THE PLAY LOKĀNANDANĀTAKA BY CANDRAGOMIN

Michael Hahn,
Kathmandu

Candragogmin’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—Āṣvaghoṣa, 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 Bhāṭṭa 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 (ṣūtradhāra) prelude (prastāvāṇā) in a stanza which might have read approximately as follows:

प्रवर्धनं चन्द्रवसेन कविनां पूर्वनास्तकम्।
दर्शणाय सभासन तत्त्तवकान्तनास्तकम्॥ 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 Bharatavākyā (V 48) he once again mentions his own name in the shortened from Candra by way of a kind of śleṣa:

भवन्तं जगतां धर्ममोडः प्रवाहस्होत्सवः।
सुविचरणिता मूर्त्योद्भव्यं भवन्तं मनोरथः॥
मृतिजनकामोक्षीवर्ष्ठे समासूत्त्वविभिः।
विशिष्टसुभाषणगानालोकः प्रवाहु कृत्तीवताम्॥ १५.४॥

In the concluding stanza of the play following the Bharatavākyā 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 Maṇicūḍa] hitherto known as Su–ta–na, and all people sing and dance [the root nāṭ] 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 indentified 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:

चेतेन ब्याकरणं कृतं लघुतरं विस्पष्टसंश्लेष्यम्

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

सिद्धष्ट्र प्रणसय सर्वसं सत्त्वायं जगतो गुहमस ।

लघुविस्पष्टसंश्लेष्यमुच्यते शब्दलक्षणम्॥

In both cases grammar is characterized as laghu, vispaṭa and sampūṇa.

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:

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<tr>
<th>Lokānanda</th>
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<td>V 48</td>
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2 Taisho Tripiṭaka, 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 genera.

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, Cāndrayākavaṇa and Śīyalekha 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, 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, 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 Vallée Poussin, S. Lienhard, and, above all, R. Handurukande 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 LN 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, and Mahajātakamālā ch. 49); and four of the shorter versions (Mañicūḍāvadāna, Svayambhūpurāṇa without prose, Avadānakalpalatā, ch. 3, and Mañicūḍānoddhita). The two versions made known for the first time by R. Handuru-

4 Compare Candragomin's Lokānandaṭaka, pp.3-9.

C. VOGEL, Indo-Iranian Journal, XVIII (1976), PP. 143-5.


7 p. 23

8 The published version from the Paris Svayambhūpurāṇa manuscript contains two completely different texts.
kande in 1976 may easily be integrated into this stemma: the version in *Maṇiśāila-
māhātmya* is closely connected with the classical *Maṇićūḍāvadāna*, 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 Maṇićūḍā 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 Maṇićūḍāvadāna (MA), the so-called classical prose text. The extract in Maṇiśāila-māhātmya relies heavily on it and the Paris manuscript of the Svayaṃbhūpurāṇa, too, largely follows MA. Maṇićūḍāvadānoddhṛta is more or less an adaptation of MA in Nēvārī, 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 *Jātakaṃālā*.

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 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 Maṇićūḍā.

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 Himalaya, 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 Maṇićūḍā. 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. Maṇićūḍā 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 Maṇićūḍā to become enlightened. He then performs the sacrifice of unrestrained giving (*nirargāḍa*) for the benefit of Bhavabhūti to which, among others, the neighbouring king Duśprasaḥa is invited. At first a demon (*rākṣasa*) appears and demands food. As he insists on

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9 I 7-12, VI 7-12, XVIII 5-12, 17-22; MAP p. 58-64.
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 satyakriyā. 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 Padmāvatī 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 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 Padmottara from Marici.

Indra decides to test Manicūḍa again. He sends the devaputra Dharma who, disguised as a hunter takes Padmāvatī 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 Padmāvatī 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 it 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 Padmāvatī is declared Manicūḍa’s bride without his knowing it. This is done through the intermediary of Padmāvatī’s friend Ratanvali who is a vidyādhari. She takes a portrait of Manicūḍa to the hermitage, whereupon Padmāvatī falls in love with him. Later on Ratanvali shows a picture of Padmāvatī 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 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 Maniṣṭhā 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 Mahājātakamālā 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 Sūvamabhūpurāṇa published by R. Handurukande, chapter 17 of Kapiśāvadāna, 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 Maniṣṭhā Legend in Lokāṇandanaṭaka

LN begins with a prologue on the stage where one can still recognize very easily the division into three parts, namely benediction (nāndī), prologue as such (prastāvanā) and prelude to the main plot (ānuṅkha). 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 Bhāratavākyra 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 (sambodhi) various attempts are made to disturb him (3).

The author of the play is Candradāsa (4).

Prastāvanā

He was born in the Jātukarna 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 cūḍānāṇi. Description of Ratnāvali

staying behind in the hermitage (10).
Act I

The *vidyādharī* Ratnāvalī 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. Ratnāvalī 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. Ratnāvalī tells them that she saw Maṇiśūda at Sāketa and that a portrait of Maṇiśūda was stolen by *vidyādharīva*. 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 Maṇiśūda 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). Ratnāvalī continues her report: she had presented Padmāvatī’s portrait to Maṇiśūda’s mother Kāntimati who chose her as daughter-in-law. Unintentionally Ratnāvalī grieves Padmāvatī by an ambiguous use of *guru*: Maṇiśūda 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 Ratnāvalī’s confusion and questions her. But she is too bashful to explain the situation. Through meditation Bhavabhūti realizes it and praises Maṇiśūda’s qualities of chartacter. Mādhavi reveals her joy (16). Bhavabhūti honours Maṇiśūda’s portrait with flowers. He praises the picture (17) and Maṇiśūda’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).

Interlude preceding Act II

The maid-servant Kuntalikā enters and reports that Maṇiśūda’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 Parnikā, the second maid-servant, that Mañicūḍa has withdrawn to a penance-grove. Parnikā does not doubt that he will obey his parents (3). Kuntalikā informs Parnikā 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 Mañicūḍa's childlessness – extinction of the royal dynasty (4). He asks Mañicūḍa’s servant Mañjula who is behind the scenes where Mañicūḍa is to be found and describes flowers surrounded by bees. He wonders if Mañicūḍa 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 Mañicūḍa and Gautama.

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

रत्नावलि का सुझाव देते हुए प्रसन्न होती।

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

II. a

II. b

II. c

II. d

II. e

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

Gautama informs Mañicūḍa of his now being married (12). Mañicūḍa 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). Mañicūḍa praises the pleasure of living in a forest (15.16).
Gautama reproaches him not to be pitiless towards his family. Mañjuśrī 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. Mañjuśrī 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).

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’ (viṣakanyā). Manicūḍa 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 Manicūḍa (28). He decides to set out immediately for the hermitage in the Himavat. They take the lamenting Gautama with them on their flight. Manicūḍa describes the earth from the air (29,30). Gautama asks silly questions about the stars. Manicūḍa describes the hevenly Gaṅgā (31). Then the Great Bear (saptarṣi) having been worshipped Manicūḍa’s marriage and fatherhood are announced (32).

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

Concluding stanza

Act III

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

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

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

Ratnāvali, Gautama and Manicūḍa glorify Padmāvatī’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).

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
Madhavi is sad that Padmavati has been away for more than a year. The untimely blossoming of the trees indicates the birth of Padmavati's child. The Brahmin Maunja enters and tells her that a son, Padmottara, is born to Padmavati and Manicuda has become king. His parents who had withdrawn to a penance grove left it, however, again as Manicuda had followed them. Then they had a penance grove arranged in the royal garden in order to make Manicuda fulfill his duties as a ruler. Manicuda is now performing a nirargada-sacrifice. Madhavi expresses an auspicious wish for Padmavati which however, unintentionally has a negative meaning. Maunja 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. Subahu, Manicuda's prime minister, rebukes the servant and praises Manicuda's great liberality.
Exit. Servant

Subahu inspects the gifts and describes them (1,2). He hints at the neighbouring king Dujsprasha's envy of Manicuda's crest jewel. He describes the noble character of the arriving king (3).

Manicuda asks whether the petitioners are satisfied (4) Subahu answers in the affirmative (5). Manicuda 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).

Padmavati is brought by a maid-servant. Manicuda describes the earthquake (10,11) as does Subahu (12). Manicuda tells Subahu to appease the people. Subahu Exit. Manicuda 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 (raksasa) in the fireplace and depicts him (14).

The raksasa threatens to harm the people (15). When asked by Manicuda, he declares that he wants to eat flesh and only that which is freshly butchered (16). Manicuda offers his body (17). Against the objection of Padmavati 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 fulfillment 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 vidyādharā 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 Mañciṣuḍa lives not far from Padmāvatī, Duṣprasaḥa besieges Sāketa (4). The vidyādhara by a rhetorical question describes the mountain on which Mañciṣuḍa may live (5). The seeing of Mañciṣuḍa alone is blissful (6). The vidyādhara describes a mountain grotto (7) and Mañciṣuḍa meditating in it (8), on whom the gods let falls flowers (9).

Act V

Mañciṣuḍa has just finished his meditation and describes the four stages of meditation (dhyānas) (10). Gautama wants to have a share of his meditation, Mañciṣuḍa pictures for him the bliss of meditation which, however, can only be reached by concentration (11). Prerequisite for it is the doctrine of nonduality and freedom of passion (12). Gautama asks for the difference between the bliss of meditation and the happiness, of sensual pleasure. Mañciṣuḍa 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. Mañciṣuḍa identifies it as the lament of a woman (14). Both think they know the voice. Mañciṣuḍa wants to search for it, Gautama, however, gives the advice not to interfere. Mañciṣuḍa 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 (śabaras) 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 śabaras with a stick but Mañciṣuḍa admonishes him to forgive them (16). The Śabaras are so much impressed by Mañciṣuḍa that they flee of full fear.

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

\[\text{\textit{H}र्षागान्तान्त्रिकुा: पद्मवती: समुख्यया:}\
\text{\textit{संयोग विप्रयोगान्ता मरणात्ते हि जीवितसु}}\]

Separation for the sake of the dharma is better than any reunion (19). Padmāvatī is not able to go away, Mañciṣuḍa sends Gautama to accompany her. When Padmāvatī looks at him requestingly for the last time Mañciṣuḍa
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 Duṣprasha (21). This is confirmed from behind the scenes! Maṇicūḍa is praised (22,) who for fear of being blamed with breaking his word sends Padmāvatī and Gautama away.

After this repeated loss Maṇicūḍa’s crest jewel has become useless (23). Thereupon a Brahmin enters. Gautama and Padmāvatī 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 Padmāvatī who comes running for a forest goddess. Maṇicūḍa discards Padmāvatī’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 them that the crest jewel was to be used to fight against the plague in Duṣprasaḥa’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 Padmāvatī wail; the Brahmin, seeing Marici come, justifies himself by indicating that he only fulfilled Maṇicūḍa’s wish; exit.

Marici arrives with Ratnāvali, 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 Padmāvatī and find her together with Gautama and the unconscious Maṇicūḍa. Marici bemoans Maṇicūḍa (35). Padmāvatī in her grief calls for Padmottara.

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

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

*Kavyasamphara*

\[
\begin{align*}
\text{वचनं तपस्यं धममीकी:} & \text{ प्रविद्धस्वीकारः} \\
\text{सुचिराणिः सूत्यरः वनस्कर्षवः} & \text{ शवन्तु मनोरथः} \\
\text{सिन्हारुपः समाचारः} & \text{ मातरम् चविषि:} \\
\text{विकाशसुभधान्त्रै:} & \text{ प्रवातु हुःतार्यः} \text{।।॥.४०}
\end{align*}
\]

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

*Concluding stanza*