

THE PLAY LOKĀNANDANĀTAKA BY CANDRAGOMIN

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Candragomin's play Lokānanda "(The Play Which Creates Joy For the People)"—henceforth LN—ranks with the oldest extant products of Indian stage works. Only very few authors are definitely earlier than Candragomin—Aśvaghoṣa, Bhāsa, and Śūdraka; Kālidāsa seems to have been an older contemporary of his. As regards style LN belongs to the early classical period of dramatic poetry, in contrast to playwrights of the later classical period such as Bhaṭṭa Nārāyaṇa, Bhavabhūti, and Rājaśekhara. Unfortunately not more than eleven verses of LN are preserved in Sanskrit; the remaining part is available only in an extremely defective Tibetan translation. This may be the reason why a critical edition of this play, which is of such importance to literary history, was published only in 1974 along with a German translation.¹ The following remarks on author, material and contents of LN are based essentially on this publication.

1. The Author of Lokānanda and His Date

The author's name is mentioned five times in LN. The first time it appears in the stage-director's (*sūtradhāra*) prologue (*prastāvanā*) in a stanza which might have read approximately as follows:

प्रबद्धं चन्द्रदासेन कविनापूर्वनाटकम् ।
दर्शयामि सभामद्य तल्लोकानन्दनाटकम् ॥१.४॥

Furthermore, the author of LN follows the practice which can occasionally be observed with Sanskrit poets of mentioning his own name in an additional stanza at the end of each chapter, in this case each act. Thus we find the name of Candragomin in I 21, II 22, III 23, and IV 35. In the *Bharatavākya* (V 48) he once again mentions his own name in the shortened form Candra by way of a kind of *śleṣa*:

भवतु जगतां धर्माभ्योदः प्रबन्धमहोत्सवः
सुचिरगुणिता मृत्योर्वन्ध्या भवन्तु मनोरथाः ।
मुनिजनकथागोष्ठीबन्धैः शमामृतवर्षिभिः
शिशिरसुभगश्रन्द्रालोकः प्रयातु कृतार्थताम् ॥५.४८॥

1 *Candragomin's Lokānandanātaka. Nach dem tibetischen Tanjur herausgegeben und übersetzt. Ein Beitrag zur klassischen indischen Schauspieldichtung.* Von Michael HAHN. Wiesbaden 1974. (Asiatische Forschungen. Band 39.)—As early as 1967 Ratna HANDURUKANDE had published a transliteration and synopsis of Lokānanda, in pages 194–300 of her book. *Mañicūḍāvadāna, Being a translation and edition. And Lokānanda. A Translation and Synopsis.* London 1967. (Sacred Books of the Buddhists. Vol. XXIV.) Compare M. HAHN, *Some remarks concerning an edition of the Tibetan translation of the drama Lokananda by Candragomin,* Indo-Iranian Journal XIII (1971).

In the concluding stanza of the play following the *Bharatavākya* the author quite remarkably grants himself the epithet *vītarāga (Tib. *chags pa dañ bral [ba]*), which is usually reserved for the Bodhisattva only.

This internal evidence of authorship is corroborated by a remark made by I-Ching in the report on his journey to India. There he says:

The great scholar Yue Kuan ["moon official", that is Candragomin] from the East of India composed poetry about the crown prince p'i-shu-an-ta-lo [=Viśvantara, erroneously for Mañicūḍa] hitherto known as Su-ta-na, and all people sing and dance [the root naṭ] throughout the five countries of India.²

Thus there can be no doubt about the playwright's name. The form Candradāsa in I 4 instead of the more usual Candragomin was presumably employed for metrical reasons.

This Candragomin may be identified with the well-known Buddhist grammarian Candragomin on the basis of stanza I 6 in the prologue of LN where we read in the third line in a reconstructed form:

येन व्याकरणं कृतं लघुतरं विस्पष्टसंपूर्णकम्

Compare with this the introductory stanza of Candragomin's grammatical work:

सिद्धं प्रणम्य सर्वज्ञं सर्वोयं जगतो गुरुम् ।

लघुविस्पष्टसंपूर्णमुच्यते शब्दलक्षणम् ॥

In both cases grammar is characterized as *laghu*, *vispaṣṭa* and *sampūrṇa*.

Finally, there is another work which may be associated with the name of Candragomin: the Śiṣyalekha ("Epistle to the pupil") consisting of 116 stanzas (my counting).³ It is a letter in the form of an ornate poem which, according to tradition, was directed to a prince and aimed at converting him again to a spiritual life. Not less than nine stanzas of the Śiṣyalekha are to be found in LN:

Lokānanda	Śiṣyalekha	Counting of Minaev/Vaidya
II 6	91	90
15	69	68
16	72	70
10	74	72
20	75	73
21	66	65
22	101	100
23	102	101
V 48	116	115

2 Taisho Tripiṭaka, Vol. LIV, p. 228 a 9f.

3 Compare M. HAHN, *Der Autor Candragomin und sein Werk*, *Zeitschrift der Deutschen Morgenländischen Gesellschaft*, Supplement II, Wiesbaden 1974, pp. 331-55, above all 340 f.

The Tibetan Tanjur contains an additional fifty-five, mostly smaller, works ascribed to an author with the name of Candra (gomin). Among them there are thirty-five *sādhana*s and related works (e. g. spells against diseases), sixteen *stotras* and four further works belonging to various genres.

In no case can the text be cogently ascribed to the grammarian, playwright and letter-writer, so that for the time being these works may be ignored.

One question remains to be answered: When did the author of LN, *Cāndravā-karaṇa* and *Śiṣyalekha* live? For a long time this was a subject of controversy among various scholars, particularly between S. Lévi and B. Liebich. According to the most recent critical evaluation of the reliable historical facts,⁴ Candragomin must be placed in the 5th century. He developed his activity as a writer presumably during the period A. D. 425–475. This dating, which has repeatedly met with approval,⁵ is in accordance with the style and the formal composition of LN.

2. The Material of LN and its Tradition

Thanks to the works of L. de La Vallé Poussin, S. Lienhard, and, above all, R. Handurukande⁶ the known versions of the Mañicūḍa legend have now to a large extent been published or at least analysed. In the introduction of my edition of LN⁷ an attempt was made to set up a stemma of all the versions which had been dealt with. The most important point in this connection is the assumption of the existence of two recensions of the legend, a longer one and a shorter one. Three texts give proof of the longer version (Lokānanda, the source of the prose interpolation in the *Svayambhūpurāṇa*,⁸ and *Mahajjātakamālā* ch. 49); and four of the shorter versions (*Mañicūḍāvadāna*, *Svayambhūpurāṇa* without prose, *Avadānakalpalatā*, ch. 3, and *Mañicūḍānoddhṛta*). The two versions made known for the first time by R. Handuru-

4 Compare *Candragomins Lokānandanāṭaka*, pp.3–9.

5 Compare recensions by
S. DIETZ, *Wiener Zeitschrift für die Kunde Südasiens*, XX (1976), pp. 198–9.
C. VOGEL, *Indo-Iranian Journal*, XVIII (1976), pp. 143–5.
PALSULE, *Annals of the Bhandarkar Oriental Research Institute* Vol. LVII (1976), pp. 293–6.

6 L. de LA VALLEE POUSSIN, *Mañicūḍa, as related in the fourth chapter of the Svayambhūpurāṇa*, (Paris, dev. 78), *Journal of the Royal Asiatic Society* 26 (1894), pp. 297–319.

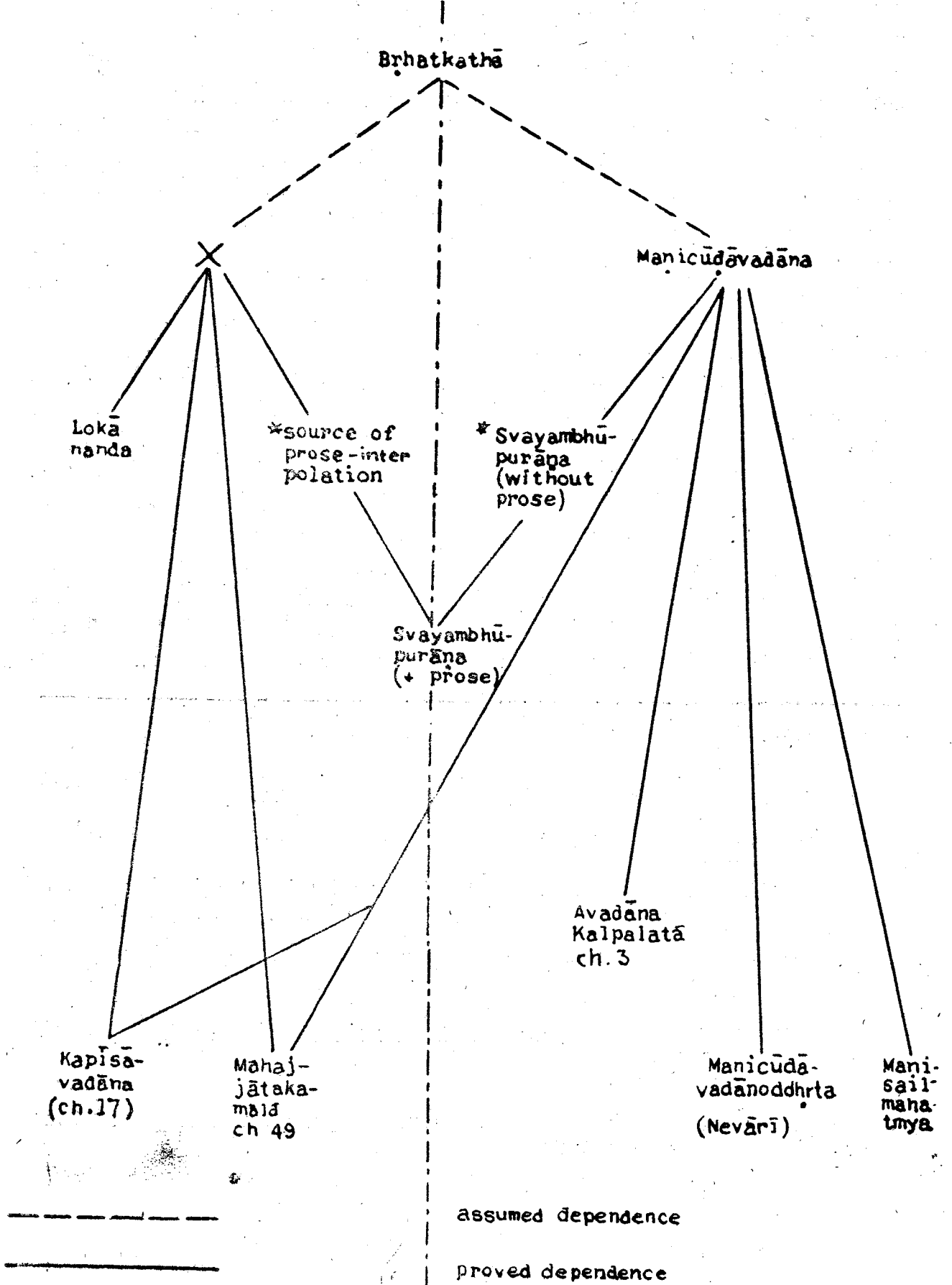
S. LIENHARD, *Mañicūḍāvadānoddhṛta. A Buddhist Re-Birth Story in the Nevāri Language*, Stockholm 1963 (Stockholm Oriental Studies 4.)

R. HANDURUKANDE, compare note 1, and *The Manicūḍa study*, By Prof. Ratna HANDURUKANDE, in: *Buddhist Studies (Bukkyo Kenkyu)*, Vol. V (1976), pp. 309–68.

7 p. 23

8 The published version from the Paris Svayambhūpurāṇa manuscript contains two completely different texts.

DIAGRAM 2



kande in 1976 may easily be integrated into this stemma: the version in *Maṇiśāilamāhātmya* is closely connected with the classical *Maṇicūdāvadāna*, and therefore belongs to the shorter version; the text from the *Kapiśāvadāna* reveals characteristic conformities with the three texts bearing evidence of the longer version, which in detail indicate a common source. This might be either the no longer extant *Bṛhatkathā* or an interposed text which has been lost. The nine known versions of the *Maṇicūḍa* legend may be arranged in a diagram as on p. 54.

The stemma reveals that there is one common representative of each of the two versions, in which the other versions originate. The common representative of the shorter version (recension B) is the *Maṇicūdāvadāna* (MA), the so-called classical prose text. The extract in *Maṇiśāilamāhātmya* relies heavily on it and the Paris manuscript of the *Svayambhūpurāṇa*, too, largely follows MA. *Maṇicūdāvadānoddhṛta* is more or less an adaptation of MA in *Nevārī*, and *Kṣemendra* created a tale in verse in *Kāvya* style based on MA.

Originally MA was presumably written almost exclusively in prose similar to the tales of the *Divyāvadāna* with which it agrees the most. In the present versions there is a total of all 111 stanzas, a great number of which are taken from other works, e. g. from *Āryaśūra's Jātakamālā*.⁹

The MA text tells the story of King *Brahmadatta* of *Sāketa* and his spouse *Kāntimatī* who conceives a child. Her pregnancy longings consist of a number of meritorious acts such as the giving of various gifts to the needy, feeding, medical care, and a sermon. Under wondrous circumstances a son with a miraculous crest jewel is born who therefore receives the name of *Maṇicūḍa*.

Having become king himself he has halls of alms erected and admonishes the people to lead a moral life. In a very short remark it is mentioned that a sage by the name of *Bhavabhūti*, living in the *Himālaya*, finds a girl in a lotus pond, brings her up under the name of *Padmāvati* and, when grown up, offers her as wife to King *Maṇicūḍa*. He demands as a reward that, on the occasion of the presentation of his spouse *Padmāvati*, the king perform a sacrifice and dedicate the merit resulting from it to him. *Maṇicūḍa* agrees, marries *Padmāvati*, and after some time a son, *Padmottara*, is born to them.

One day he preaches a sermon to the people at which the four guardians of the world (*lokapāla*) rejoice to such a degree that they decide to help *Maṇicūḍa* to become enlightened. He then performs the sacrifice of unrestrained giving (*nirargaḍa*) for the benefit of *Bhavabhūti* to which, among others, the neighbouring king *Duṣprasaha* is invited. At first a demon (*rākṣasa*) appears and demands food. As he insists on

having fresh flesh, Manicūḍa, in spite of the general dismay, finally offers himself. The demon devours him almost completely before he discloses himself as Indra in disguise. King Manicūḍa's body is thereupon restored by an 'act of truth', by a *satyak·iyā*. Indra begs pardon for this trial. Then Manicūḍa generously distributes further gifts and dedicates the merit to Bhavabhūti.

The great sage Vāhika then enters and demands the wife and child of Manicūḍa as a reward for his teacher Marici. Manicūḍa complies with this request too and bids farewell to Padmāvati and Padmottara. When the neighbouring King Duṣprasaha demands the royal elephant Bhadragiri, which had already been given to the priest Brahmaratha, a war breaks out and Sāketa is besieged. Manicūḍa has himself taken to the Himālaya in order to buy back Bhadragiri. As a hermit he indulges in moral and philosophical reflections there while the minister Subāhu defeats Duṣprasaha and redeems Padmottara from Marici.

Indra decides to test Manicūḍa again. He sends the *devaputra* Dharma who, disguised as a hunter takes Padmāvati by force from Marici's hermitage. Manicūḍa hears her wailing and rescues her. Māra, disguised as a young man, tries to persuade Manicūḍa to return to Sāketa with Padmāvati but Manicūḍa sends her back to Marici who, however, releases her and sends her to Sāketa by air.

In Duṣprasaha's kingdom plague has broken out. He sends five Brahmins to Manicūḍa who request his miraculous crest jewel. Manicūḍa gives in to them though his skull must be cleft. By the natural phenomena accompanying it the chief personages of the narration gather at Manicūḍa's body. He stresses that he does not regret anything and does not feel any hatred against anybody. By this *satyakriyā* he is cured again, returns to Sāketa and lives there happily as king with his family after Duṣprasaha, in whose kingdom plague has disappeared, has begged his pardon.

The longer version (recension A) differs from the one just described in that it narrates in much more detail the period from Manicūḍa's birth to his succession to the throne and his marriage. The shorter version treats this in a very brief and summarized manner. Thus before his marriage he retires to the solitude of the forest and indulges in thoughts on renouncing worldly life. During this time Padmāvati is declared Manicūḍa's bride without his knowing it. This is done through the intermediary of Padmāvati's friend Ratnāvalī who is a *vidhyādhari*. She takes a portrait of Manicūḍa to the hermitage, whereupon Padmāvati falls in love with him. Later on Ratnāvalī shows a picture of Padmāvati to Kāntimati, Manicūḍa's mother. Kāntimati regards her as the appropriate daughter-in-law. When the wedding cord is taken to Manicūḍa he at first strictly refuses to return to worldly life by marrying. Only the threat of Padmāvati's friends to commit suicide makes him change his mind. Then the marriage and the succession to the throne take place. The rest of the plot agrees with the shorter version.

The longer version of the Mañicūḍa legend is represented by four texts which do not seem to be directly dependent on each other but obviously originate in a common source, which was then modified according to the respective context. Unfortunately the adaptation in the 49th chapter of Mahajjātakamālā as such, though quite extensive, is incomplete due to the loss of various leaves. It seems, however, to reproduce the common source quite faithfully. Therefore, one has to rely on the remaining three texts, the prose interpolation in the Svayaṃbhūpurāna published by R. Handurukande, chapter 17 of Kapīśāvadāna, and LN. Among these LN is certainly the most ancient text, although its plot is necessarily adapted to the needs of the stage. In the following section the story of LN is summarized in as much detail as space allows.

3. The Dramatized Version of the Mañicūḍa Legend in Lokānandanāṭaka

LN begins with a prologue on the stage where one can still recognise very easily the division into three parts, namely benediction (*nāndī*), prologue as such (*prastāvanā*) and prelude to the main plot (*āmukha*). Then five acts follow which are linked up with each other by interludes of the *praveśaka* type (preceding the second, fourth and fifth acts). The fifth act is concluded by the Kāvyaśaṃhāra, the *Bhāratavākya* and a concluding stanza mentioning the author himself.

In the following detailed analysis I shall particularly take into account the stanzas the numbers of which are given in brackets. The numbers usually refer to the preceding sentence only. Furthermore, I have subdivided the acts into individual episodes by the combination of a Roman number and a small letter.

Detailed Analysis (Synopsis)

Prologue

Description of the flowers with which Buddha is worshipped (1). *Nāndī*

Description of the jealous daughters of Māra (2). Description of Buddha's imperturbability when, during the meditation which leads him to perfect enlightenment (*saṃbodhi*) various attempts are made to disturb him (3).

The author of the play is Candradāsa (4).

Prastāvanā

He was born in the Jātukarṇa family in the East of India, although 'unable to carry burdens' (*abhārasaha*), he was famous (5).

He mastered several branches of knowledge and wrote a grammar (6).

The actress (*naṭī*) complains that her son wishes to enter the (Buddhist) *Āmukha* order (7). The *Śūtradhāra* wonders if he may be a Bodhisattva. Description of a Bodhisattva (8). Through his merits he will become blissful. (This is a hint at the happy ending of the play.) Description of spring, in prose and verse (9); the latter gives the key-word *cūḍāmaṇi*. Description of Ratnāvali staying behind in the hermitage (10).

Act I

The *vidyādhari* Ratnāvali enters the stage, praises the hero (without mentioning his name) and alludes to a portrait brought with her (11). She enters the hermitage and describes her arriving girl friends Padmāvati and Mādhavi. Padmāvati depicts her (interminate) longing feelings. Ratnāvali alludes to some interesting news thereby arousing her friend's curiosity; she has seen something wonderful. When questioned she gives three (by repetition four) vague answers, finally she describes what she has seen by a *śleṣa* stanza. (12). The two girls' first guess is that it is the moon, their second the Kāma. Ratnāvali tells them that she saw Maṇicūḍa at Sāketa and that a portrait of Maṇicūḍa was stolen by *vidyādhari*s. She announces that the girls, too, will see him and mentions his crest jewel and his being inclined to become an ascetic. At last she shows the portrait – so she herself was the thief ! In a kind of pun (using both meanings of *avadya*) she says that Maṇicūḍa has a fault: he cannot be addressed ('is to be blamed'). (That is, of course, not his fault as he is not present in person). Ratnāvali continues her report: she had presented Padmāvati's portrait to Maṇicūḍa's mother Kāntimati who chose her as daughter-in-law. Unintentionally Ratnāvali grieves Padmāvati by an ambiguous use of *guru*: Maṇicūḍa obeys his *parents* (that is, he will marry Padmāvati)- he feels attracted by the *ascetics* (that is, he will not marry Padmāvati).

I. a

I. B

Bhavabhūti, Padmāvati's foster-father, and his disciple allude to Padmāvati's future motherhood (13). They miss her. They consider possible reasons for her disappearance (14,15). Mādhavi and Padmāvati hide in the nearby forest for shame because of their conversation.

I. c.

Bhavabhūti becomes aware of Ratnāvali's confusion and questions her. But she is too bashful to explain the situation. Through meditation Bhavabhūti realizes it and praises Maṇicūḍa's qualities of character. Mādhavi reveals her joy (16). Bhavabhūti honours Maṇicūḍa's portrait with flowers. He praises the picture (17) and Maṇicūḍa's character (18). Bhavabhūti calls Mādhavi and Padmāvati.

I. d.

Bhavabhūti describes Padmāvati's innocent nature and asks her for the reason for her bashfulness (19). He describes the midday rest (20).

I. e

The play deals with a hero full of character (21).

Concluding

Interlude preceding Act II

stanza

The maid-servant Kuntalikā enters and reports that Maṇicūḍa's parents have already performed the bridal ceremony with Padmāvati's portrait (1) and that the people in expectation of the forthcoming marriage have decorated

Prave-
śaka

their villages (2). She tells Parṇikā, the second maid-servant, that Maṇicūḍa has withdrawn to a penance-grove. Parṇikā does not doubt that he will obey his parents (3). Kuntalikā informs Parṇikā that Gautama, the Prince's friend and the Vidūṣaka, was instructed to make the prince change his mind. Gautama's arrival is announced by the maid-servants.

Act II

Gautama repeats to himself the queen's instruction and imagines the consequences of Maṇicūḍa's childlessness – extinction of the royal dynasty (4). He asks Maṇicūḍa's servant Mañjula who is behind the scenes where Maṇicūḍa is to be found and describes flowers surrounded by bees. He wonders if Maṇicūḍa was carried off by a *vidyādhari*.

II. a

After this cue Ratnāvalī enters and describes Padmāvati's longing for the prince (5) and his distress. Unnoticed she follows Gautama who describes the artificial fountains and the pleasure hill. Ratnāvalī wants to secretly listen to Maṇicūḍa and Gautama.

II. b

Maṇicūḍa deplores the insatiable desire for sensual pleasures of human beings (6).

II. c

कासौ गतिर्जगति या शतशो न वाता
किं तत् सुखं यदसकृन्न पुरानुभूतम् ।
कास्ताः श्रियश्चपलचामरचारुहासाः
प्राप्ता न यस्तदपि वर्धत एव रागः ॥२.७॥

Ratnāvalī calls the waterfall the water-offering for the manes of her beloved friend Padmāvati. Gautama realizes Maṇicūḍa's melancholy. He describes a bee on a lotus leaf (7.) Maṇicūḍa regards the falling pollen as a symbol of fugitiveness (8). Gautama describes the peacocks covered with drops of water (9) which Maṇicūḍa considers as the embodiment of the stream of *āharmas* (10). Gautama deplores his lack of success in changing the prince's mind (11).

A maid-servant brings the marriage thread. Gautama puts it on Maṇicūḍa whereupon Ratnāvalī draws the false conclusion that another bride is provided for Maṇicūḍa. The maid-servant exists.

II. d

Gautama informs Maṇicūḍa of his now being married (12). Maṇicūḍa disapproves of the marriage and expresses his determination to become a hermit nonetheless (13). Gautama asks him why he prefers the forest to his kingdom (14). Maṇicūḍa praises the pleasure of living in a forest (15.16).

II. e

किं सा रतिर्भवति नन्दनभूमिकासु
दिव्याङ्गनाजघनमृष्टशिलातलासु ।
ये मुग्धमुग्धहरिणीगणसेवितासु
निःसङ्गचारुसुभगासु वनस्थलीषु ॥२.१५॥

विशालाः शैलानां विरतजनसंपातसुभगा
गुहा गाढाभोगा हरितवनलेखापरिकराः ।
सरित्तीरासन्ना मुरजमधुरैर्निर्झरवै-
र्न गम्याः क्लेशाग्नेर्वयमिति वदन्तीव पथिकान् ॥२.१६॥

Gautama reproaches him not to be pitiless towards his family. Mañicūḍa replies that suffering only comes to an end when there is no rebirth (17). He mentions the reasons for being reborn (18). Gautama calls the sensual pleasures a law of nature. Mañicūḍa condemns the sensual pleasures as being worse than poison (19,20).

आपातमात्रमधुरा विषया विषं च
घोरा विपाककटुका विषया विषं च ।
मोहान्धकारगहना विषया विषं च
दुर्वारवेगचपला विषया विषं च ॥२.१६॥

कामं विषं च विषयाश्च निरूप्यमाणा
श्रेयो विषं न विषया विषमस्वभावाः ।
एकत्र जन्मनि विषं विषतां प्रयाति
जन्मान्तरे ऽपि विषया विषतां प्रयान्ति ॥२.२०॥

He refuses to postpone his decision (21).

श्वः कार्यमेतदिदमद्य पर मुहूर्ता-
देतत् क्षणादिति जनेन विचिन्त्यमाने ।
तिर्यग्निरीक्षणपिशङ्गितकालदण्डः
शङ्के हसत्यसहनः कुपितः कृतान्तः ॥२.२१॥

He praises the service done for the benefit of others (22).

स्वयं घासप्रासं पशुरपि करोत्येव सुलभं
यदृच्छालब्धं वा पिबति सलिलं गाढतृषितः ।
परस्यार्थं कर्तुं यदिह पुरुषोऽयं प्रयतते
तदस्य स्वं तेजः सुखमिदमहो पौरुषमिदम् ॥२.२२॥

Which is an essential characteristic of a noble man (23).

यदालोकं कुर्वन् भ्रमति रविरश्रान्ततुरगः
सदा लोकं धत्ते यदगणितभारा वसुमती ।
न स स्वार्थः काश्चित् प्रकृतिरियमेवापि महतां
यदेते लोकानां हितसुखरसस्यैकरसिकाः ॥२.२३॥

Only an egotist –like Gautama–does not consider the distress of his relatives (24). He defines what he understands by ‘relative’ (25). He regrets that nobody asked him to do something for him, so that therefore he has so far not been able to become a ‘place of refuge’ to anyone. Ratnāvalī uses this cue to take refuge with the prince. He assures her of his readiness to help (26). She requests his body; Gautama abuses her as ‘poison-maid’ (*viṣakanyā*). Mañicūḍa assures her of his protection and the fulfilment of her request (27). Ratnāvalī tells him that her girl-friend’s suffering can only be alleviated by seeing Mañicūḍa (28). He decides to set out immediately for the hermitage in the Himavat. They take the lamenting Gautama with them on their flight. Mañicūḍa describes the earth from the air (29,30). Gautama asks silly questions about the stars. Mañicūḍa describes the heavenly Gaṅgā (31). Then the Great Bear (*saptarṣi*) having been worshipped Mañicūḍa’s marriage and fatherhood are announced (32).

Candragomin writes a play illustrating the Buddhist doctrine (33).

Concluding
stanza

Act III

Mādhavī depicts Padmāvati’s grief and when turning round sees Padmāvati, leaning on her friend Bindumati’s body.

III. a

Padmāvati blames Kāma. She erroneously takes the arrived ‘dear friend’ for the returned Ratnāvalī and shows her excitement. Neither the cooling moon stone (*candrakāntamaṇi*), nor the moistened lotus leaves, nor sandal water can cool her pain. She regards Mañicūḍa’s portrait and praises him (1). Mādhavī draws her attention to a strange phenomenon in the sky (the arriving Ratnāvalī, Mañicūḍa and Gautama not yet recognized as such).

Gautama describes the peaceful hermitage as does Mañicūḍa (2).

III. c

शार्दूली स्नेहगर्भं मुकुलितनयनं लेढि शावं हरिण्या
बन्धुप्रीत्या शिखण्डी तिरयति फणिनामातपं कीर्णवर्हः ।
सिंही रक्षत्यपत्यं स्वमिव कलभकं निर्गतायां हरिण्यां
संत्रया येषां निवासे गहनागिरिदरीशायिनस्ते जयन्ति ॥३.२॥

Ratnāvalī, Gautama and Mañicūḍa glorify Padmāvati’s beauty (3).

Mañicūḍa praises Padmāvati's enchanting eyes and sweet voice (4). Ratnāvālī approaches Bindumatī, Madhavi and Padmāvati who faints when she sees Ratnāvālī coming alone. Ratnāvālī calls Mañicūḍa for help who caresses Padmāvati and describes his feelings (5) and Padmāvati's face (6) who recovers from her swooning. Mañicūḍa compares her body with a flower (7) and tries to sooth the embarrassed Padmāvati (8). Padmāvati honours Mañicūḍa's portrait with a garland of flowers bound by herself. Gautama wishes to unite Mañicūḍa and Padmāvati, but Mañicūḍa resists and imputes Padmāvati of intending to seduce him by her coquetry (9).

प्रथयति मयि व्याजेनाङ्गं ह्रिया च निगूहते
क्षिपति विशदस्निग्धं चक्षुः क्षणाच्च नियच्छति ।
मम न सहते दृष्टा दृष्टिं पुनश्च समीहते
ब्रह्मति हृदये कामं बाला न चोज्जति वामताम् ॥३.६॥

A wild elephant comes rushing along as Gautama reports. (10) Padmāvati out of fear embraces Mañicūḍa who soothes her (11) and checks the elephant (12), she however, to his embarrassment, continues to embrace him.

Bhavabhūti's disciple enters and depicts the general confusion. When seeing Padmāvati and Mañicūḍa in their embrace he takes Mañicūḍa for the responsible person and calls Bhavabhūtt for help.

III. d

Gautama menaces his disciple with a stick.

Bhavabhūti expresses his indignation (13) Mañicūḍa tries to appease him (14). Ratnāvālī Bhavabhūti threatens with various imprecations (15), whereupon decides to reveal the true facts (16). She tells him of Mañicūḍa's rescuing Padmāvati from the wild elephant and reveals his identity. Bhavabhūti, blames himself for not having recognized him (17,18) and begs his pardon. Gautama and his disciple are reconciled. Bhavabhūti gives Padmāvati as wife to Mañicūḍa (19). Mañicūḍa refuses on the pretext that his parents have not given their approval and that Padmāvati belongs to a different caste. In both cases he is refuted. When Mañicūḍa still is not prepared to comply with his wish Bhavabhūti announces that he would burn himself together with the girls; Gautama joins him in his threat. Thereupon Mañicūḍa declares himself prepared to marry Padmāvati (20). Everybody is happy and Bhavabhūti draws a parallel between himself and Mañicūḍa (21). He performs a sacrifice and describes the end of the day (22).

III. e

By watching the play the spectators gain the highest knowledge whose object is the Buddha himself.

Conclud-
ing stanza

Interlude preceding Act IV

Mādhavi is sad that Padmāvati has been away for more than a year. The untimely blossoming of the trees indicates the birth of Padmāvati's child. The Brahmin Mauñja enters and tells her that a son, Padmottara, is born to Padmāvati and Mañicūḍa has become king. His parents who had withdrawn to a penance grove left it, however, again as Mañicūḍa had followed them. Then they had a penance grove arranged in the royal garden in order to make Mañicūḍa fulfil his duties as a ruler. Mañicūḍa is now performing a *nirargada*-sacrifice. Mādhavi expresses an auspicious wish for Padmāvati which however, unintentionally has a negative meaning. Mauñja draws the attention to the dangerous consequences.

Act IV

A servant enters and speaks spitefully of Brahmins who help themselves, without constraint in the hall of alms. IV. a

Subāhu, Mañicūḍa's prime minister, rebukes the servant and praises Mañicūḍa's great liberality.

Exit. Servant

Subāhu inspects the gifts and describes them (1,2). He hints at the neighbouring king Duṣprasaha's envy of Mañicūḍa's crest jewel. He describes the noble character of the arriving king (3). IV. c

Mañicūḍa asks whether the petitioners are satisfied (4) Subāhu answers in the affirmative (5). Mañicūḍa tells him that after all it was not his own property he is giving away, the concept of property leads to the assumption of an 'ego' (6) and he seems to fight against this false conception by giving away his body (7). The earth trembles (8,9). IV. d

Padmāvati is brought by a maid-servant. Mañicūḍa describes the earthquake (10,11) as does Subāhu (12). Mañicūḍa tells Subāhu to appease the people. Subāhu Exit. Mañicūḍa makes an offering to the goddess of the earth and requests her to protect the people in return (13). The priest performs the sacrifice. IV. e

इन्द्रागच्छ । हरिर्व आगच्छ । मेधातिथेर्मेष । वृषणश्वस्य मेने ।

(The Tibetan translation quotes the Sanskrit original.) Gautama discovers a demon (*rākṣasa*) in the fireplace and depicts him (14).

The *rākṣasa* threatens to harm the people (15). When asked by Mañicūḍa, he declares that he wants to eat flesh and ony that which is freshly butchered (16). Mañicūḍa offers his body (17). Against the objection of Padmāvati and V. f

Gautama he confirms his decision not to reject any petitioner (18). The priest refuses any participation and offers himself instead (19). Mañicūḍa replies that the *rākṣasa* wants only him (20) and that he is more suitable for him (21). When the *rākṣasa* urges Mañicūḍa, Padmāvati offers herself. The *rākṣasa* talks about the connection between tastes and temperament, according to which only Mañicūḍa is eligible (22). When Mañicūḍa starts to cut himself up, Padmāvati, Padmottara and Gautama in vain offer themselves. The *rākṣasa* eats the king's flesh. Exeunt Priest and *rākṣasa*.

The *rākṣasa* returns in his true shape as Indra. The king, already half-dead asks him to continue to devour him. Indra reveals himself explaining that he tried Mañicūḍa to show his noble character to the whole of mankind. Again strange natural phenomena take place, the goddess of the earth enters (23). IV. g

Indra once again praises Mañicūḍa's self-abnegation (24). The goddess, of the earth proclaims her joy (25) and cures Mañicūḍa with nectar (26) She, too, praises his unlimited readiness to sacrifice himself (27); exit. IV. h

Indra offers to let Mañicūḍa live in heaven; Mañicūḍa however, refuses, as there are no petitioners. Instead Indra will take Mañicūḍa's parents to heaven; exit. IV. i

The sage Marici enters and demands Padmāvati and Padmottara. Gautama protests against it but Mañicūḍa immediately gives both of them to the sage (27). Padmāvati wails and refers to the future extinction of the royal dynasty. Mañicūḍa remains untouched. Padmottara does not comprehend the situation. Gautama abuses Mañicūḍa as being ruthless (28) and swoons. Mañicūḍa blesses his wife and son (29). and admonishes them to be obedient (30). Padmāvati honours Mañicūḍa (31). Padmottara asks his father to grant him the fulfilment of his promise to give a horse to him. Mañicūḍa reveals his Pain (32). Exeunt. Marici, Padmāvati and Padmottara. IV. j

Mañicūḍa again speaks of his sorrow (33). Gautama recovers his senses. The attendants of the palace enter and describe how Mañicūḍa's parents are flying to heaven in a celestial chariot (*vimāna*) (34). Being left by his family Mañicūḍa decides to become a hermit (25). Gautama wants to follow him. The attendants anticipate Mañicūḍa's living as a hermit (36).

Candragomin transformed the legend into a play (37).

Concluding stanza

Interlude preceding Act V

A *vidyādhara* praises Mañicūḍa's glory comparing it to a number of white objects (1). Mañicūḍa's fame has reached all parts of the earth (2). Padmāvati and her son live with Marici on the Himavat, Marici is said to

*Prave-
ṣaka*

have requested them for a noble reason: in order not to have them demanded by someone else (3). Without knowing Maṇicūḍa lives not far from Padmāvati. Duṣprasaha besieges Sāketa (4). The *vidyādhara* by a rhetorical question describes the mountain on which Maṇicūḍa may live (5). The seeing of Maṇicūḍa alone is blissful (6). The *vidyādhara* describes a mountain grotto (7) and Maṇicūḍa meditating in it (8), on whom the gods let falls flowers (9).

Act V

Maṇicūḍa has just finished his meditation and describes the four stages of meditation (*dhyāna*) (10). Gautama wants to have a share of his meditation, Maṇicūḍa pictures for him the bliss of meditation which, however, can only be reached by concentration (11). Prerequisite for it is the doctrine of non-duality and freedom of passion (12). Gautama asks for the difference between the bliss of meditation and the happiness, of sensual pleasure. Maṇicūḍa replies that the former cools, the sensual pleasures, however, burn him by the fire of sexual desire and hatred; ignorance (*moha*) is only alluded to (13). Thereupon Gautama starts to meditate. Suddenly he hears someone crying. Maṇicūḍa identifies it as the lament of a woman (14). Both think they know the voice. Maṇicūḍa wants to search for it, Gautama, however, gives the advice not to interfere. Maṇicūḍa objects that only through constant readiness to help may one be sure of having friends in each existence (15). When approaching the noise both of them recognize Padmāvati.

V. a

The savages (*śabaras*) drive Padmāvati in front of them. They have caught her and she shall be a wet-nurse to their sons. Padmāvati calls for her husband. When he suddenly appears she faints. Gautama wants to attack the *śabaras* with a stick but Maṇicūḍa admonishes him to forgive them (16). The *Śabaras* are so much impressed by Maṇicūḍa that they flee of full fear.

V. b

Maṇicūḍa questions Padmāvati and learns from her that Padmottara, too, has been kidnappd. Padmāvati reports how when picking flowers, she was carried off. Maṇicūḍa sends her back to Martci which makes Padmāvati desperate. Maṇicūḍa gives reasons for his attitude: one must not take back what once had been given (17). He quotes Buddha: (18).

V. c

सर्वे क्षयान्ता निचयाः पतनान्ताः समुच्छ्रयाः ।

संयोगा विप्रयोगान्ता मरणान्तं हि जीवितम् ॥

Separation for the sake of the *dharma* is better than any reunion (19). Padmāvati is not able to go away, Maṇicūḍa sends Gautama to accompany her. When Padmāvati looks at him requestingly for the last time Maṇicūḍa

replies in a moralizing manner that separation is the fate of all human beings (20), a postponement therefore is useless; he cannot console her, unless four things happen: their reunion, Padmottara becoming king and commander of the arms, his seeing the parents again in the state of detachment, his subjects being no longer oppressed by Duṣprasaha (21). This is confirmed from behind the scenes ! Mañicūḍa is praised (22,) who for fear of being blamed with breaking his word sends Padmāvati and Gautama away.

After this repeated loss Mañicūḍa's crest jewel has become useless (23). Thereupon a Brahmin enters. Gautama and Padmāvati suspect that he will request something of Mañicūḍa and stay with him. The Brahmin recognizes and praises Mañicūḍa (24). As Mañicūḍa's right eye twitches, he concludes that the Brahmin is an important petitioner (25). The latter requests—after initial embarrassment—Mañicūḍa's crest jewel (26). Gautama approaches and attempts again to impede the fulfilment of the request. Mañicūḍa regards the Brahmin as the giver and himself the petitioner (27), the latter has a much higher salutary quality than a wishing gem (28). The Brahmin complains that it is impossible to remove the crest jewel (29). Mañicūḍa asks him to pull it out without hesitation, it would only benefit him (i. e. Mañicūḍa) (30). Gautama calls the forest gods for help. The Brahmin takes Padmāvati who comes running for a forest goddess. Mañicūḍa discards Padmāvati's objections by a description of men being whirled around in the *samsāra* (31). The Brahmin feels pity and wants to renounce the anger of Mañicūḍa. The Brahmin now informs them that the crest jewel was to be used to fight against the plague in Duṣprasaha's kingdom, he describes the effects of the plague (32). Then Mañicūḍa himself pulls out his crest jewel (33), gives it to the Brahmin and loses consciousness. Gautama and Padmāvati wail; the Brahmin, seeing Marici come, justifies himself by indicating that he only fulfilled Mañicūḍa's wish; exit.

V. d

Marici arrives with Ratnāvalī, he describes extraordinary natural phenomena, e.g. a solar eclipse, (34) and draws the conclusion that a misfortune has happened to Mañicūḍa. They look for Padmāvati and find her together with Gautama and the unconscious Mañicūḍa. Marici bemoans Mañicūḍa (35). Padmāvati in her grief calls for Padmottara.

V. e

Padmottara and Subāhu enter. Subāhu found Padmottara again, defeated Duṣprasaha and is now looking for Mañicūḍa (36). Padmottara is bitten by a snake, only Mañicūḍa's crest jewel can save him. The two come to Padmāvati and the others who are bemoaning Mañicūḍa. Subāhu describes him lying there without his crest jewel (37) and announces Padmottara's approaching death; he swoons. When everybody is lamenting Marici perceives

V. f

that *vidyādhara*s rain sandal water and flowers on Maṇicūḍa (38). Padmāvati asks Marīci for permission to burn herself, Gautama wants to join her. Marīci watches how Maṇicūḍa starts moving and recovers (39). Subāhu tells him of Padmottara's being better and assures him that Maṇicūḍa was tricked otherwise he would not have given his crest jewel to his enemy. When Marīci doubts whether Maṇicūḍa will ever regret it, the latter proclaims a 'truthful resolve' *satyakriya* (40), as a consequence of which immediately a new crest jewel grows on Maṇicūḍa's head Marīci describes how thereby Padmottara is at once healed (41). He gives wife and son back to Maṇicūḍa and begs his pardon. From behind the scenes the wish is expressed that Maṇicūḍa may become a Bodhisattva (42). Marīci watches a host of gods filling the sky (43), among them there are Maṇicūḍa's parents to bless him and his wife and son. Marīci asks Maṇicūḍa to return to Sāketa in the celestial chariot (*vimāna*) sent by Indra (44). Maṇicūḍa describes his travel through the air (45). Marīci relates that Duṣpreasaha and his people after the kingdom having been freed from the plague honour Maṇicūḍa and Maṇicūḍa's arrival at sāketa (46).

As the four conditions mentioned in V. 21 have been fulfilled is there nothing left to be wished by Maṇicūḍa (47). Prayer for the spiritual and physical well-being of all beings (48).

*Kavya-
saṃ-
phara*

भवतु जगतां धर्माभेदः प्रबन्धमहोत्सवः
सुचिरगुणिता मृत्योर्वन्ध्या भवन्तु मनोरथाः ।
मुनिजनकथागोष्ठीबन्धैः माशतम् वर्षिभिः
शिशिरसुभगश्चन्द्रालोकः प्रयातु कृतार्थताम् ॥५.४०

Wish for the success of the actors and frequent performances of the play (49).

Conclud-
ing stanza