabhaviṅyābhyāsavivṛddham |*  
*bodhaviśeṣaṃ sādhu dadhānaiḥ ||9 ||*  
*gītā gāyatrīva cchandaḥsv ādyā sadbhiḥ |*  
*vṛttaṃ bhāvi śreyo yasyāṃ sad vā vaiśvam ||10 ||*  
*nīlotpalapāṇer līlānilayasya |*  
*śāstur jayatīyaṃ mūrtis tanumadhyā ||11 ||*

"Which shines as the sole genuine place  
of wisdom, eloquence and bliss,  
and is continuously adhered to by those who  
praise its virtues,  
who stand out among gods, *asuras* and other  
(beings),



and whose defects become obstructed through  
the contact with it,  
who preserve well that distinguished form of in-  
sight,  
that has been accumulated through practice in  
countless rebirths,  
which is to be enjoyed to one's heart's content  
(*chandaḥsvādya*)  
in the same manner as the *gāyatrī* is praised  
as the first among the metres (*chandaḥsv ādyā*),  
in which there was, is, and will be all-  
encompassing good fortune—  
this (beautiful) slender shape of the teacher (i.e.  
Mañjuśrī),  
who holds a blue lotus in his hand  
and is an abode of beauty, be victorious!"

The name of the metre in stanza 10 is *vaiśvam*, in stanza 11 the well-known *tanumadhyā*. *Gāyatrī* is the name of the category of metres consisting of six syllables per line. This name is usually given in the first metre of a certain category, but occasionally also in the last metre.

And the original Sanskrit of stanza 19 quoted above runs:

*tīvrakleśaploṣadhvaṃsa-  
praṇḍhe vaṃṣe saṃbuddhānām |  
dhatte bhūṣāṃ bhātīyaṃ te  
'mbhode yadvad vidyunmālā ||19 ||*

## Book announcements

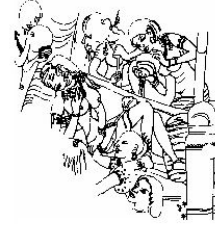
### INDICA ET TIBETICA • 46

#### PRINZ SUDHANA UND DIE KINNARĪ

Eine buddhistische Liebesgeschichte von Kṣemendra  
Texte, Übersetzung, Studie

Von

MARTIN STRAUBE



MARBURG 2006

*Prinz Sudhana und die Kinnarī*. Eine buddhistische Liebesgeschichte von Kṣemendra. Texte, Übersetzung, Studie. Von Martin Straube. Marburg 2006. xiv, 269 pp. € 32,00. ISBN 3-923776-47-0. Indica et Tibetica, Vol. 46.

Kṣemendra's *Bodhisattvāvadānakalpalatā* (Av-klp) is the latest and, at the same time, the most voluminous literary collection of accounts of the former births of the Buddha which was created in India, more exactly, in Kashmir. It is peculiar in narrating these events entirely in verse, combining an epic-purāṇic style with ambitious *kāvya* elements. This literary style served as model both for the later *Avadānamālā* literature of Nepal and—through its Tibetan translation *Byaṅ chub sems dpa'i rtogs pa brjod pa dpag bsam gyi 'khri shiñ* of the famous Tibetan translator Śoṅ ston rDo rje rgyal mtshan—for the ornate style of medieval Tibetan literature.

The complete text was edited for the first time in two volumes by Sarat Chandra Dās together with Hari Mohan Vidyābhūṣaṇa (Vol. I) and later together with Satis Chandra Vidyābhūṣaṇa (Vol. II) between 1888 and 1918. The editors based their text on two fragmentary Nepalese manuscripts (now in the Cambridge University Library), and a Tibetan block print containing the Sanskrit text in

Tibetan script and the Tibetan translation (crafted under the aegis of the Fifth Dalai Lama). Although this edition must be regarded as an impressive pioneering work it is obvious to every careful reader that it cannot be regarded as the last word on Kṣemendra's text. The first serious attempt to improve the text of the *editio princeps* was made by Jan Willem de Jong, who published philological remarks on almost every chapter in a series of articles written between 1977 and 1996. De Jong's articles encouraged subsequent studies by various authors who strove to improve and translate the text, and investigated the sources and the context of individual stories of the text. This procedure proved to be useful in solving many problems, because Kṣemendra's complex and often concise style demands a knowledge of the various versions of the individual stories in order to fully understand and appreciate them.

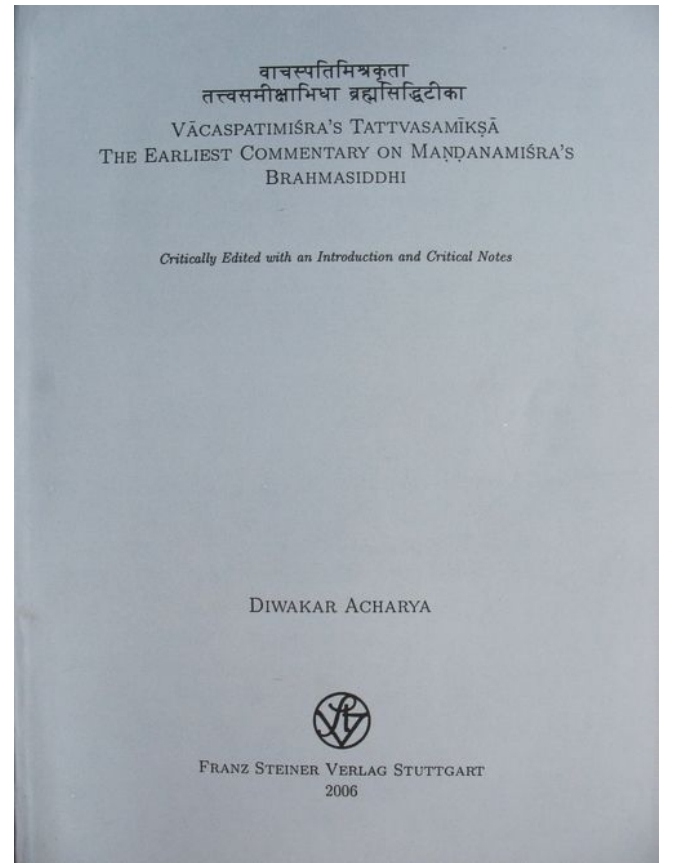
The present book deals with the longest and perhaps one of the most charming chapters of the Av-klp, the *Sudhanakinnaryavadāna* (no. 64). For the first time in any study on the Av-klp, all textual sources which transmit the Sanskrit text of a single section have been collected, described in detail and arranged according to their textual relationship. This involved four Nepalese Sanskrit MSS (including one which was microfilmed by the NGMPP, on reel B 95/5), three bilingual Tibetan block prints, as well as an adaptation of Kṣemendra's original in the Nepalese *Bhadrakalpāvadāna*. The thorough examination of these textual witnesses combined with a detailed study of the possible sources of Kṣemendra's narration yielded more than 80 improvements of the text of the *editio princeps*, roughly a third of which were already suggested by de Jong. All editorial decisions which were not based on trivial arguments have been discussed and justified in a philological commentary. Special attention has been given to a critical edition of the Tibetan translation on facing pages since the Tibetan text in the *editio princeps* is based on a single block print. A German translation, the first ever made in a western language, is added to the text editions. It aims to display the editor's interpretation of the text and, beyond this, strives to render the original Sanskrit not only in terms of correctness of meaning but also, as far as possible, of style and flair. Annotations discuss difficult passages of the Sanskrit and explain allusions and metaphors. The language, metre, and style of both the Sanskrit text and the Tibetan translation are studied in separate sections with special attention given to Śoṅ ston's techniques used in rendering Kṣemendra's *kāvya* into Tibetan.

A further aim of the book was to establish which of the extant Indian versions could have served as a model for Kṣemendra. By a detailed comparison of the *Sudhanakumārāvādāna* (transmitted in the *Mūlasarvāstivādinaya* and in the *Divyāvādāna*), the

*Kinnarīsudhanajātaka* (25th chapter of Haribhaṭṭa's *Jātakamālā*), and a short and laconic Khotanese version, it could be made quite probable that Kṣemendra knew and actually made use of Haribhaṭṭa's version. It also seems quite certain that he used a version which must have been very close to but cannot be identical with the *Sudhanakumārāvādāna*, since there are some events in Kṣemendra's text described in detail which are but briefly, one may even say cryptically, alluded to in that version.

This book aims to provide materials for a future complete new edition of Kṣemendra's *magnum opus* as a reliable basis for literary and cultural as well as linguistic studies of this important work of the Buddhist narrative literature.

(Martin Straube)



*Vācaspatimiśra's Tattvasamīkṣā. The Earliest Commentary on Maṇḍanamiśra's Brahmasiddhi. Critically Edited with an Introduction and Critical Notes. By Diwakar Acharya. Stuttgart: Franz Steiner Verlag, 2006. cxxvi, 398 pp. ISBN 978-3-515-08886-2 Nepal Research Centre Publications No. 25.*

This edition, based on a single palm-leaf manuscript in the National Archives in Kathmandu (now divided into two parts, kept separately and microfilmed separately by the NGMPP on reel B 22/16 and reel A 1162/8, the latter re-filmed on reel B 35/9), makes available for the first

time the text of a substantial part of the *Tattvasamīkṣā*, the commentary on Maṇḍanamīśra's *Brahmasiddhi* by Vācaspatimīśra I. It is a matter for genuine rejoicing that a hitherto unpublished work of so famous an author as Vācaspatimīśra I has been discovered in Nepal, albeit in incomplete form, and all students and lovers of Indian philosophy will no doubt be grateful to Diwakar Acharya, both for the countless hours that he has spent examining Nepalese manuscripts, which have led to discoveries such as this one, and for the no less time-consuming and difficult work of attempting a first edition of this commentary. The manuscript has suffered serious damage; apart from rubbing which has nearly effaced the writing on some folios, the right sides of each leaf are damaged, with eight to fourteen *akṣaras* having been lost in each line except the last one. For even an extremely tentative hypothetical reconstruction, such as that given here, wide reading in Vācaspatimīśra's other works and a vast range of philosophical literature in Sanskrit was required. Improvement on this edition will, it is hoped, be possible in the future (above all, there is always a chance that another manuscript may come to light), but Diwakar Acharya's work should be duly recognized as a major contribution; and anyone who attempts to read Vācaspatimīśra I's work from the manuscript—as is made possible by the reproductions, in black and white, but of sufficiently good quality, in this book—will be impressed by the courage with which the editor undertook the task of restoration and the learning and ingenuity which allowed him to complete it.

The *Brahmasiddhi* is, no doubt, one of the major milestones of philosophical literature in Sanskrit, and Vācaspatimīśra I's commentary, apart from its intrinsic interest and importance for a better understanding of the thought of the famous commentator, also is an important witness for the text of Maṇḍanamīśra's work (which is given here, for the portions for which the commentary is available), allowing the earlier editions to be improved on at a number of places, and furthermore deserves to be taken very seriously in future attempts to come to grips with Maṇḍanamīśra's thought. No translation of root text or commentary is presented here; but the edition is preceded by an extensive introduction, which, among other things, also reconsiders once more the question of the date of Vācaspatimīśra I and gives a summary of the edited text, and it is followed by 'Critical Notes' which discuss briefly most of the hypothetical reconstructions, and mention a few alternative possibilities.

At the request of Diwakar Acharya, I print here a list of corrections to the edition that he has sent me.

p. 33, testimonia line 2: *karotī* → *karotīti*. p. 40, testimonia §3, line 3: *kṛṣibalaḥ* → *kṛṣībalaḥ*. p. 45, text line 3; testimonia §1 & 2, line 2 & 4: *nirupyate* → *nirūpyate*. p. 54, text last line: *vastūny a°* → *vastun्य a°*. p. 58, text §1, line 4 and footnote: *vinaśyeta* → *vinaśyet*. p.

61, text last §, line 1: *dadhna* → *dadhnaḥ*; line 2: *syat* → *syāt*. p. 66, testimonia line 2: *pratiyogī°* → *pratiyogī°*. p. 72, text line 23: *kalpa* → *kalpaḥ*. p. 75, text line 3: *vyavacchidyād* → *vyavacchindyād*. p. 92, testimonia line 1: *buddhinām* → *buddhīnām*. p. 104, text line 3 and footnote: *jijñāsate* → *jijñāsante*. p. 115, text 33: *°ra)kāmāṇa°* → *°ra)karmā.na°*. p. 121, testimonia §3, line 1: *°katvām api* → *°katvam api*. p. 124, text 39: *vartā[ma](h* → *vartā[ma](he*. p. 125, Brahmasiddhi §1, line 1: *vastūnī* → *vastunī*. p. 140, Brahmasiddhi line 5: *°tiśayā* → *°tiśayāḥ*. p. 148, text line 145 and footnote: *śaśīr iti* → *śaśīti*. p. 148, text line 150: *svādi°* → *'śvādi°*. p. 202, text line 2 from the top: *hetuno 'py a°* → *hetor apy a°*. p. 263, text line 5 and footnote: *idṛg* → *īdṛg*.

## The *Ūṣmabheda* of Maheśvara (Part 1)

Oliver HAHN

Two distinct texts of the name *Ūṣmabheda* are known to us upto now: one by Puruṣottamadeva (first half of the 12th c.),<sup>1</sup> and another by Maheśvara, the author of the *Viśvaprakāśa*.<sup>2</sup> The latter text was composed in Śākaṣvat 1033, i.e. 1111 A.D.<sup>3</sup> To his kośa, Maheśvara has appended a supplement, known as *Śabdabhedaṅgaprakāśa*.<sup>4</sup> This text consists of the following four parts: a *Dvirūpakośa* of 133 verses (the *Śabdabheda* proper), which lists (pairs of) nouns and adjectives showing certain differences in form (i.e. spelling), their meaning being the same.<sup>5</sup> Secondly, an *Oṣṭhyadantaṣṭhyavakārabheda* of 34 verses, which is concerned with the correct spelling and pronunciation of words containing *va* and *ba* respectively. Thirdly, an *Ūṣmabheda* of 60 verses, which teaches the correct spelling and pronunciation of words containing the sibilants (*uṣman*) *śa*, *ṣa* and *sa*.<sup>6</sup> Lastly, a *Liṅgabheda* of 44 verses, concerned with the grammatical gender of nouns.

There are at least two complete palm-leaf manuscripts of Maheśvara's *Ūṣmabheda* in the National Archives of Kathmandu. One is part of a manuscript containing the

<sup>1</sup>Cf. Vogel 1979 p. 331 and Pant 2000 pp. 288–291. In the New-CatCat (vol. XII p. 146) however, Puruṣottamadeva is associated with the 11th c. A.D. To my knowledge, this text has not yet been published.

<sup>2</sup>A homonymic dictionary of 2200-odd stanzas.

<sup>3</sup>The NAK possesses, among others, a complete manuscript of this text dating Nepalsvat 319, i.e. 1199 A.D. (A 18/4).

<sup>4</sup>This text, together with the commentary of Jñānavimalagaṇi, has been edited by Kümmel (1940). She also discusses the problems as to the relation of this work and another *Śabdabhedaṅgaprakāśa* ascribed to Puruṣottamadeva (pp. v–vii).

<sup>5</sup>E.g. *mihira* and *muhira* in the sense of *sūrya* "sun".

<sup>6</sup>KÜMMEL's edition contains only 59 verses, which are counted from 1 to 59.

whole *Śabdabhedaparakāśa*, which has been microfilmed on B 14/21 under the misleading title “*Viśvaparakāśakoṣa*”.<sup>7</sup> Interestingly, this (undated) manuscript once belonged to a collection of four manuscripts, together with the aforementioned, quite old manuscript of the *Viśvaparakāśa* (A 18/4, cf. note 3). Although it cannot be said with absolute certainty that these two manuscripts were written by the same scribe, they at least seem to be from approximately the same period, i.e. the end of the 12th century A.D.<sup>8</sup>

Another manuscript of the *Ūṣmabheda*, however, deserves a few more detailed remarks. For some reason or other, it got divided in two parts, which consequently were microfilmed on two different reels, i.e. A 18/6 (fols. 1 and 6) and B 34/27 (fols. 2–5). In the course of cataloguing, which was begun by Śāstri with his catalogue of selected manuscripts of the then Durbar Library of Kathmandu,<sup>9</sup> some confusion has arisen about the true nature of this text. Originally, the manuscript containing Maheśvara’s *Ūṣmabheda* seems to have been kept together with another manuscript, a so-called *Upasargavṛtti* belonging to the *Cāndravyākaraṇa*.<sup>10</sup> This is corroborated by an inscription on a wooden cover (A 18/6 exposure 6) written by some employee of the then Durbar Library: pra. 1076 — *Cāndravyākaraṇasya - upasargavṛttiḥ tathā uṣmabhedaḥś-ēa* (sic).

Consequently, the *Ūṣmabheda* has been (wrongly) associated with the *Cāndravyākaraṇa*, as is shown by two more misleading inscriptions on the back of fol. 1 and in the margin of fol. 2r.<sup>11</sup> Thus, there are two consecutive entries in ŚĀSTRĪ, i.e. sub 1076 *gha*: “*Cāndravyākaraṇam*” (= *Ūṣmabheda* fols. 2–5 microfilmed on B 34/27), and sub 1076 *na*: “*Ūṣmabheda*” (= *Ūṣmabheda* fols. 1 and 6 microfilmed on A 18/6).<sup>12</sup> Similarly, there

<sup>7</sup>It is quite possible that some other manuscripts listed under this title may contain the whole or parts of the *Śabdabhedaparakāśa*.

<sup>8</sup>The overall impression of both hands is quite similar. However, the scribe(s) has/have used different writing devices, which makes it almost impossible to decide whether or not we are dealing with a single scribe. Another interesting feature of this manuscript is that the first two folios are written in Newari, whereas the remaining 10 folios are written in Maithili characters. The *Ūṣmabheda* portion is on fols. 7v–10r.

<sup>9</sup>Cf. Śāstri 1905.

<sup>10</sup>This text turned up only recently in connection with the investigations about the *Ūṣmabheda* carried out in the NAK. The following book containing an edition of the *Viṃśatyupasargavṛtti* by Dragomir Dimitrov is forthcoming: *Lehrschrift über die zwanzig Präverbien im Sankrit*. Kritische Ausgabe der *Viṃśatyupasargavṛtti* und der tibetischen Übersetzung *Ñe bar bsgyur ba ñi śu pa ’i ’grel pa*. (Editionen von Texten der Cāndra-Schule. Bd. I) Von Dragomir Dimitrov nach Vorarbeiten von Thomas Oberlies. Marburg 2006. (Indica et Tibetica) [in print].

<sup>11</sup>The inscriptions read pra. 1076 — *cāndravyākaraṇasya (uṣmabhedaḥ)* (sic) and pra. 1076 — *cāndravyākaraṇasya (uṣmabhedaḥ)* ... (sic., *uṣmabheda* crossed out) respectively.

<sup>12</sup>Cf. ŚĀSTRĪ 1905 p. 31. Incidentally, both entries give the date mistakenly as *saṃvat* 441, the actual date of the colophon being (*nepāla*)*saṃvat* 541.

are two entries in the BSP: one as “*Cāndravyākaraṇopasargavṛttiḥ*” in vol. VI, p. 22, no. 66 (cf. B 34/27), and another as “*Ūṣmabheda*” in vol. IX, p. 47, no. 129. (cf. A 18/6).<sup>13</sup>

Fortunately, this mistaken connection established between the *Ūṣmabheda* and the *Cāndravyākaraṇa* has eventually led to the reuniting of both parts of the manuscript, as Oberlies became aware of the text while doing research on manuscripts pertaining to the *Cāndravyākaraṇa* on the basis of the manuscripts microfilmed by the NGMPP.<sup>14</sup> He put the two fragments of the *Ūṣmabheda* together, but could not yet finally resolve the problem as to the assumed connection of the text with the *Cāndravyākaraṇa*. Oberlies also did not succeed in identifying the text as a section of Maheśvara’s *Śabdabhedaparakāśa*, and hence was unaware that an edition had already been published. He found, however, that it is different from Puruṣottamadeva’s *Ūṣmabheda*.<sup>15</sup> In the New Catalogus Catalogorum, our *Ūṣmabheda* is referred to as well.<sup>16</sup>

This manuscript of the *Ūṣmabheda* is written neatly in old style Newari characters, and is dated (*nepāla*)*saṃvat* 541, i.e. A.D. 1421. Apart from a few scribal errors and some corrupt passages, the text contains quite a number of interesting variant readings with respect to the text of KÜMMEL’s edition. Although the printed text is completely corroborated by Jñānavimalagaṇi’s commentary, which was written in A.D. 1598 (some 177 years later than our manuscript),<sup>17</sup> there is a fair chance that this manuscript has preserved some older (and maybe “more authentic”) readings. Furthermore, the other manuscript (B 14/21), even if it should turn out not to have been copied in the late 12th century, is almost certainly an even older witness of the text.

That is why I have thought it worthwhile to prepare another critical edition of the text here, which is based on the two manuscripts from the NAK mentioned above, together with the text edited by KÜMMEL. Apart from a few differences concerning the rules of orthography and *sandhi* peculiar to the individual manuscripts,<sup>18</sup> all variant read-

<sup>13</sup>Both entries give the date correctly as *saṃvat* 541.

<sup>14</sup>Cf. Oberlies 1992 pp. 179–181.

<sup>15</sup>A manuscript containing this text is mentioned in BSP vol. IX p. 47, no. 128: pra. 1475, and equally in Śāstri p. 60 sub 1475 *na*. It has been re-discovered only recently as microfilmed on B 14/4 together with another text, styled *Amarakoṣaṭippaṇi* (sic).

<sup>16</sup>Vol. III p. 4. There also, this text is distinguished from Puruṣottamadeva’s, but the connection with Maheśvara’s *Śabdabhedaparakāśa* is not yet established.

<sup>17</sup>Jñānavimalagaṇi was a Jaina of the Kharatara sect. He wrote his commentary in the town of Vikrama, today’s Bikaner in the North of Rajasthan (cf. KÜMMEL xvii).

<sup>18</sup>A special feature of the orthography of the manuscript preserved on A 18/6 and B 34/27 (= N) is the use of a final guttural ñ (instead of anusvāra) before a palatal initial ś (e.g. *śamalañ śrgālah*). Moreover, the respective class nasal (and not the sign *anusvāra*) is written before a following consonant (e.g. *śītañ ca* for *śītaṃ ca* etc.).

ings from the two manuscripts as well as the printed edition are recorded in the apparatus.<sup>19</sup> As scribes using both the Newari and Maithili type of script usually do not graphically differentiate between labio-dental va and bilabial ba, the edition follows the spelling taught in the *Oṣṭhyadantaṣṭhyavakārabheda*.

Finally, a few words as to the structure of the text. As has been mentioned before, the *Ūṣmabheda* is a metrical text, containing 60 verses of various metres.<sup>20</sup> The verses normally consist of lists of words, which are ordered according to phonetic principles. Only in a few instances, a meaning is added in the locative case.<sup>21</sup> The text is divided into three main sections, each section having its own verse numbering in the two manuscripts. Thus, the following scheme is observed:

i) *śa* as part of an initial, middle and final *akṣara* of a word<sup>22</sup> (verses 1–18); words containing *śa* only in connection with a certain meaning (19–20); twice *śa* in a word (21–22); *śa* and *sa* occurring in a word (23); words where both writings *śa* and *sa* are admitted without any change of meaning (24)

ii) *ṣa* as part of an initial, middle and final *akṣara* of a word (1–13); *śa* and *ṣa* occurring in a word (14); *sa* and *ṣa* occurring in a word (15–16)

iii) *sa* as part of an initial, middle and final *akṣara* of a word (1–15); *sa* in combination with consonants (16–17); twice *sa* in a word (18–19).

Besides this general scheme, the words are ordered with a view to grouping such as contain similar consonants or syllables.<sup>23</sup> In this way, words most similar in form

B 14/21 (= M) usually has *anusvāra* in the final position, but the palatal class nasal before *ca-varga*. In N gemination after *repha* is the rule, whereas in M only dentals are geminated regularly. Besides this, the scribe of M quite often omits *visarga*.

<sup>19</sup>I do not, however, record the critical apparatus of KÜMMEL's edition, which is based on the following two manuscripts: manuscript "B" of the Staatsbibliothek Berlin (Or. Fol. 813), paper, undated, written in Jaina Nagari ("Jainaschrift"); manuscript "L" of the British Museum (London, Or. 5246), material not specified, undated (according to Jacobi of the 17th c.), also written in Jaina Nagari ("Jainaschrift"). This type of script might be a hint to the region of today's Rajasthan as possible place of origin of these two manuscripts, since it was there where Jñānavimalagaṇi, whose commentary both of these manuscripts contain, lived (cf. note 16). Apart from these two manuscripts, KÜMMEL used portions of the text printed in Peterson's "A second Report of Operations in Search of Sanskrit Mss. in the Bombay Circle, April 1883–March 1884" pp. 124–128 (cf. KÜMMEL p. viii f.).

<sup>20</sup>The following metres are used: Vasantatilaka, Upajāti, Indravajrā, Anuṣṭubh, Vamśastha, Indravamśā (the last two also in combination).

<sup>21</sup>Cf. verses 19–20.

<sup>22</sup>As in *śya-ma-ka*, *ī-śva-ra*, and *ve-śa*. However, words like *veśman* (Nom. Sg. *veśma*) are termed *madhyatālavya* "having *śa* in the middle", since *ś* is followed by one more consonant (although strictly speaking it forms part of the final *akṣara*). The same holds true for words containing alike combinations with *ṣa* and *sa*, which are termed *madhyamūrdhanya* and *madhyadantya* respectively.

<sup>23</sup>That is, alliteration (*anuprāsa*) other than that concerning the sibilants (*uṣman*) is another underlying principle of ordering.

tend to occur side by side, or at least within the same verse. Editing the text, however, I tried to steer a middle course between preferring the readings of the two old manuscripts from Nepal, and giving those variants prevalence which yield the greatest amount of *anuprāsa* within a given verse. However, I did not want to overestimate this last-mentioned principle, as in the course of the redaction of the text similar words may sometimes have been substituted for less similar words by some scribe or other to make the text "more perfect".

Edition of the *Ūṣmabheda*, Part I:<sup>24</sup>

om̐ namo mañjunāthāya ||<sup>25</sup>

atha tālavyamūrdhanyadantyānām api leśataḥ |  
śaśasānām viśeṣeṇa nirdeśaḥ kriyate 'dhunā ||<sup>26</sup>

śyāmākaśakaśukaśīkaraśokaśūka<sup>27</sup>-  
śālūkaśaṅkuśakaśaṅkaraśukraśakrāḥ |  
śauṭīraśāṭaśakaṭāḥ<sup>28</sup> śivipiṣṭaśiṣṭa<sup>29</sup>-  
śākhoṭaśāṭakaśaṭīśaṭitam<sup>30</sup> śālāṭuḥ ||1 ||

śītaṃ ca śātaśataśātanaśumbaśamba-  
śambūkaśambarāśunāraśivāḥ śīlīndhraḥ |  
śephaḥ<sup>31</sup> śubhaṃ śarabhaśārabhaśumbaśambhu<sup>32</sup>-  
śvabhraṇi śubhraśaradau śakuniḥ śakuntīḥ ||2 ||

śālāśilāśivalaśāḍvalaśālūselu-  
śārdūlaśūlaśabalāḥ śamalaṃ śrgālaḥ |  
śephālīkāśithilaśṛṅkhalaśūlaśaila-  
śevālaśalyaśalaśambalaśarvalāni<sup>33</sup> ||3 ||

śālāluśālūśaliśālmaliśulkaśalka<sup>34</sup>-  
śuklāni śilpaśalabhau<sup>35</sup> śalalaṃ śalākā<sup>36</sup> |  
śronīḥ śaṇaṃ<sup>37</sup> śravaṇaśoṇitaśoṇaśāṇa-<sup>38</sup>  
śreṇīśruvaśramaṇaśūnyaśaraṇyaśaṅkāḥ<sup>39</sup> ||4 ||

<sup>24</sup>Part I of this edition contains the *śa* portion of the text (*tālavyaśakāranirdeśa*). The portions containing *ṣa* and *sa* will appear in our next newsletter. The following abbreviations and symbols are used in the critical apparatus: N = Newari (A 18/6 and B 34/26); M = Maithili (B 14/21); E = Edition KÜMMEL; a.c. = ante correctionem; p.c. = post correctionem. A single dot (.) represents an illegible or otherwise indeterminate part of an *akṣara*.

<sup>25</sup>Thus begins N, which contains the *Ūṣmabheda* only. E and M have no such invocation in this place, since there the *Ūṣmabheda* is preceded by the above-mentioned parts of the *Śabdabhedaparakāśa*.

<sup>26</sup>This introductory verse is counted as ||1 || in E; not counted in M; and altogether omitted in N.

<sup>27</sup>°śuka° E Mp.c. N] °śu° Ma.c.

<sup>28</sup>śauṭīra° M N] śauṭīra° E.

<sup>29</sup>śivipiṣṭa° M] śivipiṣṭa° E; śivipiṣṭa° N.

<sup>30</sup>°śāṭaka° E N] °śāṭaka° M.

<sup>31</sup>śephaḥ] śephaḥ° E; śetaṃ M; śephaṅ N.

<sup>32</sup>°śārabha° E] °śārabha° M N.

<sup>33</sup>śevāla° E M] śaivāla° N. °śarvalāni M N] °śaivalāni E.

<sup>34</sup>°śālu° E Mp.c. N] °śalu° Ma.c. °śalka° E N] om. M.

<sup>35</sup>śilpaśalabhau E N] śilpaśulvaśalabhau M.

<sup>36</sup>śalākā E N] śalākāḥ Ma.c.; śalākāḥ Mp.c.

<sup>37</sup>śaṇaṃ M] śaṇa° E; śaṇaḥ N.

<sup>38</sup>°śoṇaśāṇa°] °śoṇaśāṇāḥ E; °śroṇaśāṇa° M; °śoṇaśāla° N.

<sup>39</sup>°śruva° N] °śruta° E; °śrava° M. °śramaṇa° E N] °śravaṇa° M. °śūnya° E N] om. M.

śociḥ śaciśuciśayāḥ<sup>40</sup> śaruśarmaśirṇa<sup>41</sup>-  
 śrīparṇasoṭhaśapathāślathāśaṇḍaśaṇḍhāḥ<sup>42</sup> |  
 śreyah śramah<sup>43</sup> śamanaśodhanaśakyaśakya<sup>44</sup>-  
 śaṇḍilyaśālvalaśamīsunakāḥ<sup>45</sup> śraviṣṭhā<sup>46</sup> ||5 ||

śākhāśikhāśikharaśekharaśaṅkhaśāpa-  
 śampāśiphāśapharaśephaśaphāḥ<sup>47</sup> śikhaṇḍah |  
 śrīṅgāraśrīṅgaśavaśavaśarārisāri<sup>48</sup>-  
 śārāḥ<sup>49</sup> śarāvaśabaraśvaśiraḥśirāś<sup>50</sup> ca ||6 ||

śarīraśālāraśarārūseru<sup>51</sup>-  
 śobhāñjanaśrāvaṇaśāśāśūdrāḥ<sup>52</sup>  
 śyenaḥ<sup>53</sup> śanaiḥ ślīpadaśiṅgruśīdhu<sup>54</sup>-  
 śuddhāntāśāntāḥ<sup>55</sup> śitiśūrpaśaṇḍāḥ<sup>56</sup> ||7 ||

śoṭhaḥ<sup>57</sup> śuṇṭhī śaṭhaḥ śreṣṭha-  
 śvitraśrotrāṇi<sup>58</sup> śarkarā |  
 śakvarī<sup>59</sup> śarbarī śukti-  
 śaktiśuktāni<sup>60</sup> śaṣkūḥ ||8 ||

śrāntaḥ<sup>61</sup> śvetam<sup>62</sup> śiviśyāva-  
 śatruśvayathuśimbayāḥ<sup>63</sup> |  
 ślikuḥ<sup>64</sup> ślokaś<sup>65</sup> ca śulbaḥ ca  
 śālīnaḥ ca śilīmukhaḥ<sup>66</sup> ||9 ||

ślakṣṇaḥ<sup>67</sup> ślāghā ca śīghraḥ ca  
 śikyam<sup>68</sup> śraddhā ca śīñjayā |  
 śyonākaḥ śūraṇaḥ śrāṇā  
 śikṣā śyāmā ca śevadhīḥ ||10 ||

ity<sup>69</sup> āditālvayāḥ || ||

<sup>40</sup> °śayāḥ E] °śatā M; °śatāḥ N.

<sup>41</sup> śaru° E N] śara° M. °śirṇa° E N] °śānta° M.

<sup>42</sup> °śapatha° E N] °śa° M. °śaṇḍaśaṇḍhāḥ E] °śaṇḍhaśāṇḍhāḥ M N.

<sup>43</sup> śramah E N] śrama M.

<sup>44</sup> °śakya° M N] °śikya° E.

<sup>45</sup> °śami° E N] °śamā° M. °śunakāḥ E M] °śulakāḥ N.

<sup>46</sup> śraviṣṭhā E] śraviṣṭhāḥ M N.

<sup>47</sup> °śaphāḥ E] °śiphāḥ M; °śalāḥ N.

<sup>48</sup> °śārī° E M] °śārāḥ N.

<sup>49</sup> °śārāḥ E M] °śyālah N.

<sup>50</sup> °śabaraśva° E M] °śabaraś ca N.

<sup>51</sup> °śālāra° E] °śāraṅga° M Np.c.; °śaraṅga° Na.c.

<sup>52</sup> °śāda° E M] °śādra° N.

<sup>53</sup> śyenaḥ E N] śyena M.

<sup>54</sup> °śīdhu° E N] °śādhu° M.

<sup>55</sup> °śāntāḥ E N] °śāntā M.

<sup>56</sup> °śūrpa° E M] °śaurya° N.

<sup>57</sup> śoṭhaḥ] śoṭha° M N; śaṅṭhaḥ E.

<sup>58</sup> śreṣṭha° E N] śreṣṭhāḥ M.

<sup>59</sup> śakvarī E° N] śarkarī M.

<sup>60</sup> śarbarī E N] śarba.ī M. śukti° E N] śu.kti° M. °śuktāni E M] °śuklāni N.

<sup>61</sup> śrāntaḥ] śrānta° E M; śāntaḥ N.

<sup>62</sup> śvetam N] śveta° E M.

<sup>63</sup> °śvayathuśimbayāḥ M N] °śvayathu śākinī E.

<sup>64</sup> ślikuḥ M] śīśuḥ E; śnikuḥ N.

<sup>65</sup> ślokaś E M] śokaś N.

<sup>66</sup> śilīmukhaḥ E] śilīmukham M N.

<sup>67</sup> ślakṣṇaḥ Mp.c. N] ślakṣṇam E; ślah Ma.c.

<sup>68</sup> śikyam M] śakyaḥ E; śinyu N.

<sup>69</sup> ity E] om. M N.

uśirakāśmīrakakimśukāḥśukam<sup>70</sup>  
 kiśorakimśārukaśerukaśūikam |  
 jalāśayāśokakṛśānukāśyapā<sup>71</sup>  
 yaśaḥ piśaṅgāśmapīśācaraśmayāḥ ||11 ||

niśāntaveśāntaviśālapēśalam  
 bileśayāśvatthaniśīthavimśati |  
 viśaṅkaṭaś cānuśayāśayāśrayāḥ<sup>72</sup>  
 sahopaśalyāśanavāśitāśvinaiḥ<sup>73</sup> ||12 ||

niśītam piśītam praśnaḥ<sup>74</sup>  
 piśuno daśano<sup>75</sup> 'pi ca |  
 uśanā<sup>76</sup> laśunam veśma  
 kaśmalam<sup>77</sup> viśvam aśvavat ||13 ||

vaśyāvaśyāyaviśikha-  
 viśākhaviśīpāśarāḥ<sup>78</sup> |  
 viśadaḥ pāśakaḥ<sup>79</sup> pāśvam  
 viśrāmaś ceśvaro 'śaniḥ<sup>80</sup> ||14 ||

iti madhyatālvayāḥ<sup>81</sup> || ||

iśaparakāśakuśakeśavikāśakāśam  
 ākāśakiśakapiśāniśapāśapeśi<sup>82</sup> |  
 piṅgāśatādṛśadṛśaḥ<sup>83</sup> sadṛśo viṅaśaḥ  
 kiṅaśakarkaśadiśo daśadeśadaśaḥ<sup>84</sup> ||15 ||

krośāśulomaśapalāśaniveśaleśa<sup>85</sup>-  
 kleśapraveśapariveśaviśam ca veśaḥ<sup>86</sup> |  
 parśuḥ paśuḥ paraśur aṃśur upāṃśupāṃśu-  
 niśrīṃśadamśavivaśā maśavaṃśatamaśāḥ<sup>87</sup> ||16 ||

bāliśaḥ kuliśo rāśir  
 varāśir vadīśo bhṛśam |  
 apabhraṃśaḥ puroḍāśo  
 vimiśro 'śrir<sup>88</sup> anekaśaḥ ||17 ||

darśaḥ<sup>89</sup> sparśaḥ<sup>90</sup> spaśo marśaḥ<sup>91</sup>

<sup>70</sup> uśira° E N] uśāra° M.

<sup>71</sup> °kṛśānu° E M] °kṛśānu° N.

<sup>72</sup> anuśayāśayāśrayāḥ E N] anuśayāśrayāḥ M.

<sup>73</sup> sahopaśalyāśanavāśitāśvinaiḥ E] sahopaśalyāśatadhāśvitāśvinaiḥ M; śahoyaśalyāśatadhāśvitāśvinaiḥ N.

<sup>74</sup> praśnaḥ E N] praśnam M.

<sup>75</sup> piśuno daśano E N] piśunā deśano M.

<sup>76</sup> uśanā E N] uśānā M.

<sup>77</sup> kaśmalam E N] lam M.

<sup>78</sup> vaśyā° E] ṛśyā° M N. °vaśyāya° E M Np.c.] °vaśyaya° Na.c.

°viśikha° E M] °viśikham N. °viśīpāśarāḥ M N] °triśikhāśīśaḥ E.

<sup>79</sup> pāśakaḥ E N] pāśaka M.

<sup>80</sup> 'śaniḥ E N] 'śani M.

<sup>81</sup> madhyatālvayāḥ E M] madhyatālvayāḥ N.

<sup>82</sup> °kiśa° E N] om. M. °kapiśāniśapāśapeśi E M] °kapiśāni ca pāśapeśiḥ N.

<sup>83</sup> piṅgāśa° E N] piṅśāmaśa° M.

<sup>84</sup> deśadaśaḥ M N] °veśadeśaḥ E.

<sup>85</sup> leśa° E] veśa° M N.

<sup>86</sup> viśam ca veśaḥ M N] °vaśam ca dāśaḥ E.

<sup>87</sup> maśa° E N] naśa° M.

<sup>88</sup> vimiśro 'śrir M] vimarśāṃśāu E; vimiśro 'śrair N.

<sup>89</sup> darśaḥ E N] darśa M.

<sup>90</sup> sparśaḥ E Mp.c. N] sparśa Ma.c.

<sup>91</sup> marśaḥ E M] marśaḥ Na.c.; marāḥ Np.c.

karśo vāśā<sup>92</sup> niśā<sup>93</sup> kaśā<sup>94</sup> |  
 āśādarśorvaśīkāśī-  
 tiniśeśāpratiṣkaśāḥ<sup>95</sup> ||18 ||  
 ity<sup>96</sup> antatālavayāḥ || ||  
 śaurir murārau<sup>97</sup> śiva eva śarvaḥ  
 śūraḥ samarthe jhaṣa<sup>98</sup> eva śālaḥ |  
 śamaḥ praśāntau śakalaṃ ca khaṇḍe  
 śakṛt puriṣe 'jagave ca śīraḥ<sup>99</sup> ||19 ||

mūrdhanyaḥjyeṣṭhayor<sup>100</sup> veśyā  
 kariṇyāṃ ca vaśāśruṇi |  
 aśraṃ vede ca karṇe ca  
 śrutir dāśas ca dhīvare ||20 ||

iti<sup>101</sup> vyavasthātālavayāḥ || ||

śiṃśapā śāśvataṃ<sup>102</sup> śvaśrūḥ<sup>103</sup>  
 śvaśuraḥ śiśiraḥ śiśuḥ |  
 śiśnaśmaśruśmaśānāni<sup>104</sup>  
 śaśī śaśvat kuśeśayam ||21 ||

śūkaśimbiś ca kāśīśas<sup>105</sup>  
 tathā śītaśivo<sup>106</sup> 'pi ca |  
 tālavyaśadvayayutāḥ<sup>107</sup>  
 kiyanto 'mī pradārśitāḥ ||22 ||

ity<sup>108</sup> ubhayatālavayāḥ || ||

āśvāśaḥ<sup>109</sup> śāsanam śastraṃ  
 śāstraṃ<sup>110</sup> śāstā śarāsanam |  
 tālavyanantaram dantyāḥ<sup>111</sup>  
 śabdāḥ kecid udritāḥ ||23 ||<sup>112</sup>

iti tālavyanantaradantyāḥ<sup>113</sup> || ||

<sup>92</sup>vāśā E] vāśyā M; vāśā° N.

<sup>93</sup>niśā E M] °niśā° N.

<sup>94</sup>kaśā E M] °kaśāḥ N.

<sup>95</sup>āśādarśorvaśīkāśītiniśeśāpratiṣkaśāḥ E] āśādarśorvaśīkāśītiniśāś ca pratiṣkaśāḥ M. āśādarśorvaśīkāśītiniśāś ca pratiṣkaśāḥ N.

<sup>96</sup>ity E N] om. M.

<sup>97</sup>śaurir murārau E M] śauris surārau N.

<sup>98</sup>samarthe jhaṣa E M] samartha ṛṣi Na.c.; samartha ṛṣa Np.c.

<sup>99</sup>'jagave ca śīraḥ em.] 'jagare ca śīraḥ E N; 'jagave va śīraḥ M.

<sup>100</sup>mūrdhanyaḥjyeṣṭhayor E] mūrdhanyaḥjyeṣṭhayor M; mūrdhanyaḥjyeṣṭhayor N.

<sup>101</sup>iti E] om. M N.

<sup>102</sup>śāśvataṃ E M] pāśvataṃ N.

<sup>103</sup>śvaśrūḥ E N] śvaśru M.

<sup>104</sup>śiśnaśmaśruśmaśānāni E] śiśuśmaśruśmaśānaṃ ca M; śiśnaḥ śmaśruśmaśānāni N.

<sup>105</sup>kāśīśas E N] kāśīśa M.

<sup>106</sup>śītaśivo E N] śātaśivo M.

<sup>107</sup>tālavyaśadvayayutāḥ E M] tālavayā śadvayair yuktāḥ N.

<sup>108</sup>ity E] om. M N.

<sup>109</sup>āśvāśaḥ M] āśvāśa N.

<sup>110</sup>śastraṃ śāstraṃ N] śāstraṃ śastraṃ M.

<sup>111</sup>dantyāḥ] dantyāḥ M; dantyāḥ N.

<sup>112</sup>This verse is missing in the edition. In M it occurs as number ||24 ||.

<sup>113</sup>iti tālavyanantaradantyāḥ] E M om.; tālavyanantaradantyāḥ N.

tālavayā api dantyāś<sup>114</sup> ca  
 śambaśambalaśūkarāḥ<sup>115</sup> |  
 raśanāpi<sup>116</sup> ca jihvāyāṃ  
 śṛgālaḥ kalaśo 'pi ca ||24 ||<sup>117</sup>

iti tālavayadantyāḥ<sup>118</sup> || || iti<sup>119</sup> tālavyaśakāranirdeśaḥ || ||

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The NGMCP would like to invite readers to test the online version of the title list (<http://134.100.72.204:3000/>). The goal of this online application is to make accurate information about the manuscripts microfilmed by

<sup>114</sup>dantyāś E Mp.c. N] dantyāś Ma.c.

<sup>115</sup>śambaśambalaśūkarāḥ E] śambaśambalaśūkarā M; sambasambalaśūkarāḥ N. This verse lists a number of words written with the palatal sibilant which can equally be written with the dental without any change of meaning, i.e. śamba = samba etc.

<sup>116</sup>raśanā E N] rasanā M.

<sup>117</sup>This verse is number ||23 || of M.

<sup>118</sup>iti tālavayadantyāḥ E] tālavayadantyāḥ M; tālavayadantyāḥ N.

<sup>119</sup>iti E N] om. M.

the NGMPP available to scholars and students worldwide. Currently the data that can be accessed is based on that found on the CD-ROM, *Preliminary List of Manuscripts, Blockprints and Historical Documents Microfilmed by the NGMPP, Part 1 (excluding Tibetan Material and Historical Documents)*, with corrections made by the NGMCP (the process of correction is ongoing, and is in its early stages at present). Our plans in the near future include integration of the data of the Tibetan material, and integration of more detailed information from the current cataloging project.

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