

# Nepal

(Continued)

## XXI. Inscription of Nangsal

Nangsal is a small locality due East of Kathmandu (see 11, 397). The stela that bears this inscription rises against a ridge that covers so they say the ruins of the temple of Narayana. It is very dilapidated and I have long despaired of deciphering it. The 52 lines that I have transcribed here cover a height of 0m, 85; but there still exist traces of 15 lines on the top and the text is also lengthened by a certain number of lines at the foot. The introductory and conclusive formularies have disappeared. The width of the stela is 0m, 35. The average height of the letters above the line is 0m, 005, The space between the lines is 0m, 01.

Compared with the inscriptions of Amcuvarman and Jisnugupta, the writing shows important changes. The general trend leans towards cursive writing; the sketch simplifies and shortens itself. P. ex. the ka joins its two transversal strokes by a curve and forms the loop that becomes its characteristic in devanagari. The dha reduces itself to an arc of a circle fixed on the left of the stem. The la contracts itself and stretches

its last dash to the left to bring it back towards the stem. The ya has definitively lost its three uprights and only differentiates from the pa by the oval as in devanagari. All these innovation are found again in the inscription of Jayadeva in Pacupati (Bh. 15) dated samvat 153 and are embodied in the inscriptions dated samvat 143 (B. 13) and 145 (Bh. 14). On the other hand, they are all manifested in India proper, with the inscription of Adityasena. We know that Civadeva the father and predecessor of Jayadeva had espoused the grand daughter of Adityasena. It is permissible to believe that the political relations opened by this alliance have exercised their influence on the orthography of the Nepalese chancellery.

The orthographical system of the inscription presents a striking peculiarity in the treatment of the silent after 'r'; the Licchavis before Amcuvarman redouble regularly in this case the silent. Amcuvarman does away altogether with the redoubling and the practice is maintained, vigorously so it appears up till the inscription of the year 145. With the inscription of Jayadeva the redoubling re-appears but without absolute

vigour. He writes 'varnita, nirvibandha, 1. 1; cakra vartti, 3 sarvvabhauma, 4, 16; patir jjatah, 8; dharmma, 9; kartta 11; hartta bhartta varmma, 12; vargga, 13; kurvvan, 16; kuryat, 32; pujartham, 29; sadbhir mukhah, 27; nirvrtim, 29.

The inscription of Nangsal also hesitates between the two system. It redoubles with persistence in the words purvva and sarvva that are frequently met in it and does away with the redoubling with the same persistence in the word marga that appears several times. It writes on the one hand 'karya', 14; artha, 16, 23; dharmma, 27:- and on the other nirnnetr, 11; karttava, 24.

These various indications for want of a precise date, then classify the inscription towards the reign of Jayadeva a little after the stela of Civadeva neighbouring it. Besides the stanza addressed to future kings (1. 27-28) is clearly on ordinary alteration of the stanza inserted at the end of the inscription of samvat 145, that has for dutaka "the heir-apparent Vijayadeva".

The document expresses a series of privileges conferred to the venerable samgha etc. (1-23); then come the threats and ordinary recommendations 23, 28; then breaking with the consecrated order, the fixing of limits to the privileged land. The details of this settling of boundaries already attest that over-scrupulous precision of the Nepalese land-surveyors that provoked even as late as the XIXth century the admiration of Hodgson. The discrepancies in the text do not allow the following of the capricious outline of the boundaries step by step; the general course can be easily followed from N. E. to N. W; namely over half the course. On this circuit, the limit meets or cuts across a monastery (Ajika vihara), a temple

(valasikkidevakula) a large estate several villages and hamlets a large road (mahapatha) a road for vehicles (maharathya), several lanes (murga). It is a further testimony of the high degree of prosperity and of civilization which Nepal had attained. It is scarcely possible being given the state of the text, to give a corrected translation of the inscription. I believe it preferable to analyze it by translating the passages most preserved. The privileges conceded in the first portion consist essentially in the revenues supplied so it appears by special taxes. The total is estimated sometimes in panas (20. p. 1.8; 100p. 1.9; 100 p. 15; 400 p. 1.8). Sometimes in panapuranas (1.114 pp. 1, 7; 10 pp. 1.12.6; pp- divipana, 1, 16 and 1.19; 3 pp., 1.17; 80 pp. 1.18 and 19; 5 pp 1.20; 1000pp., 1, 21). The pana and the purana are well known; the pana is the monetary unit of copper; the purana that of silver; Both these units are mentioned in our inscriptions especially in the inscription of Amcivarman samvat 30. But the expression panapurana is altogether unknown to me. The compound is not formed by juxtaposition in the meaning of pana purana since there are values superior to 16, as much as 1000 panapuranas. 1000 panas at 16 panas to the purana, would give 62 puranas. Perhaps it is meant to clearly specify the value of the purana, the purana of 16 panas worth and to prevent misleadings with the designation of purana applied to ancient coins, especially to the punch-coins oblong-shaped. The wording of line 11; as panatrayena puranatrayanm stated as a juridical decision (iti nirnnetrvyavaharatas) was perhaps of a kind to procure the elements of solution; but the necessary context is missing.

The especial taxes established in favour

of the beneficiaries of the charts are collected on the occasion of various circumstances which is always difficult to define even when the text can be deciphered with a fair amount of facility; p. ex in line 8, the 20 panas attributed to the witnesses (saksin) who are vetropasthita at the time of the pradraya ghattana; then the case of agreement (sampratipatti) is foreseen. L. 11 sqq., it is well a matter of judicial affairs and of proportion to establish 'the pana to the purana' as we say 'the franc to the mark'. The silver or the object which causes the litigation must be remitted to the competent authority, otherwise the affair must be removed to the royal tribunal. The death of a pregnant woman gives rise to payment of 100 panas; a suicide also compels the intervention of justice that always demands payment for its trouble. The taxes that follow appear to be connected with the processions of chariots which hold such an important place in the religious life of Nepal. The expression prsada ratha "chariot with a platform" would suit admirably those construction erected on wheels of which plate 11 of the first volume shows an excellent specimen. A payment of panapurana is established for 'the painting of the chariot'; thus it is that I find it necessary to translate the word citrana which is omitted in dictionaries. Another payment of an equal sum for the rathottolana which may be the erection of the timber work of the chariot and for the prasadasamskara "the installation of the highest platform" 6 panapurana with 1 double pana (dvipana) for the celakara. He who made the clothings probably of the dolls installed on the chariot. Two of these payments one of 80 panapurana (1-18) the other of 100 (1020) are yearly (prativalsam).

The ordinary personage ordinarily

designated on the occasion of these taxes is the dauvarika literally 'the man of the gate' (1. 3. 13, 16, 17, 18, 19, 20). In reality it concerns several dauvarikas, since they are distinguished by titles attached to their employments. Sri paradauvarika (17) Vetradauvarika (18) Manadanvarika (20). In line 3 which is mutilated the mention of the dauvarika is immediately followed by the expression of yathacastranugata acting in agreement with the castras which seems well to mark the administrative character of this official. It is him who must be advised (avedaniya, 1.4 avedya, 1, 16) in case of irregularity or accident and it is by his intermediary that the case is removed, should there be cause for it, before the supreme jurisdiction (crimatpadiyattarasana - karane yathamasam repaniyah, 1.14 15). In case of suicide he receives a report aiming at the purification of the dead person (mrtacodhana; perhaps the investigation of the dead person) and must proceed there forthwith on the scene; 6 panapurana with 1 double pana are given to him for his trouble. It is him again who collects the various taxes on the chariot of procession.

The dauvarika is not an unknown official. The panca tantra (111, 50 ed. Bombay following the verse 69) ranks him with the elite of the officers of the crown the tirthas immediately following the minister (mantrin) of the chaplain (purohita), of the general-in-chief (camupati) and of the heir apparent (yuvaraja). He appears on the same rank and after the same personages in a text of Niticastra cited by Nilakantha on the Maha-Bharata 11, 168, and also in the commentary on verse 11, 100, 36 of the Ramayana (Bombay ed). This classification

reappears this time with the appearance of a real and official datum in the formulary of charts of Rajaraja I the eastern Calukya, dated in 1053 J. C. (Nandamapundi grant, 1.67) māntripurohita-senapatiyuvaraja-dauvarika pradhana smakasam ittham ajnapayeti. The dauvarika is also named in the Mahavyutapatti 186 No 68, in the course of a long and curious list of royal officers side by side and following the dvarapala. The function of the dauvarika in court is clearly indicated in Cakuntala; act 11. It is him who answers to the kings call protesting; Stop someone he who announces and who introduces the general, then the two new ascetics to the king. It must be noted that he does not speak Sanscrit as the buffoon and Raghavabhatta observes regarding it; the subordinate personages speaks Pracrit" (nicesu prakrtem bhavet ity ukter dauvarikasya prakrtam pathyam). The post was then worth a post of trust but it was not filled by a nobleman. The titular was nevertheless fairly high sounding; rajadauvarika in the services not of the king himself, but of his favourite brother, founds a temple of Visnu and establishes thither a grammarian of renown for vyakhyatar (Raja-tarangini V. 28).

One could be tempted to attribute here to the dauvarika another work quite different. The Rajatarangini often mentions "the chief (adhipa, icvar and other synonyms) of the gate (dvara) and M. Stein has established by a bright discussion (note on V 214) that it is

not a question of a great chamberlain", as was translated before him but that it concerned the officer entrusted with guarding the passes that lead into Cashmere. The geographical conditions being analogous, in Nepal the dauvarika would be able to exercise a work of the same kind. But the inscription of Amcuarman, year 30 seems well to exclude this interpretation. Among the numerous liberalities which it institutes in favour of the people of the palace it attributes a sum of 1 purana 4 panas to each one of the gates (dvara) western gate (paccimadvara), gate of Managrha (Managrhadvara), central gate (madhyamadvara), northern gate (uttaradvara) southern gate (daksinadvara) and probably the eastern gate (pracinadvara) in short the great gate (paratoli). Among the dauvarikas of the inscription of Nangsal figures the Mana dauvarika which appears difficult to separate from the Managrhadvara mentioned by Amcuarman. It is not improbable that the official appointed to each one of these gates could have had in his jurisdiction the adjoining district. The inscription of Nangsal names the district of the East (cripurvvdhikarana, 1.2) and the inscription of Amcuarman year 39, names the district of the west (paccimadhikarana, 1.5). After the texts granted to the dauvarikas the charts mention another privilege. A certain number of villages (grama), some designated by indigenous names and formed undoubtedly spontaneously others grouped around the temples the

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Footnote to pages 151 and 152, 'Nepal', Vol. III by S. Levi.

1. The role of the dauvarika in the Jataka (Richard Fick, Die Sociale Gliederung in Nordostlichen Indien zu Buddha's Zzeit..... Kiel, 1897 p. 101 sq) is fairly modest; humble. He expels with a stick the pariahs who had entered the palace and is boxed himself by the king when he passes before him. He guards the gate of the town, which he is obliged to close at night and informs the strangers when they enter the town.

Manecvara the Sambapura already mentioned in the inscription of Amcuvarman, year 32 (1, 12 and 13) are promoted to the rank of dranga. The word dranga is wanting in the Amarokoca: Hemacañdra gives it (971) among the synonyms of nagari town; but Vacaspati (cited by the scholiast on this verse, ed. Bohtlingh) ranks the dranga below the karvata and above the pattana... Stein (on the Rajatarangini, 11, 291) establishes that in the Cashmerian chronicle as least dranga designates a 'guard-house erected near the mountain passes to prevent access into the valley and to collect customs duties, and he cites a commentator to the Makhakoca who explains dranga by raksasthana. The inscriptions frequently mention in the list of officials to whom the king addresses the drangika 'chiefs of military posts'. In any case the promotion of a 'grama' to the rank of 'dranga' is a royal favour (prasadikrtam, 1.22).

The chart thus concludes the list of grants (1.22-28) such are the various favours conferred to the Buddhistic and other communities. Knowing what it is about the competent officials entrusted with the above stated precepts must not under the plea of exercising their functions, even attempt in thought to violate these conceded privileges. Let this be understood... if they act otherwise, I shall let fall on the culprit the whole weight of my sceptre. And the kings to come, pre-eminently protectors of the privileges conferred by their predecessor if they wish to safeguard the happiness of their subjects they must also not allow any transgression. And it is said in connection with the duty to protect the grants:

"The princes whose conduct can be compared to the purity of the rays of the star

of frigid splendour who protect their subjects as it is lawful and who maintain the legal institutions founded by the ancient sovereigns, these princes, after having enjoyed royal sway illuminated by the crowd of vanquished enemies live firmly in the blessedness of heaven as much honored and as powerful as Cakra."

#### Text.

- 1 .....nasa.....'nandana' panapurana ..... kamavyaka.....
- 2..... lakonssya cripurvvdhikarana.....
- 3..... 'parodanavarikenapi yathacastranugata.....

(etc. see pages 154, 155, 156, 157) 'Nepal', Volume III by S. Levi, Note on the two plates added to the first volume.

The two plates I have shown at the end of the first volume: 'The Procession of Matsyendra Natha' and 'The Sacred Legend of Nepal' reproduce two of the pieces of the collection of B. H. Hodgson in the library of the Institute of France. This collection mentioned by a memorandum of Barthelemy Saint-Milaire in the (newspaper) journal of the learned in 1863, has been carefully studied and catalogued by M. Foncher (Memorials presented by various savants to the Academy of Inscriptions and Polite-Literature, 1st series, tome XI, 1st part 1897). The sacred legend bears the No. 5 Nep init. It is a large roll of cloth of about 1m, 85in. height by 2m, 15in. width sectioned, in six strips of about 0m, 25in. height the white spaces between these strips are filled with numbered inscriptions and corresponding at first as in the pictures of Epinal to the scenes represented above them beginning from the space in the middle

sometimes to those above sometimes to those below; numbers serve us as guides besides to that effect. Let us observe again, beginning from the second band, inscriptions on the very scenes or in the margin; they are all in Sanscrit strictly mixed or tinged with Nevari. The scenes that are unfolded are painted in bright colours and well preserved, save on the left edge of the painting (Foncher).

Mr. Foncher has given a summary list of the scenes represented; its numbers as one can ascertain do not agree with those of mine. He has faithfully followed the original in his disorder; I have thought it pregerable to establish a continuous series. For the description of the scenes, I had at my disposal, apart from the memoranda traced on the bands two wordings expounded—composed by Pundits on the request of Hodgson, one of them written by an unlikely Sanscrit, stranger to the most elementary rules of grammar; the other in Hindustani almost identical to the notes on the scenes. They are both closely related without however copying each other. The wording in Hindustani is strictly divided in portions corresponding to the numbered strips of the painting; the Sanscrit indicates the divisions only accidentally; but as the account in it is in general more developed, I have taken it for base, by completing it or by elucidating it, as occasion offers, with Hindustani.

The painting as the two attached accounts expressly indicate is a continuous illustration of the Svayambhupurana, or more correctly of the Svayambhuva purana as is expressly shown by the title; M. Foncher had well understood that this painting could throw some light on the question of the various

recensions of the Purana. The painter has in fact based his illustration on the Sanscrit recension still unpublished and the worth of which I have mentioned (1, 208 and 212, notes). He has for instance developed with complaisance the adventure of kotikarna (Nos. 75-80) which the Svayambhuva relates in connection with the cintamani tirtha and which is altogether wanting in the Vrahat-Svayambhu-p of the 'Bibliotheca Indica'. The work is indisputably recent and has undoubtedly been executed for Hodgson during his sojourn in Nepal; but it is probable that it reproduces a known model and obviously more ancient; temples and monasteries possess scenes of this kind which often recall their foundation and the miracle which promoted it; these scenes are hung outside on certain feast days on the occasion of processions. These paintings are then like the continuation of ancient Nepalese miniatures which M. Foncher has studied with so much authority and competence; even here on the domain of archaeology and of art there appears the characteristic interest of Nepal; we find in it a continuous series so rare in India and scattered over a length of more than a thousand years. We find a millennium and a half from the bass-relief of Lajanpat to the paintings and sculptures of the contemporary artists.

I have not been able to undertake the study of the composition or of the details; competency would be wanting. But I do not doubt that an archaeologist qualified at the head of decisive informations on the origin of Nepalese art, on the influences it has been subject to on those also it has exercised as much to the North as to the South of the Himalayas. The hamsas who inhabit heaven

remind, too well the cranes of Chinese and Japanese art not to impose a comparison; the appearance of the horse harnessed or ridden is a precious indication, as well as the treatment of the elephant. Besides among the scenes are represented jatakas and avadanas (Manicuda), Mahakapi, Virupa kotikarna, which can procure expressions of precise comparison. I am pleased to believe that the sacred legend of Nepal will be a document of positive worth in the hands of archaeologists.

The procession of Matsyendra Natha is arranged 6 Nep. It is a pen sketch skillfully designed besides on cloth and measuring a length of 2m,85 by a height of about a metre. It is especially interesting from an architectural and picturesque point of view representing a procession around the walls of a town (Foncher). I have already mentioned (11,44 sq) the religious importance of the Matsyendra Natha yatra. The explanatory note the translation of which I give is written in barbarous Sanscrit.

The sacred legend of Nepal  
(explanatory note translated from the Sanscrit)

1. (Image of Ganeca). The omnipotent who has published the good law in the three worlds the great Buddha mass of splendour, I adore him and I take my refuge in him.

Having worshipped the lord of the three worlds the principle of principles, receptacle of the Buddhas, I shall proceed to enunciate the summary of the Svayambhuvapurana. Listen with respect. He who listens with faith to this account of the origin of Svayambhu will have the three bodies purified and he will certainly become a Bodhisattva.

2. This is how it happened once upon a time; a sage a son of the Sugata named Jayacri lived in the monastery of Bodhi-

manda (at Gaya) with a band of monks. A Bodhisattva named Jinacri, a king came there with a feeling of devotion to take shelter and requested Jayacri's help. Wearing a tunic, and with his hands joined, he went to find him knelt on the ground and fixing his eyes on him, said; Venerable I wish to hear the story of the origin of Svayambhu;

I pray that your Holiness may instruct me. Then the son of the Sugata Jayacri, solicited in these terms, bowed to this great prince and taught him.

3. In the kukutarma in a sitting posture, Upagupta in whom was incarnated in part, the Buddha greeting king Acoka taught him this. Brhma Chakra and all the gods scattered to the ten points of space and who had come from the eighteen lakhs of worlds to all of them he taught the excellent law and the origin of Svayambhu.

4. Bhagvat dwelt in the park of Jeta with a band of monks, worshipping him like a block of splendour and Ananda addressed him these words: Bhagvat, I wish to hear about the holiness of Nepal Bhagvat said; Ananda, I have already saved the people of Pataliputra and other towns; to-day I shall save the people of Nepal and visit Svayambhu; we all go to Nepal.

5. The lion of Cakyas the saint began his journey to Nepal; Ananda and the other bhiksus riding on their animals; lion, etc... arrived thither. As to Bhagvat he proceeded on foot. Then the Naga Cesa came to find him and addressed him this request; Bhagvat, Oh you who shines by your own splendour get on my back. Long live the Buddha I also I am going thither. He then took him on his back and proceeded on his way.

6. On reaching Mount Sahnengu a

monkey named Dharmakara offered as a present to Caksimha and the bhiksus a panasa fruit.

7. Then Cakasimha, the saint having reached the chaitya of Puchargra, wished for a Dharmasana (seat for the law); then Vicvakarmana. The Bhagavat shows marvelously; he was red in colour; on his unique face, his eyes became like lotus leaves; his hair, curled on the right, was dark; on his crown (usma) there shown a gold tuft; the fingers of his two hands represented the mystical signs (mudra); he was clad in yellow garments (kasaya); the thirty-two signs and the eighty marks shone on him the rays emanating from the hairs of his body spread a refulgence. The gods, Indra, Brahma, etc. and the monks, Ananda, etc. and all the people of Nepal assembled in the chaitya of Puchagra and formed thither an assembly. And he taught them the Svayambhu-Purana and the holiness of Nepal.

8. In Nepal there is a tank of a length and width of four kos; it is the residence of the Naga Karkotaka; he is called Dhanadaha.

9. Then on mount Jata matrocca a Buddha named Vipacvi appeared; the light he spread around shone; he threw into this tank a grain of lotus mystically consecrated. Afterwards he declared in the days to come, Svayambhu will spontaneously take birth in this tank; in those days the mountain will be called Jata matrocca.

10. And afterwards the saint with the name of Cikhim surrounded by monks mediated on the mountain named Dhyana matrocca; He paid regular honours to Svayambhu visited him penetrated into the shallow water, touched the stem of the lotus and fell insensible with its rays.

11. And afterwards the saint named Vicvabhu dwelt on mount Phullocca and spread on svayambhu who was all light one hundred thousand pots of durva herd, visited him and made the circuit from the right.

12. The goddess Vasundhara who dwells on mount Phullocca made flow by her power the river Prabhavati and the river Godavari and the Godavari dhara.

13. The Bodhistva Manjucri was dwelling on the mount with the Five summits (Pancacirsa); he has a unique face the colour of saffron and four arms that carry the sword the arrow the book the bow. Engrossed in contemplation that bears the name of Review of the world (lokasamdarccna) he became aware of the birth of Svayambhu. I am going to see Svayambhu, he soliloquised; in company with Varada and Moksada, his divine spouses he proceeded on his way to Nepal.

14. He reached the edge of the tank; then from mountain to mountain from bank to bank he performed the circuit from the right three times he visited svayambhu.

15. Then settling himself on the right of the tank on mount kapotala he split the mountain with his sword Candrahasa and opened an outlet to the water. Wherever an obstacle stood in the way he removed it; and the water flowing down freely joined the Ganges and then the sea and sanctified it.

16. Then Karkotaka with those around him cried out; I cannot, however, depart with the water, and very soon, he went in search of Manjucri detaining the Nagas in the meanwhile and he told him everything. The Nagas were crying out; what are we to do? without water, the Naga loses all if we have no more dwellings how are we to remain?



17-18. The Manjucri showed them the stem of the lotus of Svayambhu that came from Guhyecvari. Then he collected all the riches that were found in the water on mount Sahmyangu, threw them in the tank of Dhanahrada and installed karkotaka thereby giving him three handfulls of water. This is the source of the famous name of Dhandaha. The goddess Guhyecvari khaganana manifested herself in the month of margacirsa, clear fortnight, ninth tithi.

19. She has the colour of saffron nine faces, three eyes for each face, eighteen arms; her first two arms hold the bindu and the patra; the second ones, the drum and the bludgeon, the third ones, the sword and shield, the fourth ones, the arrow and quiver; the fifth ones the disc and the bludgeon, the sixth ones, the hook...; the seventh ones, the thunderbolt and the knot, the eight ones, the trident and the pestle; the ninth ones, perform the gesture of favour and of security. She wears a resplendent diadem set with all kinds of precious stone and made of gold; she wears precious stones to her ear-rings. Her tunic is checkered; her necklace is made of skulls; her body is aglow with flames; she is on the back of a lion; in a position called pratyalidha.

20. Then Manjucri founded the town of Manjupattava and he anointed as king of that town a king named Dharmakara, saying to him; keep your subjects and your kingdom according to the law.

21. King Dharmakara worshipped Svayambhu who manifests himself in the flame and Guhyecvari who manifests herself in the water.

22. Manjucri after having told the future Dharmakara and to the monks and disciples; disappeared at the eastern gate of Svayambhu.

The monks erected there a caitya dedicated to Manjucri. This is what they name the Manjucri caitya.

23. And afterwards in the town of Ksamavati in the monastery of Ksamakara, the saint Krakucchanda was in a hall, where he taught the good law to the king of Saketa, Dharmapala, to the Brahman Gunadhvaja to the kstrya Abhayandada and to others. Now the saint the master, Krakucchanda wished for the good of the world to propagate the good law throughout the countries. Accompanied by bands of monks spreading everywhere benediction and wisdoms the master went everywhere teaching the law. Let all those he would say who in the cycle of transmigrations aspire to blessedness leave this world and follow the law of Buddha. Thus taught by the price of sages, o prince of men. The hearers, noble beings wished to become monks. And then Gunadhvaja and other Brahmins to the number of four hundred and Abhayandada and other kstryas to the number of three hundred and other noble beings Vaicyas and kudras the kudras the mind made serene by faith desired to become monks. If you wish he said to them to become monks in the law of the Sugatas, practise the rites pertaining to monks according to the Sugatas. On these wordings he touches their heads with his hands and he solemnly introduced them in the law of the sugatas. Then they let fall their hair, clad themselves in reddish tatters, took the rod and the wooden bowl and became monks.

24. In order to anoint them the Buddha Krakucchanda ascended mount Cainkha and from his word was born a very pure water (The Vagvati).

25. Half the hair of their heads shaved off remained on the rock, the other half

thrown away, gave birth to the river Kevati. He made use of this water for the anointing.

26. In the town of Saketa there lived king Brahmadata; his minister was named Subahu; the royal spouse Kantimati; the chaplain, Brahmaratha.

27. Well now queen Kantimati left her house to go in the forest. As Kantimati had become pregnant one hundred and twenty measures of gold were given away as alms. Kantimati remained in the house with her lady-friend who nursed her.

28. Brahmadata miraculously obtained the water which had washed prince Manicuda and his precious stones (mani) a quantity of gold which he distributed to the poor. Certain Gandharvas brought to prince Manicuda a garland of marvellous flowers. Manicuda learnt to read and write.

29. Manicuda had received from king Brahmadata an elephant named Bhadrakiri and a horse named Ajaneya that assured every success; he did not however wish to give it away.

30. A rsi named Bhavabhuti dwelt in the Himalayas; he found on a lotus, a girl newly born whom he named Padmavati.

The rsi Bhavabhuti in order to bring about a wedding spoke of the merits of Manicuda to Padmavati; He is energetic, virtuous, learned, rich, wed him.... Let it be so she answered.

31-34. Then the rsi goes alone in search of Manicuda and lays his request before him. You love to give you are powerful. Well now I am asking you something, give it to me. He then speaks to him of Padmavati. Thereupon Padmavati is sent for by the rsi Valhika and in the town of Saketa she is made over by him to the queen-mother Kantimati. And the

queen-mother in her turn makes her over to her son Manicuda.

35. The marriage is celebrated according to the rites.

36. Then mounting a chariot pulled by a horse. Manicuda Padmavati, Rayanavati the rsi Valhika depart for the town of Saketa. The whole town is having a holiday.

37-38. Then king Brahmadata, surrounded by his chaplain and his ministers has his son Manicuda anointed king. Soon Padmavati became pregnant; the period attained she gave birth to a son, prince Padmattara. Her lady-friends nurse her. Then the two royal husbands Brahmadata and Kantimati seclude themselves as hermits in a forest.

39. Manicuda once king compels the observance of the holy practices of the Astami in his capital and all over his kingdom; he has built a charity hall and distributes alms he governs according to justice. In company with Padmavati and of Rayanavati, he honours the Pratyekabuddhas and the brotherhood of monks. At that time the four gods inspectors of the world pass overhead above the palace and are prevented from proceeding any further.

40-41. All four; Brahma Rudra Visnu Jama go and make a report to Cakra. Cakra said to them; it is the strength of report to Cakra. Cakra said to them; it is the strength of his ascetism that prevents you from going further.

In those days king Manicuda calls his chaplain Brahmaratha and tells him to prepare the Nirargada sacrifice. Cakra transforms himself as Raksasa and comes out of the altar

under this aspect; he devours the flesh and blood of Manicuda; then once the sacrifice completed, he cures his wounds.

42. Then king Manicuda gives in to the rsi Bhavabhuti the beneficial fruit of the sacrifice which he offered.

43-44. One day king Duhprasaha sends a messenger to Manicuda to ask him for the return of the elephant Bhadrakiri. And if I do not return it.— If you do not return it we shall wage war. Here we go let us equip ourselves and the army of Duhprasaha invested the town of Saketa.

45-46. The rsi Valhika comes to ask Manicuda to give him as a gift the prince Padmattara and the queen Padmavati in order to pay his fees to his master the rsi Marica. Manicuda grants him all he wishes. Later, Manicuda proceeded to the hermitage of Marica, requested and obtained the restitution of the prince and the queen whom he brought back to his palace and anointed Padmattara.

47. Padmattara once crowned king, king Duhprasaha fought him a great battle in which many soldiers of Duhprasaha perished.

48. A few days after Manicuda had an interview with the rsi Gautama. Oh king said the rsi why do you live here in forest... the reason for this is that I wish to obtain the bodhi. The rsi Gautama said; How to reach the Bodhi? where to take a bath? to whom pay a worship?

49-50. Manicuda than uttered the nine Ma which are; 1st mount Manicuda, 2nd the tank Manidaga; 3rd the Manicaitya; 4th, Maniyogini; 5th the Manianga; 6th the Manidhara; 7th the Mahakala; 8th the Manilinga; the Manirohini.

51-52. once Indra metamorphosed as a Brahman came to ask Manicuda the precious

stone of his skull. Manicuda replied to him to do so. They must be washed before removal; thus their brilliancy took the form of Crivatsa and penetrated the linga named Manilingecvara. No sooner were the precious stones removed, then they appeared again. Indra and the gods and the rsis Bhavabhuti and Gautama are quite non-plussed. The blood that flowed from the wound formed a river.

53. Everybody returns to Saketa.

54. Padmattara is anointed king; Manicuda retires in the forest with Padmavati; both practise ascetism. By the might of their strictness Manicuda and Padmavati live in the Dharmamegha world.

55. One day the king of the Pancala Vrsakarna has an altercation with his son Gokarna; he hunts him out of the palace. Gokarna becomes an ascetic on the banks of the Bagmati.

56. Once Gokarna proceeds to the locality of Gokarna to offer funeral gifts; thereby he pulls out from hell king Vrsakarna ... prince Gokarna, very afflicted sees in a cloud Padmapani Lokcevara residing at Sukavati speaking to Gaganaganga and heard him saying. Hear you, Gaganaganga Bodhisattva. Go to Pancala take thither prince Gokarna and return..... At the order of the the Arya Avalokitecvara, the Bodhisattva Gaganaganga gets on the back of lion, goes and takes prince Gokarna in Pancala and returns to Sukhavati. It is the famous linga of Gokarna. Now, once, when Vrsakarna and his people held a council and they anointed Gokarna. And Gokarna governed the country of Pancala according to justice (justly).

57. In the course of times a Nagaraja named Kulika, angered, swore to fill up Nepal with water, thereupon beginning from the

river Kanciki all the Nagas came out from the Nagaloka, entered Nepal and flooded her. The creatures began to moan. Arya Avalokitecvara who dwells in Sukhavati sent Samantabhadra who pierced the body of Kulika with the famous linga of Kilecvara; it is mount Carugiri.

58. An Acarya of Manjupura named Sarvapada, in possession of the sex magics; pride excited him to anger and he beat his servants; than, frightened of himself seized with madness he began wandering carrying with him an earthen pot, reaching the banks of the Bagmati, he laid down his pot began his magical operations. Avalokitecvara then sent the Bodhisattva vajrapāni. This is the Kumbhecvara. Erection of the caitya.

59-60. A sage from the country of Pancala, Buddhipada had a son, Manjugarta who was absolutely an idiot. Buddhipada found himself incapable of instructing him and sent him to Nepal to worship Manjuceri. On reaching the mountain of the south, he met a pretty girl who was looking after a plantation of sugar-canes and began to amuse himself with her. He was almost lost; but the god Manjuceri taking pity hastened towards Manjugarts; he touched his head with his hand saying. Become good and by the effect of this benediction Manjugarta became a poet, he began to sing a hymn before Manjuceri. From this originated the famous linga of Manjugartecvara.

61. A master of Odiyana, dwelling on mount Gaganaksepa requests the favours of the cow of plenty; he makes a sacrifice in which he offers fish and meat. The cow gives him her marvellous milk; he makes use of it for an oblation. Then the yogini Gaganakespa grants him a favour. This is the origin of the

famous Phanikecvara linga. The Bodhisattva Sarvanivaranaviskambin in the form of a fish.

62. The same master of Odiyana, in order to ascertain the power of the eight magical forces, settles himself on the banks of the Bagmati, on the skin of an elephant and begins his charms. Ganeca who had come to amuse herself in the waters of the Bagmati, gets angry at the sight of a magician sitting on the skin of elephant; he calls to his aid the Putanas and Kataputanas and he throws the evil spell over him. Then the master of Odiyana calls Sadaksari to his help; she brings with her the Dacakrodhas and Ganeca allows himself to be moved. Then the Locecvara, Ananda, etc., found on mount Kacchapa the famous linga of Gandhecvara.

63. After this another day the master of Odiyana having passed by the banks of the Bagmati in the neighbourhood of Svayambhu, blows there the conch, he deposits his conch at the spot called Vikramasthala, and enters into a magical meditation. Then Arya Avalokitecvara who resides at Sukhavati, calls the Bodhisattva Khagarbha and says to him; Hear you Bodhisattva Khagarbha go to the place named Vikramasthala. You will see there the master of Odiyana in magical ecstasy; watch over him by installing an emblem in the form of a conch. Erect a linga that will be as famous as the Vikramecvara. At this order Khagarbha Bodhisattva resides on a lion and proceeds to Vikramasthala. At the same time Garuda is entrapped in the knots of a naga; he immediately calls Visnu in his mind who hastened to help him out of the knots of the naga. This was the moment when the Bodhisattva Khargarbha had just arrived. Ah said Visnu what luck, and I am glad to see you and he pays him homage and respect-

fully turns to his right. It is you who teaches me the good law climb on my shoulders. This is the origin of the famous Haribariharivahana.

64. Paramecvara and Parvati entertain each other on the confluence of the Bagmati and the Manimati; they practise penance at the place; by the power of the penance Guhyecvari who is pleased, grants them a favour from heaven.

65-66. One bright day, a shepherd on the lookout for a cow rambled from mountain to mountain. He sees a tintini tree and wishes to climb the tree to eat a fruit; but he falls back to earth. A monkey named Kapiraja sees his fall hastens and takes him on his shoulders. In return the shepherd kills the monkey with a stone; in retribution for his fault he is smitten with leprosy; he now becomes all pus, congealed blood and began smelling. His wife and his parents expel him from the house. He wanders about like a vagabond. The king of the Pancala, Vrsakarna meets him; he supplies him with a nag, some money and persuades him to go and make penance at the confluence of Bagmati and the Manimati. The shepherd remains there twelve years; then he dies and goes straight to heaven.

67. In the town of Bandhumati there lived the wealthy merchant Varna; his wife, Varnalaksmi became pregnant and gave birth to a child. The merchant Varna departed with five hundred other merchants to the country of jewels.

68. Varnalaksmi remaining in the house handed her child a wooden bowl and sent him out to beg his food; the people broke his bowl and then sent him back with insults, so great was his ugliness. The poor disgraced man began to make penance at the tirtha and by the strength of his penance he began very

handsome. His father who had searched for him everywhere without finding him discovers him at the tirtha and brings him back to town. Precisely at that time there was no king in the country and the ministers have summoned the people to deliberate thereon.

69-71. At that very moment the handsome young man arrives; he is placed on the back of an elephant and the people decide to crown him king. At the favourable moment indicated by the astrologers he receives the royal anointing. He reigns in the name of Maha Sundara, practises justice and lives happy.

72. A king spends his day aimlessly killing the unfortunate gazelles, later in an other world, he becomes a gazelle and under that transformation he is killed by a hunter at the tirtha.

73. Then again in another existence the gazelle is a tiger, the hunter a wild-boar; both meet each other at the Manoratha-tirtha; the tiger receives a blow from the snout of the wild boar, he dies in consequence; the wild boar also dies. Both go straight to heaven for having died at the tirtha.

74. And after this there lived a learned man named Vajrapada in the country of Pancala; he knew perfectly all that concerned astronomy, medicine dialectics and all other sciences in general. And yet he could not manage to win himself a reputation. He asked himself how he could best manage it. He proceeded to the confluence of the Kevati and the Bhadranadi where is situated the Nirmala tirtha; he took a bath there and brought leaves of the acvattha daily practised penance in the graveyard. A Vidyadhari took him in her favour came to visit him daily and he attained glory.

In the village of Vasavagrama, there

lived an eminent personage named Sena who was as wealthy as Kubera. Yet, through his faults, he tilled the earth. He had a son named Kotikarna who said to him everyday; do not till the earth. But he paid no heed to him and continued to till the ground. The father said to the young man; You better start business and strive to earn thousands and hundreds, and he sent his son to carry on traffic. Kotikarna the trader, went and sought his mother and said to her; My mother, I am going to trade. Answer me. She did not reply to him. He then spoke very strongly to her.

76. He proceeded on his journey in a vehicle and an ass. His companions followed him. But in returning as a punishment for having abused his mother he lost his caravan and remained alone.

77. He came to an iron town and asked the gatekeepers three times for water, but they gave him none. Furious he entered the town and kept five hundred Pretas who asked him for water. He fled.

78. And he reached a second iron town and he asked for water twice and five times; but the gatekeepers did not even listen to him. Furious, he entered the town and met fifteen Pretas who said to him; for twelve years we have not even heard the name of water we are dying of thirst; give us water and he fled. And after this, at evening time, four Apsaras came driving in a celestial chariot. The gate-keeper amused himself with them all night then at dawn they alighted four dogs from the chariot and gave them to him to eat. Kotikarna remained looking motionless.

79. On returning from the world Kotikarna the merchant came quite close to Vasvagrama. He saw a temple and respectfully turned to his right. He saw something written;

he looked; and it was his name. He began to ponder and soliloquished; I shall become a monk. And he went in search of the bhiksu Katyayana.

80. On the order of the bhiksu Katyayana he entered his native town, published what he had seen in the other world, bathed in the Cintamani tirtha made funeral offering heard the voice of his father and mother, practised penance at the Cintamani tirtha became bhiksu and obtained deliverance. The Cintamani tirtha is at the confluence of the Bagmati and the Kecavati.

81. The Daitya Danasura having plundered treasures and jewels from the world of the Nagas carried them to the current of a river. This is the origin of the river Ratnavati. Her confluence with the Bagmati forms the Pramoda tirtha. (after this comes the lower band without any marked divisions).

The tirtha Sulaksna at the confluence of the Carumati and the Bagmati. A man who has not the good marks obtains them if he does penance there.

A daughter of Daitya by the effect of the anger of a Daitya and by a desire of getting a son practised penance on the banks of the Bagmati. The goddess Vasundhara satisfied manifested herself before her. This is the origin of the Prabhavati. Her confluence with the Bagmati is the Jaya tirtha.

By the virtue of the Jaya tirtha, the Daitya Bala obtained the Empire of the three worlds; he obtained the elephant Airavata as a riding animal.

Then appear the names of tirthas; Analinga tirtha... Manicila... Godavari... Nadikostha... Mata... Matsyamukha... Nuti... Navalinga... Agastya... Kagecvara Tecapa...

Vagivara Tara... Aryatara... Kali... Ananta...  
Anantanaga... Sahasra Sundari... Agastya...  
Kapotalo.

On mount Kapotala the Compassionate  
(Karunamaya) and two Nagas.

Then come the eight Cmacanas of Nepal  
with their divinities.

1. Asitanga Bhairava, Brahamayam,  
Kacchapapada. The Candogracmacana.
2. Krodha Bhairava, Kumari Cavarapada.  
The Galvaracmacana.
3. Rurn Bhairava, Indrayani Virypaksapada.  
The Jvalamakulacmacana.
4. Kapala Bhairava Varahi Varuna Naga,  
Krkalasapada. The Kalankacmacana.
5. Ummatita Bhairava Vaisnavi Carpatipada.  
The Ghorandhakacmacana.
6. Samhara Bhairava Camunda. The  
Laksmivarnacmacana.
7. Cukra Bhairava Mahecvvari Nagaripada.  
The Kilakilocmacana.
8. Bhisana Bhairava Mahalaksmi Kukkuri-  
pada. The Attattahasacmacana.  
Kanakamuni in the Cobhitarama vihara.  
His caitya with worshippers.

In Benares in the large convent of  
Vikramacila Dharmacri mitra comments upon  
the Namasanegiti; but he cannot succeed in  
interpreting the twelve syllables. He then goes  
to interview Manjuceri on mount Pancacirsa in  
the Mahacina. When I will have obtained  
from him the interpretation of the Twelve  
syllables he said, I shall return. He thereupon  
proceeds to mount Pancacirsa; arrives in  
Nepal. Manjuceri, seized with compassion  
came in front of him tilling the ground with  
a lion and a tiger. Dharmacri mitra looks at  
him and asks him; What distance from here  
to the mountain of Mahacina; the peasant

replies to him; it is too late to continue this  
evening, night is approaching. Remain with  
me, I shall show you the way. He takes him  
to his house, instructs him on the way, gives  
him to eat the five dishes of ambrosia.  
Dharmacri mitra soliloquises, Tigers and lions  
are not domesticated. This must be some  
holy personage here and he falls asleep on his  
seat. The peasant had retired to his sleeping  
room; suddenly a voice is heard; Manjuceri  
replies; Varda, my dearest it is Dharmacri  
mitra of the monastery of Vikramcila; he has  
been able to interpret the Nama Samgiti but  
he does not know the commentary of the  
Twelve syllables. Varada replies; How can the  
commentary of the twelve syllables to know?  
Recite it is to me. Manjuceri recites it.  
Dharmacri mitra hears all, prostrate before  
the door. In the morning, Varada and Moksada  
come to open the door; in seeing there  
Dharmacri mitra, They are seized with fright  
and enter again inside. The Manjuceri arrives;  
Arise he said. He takes him by the hand makes  
him stand gives him the anointing of the  
Vajra and teaches him the commentary of  
the twelve syllables. Dharmacri mitra  
prostrates himself at the foot of his master.  
I cannot, he said to him my master pay you  
appropriate fees. Have mercy on me, come  
and see me. Thereupon Dharmacri mitra  
returns to Vikramacila and there he instructs  
the students. At that moment Manjuceri  
appears like a tall old man holding a lotus;  
he enters the monastery. Dharmacri mitra  
sees him but feigns not to see him. Once the  
lesson is over the hearers leave the room.  
Dharmacri mitra hastens to greet his master  
but he now moves away without looking at  
him. O my master forgive me my fault he  
cries out and he falls at his feet. As a result  
of his fault his eyes fall out. The guru then

says to him. From today your name will be Juanacri mitra and you will see as if you had eyes. Then he vanished. After this it is the acarya Cantacri. The acarya had covered up with a stone the holy manifestation of the light; he had erected above it a caitya of bricks; built a gold bell-turret, a gold cushion, a gold parasol. He then performs the magic of the Nagas to have the rain to fall during the season. All the Nagas arrive save Karkotaka. Then Cantacri the acarya calls Gunakama deva and says to him; go to the Dhanahrada, call Karkotaka and return, and he gives Gunakama deva a handful of white grains that Gunakama deva goes and quietly throws into the Dhanahrada. Come Karkotaka he cries out. I am too deformed to present myself replies Karkotaka. Gunakama deva seizes him by the hair, lays hold of him and brings him along. And the troops of gods appear everywhere for the blessing.

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 The procession of Matsyendra Natha  
 (Explanatory Note translated from the Sanscrit)

Firstly by proceeding from the left the caitya of Swayambhu, having in front the image of Aksobhya and on its right that of Vairocana. Above it the bell turret gold plated still above this the gold parasol. To the right and left two temples of gods.

Below a temple of god built of brick and parget.

To the left a fully decorated house with three windows and archways; at each of the windows a person who holds religious offerings to present them.

To the left a temple of the god built three stories high each one covered with gold

plated; at each roof a garland of small bells that tinkle in the breeze. Above a gilded bell-turret. Below the temple leads on to three terraces and the door is painted in vivid colours.

To the left a large three-storied house; below on the terrace a man and three women, one of them carries a child; a young boy has climbed a wall to look; on the second floor; at a painted window, a man crosses his hands in adoration; on the right and left, women, in the same attitude; on the third floor, a man with hands crossed, looks at the procession of Arya Avalokitecvara.

Then a large three storied house at each storey a window of carved wood and painted with a personage who is looking on; they all have their hands joined; personages are also looking from over the wall of the enclosure.

Procession of Arya Avalokitecvara called Bugyat. To the right and left of the divinity two old men standing. Outside the chapel the king's representative his fly-flap bearer; below two body-guards; ahead two upadhyayas; to the right and left, two woodchoppers (Barahi). Two to three hundred persons pull on the ropes to move the chariot. Ahead of the chariot banners lamps torches perfuming-pa a bell, musicians who play all kinds of musical instruments drums, tambourines, cymbals trumpets. Spectators on all sides, riding on elephants. In the distance merchants and merchants of betel and arecca nut, etc.

A pretty house, a three-storied house, with windows balconies decorated pillars.

A temple of the goddess three-storied high very pretty.



A picturesque house with sculptured windows.

A three-storied house painted in colours with decorated windows and balconies.

A two-storied dharmacala, very pretty.

A little everywhere people come from the surrounding villages, in their feast attires to see the procession in Lalita-pattna and who afterwards return to the villages.

(To be continued)