THE PLAY LOKĀNANDANĀTAKA BY CANDRAGOMIN

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Candragomin’s play Lokananda “(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—Aśvaghōsa, 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. 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 (prastiōvanā) in a stanza which might have read approximately as follows:

प्रवृत्ति च चन्द्रवासेन कविनापूर्वतकम् ।
दर्शयमाणि सभमद्य तत्तलोकानन्तनातकम् ॥ १९.४॥

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 Bharatākya (V 48) he once again mentions his own name in the shortened from Candra by way of a kind of śleṣa:

भवुतु जम्मां धर्मसमेदः प्रवृत्तिहरूतवः ।
सुविचारणिता मृत्योर्वस्त्या भवुतु मनोरथः।
मलिननक्कयागोधवर्धिनः समासूत्वविविहः ।
विसिरिसुभुमाङ्गनालोकः प्रयत्तु कृत्यर्वताम् ॥ १५.४॥

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In the concluding stanza of the play following the Bharatāvyākyā the author quite remarkably grants himself the epithet *vitarāga (Tib. chags pa daṅ 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-anta–lo [= Viśvantara, erroneously for Maṇīcūḍa] hitherto known as Su–ta–na, and all people sing and dance [the root nat] 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:

केन क्षयकरणं कुलं लघुतरं विस्पद्संस्पूर्णकम्

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

सिद्धवेष प्रणय्य सর्वं सत्त्वं जगतो गुह्मः ।
लघुविस्पद्संस्पूर्णमुच्चते शब्दलक्षणम् ॥

In both cases grammar is characterized as laghu, vispaśṭa and sāmpūṇa.

Finally, there is another work which may be associated with the name of Candragomin: the Śisyalekha ("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 Śisyalekha are to be found in LN:

<table>
<thead>
<tr>
<th>Lokānanda</th>
<th>Śisyalekha</th>
<th>Counting of</th>
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<tbody>
<tr>
<td>II 6</td>
<td>91</td>
<td>90</td>
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<td>15</td>
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<td>23</td>
<td>102</td>
<td>101</td>
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<tr>
<td>V 48</td>
<td>116</td>
<td>115</td>
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</tbody>
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2 Taisho Tripitaka, Vol. LIV, p. 228 a 9f.
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 sādhānas 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, Cāndrayā-karaṇa and Śisyalekha 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. Handurukande\(^6\) the known versions of the Mañ)cūḍa legend have now to a large extent been published or at least analysed. In the introduction of my edition of LN\(^7\) 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 Mahājātakamālā ch. 49); and four of the shorter versions (Mañ)cūḍāvadānā, Svayambhūpurāṇa without prose, Avadānakalpalatā, ch. 3, and Mañ)cūḍānoddhīta). The two versions made known for the first time by R. Handurukande.

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\(^4\) Compare Candragomin's Lokānanda, pp.3-9.


\(^6\) L. de LA VALLEE POUSSIN. Mañ)cūḍa, as related in the fourth chapter of the Svayambhūpurāṇa, (Paris, dev. 78), Journal of the Royal Asiatic Society 26 (1894), pp. 297-319.

\(^7\) S. LIENHARD, Mañ)cūḍāvadānoddhīta. A Buddhist Re-Birth Story in the Nevārī Language, Stockholm 1963 (Stockholm Oriental Studies 4.)

DIAGRAM 2

Bṛhatkatha

X

Lokānanda

*Source of prose-interpolation

Svayambhū-purāṇa
(without prose)

Svayambhū-purāṇa
(+ prose)

Avadāna Kalpalatā ch. 3

Kapisa-vadāna (ch. 17)

Mahajātakamaṇḍa ch. 49

Manicūḍā-vadāṇodhṛta (Nevārī)

Manicūḍā-vadāṇodhṛta

Manisail-mahatmya

assumed dependence

proved dependence
Kande in 1976 may easily be integrated into this stemma: the version in Maniśāla-
māhātmya is closely connected with the classical Maniśūddāvadāna, 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 Brhatkathā
or an interposed text which has been lost. The nine known versions of the Maniśūddā
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 Maniśūddāvadāna (MA), the so-called classical
prose text. The extract in Maniśālamāhātmya relies heavily on it and the Paris
manuscript of the Svayambhūpurāṇa, too, largely follows MA. Maniśūddāvadānoddhṛta
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
Kāntimati who conceives a child. Her pregnancy longings consist of a number of mer-
torious 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 Maniśūddā.

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 Padmāvatī and, when grown up, offers her as wife to King Maniśūddā.
He demands as a reward that, on the occasion of the presentation of his spouse
Padmāvatī, the king perform a sacrifice and dedicate the merit resulting from it to
him. Maniśūddā agrees, marries Padmāvatī, 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 Maniśūddā to
become enlightened. He then performs the sacrifice of unrestrained giving (nirargaḍa) for
the benefit of Bhavabhūti to which, among others, the neighbouring king Duṣprāṭhā
is invited. At first a demon (rākṣasa) appears and demands food. As he insists on

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9 17-12, VI 7-12, XVIII 5-12, 17-22; MAP p. 58-64.
having fresh flesh, Maniçuḍa, in spite of the general dismay, finally offers himself. The demon devours him almost completely before he discloses himself as Indra in disguise. King Maniçuḍa’s body is thereupon restored by an ‘act of truth’, by a satyakriyā. Indra begs pardon for this trial. Then Maniçuḍa generously distributes further gifts and dedicates the merit to Bhavabhūti.

The great sage Vāhika then enters and demands the wife and child of Maniçuḍa as a reward for his teacher Marici. Maniçuḍa complies with this request too and bids farewell to Padmāvatī and Padmottāra. 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. Maniçuḍa has himself taken to the Himalaya 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 Padmottāra from Marici.

Indra decides to test Maniçuḍa again. He sends the devaputra Dharma who, disguised as a hunter takes Padmāvatī by force from Marici’s hermitage. Maniçuḍa hears her wailing and rescues her. Māra, disguised as a young man, tries to persuade Maniçuḍa to return to Sāketa with Padmāvatī but Maniçuḍa 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 Maniçuḍa who request his miraculous crest jewel. Maniçuḍa gives in to them though his skull must be cleft. By the natural phenomena accompanying it the chief personages of the narration gather at Maniçuḍa’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 Duṣprasha, 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 Maniçuḍa’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 Padmāvatī is declared Maniçuḍa’s bride without his knowing it. This is done through the intermediary of Padmāvatī’s friend Ratnāvali who is a vidhyādhari. She takes a portrait of Maniçuḍa to the hermitage, whereupon Padmāvatī falls in love with him. Later on Ratnāvali shows a picture of Padmāvatī to Kāntimati, Maniçuḍa’s mother. Kāntimati regards her as the appropriate daughter-in-law. When the wedding cord is taken to Maniçuḍa he at first strictly refuses to return to worldly life by marrying. Only the threat of Padmāvatī’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 Mahajātakamālā 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 Svayamabhupurāṇa published by R. Handurukande, chapter 17 of Kapilāvadāna, 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 Lokānandaṇṭaka

LN begins with a prologue on the stage where one can still recognise very easily the division into three parts, namely benediction (nāndi), prologue as such (prastāvanā) and prelude to the main plot (ānukha). 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 Kāvyasamhāra, 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). Nāndi
Description of the jealous daughters of Māra (2). Description of Buddha’s imperturbability when, during the meditation which leads him to perfect enlightenment (sambodhi) 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 (nāṭi) complains that her son wishes to enter the (Buddhist) Ānukha 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 Padmāvatī and Mādhavi. Padmāvatī 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 Maṇiḍūḍa at Sāketa and that a portrait of Maṇiḍūḍa was stolen by vidyādhari. 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 Maṇiḍūḍa 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 Padmāvatī’s portrait to Maṇiḍūḍa’s mother Kāntimati who chose her as daughter-in-law. Unintentionally Ratnāvali grieves Padmāvatī by an ambiguous use of guru: Maṇiḍūḍa obeys his parents (that is, he will marry Padmāvatī)- he feels attracted by the ascetics (that is, he will not marry Padmāvatī).

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

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 Maṇiḍūḍa’s qualities of character. Mādhavi reveals her joy (16). Bhavabhūti honours Maṇiḍūḍa’s portrait with flowers. He praises the picture (17) and Maṇiḍūḍa’s character (18). Bhavabhūti calls Mādhavi and Padmāvatī.

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

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

Concluding

Interlude preceding Act II
The maid-servant Kuntalikā enters and reports that Maṇiḍūḍa’s parents have already performed the bridal ceremony with Padmāvatī’s portrait (1) and that the people in expectation of the forthcoming marriage have decorated.
their villages (2). She tells Parṇikā, the second maid-servant, that Manicūḍa 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 Manicūḍa’s childlessness — extinction of the royal dynasty (4). He asks Manicūḍa’s servant Maṅjula who is behind the scenes where Manicūḍa is to be found and describes flowers surrounded by bees. He wonders if Manicūḍa was carried off by a vidyādhari.

After this cue Ratnāvali enters and describes Padmāvatī’s longing for the prince (5) and his distress. Unnoticed she follows Gautama who describes the artificial fountains and the pleasure hill. Ratnāvali wants to secretly listen to Manicūḍa and Gautama.

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

Ratnāvali calls the waterfall the water-offering for the manes of her beloved friend Padmāvatī. Gautama realizes Manicūḍa’s melancholy. He describes a bee on a lotus leaf (7.) Manicūḍa regards the falling pollen as a symbol of fugitiveness (8). Gautama describes the peacocks covered with drops of water (9) which Manicūḍa considers as the embodiment of the stream of dharma (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 Manicūḍa whereupon Ratnāvali draws the false conclusion that another bride is provided for Manicūḍa. The maid-servant exists.

Gautama informs Manicūḍa of his now being married (12). Manicūḍa 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). Manicūḍa praises the pleasure of living in a forest (15, 16).
Gautama reproaches him not to be pitiless towards his family. Manicūḍa 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. Manicūḍa condemns the sensual pleasures as being worse than poison (19,20).

He refuses to postpone his decision (21).

He praises the service done for the benefit of others (22).
Which is an essential characteristic of a noble man (23).

यदालोकं कुश्वर्जकं धर्मं रघुवर्गनातुः
सवय लोकं घरे यवगणितं बहुरति ।
न स स्वार्यः काँशितू प्रकृतिभेदेवाच भूतां
यदेते लोकां न्यगुखरस्यकरिकाः ॥ ॥

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. Ratnāvali 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’ (विषकाण्या). Maṇicūḍa assures her of his protection and the fulfilment of her request (27). Ratnāvali tells him that her girl-friend’s suffering can only be alleviated by seeing Maṇicūḍa (28). He decides to set out immediately for the hermitage in the Himavat. They take the lamenting Gautama with them on their flight. Maṇicūḍa describes the earth from the air (29,30). Gautama asks silly questions about the stars. Maṇicūḍa describes the hevenly Gaṅgā (31). Then the Great Bear (सप्तर्षिः) having been worshipped Maṇicūḍa’s marriage and fatherhood are announced (32).

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

Act III

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

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

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

शाकूली लेहारम् मुकुलितनयत्यं लेहि शाखं हरिष्यः
कम्पृत्या शिक्षाणदी तिरंयम् फलनामानं कीर्तिः ।
सिरी रजस्वलं स्वविव कलमृं किरिताया हरिष्यां
मेतापं वेद्यम् निवासे गहनागिरिरीशाविनितेन जयति ॥ ॥

Ratnāvali, Gautama and Maṇicūḍa glorify Padmāvati’s beauty (3).
Manicūḍa praises Padmāvatī’s enchanting eyes and sweet voice (4). Ratnāvalī approaches Bindumati, Madhavi and Padmāvatī who faints when she sees Ratnāvalī coming alone. Ratnāvalī calls Manicūḍa for help who caresses Padmāvatī and describes his feelings (5) and Padmāvatī’s face (6) who recovers from her swooning. Manicūḍa compares her body with a flower (7) and tries to soothe the embarrassed Padmāvatī (8). Padmāvatī honours Manicūḍa’s portrait with a garland of flowers bound by herself. Gautama wishes to unite Manicūḍa and Padmāvatī, but Manicūḍa resists and imputes Padmāvatī of intending to seduce him by her coquetry (9).

Pṛṣṭhānti सति व्याजेनाः हिया च निगुंहसे
किष्पति वियाॅवित्तथम चतुः: भणात्म निबुक्षति।
मत न सहते दूधा दूर्द्र पुनह्र समीहते
वहुति हृदये कामं बाला न चोज्यति वामताम्। ११३.६११

A wild elephant comes rushing along as Gautama reports. (10). Padmāvatī out of fear embraces Manicūḍa 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 Padmāvatī and Manicūḍa in their embrace he takes Manicūḍa for the responsible person and calls Bhavabhūti for help. Gautama menaces his disciple with a stick.

Bhavabhūti expresses his indignation (13) Manicūḍa tries to appease him (14). Ratnāvalī Bhavabhūti threatens with various imprecations (15), whereupon decides to reveal the true facts (16). She tells him of Manicūḍa’s rescuing Padmāvatī 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 Padmāvatī as wife to Manicūḍa (19). Manicūḍa refuses on the pretext that his parents have not given their approval and that Padmāvatī belongs to a different caste. In both cases he is refuted. When Manicūḍa 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 Manicūḍa declares himself prepared to marry Padmāvatī (20). Everybody is happy and Bhavabhūti draws a parallel between himself and Manicūḍa (21). He performs a sacrifice and describes the end of the day (22).

By watching the play the spectators gain the highest knowledge whose object is the Buddha himself.  Concluding stanza
Interlude preceding Act IV

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

Act IV

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

Subāhu, Maṇiḍā’s prime minister, rebukes the servant and praises Maṇiḍā’s great liberality.

Exit. Servant

Subāhu inspects the gifts and describes them (1,2). He hints at the neighbouring king Duṣprasa’s envy of Maṇiḍā’s crest jewel. He describes the noble character of the arriving king (3).

Maṇiḍā asks whether the petitioners are satisfied (4) Subāhu answers in the affirmative (5). Maṇiḍā 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).

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

(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 Maṇiḍā, he declares that he wants to eat flesh and ony that which is freshly butchered (16). Maṇiḍā offers his body (17). Against the objection of Padmāvatī and
Gautama he confirms his decision not to reject any petitioner (18). The priest refuses any participation and offers himself instead (19). Manicūḍa replies that the rākṣasa wants only him (20) and that he is more suitable for him (21). When the rākṣasa urges Manicūḍa, Padmāvatī offers herself. The rākṣasa talks about the connection between tastes and temperament, according to which only Manicūḍa is eligible (22). When Manicūḍa starts to cut himself up, Padmāvatī, 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 Manicūḍa to show his noble character to the whole of mankind. Again strange natural phenomena take place, the goddess of the earth enters (23). Indra once again praises Manicūḍa's self-abnegation (24). The goddess, of the earth proclaims her joy (25) and cures Manicūḍa with nectar (26) She, too, praises his unlimited readiness to sacrifice himself (27); exit.

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

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

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

Candragomin transformed the legend into a play (37). Concluding stanza

Interlude preceding Act V

A viḍyādhaṇa praises Manicūḍa's glory comparing it to a number of white objects (1). Manicūḍa's fame has reached all parts of the earth (2). Padmāvatī and her son live with Marici on the Himavat. Marici is said to
have requested them for a noble reason: in order not to have them demanded by someone else (3). Without knowing Maniḍda lives not far from Padmāvatī. Duṣrasaha besieges Sāketa (4). The vidiḍhara by a rhetorical question describes the mountain on which Maniḍda may live (5). The seeing of Maniḍda alone is blissful (6). The vidiḍhara describes a mountain grotto (7) and Maniḍda meditating in it (8), on whom the gods let fall flowers (9).

Act V

Maniḍda has just finished his meditation and describes the four stages of meditation (dhyānās) (10). Gautama wants to have a share of his meditation, Maniḍda 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. Maniḍda replies that the former cools, the sensual pleasures however, burn him by the fire of sexual desire and hatred; ignorance (mohā) is only alluded to (13). Thereupon Gautama starts to meditate. Suddenly he hears someone crying. Maniḍda identifies it as the lament of a woman (14). Both think they know the voice. Maniḍda wants to search for it, Gautama, however, gives the advice not to interfere. Maniḍda 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 Padmāvatī.

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

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

Sarve kṣayañcāya: patanāsya: sāruṣya: ।
Sātya ca pravjyogantā mānyatān hi bhūvitam ॥

Separation for the sake of the dharma is better than any reunion (19). Padmāvatī is not able to go away, Maniḍda sends Gautama to accompany her. When Padmāvatī looks at him requestingly for the last time Maniḍda
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! Maṇicūḍa is praised (22,) who for fear of being blamed with breaking his word sends Padmāvati and Gautama away.

After this repeated loss Maṇicūḍa’s crest jewel has become useless (23). Thereupon a Brahmin enters. Gautama and Padmāvati suspect that he will request something of Maṇicūḍa and stay with him. The Brahmin recognizes and praises Maṇicūḍa (24). As Maṇicūḍa’s right eye twitches, he concludes that the Brahmin is an important petitioner (25). The latter requests—after initial embarrassment—Maṇicūḍa’s crest jewel (26). Gautama approaches and attempts again to impede the fulfilment of the request. Maṇicūḍa 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). Maṇicūḍa asks him to pull it out without hesitation, it would only benefit him (i.e. Maṇicūḍa) (30). Gautama calls the forest gods for help. The Brahmin takes Padmāvati who comes running for a forest goddess. Maṇicūḍa discards Padmāvati’s objections by a description of men being whirled around in the saṃsāra (31). The Brahmin feels pity and wants to renounce the anger of Maṇicūḍa. The Brahmin now informs 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 Maṇicūḍa 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 Maṇicūḍa’s wish; exit.

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 Maṇicūḍa. They look for Padmāvati and find her together with Gautama and the unconscious Maṇicūḍa. Marici bemoans Maṇicūḍa (35). Padmāvati in her grief calls for Padmottara.

Padmottara and Subāhu enter. Subāhu found Padmottara again, defeated Duṣprasaha and is now looking for Maṇicūḍa (36). Padmottara is bitten by a snake, only Maṇicūḍa’s crest jewel can save him. The two come to Padmāvati and the others who are bemoaning Maṇicūḍa. Subāhu describes him lying there without his crest jewel (37) and announces Padmottara’s approaching death; he swoons. When everybody is lamenting Marici perceives
that *vidyādharas* rain sandal water and flowers on Manīcūḍa (38). Padmāvatī asks Marici for permission to burn herself, Gautama wants to join her. Marici watches how Manīcūḍa starts moving and recovers (39). Subāhu tells him of Padmottara’s being better and assures him that Manīcūḍa was tricked otherwise he would not have given his crest jewel to his enemy. When Marici doubts whether Manīcūḍa will ever regret it, the latter proclaims a ‘truthful resolve’ *satyakriya* (40), as a consequence of which immediately a new crest jewel grows on Manīcūḍa’s head Marici describes how thereby Padmottara is at once healed (41). He gives wife and son back to Manīcūḍa and begs his pardon. From behind the scenes the wish is expressed that Manīcūḍa may become a Bodhisattva (42). Marici watches a host of gods filling the sky (43), among them there are Manīcūḍa’s parents to bless him and his wife and son. Marici asks Manīcūḍa to return to Sāketa in the celestial chariot (*vimāna*) sent by Indra (44). Manīcūḍa describes his travel through the air (45). Marici relates that Duspreasaha and his people after the kingdom having been freed from the plague honour Manīcūḍa and Manīcūḍa’s arrival at Sāketa (46).

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

\[ \text{शब्दों जगतां धर्मारोपण: प्रमदिकृतव:} \]
\[ \text{मुहिरगुणिता मूल्येवध्वम्य शब्दों संतोरया:} \]
\[ \text{मुनिजनकथागोष्टिवन्द्ये: मातषमु विविधि:} \]
\[ \text{विषिदिरुभमान्त्रालोक: प्रवातु ह्रतार्थताम्} \]

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

Concluding stanza