

The Buddha's Great Miracle, a Flowering Sprig from
Kṣemendra's *Wish-Fulfilling Vine of Tales of the
Bodhisattva (Bodhisattvāvadānakalpalatā)*:
English Translation with Editions of the Sanskrit
Text and Tibetan Translation

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I. General Introduction

III. Sanskrit Edition(s) with Tibetan Translation

II. English Translation

Summary

This article offers a new English translation and edition of the Sanskrit text along with the Tibetan translation of the story of the Buddha's "Great Miracle" (*mahāprātihārya*), as retold by the 11th century Kashmiri poet, Kṣemendra, in his poetic epitome of Buddhist narrative literature, *The Wish-Fulfilling Vine of Tales of the Bodhisattva (Bodhisattvāvadānakalpalatā)*. Perhaps what will be most exciting to scholars of Buddhist literature is the news that this edition of the Sanskrit text reports the readings of a palm-leaf manuscript that preserves the complete work in the original language, one of two palm-leaf manuscripts kept at Drepung Monastery to have recently come to light. The edition also takes into account previous scholarship on Kṣemendra's version of the story. A dynamic English translation attempts to convey some sense of the meaning and poetry of the original, and thereby to extend knowledge and appreciation of the story to a wider audience. The general introduction situates the story

within a broader literary and historical context, and makes the argument that the primary source for Kṣemendra's retelling is the version of the Great Miracle story found in the *Mūlasarvāstivāda-vinaya*. It also articulates a vision of why we should pay closer attention to Buddhist literature as literature.

Keywords

Bodhisattvāvadānakalpalatā, Buddha biography, Buddhist narrative literature, Classical Sanskrit poetry, Great Miracle story, Kṣemendra, Sanskrit philology.

I. General Introduction ^{*}

While the story of the Buddha's "Great Miracle" (*mahāprātihārya*) is probably not among the stories of the Buddha best known to modern Buddhists today, it has nonetheless been told, retold, painted, and sculpted again and again over the course of its long history. The earliest dateable evidence for the story appears in bas-relief on sculptures made to adorn the Buddhist sacred sites at Bharhut, Sanchi, and Amaravati. Various later depictions in figurative art from Gandhara, Nalanda, Sarnath, and in cave paintings at Ajanta, Kizil, and elsewhere, show some of the ways the story developed over time.¹⁾ Still today, one may walk through Buddhist monasteries in

* I would like to acknowledge a number of institutions and persons that have supported this work and contributed in various ways to its completion. I first began to study this version of the Buddha's Great Miracle story in the summer of 2013 while participating as a fellow in a summer seminar sponsored by the National Endowment for the Humanities, hosted by the Mangalam Research Center in Berkeley, California, and directed by Luis Gómez and Parimal Patil. Since then, I have presented material related to this work at the Annual Meeting of the American Oriental Society (2014), the South Asia Conference of the Pacific Northwest (2016), and the 15th Seminar of the International Association of Tibetan Studies (2019), and I have received support at different points in time from numerous people, including (but not limited to) Charles DiSimone, Camillo Formigatti, Luis Gómez, Matthew Kapstein, Jowita Kramer, Nancy Lin, Zhen Liu, Andy Rotman, and Alexis Sanderson. Several anonymous reviewers gave useful comments and suggestions, which helped to improve the work. I would single out Camillo Formigatti in particular for his generous assistance during the final stages of revision.

Nepal, Bhutan, and elsewhere, and encounter figurative representations of the Buddha performing the Great Miracle, painted in a style similar to what became prevalent in Northern India during the latter part of the first millennium of the Common Era: a central Buddha Shakyamuni is seated on a lotus, flanked on either side (or sometimes encircled) by emanations of the Buddha (at least two or more), also seated (usually, though sometimes also standing, lying down, and walking), and often on lotuses branching from the central stalk.²⁾

Apart from the figurative representations, numerous textual versions of the story have been preserved in the classical Buddhist languages of Pali, Sanskrit, Chinese, and Tibetan, the latter two mainly as translations from earlier Indic language sources.³⁾ These textual versions are less easy to date than the figurative representations, even in a relative chronology, but one of the last textual versions of the story to be produced in its classical South Asian context, if not the very last, is the poetic retelling by the 11th century Kashmiri poet, Kṣemendra, in his compendium of Buddhist narratives, the *Wish-Fulfilling Vine of Tales of the Bodhisattva* (*Bodhisattvāvadānakalpalatā*, abbreviated BAKL in what follows).⁴⁾ The present article contains a new English

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- 1) A nearly comprehensive bibliographic survey of these figurative representations is found in Dieter Schlingloff 2000, 492-497. For further discussion of the art and its relation to the narratives, see Alfred Foucher 1917; Robert L. Brown 1984; Patricia Eichenbaum-Karetzky 1990; Ju-hyung Rhi 1991. Another article that discusses the narratives and art is Schlingloff 1991.
 - 2) For example, Pullahari Monastery on the northeastern slopes of the Kathmandu Valley, quite near to Kopan Monastery, has a nice painting of the Buddha's Great Miracle in a series of the paintings devoted to great deeds of the Buddha, which decorates the inner walls of its main *lhakhang*. The central Buddha is seated on a lotus and radiates a large halo of rainbow-colored light. Within the halo are several other seated Buddha figures emanating from him. I have not visited the monastery since the 2015 earthquake, however, and do not know whether the paintings suffered any damage.
 - 3) A Mongolian version also exists as a translation from an earlier Tibetan or Chinese retelling. For a list of the various textual versions of the story, including references to modern editions and translations, see David Fiordalis 2014, 3-4. Missing from that list is Satoshi Hiraoka 2007, which contains a Japanese translation of the *Dīvyāvadāna* version. Fragments of the *Mūlasarvāstivāda-vinaya* version of the story in the original Sanskrit have also been found among the Gilgit manuscripts, and are currently being studied at Ludwig-Maximilians University by Natchapol Sirisawad in his dissertation on the Great Miracle story. Sirisawad is also looking at the story's reception in Thailand and other parts of Southeast Asia.
 - 4) If we count the 15th version of the *Avadānaśataka* among the various versions of this narrative, then there is another South Asian version of the story that is arguably later than Kṣemendra's retelling: chapter 21 of the *Kalpadrūmāvadānamālā*.

translation and edition of Kṣemendra's retelling of this story in the original Sanskrit, together with an edition of the Tibetan translation, which serves as an important source for both the Sanskrit edition and the English translation. The Sanskrit edition utilizes a variety of sources, including a palm-leaf manuscript that preserves the complete work in the original language, one of two palm-leaf manuscripts kept at Drepung Monastery to have recently come to light.⁵⁾ The introduction to the editions provides more detail about the sources used to prepare them. In this general introduction, I make the argument that the primary source for Kṣemendra's retelling is the version of the Great Miracle story found in the *Mūlasarvāstivāda-vinaya* (MSV),⁶⁾ and briefly articulate a vision for why we should pay closer attention to Buddhist narrative literature as literature.

By Kṣemendra's time, Buddhist narrative literature had already experienced fifteen hundred years of historical development in South Asia and beyond. We don't know how broadly aware he was of this history, or whether he actively sought out multiple versions of the stories he retold, but it seems clear from the postscript written by his son, Somendra, that he knew the lineage of Indian Buddhist poets, including Gopadatta and others, who wrote Buddhist narratives in the combined verse and prose style known as Campū.⁷⁾ According to Somendra, Kṣemendra took up the task of composing a new collection at the behest of his friend, Nakka, who asked him to produce shorter, more readable versions of the classic tales.⁸⁾ He began work, but

5) For more information on these palm-leaf manuscripts, one complete and one partial, see Zhen Liu 2019.

6) Fiordalis 2014 contains an annotated English translation of the Great Miracle story in the MSV as preserved in Tibetan translation.

7) Strictly speaking, Somendra only mentions Gopadatta by name – he says, “by Master Gopadatta and so forth...” (*ācāryagopadattādyair...*) – but he indicates that the latter belonged to a lineage of poets, a lineage that we know also included Āryaśūra and Haribhaṭṭa, for instance. Marek Mejer 1992, 2-4, provides some of the relevant verses and translates them, and he also tells a version of the story of work's composition.

8) Mejer 1992, 2, and other scholars have suggested that a second person named Sajjānanda also made the request. They have identified Sajjānanda with Sajjana, another author active in Kashmir the latter half of the 11th century. However, Camillo Formigatti 2019, 288, argues that Sajjānanda refers here instead to another of Kṣemendra's close friends, the Brahmin Rāmayaśas, who is also mentioned in the relevant verse.

stopped after only three stories, having become overwhelmed by the magnitude of the task before him. The Buddha then visited him in a dream, compelling him to take up the task again. In total, he went on to compose one hundred and seven stories, all of them entirely in verse. In addition to the postscript, Somendra composed the one hundred and eighth story in order to complete the work.

Kṣemendra's sources remain somewhat unclear. Somendra mentions his father was aided by someone named Master Vīryabhadra, said to be a famous and learned expert in Buddhist doctrine and scriptures, though little else is known about him.⁹⁾ Kṣemendra's most commonly used source would appear to be the voluminous *Mūlasarvāstivāda-vinaya*.¹⁰⁾ Studies of individual chapters have shown that Kṣemendra may have drawn upon other sources, as well. For instance, Jonathan Silk's 2008 study of the Dharmaruci story suggests that Kṣemendra's source was a prose version similar to the one we find today in the *Divyāvadāna* (Divy). Although scholarly consensus accepts the dependence of the Divy in large part upon the MSV, apparently no parallel exists in the MSV for the Dharmaruci story, making the Divy or a similar version the most likely source. In his study of the story of Prince Sudhana and the Kinnarī, Martin Straube (2006: 268) suggests that, for this story, "Kṣemendra took material both from Haribhaṭṭa's version and from a version closely related to, but not identical with, the version in the *Mūlasarvāstivāda-vinaya*."¹¹⁾ So, it seems that we need to consider Kṣemendra's sources on a case-by-case basis.

In regard to the story of the Buddha's Great Miracle presented here, it seems likely that Kṣemendra's direct source was the MSV, and not the Divy, though perhaps he knew other versions of the story, as well. The evidence for this claim rests mainly on

9) Vīryabhadra may be the same Buddhist master who also worked with Rin chen bzang po on the translation of a number of commentaries. See Formigatti 2019, 288-289; Mejer 1992, 3.

10) For a list of more than fifty parallel stories between the BAKL and MSV, see Jampa Losang Panglung 1981, 209-210. Although he does not include it in that list of parallels, Panglung does note on page 191 that the MSV contains a version of the story of the Buddha's Great Miracle.

11) See also Straube 2009 and 2010 for editions and discussion of various other chapters of the work.

narrative details found in three verses of Kṣemendra’s poem when compared with parallel passages in the MSV and Divy prose versions. First, in verse twenty-nine, while beginning to tell the tale of the unfortunate Prince Kāla, an episode that also occurs in both the MSV and Divy versions, Kṣemendra specifically describes the prince as the younger brother of King Prasenajit, but “from a different mother” (*asodarāḥi*). Only the MSV version mentions this particular detail. The relevant passage from the Tibetan translation of the MSV reads as follows:

A short while later, King Prasenajit of Kośala’s younger brother from a different mother, whose name was Prince Kāla, perfumed and adorned with a garland of flowers, was walking nearby the King’s palace. The queen, standing above on an upper balcony of the palace, threw away a garland of flowers, and someone saw it land upon his body.¹²⁾

By contrast, the Divy says nothing about Prince Kāla’s mother. Here is how it renders the relevant passage:

Now, King Prasenajit of Kośala had a younger brother named Kāla, who was handsome, good-looking, kind, faithful, virtuous, and pure of heart. He was walking by the doorway to the palace of King Prasenajit of Kośala. One of the women confined to the King’s harem was standing upon the balcony of the palace. She saw the prince and threw a garland of flowers, which fell upon his shoulders.¹³⁾

12) Derge Kangyur (D), volume 11 (da), page 87, line 3 ff = Peking Kangyur (Q), volume 44 (ne), page 138, folio 41b, line 1 ff: *re zhigs na ko sa la'i rgyal po gsal rgyal gyi mas dben (Q=dbyen) gyi nu bo rgyal bu gzhon nu na gu zhes bya ba de dri dang me tog gi phreng bas brgyan nas rgyal po'i pho brang gi drung na mar song pa las de'i btsun mo zhig steng gi khang bzangs kyi thog nas me tog gi phreng ba bor ba dang | de'i lus la phog pa gzhan zhig gis mthong ngo.*

13) Cowell and Neil 1886, 153, line 21 ff: *atha rājñah prasenajitah kauśalasya kālo nāmnā bhrātā abhirūpo darśanīya prāsādikaḥ śrāddho bhadrāḥ kalyāṇāśayaḥ | sa rājñah prasenajitah kauśalasya niveśanadvāreṇābhiniṣkrāmatī | anyatamayā cāvaruddhikayā prāsādatalagatayā rājakumāraṃ dṛṣtvā sragdāmaṃ kṣīptam | tat tasyopari nipatitam.*

Next, in verse thirty of his retelling, Kṣemendra also suggests that the garland of flowers may have fallen upon Prince Kāla's shoulders by accident or at least as a result of bad karma. My translation of this verse reads as follows:

As he meandered along at ease,
a garland of flowers slipped
from the royal consort's hand
onto his shoulders at the end of the road
as if blown by the winds of karma.

The MSV version translated above seems to support a similarly vague interpretation of the queen's intentions when it says, "The queen, standing above on an upper balcony of the palace, threw away a garland of flowers, and someone saw it land upon his body." The Divy, however, quite clearly implies that the woman acted intentionally: "She saw the prince and threw a garland of flowers, which fell upon his shoulders." Finally, in verse fifty-seven of his retelling, Kṣemendra says that Vajrapāṇi the yakṣa stirs up a violent storm to disperse the rival ascetics. The MSV concurs, but the Divy instead names Pāñcika, the mighty general of the yakṣas, as the one who performs this act.¹⁴⁾ Taken together, these three narrative details, arguably quite minor ones within the overall story, take on greater philological significance insofar as they point to the MSV as Kṣemendra's likely source-text, while seemingly ruling out the Divy version or one similar to it.

If the *Wish-Fulfilling Vine* were merely one of the last works of its kind to have been produced in South Asia, then Kṣemendra's poetic epitome of Buddhist narrative

14) For the MSV version, see Derge Kangyur, volume 11, p. 103, l. 1 ff; for the Peking Kangyur, see volume 44, p. 141, 49a, l. 5 ff: *de nas gnod sbyin lag na rdo rje 'di snyam du*... My translation: "Then, Vajrapāṇi the yakṣa had this thought..." For the Divy, see Cowell and Neil 1886, 163, line 18 ff: *tena khalu punaḥ samāyena pāñciko mahāsenāpatis tasyām eva parṣadi saṃnipatito | saṃnipatito 'tha pāñcikasya yakṣasenāpater etad abhavat*... My translation: "At that time, the mighty general Pāñcika was seated in that very assembly. Now, as one of those assembled, it occurred to Pāñcika, who was general of the yakṣas..."

literature would still be worthy of our interest, but it is also a fact that his work became highly influential in Tibet. Initially translated into Tibetan around 1270 by Shong ston rdo rje rgyal mtshan and Lakṣmīkara, at the behest of Sakya Paṇḍita's nephew, 'Phags pa, a bilingual Sanskrit/Tibetan woodblock print edition was apparently first made by Chos skyong bzang po in the 16th century in Zha lu, and then a revised bilingual edition was commissioned in the 17th century by the Fifth Dalai Lama. This led to new textual and figurative adaptations in the 18th and 19th centuries in the form of narrative wall-paintings, prints, and prose retellings.¹⁵⁾ Few, if any, other texts received such treatment in Tibet, a testament to the enduring significance of Buddhist narrative traditions across cultural contexts and historical periods, and of Kṣemendra's work in particular. At the same time, another story still needs to be told about the relationship between the *Wish-Fulfilling Vine* and the Buddhist narrative literature of Nepal, including the so-called *avadānamālā* literature.¹⁶⁾ Thus, the *Wish-Fulfilling Vine* as a whole, and almost any particular chapter, can serve as a case study for the transmission, reception, preservation, and transformation of South Asian Buddhist narrative traditions within and across the Himalayas.

The *Wish-Fulfilling Vine* can also be understood within the context of Kṣemendra's overall body of work. Yet the proper assessment of Kṣemendra's contributions to Indian literary and intellectual history remains an unfinished task. He wrote prolifically and across a variety of literary canons and genres, including satire, drama, poetic epitomes of classic works of Indian narrative literature, poetic theory

15) For an historical analysis of this activity in Tibet during the 17th and 18th centuries, see Nancy Lin 2011. See also Jonathan Gold 2007 for useful discussion of the historical and intellectual context in which the work was first translated into Tibetan in the 13th century. Formigatti 2019 tells this story well and briefly. Dan Martin 2014 discusses the broader transmission of classical Indian poetry to Tibet, including this work.

16) Since 2005, Kiyoshi Okano has produced a series of studies on the relationship between the BAKL and the *avadānamālā* literature, including Sanskrit editions and Japanese translations of many chapters from the BAKL and from several *avadānamālās*. Okano 2005 surveys various *avadānamālās* for quotations from the BAKL, and argues that those stories (at least) were composed sometime after the beginning of the 14th century. It is clear that the BAKL had some impact on the development of Buddhist narrative literature in Nepal. For further discussion, see the concluding section in Fiordalis 2019.

and method, and lexicography. Modern commentators are decidedly mixed in their assessments of his work. He has drawn effusive praise as one of the most brilliant and influential writers in Sanskrit; more measured appraisal as a solid and versatile poet, insightful critic, and original theorist; and even some accusations of bad taste and moral degeneracy. Apparently the jury is still out on Kṣemendra and the quality of his work; a proper assessment will require significantly more scholarship. Many of his works still need editing or reediting, and no one has yet given his complete oeuvre a comprehensive scholarly analysis.¹⁷⁾ While such an analysis is far beyond the scope of this one article, the present contribution provides clear evidence of Kṣemendra's skill as a poet and storyteller. I hope it will encourage scholars and readers of classical Indian and Buddhist literature to take a closer look at his multifarious collected works.

Among the styles of poetry for which he is best known is the poetic epitome, the abridged retelling in verse of longer works of classic Indian narrative literature. He wrote abridgements of the great Indian epics, the *Rāmāyaṇa* and the *Mahābhārata*, as well as the *Bṛhatkathā*, a now lost collection of popular tales. Despite the fact that it has sometimes been classified among his “didactic” or “religious” works,¹⁸⁾ the *Wish-Fulfilling Vine* should also be counted among the poetic epitomes.¹⁹⁾ The form encourages the reader to take a retrospective outlook, viewing Kṣemendra's work in light of the literary tradition constituted by previous versions. Providing such service would seem to have been one of the poet's aims, and the recognition of this fact must form part of any overall assessment of his literary significance.

However, Kṣemendra's epitomes also display literary features shaped by his own

17) For a brief, but quite thorough overview of Kṣemendra and his body of work, see Formigatti 2019. For another brief discussion of the reception of his work, see Somadeva Vasudeva 2005, 17-20.

18) For example, Uma Chakraborty 1991, 8, 11.

19) See, for instance, Sūryakānta 1954, 16. Formigatti 2019, 287, offers an alternative schematic classification based on Sternbach 1974, 76, in which the BAKL figures as one of the poetic works.

time and place. Living in Kashmir in the 11th century CE, Kṣemendra could draw upon a vast and diverse array of literature and a robust body of theoretical and philosophical material. A relatively late flowering of the classical Sanskrit poetic form, the *Wish-Fulfilling Vine*, and “The Miracle Tale” edited and translated here, bristles with poetic literary devices despite its purported readability or clarity of expression. When compared to other prose versions of the story, such as those found in the Divy and MSV, Kṣemendra simplifies the narrative, but in doing so he also deploys a great many poetic devices, including wordplay, alliteration, mixed metaphor and simile, and the creative use of Sanskrit metre. For instance, “The Miracle Tale” contains only sixty-one verses in total, and while most of them are composed in the flexible *anuṣṭubh* or *śloka* metre (verses 2-44), the poet also includes more sophisticated metrical structures, including *śārdūlavikrīḍita* (verses 1 and 60), *vasantatilakā* (verses 45-59), and *mālinī* (verse 61). While it is not possible to render such complex metrical structures into English, or at least I have been unable to do so, the accompanying translation hopefully gives the reader some sense for the shifts in the original between the relatively simple and the complex.

In his rather succinct, disciplined retelling of the story – at least when compared with the MSV version – Kṣemendra also makes some creative choices. For one thing, he spends twelve verses telling the episode of Prince Kāla, which is arguably only a supplementary event within the Divy and MSV versions of the story. (Still, the fact that he includes this episode at all demonstrates his indebtedness to the narrative tradition of the MSV.) He also devotes a full six verses to the Buddha’s reasons for not wanting to submit to the wonder-working contest, including rather more detail than is found in either the Divy or MSV version and utilizing a series of proverbs to convey the message. It is here, I submit, that we may hear Kṣemendra’s own voice begin to emerge, as it also does at other points in the story, such as verses ten and thirty-two. After switching into sophisticated metres to portray the final culminating event, the Buddha’s performance of the Great Miracle, he divides his time more or less equally between a highly poetic (and somewhat oblique and restrained)

description of the Buddha's demonstration of his extraordinary powers, a poetic rendering of the contents of the Buddha's closing sermon, and a narrative representation (again in highly poetic language) of the scene and closing action. Throughout the poem, Kṣemendra appears to demonstrate a desire to wed poetic form with the narrative and doctrinal content.²⁰⁾

Buddhist narratives, and even Buddhist literature in general, are sometimes characterized as remnants of traditional Buddhist culture, while the core of the tradition – either a philosophical doctrine or a meditative experience – is thought to transcend culture and apply to all times and places. Leaving aside the question of whether Buddhism can be said to possess such a core, much less one that transcends culture, one may note that characteristically Buddhist doctrines and experiences come to us primarily through literary expressions. Yet Buddhist narratives are also sometimes depicted as ham-fisted didactic propaganda intended for children or a gullible, stupid, or overly devout lay population. Kṣemendra's work and the history of its preservation and reception show how much value members of the elite, both socioeconomic and cultural, both monastics and laypersons, Buddhists and non-Buddhists alike, saw in Buddhist narrative literature.

Although apparently not Buddhist himself, Kṣemendra clearly saw value in the Buddhist narrative tradition, while both Sakya Paṇḍita and the Fifth Dalai Lama clearly saw value in Kṣemendra's work. Many others have as well, both in Tibet and elsewhere. For "literature," as Ezra Pound says, "is news that STAYS news."²¹⁾ If we

20) In an unpublished presentation given at the 15th IATS Seminar in Paris, 2019, I explored this topic further by looking at the poem through the lens of "wisdom literature," drawing inspiration from an unpublished presentation given by Steven Collins in May, 2015, as well as from the work of Daud Ali 2010 on the *subhāṣita*. My hypothesis was that Kṣemendra's BAKL and this chapter in particular exemplify certain characteristics of wisdom literature, focusing mainly on his use of maxims or proverbs, especially at points in the story when the Buddha speaks. It is noteworthy in this regard that Kṣemendra also composed his own collection of maxims, *Cārucaryāśataka* (*One Hundred Pleasing Deeds*), in which each verse combines a proverbial phrase with an illustrative example drawn from the Hindu epics and story literature. In the presentation, I also suggested that the composition of the BAKL and its broader reception history in Tibet could be seen as part and product of an educational process of moral formation associated with a learned elite but with capacity for broader use.

disregard the importance of literature to what we call Buddhism, then we run the risk of missing how it can sustain authority, secure prestige, challenge understanding, shape experience, influence behavior, induce pleasure, change our minds, express both beauty and meaning, and do much else besides. So, with the aim of conveying some sense, however partial, of Kṣemendra's skill as a poet and storyteller, and thereby extending knowledge and appreciation of his work to a wider reading audience, I offer here a flowering sprig from his *Wish-Fulfilling Vine of Tales of the Bodhisattva*.

21) This statement by Ezra Pound 1960, 29, is also quoted in Charles Hallisey 2015, viii. In this work, Hallisey articulates a complementary vision of the value of reading Buddhist poetry as a form of religious literature, and he also attempts to realize this vision in the practice of translation. Another useful essay on the topic of reading Buddhist literature as literature is Eviatar Shulman 2017, both for his observations and for his references. Hallisey and Shulman are more focused on reading or reinterpreting certain "early Buddhist scriptures" as forms of literature, but what they have to say is relevant to my concerns here, despite the fact that Kṣemendra's work is perhaps more obviously classifiable as "literature" in the ordinary sense of the term, and arguably less straightforwardly described as "Buddhist," depending on how one decides to ascribe that term. On the general topic of "Buddhist literature" also see the essays by Hallisey and Steven Collins in Sheldon Pollock, ed. 2003.

II. English Translation

In what follows, I have attempted to produce a dynamic translation intended primarily for a target audience of readers who do not have the interest or ability to read the text in the original language(s). This means, among other things, that I have not tried to reproduce formal or literal equivalence, or to translate in a way that would serve a sophisticated (or beginning) reader of Sanskrit (or Tibetan) as a formal aid (grammatical, syntactic, or lexical) to reading the original. Instead, I have tried to understand what is being said in the original Sanskrit, as best I can and often with the help of the Tibetan translation, and translate in such a way that the primary target audience can gain some sense for the clarity and poetic quality of the original.²²⁾ By attempting to do so, I am aware that I run the risk of producing the kind of “chewed over” translation once so colorfully described by Kumārajīva as “inducing one to vomit;”²³⁾ but in this respect, I draw inspiration from several sources: first and foremost, Kṣemendra himself. Opinions on the content of his work may vary – for instance, I have heard his satirical works, particularly the *Narmamālā* and *Deśopadeśa*, described as pornography – but virtually everyone agrees that he was deeply concerned with poetic style. I have therefore tried to pay close attention to matters of style in the translation. By publishing the critical and diplomatic editions together with the dynamic translation, I am making the argument that such translations still require the translator to undertake the necessary philological

22) I do, however, include a number of footnotes, more than some readers may wish to see. Such readers may safely ignore them; the translation is meant to read smoothly by itself. The footnotes are included primarily for the benefit of those readers who may wish to think more deeply about the source texts in the original language(s) and consider some of the more technical problems of interpretation and translation arising from them.

23) The relevant quotation can be found in Vasudeva 2005, 21-22. In spite of the remark, however, Kumārajīva is known as an eminent translator credited with producing or contributing to many fine, dynamic translations of Buddhist works from Sanskrit or central Asian languages into Chinese.

groundwork to fix an understanding of the source text, but also that translators of Indian and Buddhist literature should seek with our translations to do more than simply justify our understanding of the source text. If we are to widen the audience for the work being translated, then we must communicate a clear understanding and, if possible, give a sense of pleasure to the general reader.²⁴⁾

Neither the translation nor the edition(s) that follow and on which the translation is based will constitute anything like the “last word” or the “definitive work” on this story. Luis Gómez (1995: 216) cautioned us not to fall prey to such a mindset, calling it “the greatest mistake that we could make.” Gómez encourages us instead to see our task as one of service: “keeping more than one voice alive.” Again, I offer up this work in such a spirit, while bearing in mind Gómez’s reminder that we speak to many different audiences, both real and imagined, including not only the guild of specialists, but also the larger academy, Buddhists and their communities, as well as the broader public. If this work conveys any sense of Kṣemendra’s voice and stimulates discussion among any of these audiences, then it will have served its purpose.

24) In this regard, the translations of David Shulman – see, for instance, Bronner and Shulman 2009 and Shulman’s various published translations with V. N. Rao – and Charles Hallisey 2015 have served as exemplars for me from the fields of South Asian and Buddhist studies, respectively, though I would never claim to have matched their level of excellence. An earlier exemplar is Peter Khoroché 1989, who chose to render the verses of Āryaśūra’s *Jātakanālā* into lucid prose. See also, more recently, Khoroché 2017. The basic contrast between dynamic and formal equivalency was first formulated in Nida 1964; a useful overview of the various issues involved is found in Hatim and Mason 1990. It should also be noted that the following translation of this story is the second one to have been made into English, so far as I know. For the other, see Bhūṣaṇa Čandra Dās 1897, who translates the story on the sole basis of the Sanskrit edition found in Dās and Vidyābhūṣana 1888.

The Miracle Tale

Although he never wanders
the path of imagined desires,²⁵⁾
spread widely are his wonders.²⁶⁾
Without engaging in dreams,
he has reached an unprecedented stage of achievement.²⁷⁾
Indeed, when people fall silent about him,
he becomes a guest of their eyes and ears.
We praise him, whose strength,
immeasurable by any measure,
stems from the power of the truthful.²⁸⁾ (1)

In the city of Rajagriha, “Home of the King,”
the Victorious One was staying
at Bamboo Grove monastery, when
King Bimbisara, ruler of the earth,

25) Here the poet evokes the trope of the wandering mind of the person who seeks happiness through sense pleasures. Kṣemendra uses the phrase *saṃkalpapathe*, an interesting expression with a certain poetic pedigree. On *saṃkalpa*, see David Shulman 2012, 111-112 and 115-117. The term has a broad semantic range from intention to aspiration to conception to imagination, and more technical meanings in Hindu ritual where it refers to the formal statement of intent, the reason for the ritual and the benefits one hopes to accrue by performing it. Here the term also carries the sense of *vikalpa*, the more common Buddhist term for false conceptual production, which the Tibetan translation, *rtog pa*, brings out.

26) *Projjrmbhanāna*: to spread widely, but also to yawn, apparently punning here on the references to sleep and dreams.

27) The meaning of *paricaya* is somewhat obscure. It commonly means accumulation, but also acquaintance or familiarity. A third set of meanings includes trial, study, or frequent practice. Elsewhere in his *Kavikanṭhābharana*, verse 5.1, Kṣemendra uses *paricaya* in the sense of cultivation or education. See Vasudeva 2005, 18 and 24, note 11. The Tibetan translation *yongs 'dri*, a short form of *yongs su 'dri pa*, examination or investigation, also suggests the possibility that *paricaya* means accumulation of or familiarity with knowledge or discernment, a development or achievement that has been taken to a wondrous, unprecedented level. An apparent connection is drawn between *adbhuta* in the first pāda and *apūrva* here. Both can mean unprecedented, wondrous.

28) Here, I have modulated the expression slightly in the translation: “the truthful” corresponds in the source text to *nirvyājanā*, “guileless people.”

paid homage to him there. (2)

Fools saw him do this, and
feverish with the poison of envy,
presuming they knew everything,
could not tolerate his magnificence,
like owls the daylight. (3)

Black masses of darkness at night,²⁹⁾
always seeking superiority,
challenge the day,
ever to their own demise. (4)

The filthy ascetics, Maskarin,
Sanjayin Vairata, Ajita,
Kakuda, as well as Purana,
Jnatiputra, and the rest
were fools.³⁰⁾ (5)

The sin of hatred,
arising from jealousy,
blinded them like smoke.
Deceived by the magic of Mara,

29) Here the use of the adjective, *malina*, “black,” which also means filthy, stained, or soiled with *mala*, dirt or impurity, suggests a parallel between the masses of darkness and the foolish ascetics mentioned in the next verse. For this reason, in verse five, when rendering *kṣapaṇaka*, which is a somewhat pejorative term for a religious mendicant or ascetic, I include the adjective “filthy,” since *kṣapaṇa* can also have the sense of impurity or defilement. The contrast between imagery of light and darkness recurs through the story, and such imagery is commonly found throughout Buddhist narrative literature. Thus, many stories of the *Avadānaśataka*, for instance, conclude with the exhortation to avoid doing “black” (or bad) actions and do “white” (or good) actions.

30) Grammatically in the original Sanskrit, verses five and six, like verses two and three above, should be construed together as a single sentence, but I have separated them in order to preserve the appearance of discrete stanzas in the translation.

they approached the king and spoke: (6)

“The ascetic who dwells in the forest
believes he knows everything.
May it please you, Lord:
bear witness to
his superhuman powers
versus ours. (7)

“When a display of superhuman power
appears as a great wonder
and it has the strength
to alter people’s hearts,
even slightly,
people call it a miracle. (8)

“Whoever has the power
to display a miracle in public,
O king, whether he or we,
should be honored
in the three worlds.” (9)

Hearing their words,
the king looked away,
disgusted by their arrogance.
“What wish is this of yours?” he said,
“You are like cattle
wanting to climb
up a mountain!³¹⁾ (10)

31) The Sanskrit manuscript and all three Tibetan transcriptions read *paśūnām*, “cattle,” but the Tibetan

“Utter nonsense!
What contest can moths have with fire?
Don’t suggest such a thing.
Whoever does so again
I’ll have him expelled
from the city!” (11)

In that way, the king,
a knower of virtue,
rejected the villains’ efforts.
Away they went, unsupported,
as if suspended in the sky. (12)

They thought,
“King Bimbisara’s stupidity makes him biased.
Let us find another king.” (13)

Meanwhile, when
the Blessed One went

translation, *’phye bo*, suggests that one should read *paṅgūnām*, “lame or crippled people.” This is certainly a possible interpretation, and if we accept it, then at least two possibilities present themselves. One is that Shong ston Rdo rje rgyal mtshan and Lakṣmīkara, the Tibetan translators, had access to another manuscript that read *paṅgūnām*; the other possibility is that their manuscript(s) read *paśūnām* and they chose to emend the received text, perhaps reasoning that the similarity between the characters for ‘ś’ and ‘g’ would mean that an additional *anusvāra* would easily yield the proper reading. In either case, the manuscript reading of *paśūnām* has been preferred here for the following reasons. Kṣemendra, as a student of Abhinavagupta, would have likely known the Śaiva tantric meaning of the term, *paśu*, which refers to the bound soul of the uninitiated person. Similarly, the term *giri*, “mountain,” can refer in Śaiva tantric literature to the initiated tantric practitioner. In this way, the second half of the stanza produces a *śleṣa* or elaborate pun: “What is this desire of yours, bound souls, to have ritual sex with the initiated?” Since the Buddha is also often compared to a mountain in Buddhist narrative literature, here we may notice a hint of Kṣemendra’s well-known sense of humor. My gratitude goes to Camillo Formigatti for helping me to uncover some of the subtleties of this passage, which may have eluded the Tibetan translators. If so, then it is also worth noting that it could be significant as an example of the Tibetan translators deciding to emend the received text, and it might be used as evidence to demonstrate some kind of relationship between the manuscript, the translation, and the Tibetan transliterations.

to Jeta's Grove Monastery
near the city of Shravasti,
the ascetics travelled
to the same region. (14)

After arriving there, they went to
Prasenajit, King of Kosala,
and explained to him the details
of their unprecedented
contest of miracles.³²⁾ (15)

That lord of men also knew
the inner qualities of virtue.
Wishing to see a display
of superhuman power
extinguish their arrogance,
he went to see the Blessed One.³³⁾ (16)

32) The received manuscript tradition requires some kind of emendation here. My translation is based on an interpretation informed by the Tibetan translation of the passage, which suggests that we read the following: *prātihāryādbhutaspardhām*, “the unprecedented contest of miracles.” However, another possibility, which might adhere to the manuscript tradition a bit more closely, would be *prātihāryātītasparadhām*. If so, the phrase would then carry a different sense, perhaps: “the passed over contest of miracles.”

33) There are at least two possible interpretations of the king's intentions here, again depending on how one chooses to read the verse. The translation above is based on an interpretation informed by the Tibetan translation, which suggests that we emend the manuscript to read *darpaḥṣayecchayā*. Such an emendation is also justified in part as a simple mistaken reversal of two syllables, ‘p’ and ‘y,’ which are quite similar in the script. The verse could be rendered a bit more formally as follows: “Due to a desire for the destruction of their arrogance (*teṣāṃ darpaḥṣayecchayā*), the king, who knew the inner qualities of virtue, out of a resolve [to see] a display of superhuman power, went to see the Blessed One.” However, if one follows the manuscript tradition more closely and reads *darpaḥṣayecchayā*, which is the more difficult reading, then it might be possible to render the verse differently: “Due to their [i.e., the ascetics'] desire, arising from partisanship and arrogance (*teṣāṃ darpaḥṣayecchayā*), the king, who knew the inner qualities of virtue, out of a resolve [to see] a display of superhuman power, went to see the Blessed One.” Both are possible readings, and I have decided to follow the Tibetan interpretation above, but the second interpretation, or one similar to it, might be closer to what Kṣemendra originally had in mind.

He approached him,
bowed out of respect,
and said, “Blessed One,
would you please
stamp out the arrogance
of these rival teachers? (17)

“They have made my ears deaf
with their requests
for a contest of superhuman power,
that they might witness your power,
and by their boasting about
their own virtues. (18)

“Mighty One, your brilliance
attracts good people.
Let it shine
and dispel completely
the sleepy sluggishness
of these so-called holy men.” (19)

Hearing the king’s speech,
the Blessed One,
immovable, high-minded,
and devoid of anger,
spoke bluntly to him:³⁴⁾ (20)

34) The last line is based on accepting the received manuscript reading of *sagharṣaḥ*, literally “with friction,” that is, “roughly” or “pointedly.” This is a difficult reading, and that is one reason to accept it. The Tibetan translation, *’gran bzhed*, “intending a challenge,” would also seem to support it. It also fits the style and meaning of the passage, wherein Kṣemendra highlights the fact that the Buddha can disagree with the King’s request without feeling any anger. Others have emended to *sahaṣṣaḥ*, “with joy,” reading it grammatically as a description of the Buddha, but this interpretation seems to miss the point.

“Your majesty, such a store of virtue,
a fitting adornment for wisdom,³⁵⁾
should not be put to use
for wanton amusement,
disputation, or to quash another. (21)

“Besmirched with envy and
displayed only in competition,
what good are such virtues,
which steal eminence from another?
They are vices upon reflection. (22)

“Someone who uses his own virtues
to overshadow the virtues of another
is unworthy of praise. Such a person
strikes a blow against dharma itself.³⁶⁾ (23)

“A mere test of the virtues
of the virtuous
disgraces the examiner.³⁷⁾

Kṣemendra’s word choice plays on the topic under discussion, *saṃgharṣa*, “jealousy,” applied to the rival ascetics in verse six, and he also nods to one of the broader messages of the story: the Buddha performs wonders, but he does not act out of any desire for supremacy or sense of rivalry.

- 35) *Viveka*, rendered here as “wisdom,” carries a sense of keen sightedness, discretion, and judiciousness arising from the ability to discern, distinguish, or judge correctly the true nature of things.
- 36) Dharma has a broad range of connotations, including virtue, justice, duty, right, truth, morality, and (in the Buddhist usage) teaching, true nature of things, reality. Given so many elements of meaning implied here, translation becomes difficult. The original is retained in order to provide readers with a sense for the polyvalence and strength of the term in the source text, and because dharma is becoming known in English, like karma and nirvana.
- 37) The Tibetan translation seems to understand this line to be saying that such a test brings about an “utter disgrace,” *mchog tu skyengs pa*, understanding *para* in the sense of “extreme” or “to a great degree,” but my interpretation takes the term, *para*, reflexively, and the alternative reading of *pare* may also point in this direction.

For it simply isn't right
to mock the pure ones
by measuring them
on a scale. (24)

“Someone who, though virtuous,
does not trust in others' virtues,
is like a person holding a lamp,
who is darkened by the shadow
cast by the vessel containing it. (25)

“We who understand
what is superior
are the only ones in this world
who know everything.
The audacity with which
one would overpower
the pride of another
destroys oneself.” (26)

Hearing the words
of the Blessed One,
which soothe desire,
the king made a
fervent prayer
for him to display
a wonder. (27)

The Blessed One then
gave his reluctant agreement
and set the appointment

for seven days hence.
The king was thrilled,
as he returned to his palace. (28)

Meanwhile, the king's brother,
though not from the same mother,
had wandered by the palace balcony
near the king's harem. (29)

As he meandered along at ease,
a garland of flowers slipped
from the royal consort's hand
onto his shoulders at the end of the road
as if blown there by the winds of karma.³⁸⁾ (30)

With witnesses,³⁹⁾ slanderers
assumed the fault was his,
as his vices were well known,
and made sure the rumors
reached the king. (31)

38) The translation here involves only minor emendations of the manuscript reading of *pathāntāṃśe* to *pathāntāṃse*, “onto [his] shoulders at the end of the road.” This is syntactically far from perfect, and it seems that the Tibetan translation, *phrag par ... lhung*, may have been based on reading *paṭātāṃse*, “[the flower-garland] fell upon [his] shoulders.” This is a clean and quite possible emendation to the received text, that is, unless the Tibetan translators had access to a manuscript that read *paṭātāṃse* or *paṭāthāṃse* or the like, but arguably it introduces a redundancy into the verse and is unnecessary. Therefore, I have chosen to try and make sense of the received manuscript reading as a grammatically possible and more difficult one.

39) The Tibetan transcriptions read *pākṣibhiḥ*, which gives the alternative sense: “With the biased, the slanderers...” However, the palm-leaf manuscript reads *sākṣibhiḥ*, and the Tibetan translation, *dbang pos*, supports this reading. It also suggests the influence of the MSV, since that version also speaks of witnesses to the event. For the pertinent passage, see the general introduction above.

Wretched, fork-tongued,
doing harm to anyone,
they enter the empty space
of their lords' minds,
if they find the smallest fault,
just like tiny snakes
enter the empty nest
of the previous owner
if they find the smallest opening. (32)⁴⁰

Impelled by the slanderers
the king became flushed
with the poison of hatred
for his brother.
Agitated, he quickly
made the order:
Chop off his hands and feet. (33)

His hands and feet severed,
the young prince lay
upon the execution ground
facing the harshest of hardships
from the karmic calamity.⁴¹ (34)

40) After this verse, the palm-leaf manuscript has the term, *śleṣa*, “pun.” This technical term from Indian poetics is seemingly included here in order to draw attention to the author’s use of wordplay in the verse, which I have tried to convey by double translating the key phrases. There is, however, apparently also a third level of meaning, thus creating a “triple *śleṣa*,” which I have not included above. On this third level of meaning, the verse may be rendered as follows: “They are like deceitful whores (*kṣudrāḥ*) who harm everybody; when they find even the smallest weakness, they sneak into their lord’s empty bed.” This kind of elaborate punning requires an impressive level of poetic facility on the part of the poet, and my thanks again go to Camillo Formigatti for his help identifying this third level of meaning.

41) The phrase, *karmaviplavāt*, means “due to the calamity of (past) action.” *Viplava* means calamity, disaster, ruin, destruction, and so on, but also “being without a boat.” Since karma is often conceived as an ocean, perhaps the poet intends to suggest the metaphor of being cast adrift upon the ocean.

For a moment, the ascetics
glanced unsteadily at him
lying there in intense pain
surrounded by his mother's
grieving kinsmen. (35)

The kinsfolk of the prince
who had fallen into sorrow
approached the ascetics.
Seeking his protection,
they bowed down to all
and spoke: (36)

“Through no fault of his own,
this man named Kala,
of royal birth,
has been punished.
You claim to know everything.
Please give him your favor.” (37)

In that way, wailing,
tears freely flowing,
they entreated the ascetics,
who, dumbstruck, silently
slunk away, embarrassed. (38)

At that moment, Ananda,
the Buddhist monk,
came along the path, and
on orders from the Buddha,
restored Kala's limbs

with an act of truth. (39)

His hands and feet
made whole again,
the prince's mind
filled with faith.
He took refuge in
the Victorious One's teaching
and became his servant. (40)

Seven days hence,
the great king built
a large hall to view
the miraculous display
of the Blessed One's
extraordinary powers. (41)

As the king took his seat
alongside the ascetics
and everyone else,
the Buddha⁴²⁾ made a wish
and wish-fulfilling trees
appeared about the grounds. (42)

Once the gods had also arrived
to see him in his splendor,

42) The word here is *sugata*, "one who has achieved the highest state of wellness" or one who is fully endowed with virtue, wisdom, power, and goodness. Literally, but also overly mechanically and non-idiomatically, one might translate: "He who has gone to the good." Thus one sometimes finds "Well-farer," which I don't prefer, but I don't have an efficient translation yet for this common epithet of the Buddha.

the Blessed One sat down
upon the great lion's throne
bedazzled with jewels. (43)

He entered into meditation
upon the element of fire
and from all around him
emanated bands of firelight,
pervading the expanse of the hall.⁴³⁾ (44)

After gently calming down the firelight
until it resembled a grove of lotus flowers,
for fear the hall would be entirely consumed,
the Blessed One, that ocean of compassion,
radiated a reddish glow from his body
resembling waves of purest nectar. (45)

Joyfully, as though they had obtained a great boon,
which was a source of unprecedented delight,
the assembly of nāga chiefs drank him in with their eyes,
his quintessential loveliness
surpassing a thousand moons in its brightness,
rendering barren the abundant splendor of the sun.⁴⁴⁾ (46)

43) The Tibetan translation, *srid pa yi dkyil 'khor*, suggests that the fire spreads throughout the whole of the universe, but I take the Sanskrit, *bhuvanamaṇḍapa*, to refer instead to the expanse of the hall.

44) The translation above reflects the received manuscript tradition. If we follow an emendation to the received text suggested by the Tibetan translation, then rather than “the assembly of nāga chiefs” (*nāganāyakanikāya*) gazing upon “him” (*taṃ*, i.e., the Buddha), we would understand that the “assembly of people” (*skye bo'i tshogs* » *jananikāya*) drank in with their eyes “that Leader” (*'dren pa de* » *taṃ nāyakam*, still referring to the Buddha). Both readings are possible, grammatically, metrically, and contextually, and prior scholars are split on the proper interpretation of the verse: de Jong 1996 argues for emending the text based on the Tibetan translation, while Dās and Vidyābhūṣaṇa 1888 follow the Tibetan transliteration. I have gone back and forth myself. I leave it to readers to decide which interpretation they

Lotus flowers now grew out of the earth all around him.
Their broad leaves were made of rubies; they had stems of beryl,
and their pericarps had filaments of gleaming, beautiful gold.
Their intense fragrance drew bees. (47)

Then, seated upon the lotus flowers
an array of Buddhas⁴⁵⁾ suddenly appeared
with loving gaze and charming golden radiance.
The world immediately attained bliss at the sight of it,
as if it were the rising moon, the lovely coolness
of its splendor transformed into nectar. (48)

In the center was the Blessed One, foremost among them,
possessing a vast abundance of effulgent power,
like Sumeru, the Golden Mountain, among immovable mountains.
His fine shoulders were bright, strong, supple, and shapely.
And he was tall, like the primordial Parijata tree
standing amidst the grove of the gods. (49)

As mortal beings gazed unblinkingly upon his lotus-like face,
their heads lavishly covered with garlands of flowers that never wilt

prefer, but perhaps the fact that the palm-leaf manuscript also supports the Tibetan transliteration tips the scales in favor of the received manuscript tradition. It seems stylistically superior, and in the story tradition of the Buddha's Great Miracle it is also around this point that some nāgas make an appearance. In the MSV version, for instance, they are said to create the lotus flowers that spring from the ground and upon which the various Buddhas appear as the miracle continues. A nāga is a supernatural being associated with groundwater, cisterns, and lodes of precious metals and gems. They are depicted as snakes, or snakes with (super)human qualities, such as the ability to change shape.

45) The text reads *sugatācakram*, a circular array or assembly of Buddhas. Kṣemendra here alludes somewhat obliquely to the so-called multiplication miracle in which the Buddha multiplies himself, each of his multiple bodies appearing on a lotus flower, until the sky is filled with Buddhas. In the same way, verses forty-five and forty-six seem to refer to the so-called twin miracle in which the Buddha emits fire and water from his body. In other versions of the story, this display also usually precedes the multiplication miracle.

strewn about them by the lotus-colored hands of heavenly nymphs,
they attained, just for a moment, the state of immortality. (50)

Then, as thunderous peals of laughter arose within the halls of heaven,
resounding with the sounds of kettle drums, conch shells, and tabors,
and accompanied by rain showers of flowers, gandharvas, kinnaras,
charanas and mighty sages sang in praise of the Blessed One. (51)⁴⁶⁾

The fortunate ones drank the honeydew, the Blessed One's sweet speech,
purified by merit, truly fragrant, tempered to their own tastes,
and glimmering with rays of light glinting off the brilliant, white teeth
of his lotus-like mouth, its lips lustrous like the petals of a red lotus: (52)⁴⁷⁾

“Cast off sin! Water the seed of merit!
Abandon hatred! Enjoy the bliss of peace!
Drink the nectar of knowledge that removes the poison of death!
This fragile body, the friend of good deeds, will not last long!” (53)

“Prosperity is fickle, and old age definitely follows youth.
This very body becomes the sole abode for heaps of misfortune.
Our vital forces are but temporary wayfarers in the huts of our bodies.

46) Gandharva, kinnara, and charana refer to different classes of supernatural beings that are especially associated with music. After this verse, and before the next one begins, the palm-leaf manuscript also includes the word, *adbhutaḥ*. Though this word is one of the most common Sanskrit terms for a “wonder” or an “unprecedented event,” both in general and in this particular story – for instance, it occurs in this sense in first verse – the term is also used in Sanskrit poetics to denote the sense of wonder that may arise from, or be induced by, the use of particular poetic devices. It is noteworthy that the manuscript would include the term here, just after the Buddha has finished demonstrating his extraordinary powers and before he begins his closing sermon.

47) After this verse, the palm-leaf manuscript includes the word, *rūpaka*, which again derives from Indian poetics and denotes a species of comparison or metaphor in which the word *iva*, “like,” is not explicitly used. In this verse, the poet employs an extended metaphor in which the Buddha's speech is compared to honeydew, his mouth to a lotus flower, and the act of listening to the Buddha's words to the act of drinking honeydew. These metaphors continue into the next verse in which the knowledge conveyed by Buddha's words is described as divine nectar.

So persevere in rising to the permanence that is the Dharma.” (54)

Thus, the Blessed One, with these and other pearls of wisdom,
purified by discernment and imparting the good,
which he scattered like kindled rays of light,
quickly shattered the mountain with its twenty peaks,
which amounts to people’s belief in a permanent self,
as though demolishing it with bolts of lightning. (55)

After clearly perceiving the wondrous power of the Blessed One,
the rival holy men, their pride shattered, were motionless for a long time.
It was as though they were painted in a picture,
or like poisonous snakes struck by a charm;
they were like lamps overpowered by the radiance of the sun’s rays. (56)⁴⁸⁾

Meanwhile, Vajrapani the yaksha, considering that the ascetics
would remain forever and whole-heartedly hostile to the Blessed One,
unleashed masses of rainstorms encased by fierce winds,
scattering them and forcing them to take refuge in holes in the ground. (57)

Then, pointing to them, the Blessed One,
a worthy refuge due to the fullness of his compassion,⁴⁹⁾

48) After this verse, the palm-leaf manuscript includes the word, *upamā*, “comparison,” which again derives from Indian poetics, and here seems to refer to the three similes used in this verse, each of them marked by the word, *iva*, “like” or “as though.”

49) I still have some doubts about the first two lines of this verse. I think that my translation above is grammatically viable, and accurately reflects the way the Tibetan has understood the passage. It requires accepting some emendation to the received text, but both the palm-leaf manuscript and the Tibetan transliteration suggest there may have been corruptions at some stage in the transmission of the text. Based on the palm-leaf manuscript reading of *śaraṇyāh*, however, I still wonder if one might translate: “Then, due to the fulness of his compassion (*kṛpārdratayā*), the Blessed One, pointing to them as being in need of protection...” In fact, it might also be possible to read *kṛpārdrabhayā* (as all the manuscript evidence does, and not *kṛpārdratayā*, as I have done above, following the Tibetan) as a phrase also referring to “them” and meaning something like, “their fear having made them ripe for compassion.” So,

taught the whole scope of his teaching:

“Mountain, forest, riverbed, air, cave, and so forth:⁵⁰⁾

All these are no refuge whatsoever from fears
for those who are frightened.” (58)

“Rouse your mind, having placed it firmly in my keeping!

Those who take refuge in the Buddha, the Dharma, and the Sangha,
become fearless even toward the horrors of the world’s destruction.

They need not resort to the misery of seeking refuge in any other source.” (59)

“When the dense darkness of the other world becomes difficult to dispel,
the Dharma is the full sun.

When the adversity of the unbearable heat of sin arises,
generosity is a raincloud.

When one falls into the horrible chasm of deep ignorance,
wisdom is a helping hand.

For people everywhere merit is the only refuge
entirely free from lamentation and misery.” (60)

In that way, just like the moon, the Buddha
gave the assembly a sermon of the pure Dharma,
radiant from the light-rays of his jewel-like teeth,
and with the power to open the eyes of those
whose sight had been obscured by darkness,

following the manuscript, the whole passage could then be translated: “Then, pointing to them as being in need of protection, their fear having made them ripe for compassion, the Blessed One taught...” See the edition for more information on the various readings and interpretations of this passage and the whole verse, which likely requires other emendations, as well.

- 50) The Tibetan translation appears to render this compound as follows: “mountain, forest, ground, air, cave, and so forth,” understanding *sanirvivara*, “air and cave,” as part of the longer compound. Perhaps the idea here is that birds and sages with superhuman powers can take flight and thereby seek protection in the air. In any case, at least the specific Sanskrit words being rendered here by the Tibetan translation seem clear enough. See the edition for further information on this passage.

as though establishing them in a stable place.

He then returned to his own forest dwelling. (61)

Thus the chapter is complete, entitled “The Miracle Tale,” the fourteenth flowering offshoot of the Wish-fulfilling Vine of Tales of the Bodhisattva composed by Kṣemendra.

III. Sanskrit Edition(s) with Tibetan Translation

1. Sigla

- C Cone woodblock print edition from the Tibetan Tengyur (Sanskrit text and Tibetan translation).
- D Derge woodblock print edition from the Tengyur, vol. khe (Sanskrit text and Tibetan translation).
- deJ Emendation proposed by J. W. de Jong (1996).
- Ed. *Editio princeps* by Sarat Chandra Dās and Hari Mohan Vidyābhūṣaṇa (1888).
- Lévi Emendation proposed by Sylvain Lévi, as reported in Alfred Foucher (1917), and followed in Étienne Lamotte (1966).
- Ms Palm-leaf manuscript of Sanskrit text, described by Zhen Liu (2019).
- N Narthang woodblock print edition from the Tengyur (Tibetan translation only).
- Sand. Emendation proposed or supported by Alexis Sanderson through personal communication (prior to my examination of the Ms).
- Ś Sanskrit variant reconstructed with the help of Shong ston Rdo rje rgyal mtshan and Lakṣmīkara’s Tibetan translation.
- T Tohoku 7034, woodblock print edition prepared for the Fifth Dalai Lama (Sanskrit text and Tibetan translation).
- Vaidya Modern typeset edition by P. L. Vaidya (1959).

2. Abbreviations and Symbols

- em. *emendāvī*, “I have emended,” used to mark minor corrections of a scribal mistake.

- e.c. *ex conjectura*, “from conjecture,” used to mark instances when words or syllables are absent in the source text or editorial changes involve a significant conjecture.
- Separates words or phrases identified for comment in the critical apparatus.
 - Indicates that preceding or following syllables of a particular text read identically to main or preceding text.

3. Introduction

The following edition(s) of the Sanskrit text and its Tibetan translation is based on four sets of sources. The first set is a singleton, and historically it is probably the most significant piece of manuscript evidence for the *Bodhisattvāvadānakalpalatā* (BAKL) to have come to light in more than a century: a complete palm-leaf manuscript of the original Sanskrit (abbreviated Ms in what follows).⁵¹⁾ This complete manuscript – the only one known to exist that preserves the whole text – provides the only direct witness to the original Sanskrit of the first forty-one stories. Apart from this palm-leaf manuscript, three Sanskrit/Tibetan bilingual editions were produced in Tibet that reproduce the Sanskrit text in Tibetan transliteration. These bilingual editions are described in more detail below. The story edited here, Kṣemendra’s poetic rendering of the Buddha’s “Great Miracle” at Śrāvastī, is numbered chapter fourteen of this complete manuscript.⁵²⁾

When the existence of this palm-leaf manuscript first came to my attention, I had already been working for some time on a new edition of this story, both the Sanskrit

51) Liu 2019 has introduced and described various aspects of this complete manuscript and another partial one, both owned by Drepung Monastery.

52) Based on the arguments of Straube 2009, 12-17, which I find largely convincing, it would have originally been chapter thirteen of the work, but the Ms describes it as chapter fourteen, and thus for the purposes of this edition I have simply followed the manuscript without intending to stake a position on the debate about the original order of the various chapters of the work.

and its Tibetan translation, as well as a new English translation based primarily (but not exclusively) on the Sanskrit. For this work, I had used sources that had been available to the scholarly community for a long time. One was the Sanskrit text as transliterated into Tibetan script and reported in three bilingual woodblock print editions produced in Tibet. At first, I used the Cone and Derge editions (abbreviated C and D) of the Tibetan Tengyur, but later in the editorial process, I was able to examine a copy of the third bilingual woodblock print edition of the work, the edition commissioned and completed during the time of the Fifth Dalai Lama (abbreviated T in what follows), which is the oldest extant Tibetan print containing the transliteration of the Sanskrit text.⁵³⁾

The third set of sources used to prepare the Sanskrit edition (and the English translation) consists of the Tibetan translation in its various editions; specifically for this edition, I have used the translations found in C, D, T, and the Narthang Tengyur (N). I did not consult the other two editions of the Tengyur where the Tibetan translation is found, namely Ganden and Peking, but instead chose N as representative of that transmission lineage.⁵⁴⁾ The Tibetan transliteration and the Tibetan translation of the Sanskrit text each has its own particular textual history, and they are basically different types of sources. Therefore, I have treated them separately, even though they sometimes occur in the same text, as they do in T, D, and C. However, since the Tibetan translation is often extremely valuable for fixing the meaning and even the precise reading of the Sanskrit text, they must be read together.

The fourth set of sources consists primarily of the two modern typeset editions,

53) C is likely a direct copy of D and thus its independent text-critical value is rather limited. Nevertheless, I initially chose to consult it mainly in order to check the readings in D, since I used the revised edition of D freely available on the website of the Buddhist Digital Resource Center, it being the one most easily available to me. For more about the third woodblock print edition (T) and its relationship to D (and C), see mainly Straube 2006 and 2009, and also Liu 2019, which begins to incorporate the new evidence from the manuscripts.

54) It is now generally accepted by scholars that C and D represent one stem of the transmission lineage of the Tengyur, while N belongs to a separate lineage that also includes the Ganden and Peking Tengyurs. For more information with respect to the BAKL and the various editions of its Tibetan translation, see Straube 2006 and 2009.

abbreviated Ed and Vaidya in what follows. The former is the *editio princeps*, the “first (modern) printed edition,” and it is also a bilingual edition. It was based on a copy of the bilingual Sankrit/Tibetan woodblock print edition prepared under the auspices of the Fifth Dalai Lama.⁵⁵⁾ This copy was obtained by Sarat Chandra Dās in Tibet around 1882, and he worked first with Hari Mohan Vidyābhūṣaṇa and then later with Satis Chandra Vidyābhūṣaṇa to produce their modern typeset edition. The later edition by Vaidya is essentially a reprint of the Ed, but without the Tibetan translation. It does not purport to consider original or additional manuscript evidence, but it does claim to correct a few spelling errors in the Ed. Other items in this fourth set of sources include the published and unpublished emendations and conjectures suggested by a few other scholars, including especially Sylvain Lévi (via Alfred Foucher and Étienne Lamotte),⁵⁶⁾ Jan Willem de Jong,⁵⁷⁾ and Alexis Sanderson, the last of whom kindly read an earlier draft of my edition and translation and made several valuable suggestions.

Finally, after I had completed a penultimate draft of the edition and translation, Camillo Formigatti and I worked through a little more than half of the text again one more time, double and triple checking various readings against the manuscript and the bilingual editions, and identifying a number of additional cruxes and places in the text where improvements could still be made. The form of the final edition owes a great

55) According to its colophon, the woodblock print edition Dās and Vidyābhūṣaṇa used to make their edition was commissioned around 1664 by the Fifth Dalai Lama. Another copy of this print, catalogued as Tohoku 7034, resides in the library collections of the Tōyō Bunko in Tokyo. Marek Mejer studied its colophon and the chapter on dependent arising, and published his findings in a 1992 monograph. See page 35 of his work for a description of the holdings in Japan. During a trip to Lhasa in 1949-1950, V. V. Gokhale of Pune, India, also obtained a copy of this woodblock print, and he allowed Bonnie Rothenberg to use it to prepare her edition and translation of the first five chapters of the work in her 1990 dissertation. Both Mejer and Rothenberg have compared the woodblock print used by Dās and Vidyābhūṣaṇa with C and D. Regarding the comparison of C and D with this print edition, Rothenberg 1990, 35, reports that “D [the Derge bilingual edition] read identically to A [the edition prepared for the Fifth Dalai Lama] in the majority of cases, although variants in D gave better readings at times.”

56) The emendations proposed by Lévi concern only a single verse: fifty-seven. The proposed emendation is reported in Foucher 1917, 174-175, note 5; for the original French, see Foucher 1909, 31-32, note 5. Lévi’s reading of the verse is also followed in Lamotte 1966, 126, note 1.

57) J. W. de Jong 1996 compared the published text of the Ed. with the Derge edition, and at times with the Peking edition, and proposed various emendations.

deal to him, as well.⁵⁸⁾

In what follows, I first present a critical edition of the Sanskrit text along with an edition of the Tibetan translation. The critical edition seeks to provide a positive apparatus that supports any emendations or conjectures with textual evidence, whenever possible. It reports any significant textual variants, and also supplies any proposed or reconstructed readings, both ones proposed by modern scholars (in chronological order: Ed, Lévi, Vaidya, deJ, and Sand.), and those supported or suggested by the Tibetan translation (abbreviated Ś for Shong ston rdo rje rgyal mtshan and Lakṣmīkara). The edition is also critical in the sense that it does not report every single reading of every single source. For instance, it generally assumes that D and C read identically to T, which they do in the vast majority of cases, since they are likely dependent on T, and thus the edition only reports a variant in D (or C) when it seemed illuminating to do so. The same holds true for the relationship between Vaidya and the Ed: it should be assumed that Vaidya reads identically to the Ed, being entirely dependent on it, and therefore a variant reading found in Vaidya is reported only if it is deemed interesting. (As a matter of fact, I found only six instances in which Vaidya reads differently from the Ed. One or two look like typographical errors; the other four or five are attempted emendations and are therefore reported.)

A detailed comparison of the palm-leaf Ms with the previously known primary and secondary source materials shows that the Ms often supports emendations to the transliteration in T anticipated in the Ed, and it sometimes also confirms improvements or corrections to the Ed proposed by other scholars. At the same time, it may shed new light on the process by which the Tibetan transliterations and translation were made. Sometimes, the Ms gives the best available reading and improves our understanding of the text. In some cases, this can be confirmed by the Tibetan translation, but at other times, the Tibetan translation suggests a different interpretation, raising

58) In regard to the main principles and practices involved in preparing a critical edition and apparatus, I have also benefitted from West 1973.

questions about the source text(s) and translation process of the Tibetan translators. In a few instances, as well, the Tibetan transliterations appear to suggest a superior reading to what we find in the Ms. (An example seems to be found in verse five.)

Among the most common consonant confusions found in the Tibetan transliteration is reading ‘s’ for ‘p’, as in verse one, or ‘p’ for ‘s’, as in verse twenty-nine. In verses fourteen and fifty-seven, we also see examples of confusing ‘g’ and ‘ś’, and in verse fifty-eight, the possible confusion of ‘bh’ for ‘t’. In Tibetan and certain North Indian scripts, these characters are relatively similar and could have been quite easily mistaken for one another by a scribe. Otherwise, the most common confusion in the transliterations concerns ‘p’ and ‘b,’ as well as the mistaken lengthening or shortening of vowels.⁵⁹⁾ In all these respects, the Ms is quite clearly a superior witness. As indicated in the translation, one other noteworthy element of this manuscript is its incorporation of technical terminology from Sanskrit poetics into the body of the text at certain points.⁶⁰⁾ Such terms, highlighted in red ink, are found after four different verses of this chapter – verses thirty-two, fifty-one, fifty-two, and fifty-six – and they seemingly describe poetic devices used in those verses.⁶¹⁾

The Ms often omits *virāmas* as well as *daṇḍas* at the end of a line. Also, as is quite common of later north Indian manuscripts, the script in which it is written does not distinguish between the letters ‘v’ and ‘b.’ This is true of the Tibetan transliteration, as well. In addition, the Tibetan transliteration almost always transliterates Sanskrit ‘ca’ with Tibetan ‘tsa’, ‘ja’ with ‘dza’, and ‘ña’ with ‘nya’. Also, as is quite common among Indian manuscripts, both the Ms and (less frequently) the Tibetan transliteration

59) These and other common confusions found throughout the Tibetan transliteration have been discussed in more detail in Straube 2006, 70ff.

60) On this point, see also Liu 2019.

61) The part of the manuscript I have examined also includes a marginal comment in Tibetan, written in red ink at the bottom of folio 58a. Unable to make out what is written there, I showed it to Matthew Kapstein, who also could not read it clearly – it is quite faint – but he suggested that it seems to be a note about a translation equivalency.

use the *anusvāra* to represent the requisite nasal, even in the pausa position. Also, the Ms frequently doubles many consonants, including the consonant ‘v’ in the words *pūrva* and *sarva*, the ‘m’ in the words *karma* and *dharma*, and ‘p’ in *darpa*, as well as ‘c’. In verse ten, for instance, the Ms and T both read *vāṃcchā*, but I follow the Ed in spelling *vāñchā* without any indication of the change. Similarly throughout the critical edition, I have chosen to edit according to modern conventions of spelling and punctuation without always indicating when such minor alterations have been made. Another application of this principle is the use of the *avagraha* in the critical edition to indicate the elision of the word initial vowel 'a', for instance in verse one, when it is not found in the Ms. When reporting readings in the apparatus, however, I do try to reproduce them exactly, sometimes marking readings with the word, sic (“thus”), meaning that the given spelling is found in the original. In general, I use "sic" when reporting a faulty or meaningless variant, that is, when the reading does not suggest to me a meaningful alternative reading. I do so mainly in the first half of the critical edition in order to signal to the reader that I am aware that I am reporting a faulty reading and trying to do so faithfully. Such readings are included in the critical apparatus when deemed interesting or useful to readers for considering the textual history of the manuscripts.

Some readers may still wish to examine the orthography of the Sanskrit manuscript and the Tibetan transliteration in more detail than I have provided in the critical apparatus. Therefore, for such readers I have provided diplomatic editions of the Ms and T in appendices. The difference in the presentation of the text in these two diplomatic editions reflects the fact that the Ms is a palm-leaf manuscript with no apparent word or syllable breaks whereas T is a transliteration of the Sanskrit text in Tibetan script, which typically marks the end of the syllable with a small dot. When such dots are found in the transliteration, I mark them with a space between syllables.

1.

yaḥ saṅkalpapathe 'pi naiva carati projjṛmbhamāṇādbhutaḥ
svapnair yasya na saṅgatiḥ paricayo yasminn apūrvakramaḥ |
vāṇī maunavatī ca yatra hi ṇṇām yaḥ śrotranetrāthiḥ
taṃ nirvyājanaprabhāvavibhavaṃ mānair ameyaṃ numah ||

°pathe 'pi] Ms, rtog ba 'i lam du 'ang ≈ saṅkalpapathe 'pi Ś; °pathāsi naiva T; °pathāpi naiva deJ; °pathā sadaiva Ed. • projjṛmbhamāṇādbhutaḥ] deJ; projjṛmbhamāṇādbhutaḥ Ms; projjṛmbhamāṇādbhutaṃ T, Ed. • paricayo] Ms; paricayau T • numah] bstod ≈ numah Ś, Ed.; namaḥ Ms, T

gang zhiḡ rtog ba 'i lam du 'ang rgyu ba nyid min rmad byung rab tu 'phel
dang ldan
rmi lam gyis kyang gang dang 'grogḡ min gang la yongs 'dris sngon chad med
pa 'i rim
gang la mi rnams tshig ni mi smra nyid dang gang zhiḡ rna ba mig gi mgron
rgyu med skye bo 'i mthu ni 'byor pa tshad kyis gzhal bya min pa de la bstod
rtog] D, Ed.; rtag N; • rmad] D, Ed.; smad N

2.

pure rājagrābhikhye bimbisāreṇa bhūbhujā |
pūjyamānaṃ jinaṃ dṛṣṭvā sthitaṃ veṇuvanāśrame ||

grong khyer rgyal po 'i khab ces par
sa bdag gzugs can snying po yis
'od ma 'i tshal na bzhugs pa yi
rgyal ba mchod pa mthong gyur nas
khab ces par] D, N; khab ces la Ed. • bzhugs pa yi] D, Ed.; bzhugs pa yis N

3.

mātsaryaviśasantaptā mūrkhāḥ sarvajñamāninaḥ |
na sehire tadutkarṣaṃ prakāśam iva kauśikāḥ ||
rmongs pa kun mkhyen nga rgyal can
phrag dog dug gis rab gdungs pas

de yi khyad 'phags ma bzod de

ko'u shi kas snang ba bzhin

dug] D, Ed.; *drug* N • *gdungs*] D, Ed.; *brdungs* N • ko'u] D, Ed.; *kau* N

4.

malinaih svavināsāya parabhāgoditaiḥ sadā |

kriyate vāsaraspardhā śārvarais timirotkaraiḥ ||

parabhāgoditaiḥ] Ms, C, Ed. (^o*oditih* [sic] D); *shar cha* ≈ **pūrvabhāga Ś* • *sadā*] Ms, Ed.; *padā* D • *śārvarais*] Ms, Ed.; *śarvarais* D

nub mor gyur pa'i rab rib tshogs

dri ma can ni shar cha nas

'char bas rtag tu nyin par la

rang nyams bya slad 'gran par byed

'char bas] N; 'char bar D, Ed.

5.

maskarī sañjayī vairāṭo 'jitaḥ kakudas tathā |

pūrañajñātiputrādyā mūrkhāḥ kṣapaṇakāḥ pare ||

vairāṭo 'jitaḥ] em.; *vairāṭajitaḥ* [sic] Ms; *verāḍajitaḥ* [sic] T, C; *verāḍajitiḥ* [sic] D; *vairair ajitaḥ* Ed. • ^o*jñātiputrādyā*] Ed.; ^o*jñātipudyā* [sic] Ms, ^o*jñātiputradyā* T, D • *mūrkhāḥ*] Ed.; *mūrkhā* [sic] Ms, D

gnag lhas bu dang yang dag rgyal

mi pham nog can de bzhin du

rdzogs byed gnyen gyi bu la sogs

rmongs pa zad byed gzhan dag kyang

rgyal] N, Ed.; *rgyas* D

6.

ūcur nṛpatim abhyetya māramāyāvīmohitāḥ |

sañgharṣadveṣadoṣeṇa dhūmenevāndhakāritāḥ ||

sañgharṣa°] Ms, T (*sagharṣa*° [sic]); *saṅgharṣe* D

bdud kyi sgyu mas rmongs byas shing
'gran 'dod zhe sdang skyon gyis ni
du bas bzhin du mun gtibs pas
mi bdag la mngon phyogs nas smras

shing] D, N; *cing* Ed.

7.

eṣa sarvajñātāmānī vane yaḥ śramaṇaḥ sthitaḥ |
ṛddhiprabhāvo bhavatā tasyāsmākaṃ ca dṛśyatām

sarvajñātāmānī] Ś (*kun mkhyen nga rgyal can*), Ed.; *sarvvajñātāma* [sic] Ms; °*jñātāmāna* [sic] T •
tasyāsmākaṃ] Ś (*de dang nged rnams kyi*), Ed.; *tasmākām* [sic] Ms; *tasmākam* [sic] T

nags na 'dug pa'i dge sbyong gang
'di ni kun mkhyen nga rgyal can
khyod kyis de dang nged rnams kyi
rdzu 'phrul mthu ni blta bar byos

nged] D; *de* N

8.

ṛddhiprabhāvād yat kiṃcij janasyāvarjanorjitam |
darśyate mahad āścaryam prātihāryam tad ucyate ||

ṛddhiprabhāvād] Ed.; *ṛddhiprabhāvāc ca* Ms, T • kiṃcij] em.; *kiṃcit* Ms (*halant* form of *ta* at
pada end), T (*kiṃcita* [sic]) • janasyāvarjano°] Ms; *janavyāvājano*° [sic] T; *janavyāvarjano*° Ed.

rdzu 'phrul mthu las gang cung zad
skye bo mgu bar rab spel ba
ngo mtshar che ba mthung gyur pa
de dag cho 'phrul zhes su brjod

skye bo] N, Ed.; *skye po* D • mgu bar] D, Ed.; *mgu ba* N

9.

śaktiḥ saṃsadi yasyāsti prātihāryasya darśane |
asmākaṃ tasya vā rājan pūjyaḥ so 'stu jagattraye ||

pūjyaḥ so 'stu] em.; *pūjya* [sic] *so stu* Ms; *pūjya sa stu* [sic] T; *pūjyaḥ sa tu* de]; *pūjāḥ santu* Ed.

rgyal po bdag cag gam dang de
mdun sar cho 'phrul ston pa yi
nus pa gang la yod gyur de
'gro ba gsum du mchod 'os 'gyur

dang] D, Ed.; ni N.

10.

īti teṣāṃ vacaḥ śrutvā taddarpavimukho nṛpaḥ |
uvāca vāñchā keyaṃ vaḥ paśūnāṃ girilaṅghane ||

vacaḥ] Ms, Ed.; *vaca* [sic] T; *vacaṃ* [sic] D • °darpa°] Ms (°darppa° [sic]), Ed.; °darpya° T •
paśūnāṃ] Ms, T; 'phye bo ≈ pañgūnām Ś, Ed.

zhes pa de dag tshig thos nas
mi bdag de dregs las phyir phyogs
smras pa khyed bsam 'di ci zhig
'phye bo ri la 'dzeg par 'dod

mi] D, N; ming Ed.

11.

asamañjasam evaitat kā spardhāgneḥ pataṅgakaiḥ |
naitad vācyam punar vādī mayā niškāsyate purāt ||
'di ni rigs min phye ma leb
rnams kyis me la 'gran nam ci
'di ni smra bar mi bya yang
smra na bdag gis grong las 'byin

me la] D, N; me kha Ed. • bdag gis] D, Ed.; gi N.

12.

īti rājñā guṇajñena pratyākhyātodyamāḥ khalāḥ |
prayayus te nirālambe lambamānā ivāmbare ||

rājñā] Ms; rāja T

rgyal po yon tan shes pa yis
de skad spro zhing bshad pas na
mi bsrun de dag mkha' la bzhin
rten med par ni song bar gyur

ni] D, Ed.; *yang* N

13.

bimbisāro narapatir maurkhyataḥ pakṣapātavān |
anyaṃ vrajāmo bhūpālam iti te samacintayan ||

maurkhyataḥ] Sand.; *morkhyāt* [sic] Ms; *maurkhyata* [sic] T; *mūrkhata* Ed.

mi bdag gzugs can snying po 'di
rmongs las phyogs su lhung gyur pas
sa skyong gzhan dag 'gro bya zhes
de dag rnams kyis bsams par gyur

lhung] D, N; *lung* Ed. • dag] D, Ed.; *can* N • bsams] N, Ed.; *bsam* D

14.

atrāntare bhagavati śrāvastīm abhitaḥ purīm |
prāpte jetavanārāmaṃ diśaṃ tām eva te yayuḥ ||

diśaṃ tām] Ms, deJ; *digantām* T; *digantān* Ed.

skabs der bcom 'dan mnyan yod kyi
grong khyer dang nye rgyal byed tshal
kun dga' ra bar byon par gyur
phyogs de nyid du de dag song

15.

te prasenajitaṃ tatra prāpya kosalabhūpatim |
prātihāryātītasparḍhāṃ tām evāsmi nyavedayan ||

kosala°] T; *kośala*° Ms • °ātītasparḍhāṃ tām evā°] em.; °ātītasparḍdhātām evā° Ms;
°atītasparḍhātām evā° [sic] T; *rmad byung 'gran pa ni de nyid* ≈ °ād bhutaspardhāṃ tām eva Ś;
°akṛtasparḍdhāṃ tām evā° Ed.

de dag der phyin ko sa la'i
sa yi bdag po gsal rgyal la
cho 'phrul rmad byung 'gran pa ni
de nyid kho na de la brjod

gsal] N, Ed.; sa D

16.

guṇāntarajño nrpatis teṣāṃ darpapakṣecchayā |
ṛddhisandarśanotsāhād yayau bhagavato 'ntikam ||

darpapakṣecchayā] Ms, T; *dregs pa gzhom 'dod pas* ≈ *darpakṣayecchayā* Ś, Ed.

yon tan khyad shes mi bdag ni
de dag dregs pa gzhom 'dod pas
rdzu 'phrul lta bar spro ba'i slad
bcom ldan 'das kyi drung du song

bcom ldan 'das kyi] D, Ed.; *bcom ldan 'das kyi* N.

17.

sa samabhyetya vinayāt praṇipatyā tam abravīt |
bhagavan darpadalanam tīrthyānām kartum arhasi ||

sa samabhyetya] Ed.; *samabhyetya* [sic] Ms, T • bhagavan darpa°] Ed.; *bhagavana* [sic] *darppa*°
Ms; *bhagavan darpya*° T

mngon du phyin te dul ba yis
phyag 'tshal nas ni rab gsol pa
bcom ldan mu stegs rnams kyi ni
dregs pa zhi bar mdzad par 'os

18.

ṛddhispardhānubandhena tvatprabhāvadidṛkṣayā |
svaṅuṣāślāghayāsmākaṃ taiḥ karṇau badhirīkṛtau ||

°didṛkṣayā] Ms, Ed.; °*didṛkṣayāḥ* T

rdzu 'phrul 'gran pa'i nye sbyor gyis
khyed kyi mthu ni blta bar 'dod
de dag rang gi yon tan bsnags
bdag cag rna ba 'on par byed

nye] D, Ed.; *nyer* N • blta] D, Ed.; *lta* N

19.

prakāśaya nijaṃ tejaḥ sajjanāvarjanaṃ vibho |
tīrthyābhidhānam akhilaṃ prayātu pralayaṃ tamaḥ ||

sajjanā°] Ms, Ed.; *sajjana*° T • °ābhidhānam Ms] °ābhidhanam [sic] T; °ābhidhānām Ed.

gtso bo dam pa mgu ba yi
rang gi gzi brjid rab gsal mdzod
mu stegs zhes pa ma lus pa'i
mun pa brlag par rab tu thob

mgu ba yi N] *mgu ba yis* D, Ed. • thob] D; *thong* N, Ed.

20.

iti rājavacaḥ śrutvā nirvikāramahāśayaḥ |
bhagavān viratāmarṣaḥ sagharṣas tam abhāṣata ||

nirvikāra°] Ms, T (*nirvigāra*° [sic]); *nirvikāro* Ed. • sagharṣas] Ms, 'gran bzhed ≈ *sagharṣas* Ś;
pagharṣas [sic] T; *saharṣas* Ed., deJ

de skad rgyal po'i tshig thos nas
bsams pa chen po rnam 'gyur med
'gran bzhed khro ba dang bral ba
bcom ldan 'das kyis der bka' stsal

bsams] T; *bsam* N

21.

rājan nānyopamardāya vivādāya madāya vā |
vivekābharaṇārho 'yaṃ kriyate guṇasaṅgrahaḥ ||

°ārho] Ms, Ed.; °ārdo T • kriyate] Ms, T; *gzung bar bya* ≈ **grhyate* Ś (**grhīyāt* also possible)

rgyal po gzhan dag nyer gzhom dang
rtsod dang rgyags pa'i phyir yang min
mnam dben rgyan du 'os ba yang
yon tan 'di ni gzung bar bya

yang] C, D; *yis* N

22.

mātsaryamalinaih kiṃ tair vicāraviguṇair guṇaiḥ |
ye haranti parotkarṣaṃ spardhābandhaprasāritāḥ ||

prasāritāḥ] Ms, T (*°prasāritāḥ* [sic]), Ed.; *°prasādhitāḥ* deJ

'gran pa'i rgyu yis rab bsgrubs gang
pha rol bsngags 'phrog yon tan ni
phra dog dag gi dri ma can
mnam dpyad yon tan bral des ci

23.

guṇacchādanam anyasya svaguṇena karoti yaḥ |
dharmas tenāpraśastena svayam eva nighātitaḥ ||

guṇacchādanam] Ms; *guṇacchādanam* Ed.

gang zhig rang gi yod tan gyis
gzhan gyi yod tan sgrib byed pa
bsngags par 'os pa min pa des
rang nyid kho nas chos chud gson

24.

sadguṇānāṃ parīkṣaiva paravailakṣyakāriṇī |
ucitā na hi śuddhānāṃ tulārohaviḍambanā ||

para°] Ms, T, Ed.; *pare* D • *tulā*°] Ms, Ed.; *tulā*° T, C, D

yon tan dam pa yongs brtag nyid
mchog tu skyengs par byed pa yin
gang phyir dag pa srang la ni
gzhal ba'i tho 'tshams rigs pa min

tho 'tshams] T; *mtho 'tsham* N

25.

guṇāvān api nāyāti yaḥ pareṣv aprasannatām |
sa dīpahastas tadpātracchāyayā malinīkṛtaḥ ||

pareṣv aprasannatām] Ms, T; *pareṣu prasannatām* Ed. • malinīkṛtaḥ] Ms, Ed.; *malinīkṛtāḥ* T

gang zhig yon tan ldan na yang
gzhan la rab dang nyid mi 'gyur
lag na mar me thogs de de'i
snod kyi grib mas mun par byed

dang] N; *dangs* T

26.

loke ta eva sarvajñā vidmaḥ kim adhikaṃ vayam |
parābhīmānābhibhavaprāgalbhyaṃ svaparābhavaḥ ||

de nyid 'jig rten na kun mkhyen
bdag gis lhag pa ci zhig rig
pha rol mngon khengs zil gnon par
rtul ba brtan pas rang zil gnon

lhag pa] T, Ed.; *lhag ma* N

27.

iti śrutvā bhagavataḥ praśamābhīmatam vacaḥ |
bhṛśam abhyarthanām rājā cakārāścaryadarśane ||

de skad bcom ldan 'das kyi gsungs
rab zhi mngon par bzhed thos nas

rgyal pos ngo mtshar bstan pa la
mchog tu mngon par zhu ba byas

28.

tataḥ kṛcchrāt bhagavatā kṛtābhyupagamo nṛpaḥ |
rājadhānīm yayau hr̥ṣṭaḥ saptāhāvadhisaṃvidā ||

de nas tshegs kyis bcom ldan gyis
zhal bzhes mdzad pas mi yi bdag
mgu bas zhag bdun dus btab ste
rgyal po'i pho brang song bar gyur

tshegs kyis] em.; *tshegs kyi* T, N, Ed.; *tshogs kyi* D • dus btab] T, N; *dus bstab* Ed.

29.

asminn avasare bhrātā bhūmibhartur asodaraḥ |
cacārāntaḥpuropānte prāsādatalavartmanā ||

skabs der sa yi bdag po yi
ma gcig min ba'i spun zla zhig
pho brang 'khor dang nye ba yi
khang bzang gzhi yi lam nas rgyu

sa yi bdag po yi] N; *sa yi bdag po yis* T, Ed.; • nye ba yi] C, D; *nye ba yis* T, N, Ed. • rgyu] em.;
rgyus T, N, Ed.

30.

salīlavrajatas tasya karmavātair iveritā |
kusumasrak pathāntāmṣe rājapatnīkaracyutā ||

salīlavrajatas] Ms, T; *salīlam vrajatas* Ed. • pathāntāmṣe] em.; *pathāntāmṣe* Ms; *pathāntāmṣe*
[sic] T; *phrag par [...]* *lhung* ≈ *papātāmṣe* Ś, Ed. • rājapatnīkaracyutā] Ms; *rājapatnīkaracyutām*
T; *rājapatnīkarācyutā* Ed.

las kyi rlung gis bskyod pa bzhin
rgyal po'i btsun mo'i lag nas 'phos
rtse dga' dang bcas 'gro ba de'i

phrag par me tog 'phreng ba lhung

31.

tasya vijñātadoṣasya doṣaṃ sambhāvya sākṣibhiḥ |

piśunāḥ kiṃvadantīm tāṃ cakrire rājagāminīm ||

sambhāvya sākṣibhiḥ] Ms, Ed.; *sambhāvyaṣākṣibhiḥ* T • kiṃvadantīm] Ed.; *kiṃvadantī* Ms;
kiṃvadanti T • rājagāminīm] Ms, Ed.; *rājagāminā* T

skyon ni rig par gyur pa de'i

skyon mams dbang pos gsal byas nas

phra ma mkhan gyis gtam de dag

rgyal po yis ni rtogs par byas

gsal] N; *bsal* T, Ed.

32.

chidram alpam api prāpya kṣudrāḥ sarvāpakāriṇaḥ |

dvijihvāḥ praviśanty eva prabhūnāṃ śūnyam āśayam ||

chidram] Ms, Ed.; *chitram* [sic] T • praviśanty eva] Ms, deJ; *piśunapraviśan* T; *praviśanty āśu*
Ed. • āśayam] T, D, Ed.; *āśaya* Ms, C.

Between this verse and the next one, the Ms includes the word *śleṣaḥ*, which is not found in the Tibetan transliteration or translation.

rje bo'i bsam pa stong par ni

chung yang bu ga mnyed gyur nas

gnod pa kun byed lce gnyis pa

phra ma rab tu 'jug pa nyid

mnyed par gyur] T, Ed.; *mnyed gyur nas* N

33.

piśunaprerito rājā bhrātur īrṣyāviśolbaṇaḥ |

chedaṃ samādideśāsu pāṇipādasya mūrchitaḥ ||

piśuna°] Ed.; *piśuna*° Ms, T • samādideśāsu] Ms; *pālādīśāsu* [sic] T; *asyādideśāsu* Ed.

rgyal po phra mas bskul ba yis

phra dog dug rgyas brgyal gyur pas

spun zla'i lag pa rkang pa dag

myur du chod ces yang dag bsgos

phra dog] T, Ed.; *phrag dog* C, N • brgyal N; *rgyal* T, Ed.

34.

nikṛttapāṇicaraṇaḥ kumāraḥ karmaviplavāt |

sa vadhyaivasudhāśāyī viveśa viṣamāpadam ||

lag pa rkang pa mams bcad pa'i

gzhon nu las kyi mam bslad pas

gsod pa'i nor 'dzin la nyal te

mi bзад rgud par zhugs par gyur

kyi] T, Ed.; *kyis* N

35.

tīvravyatham parivṛtaṃ śocadbhir mātṛbandhubhiḥ |

dadṛśus taṃ kṣapaṇakāḥ kṣaṇaṃ nayanacālanaiḥ ||

tīvravyatham] Ms; *tīvravyatham* T; *tīvravyathā* Ed. • śocadbhir] Ms (*śocabhidbhir* [sic]), Ed.; *śocadbhar* T • nayanacālanaiḥ] e.c., Sand.; *nayanacālane* Ed.; *nayanacālanāḥ* » *mig ni g.yo ba yi* [sic] Ś, deJ; the Ms has a series of six or seven faint, illegible akṣaras that someone seems to have tried to erase; T also contains a blank space equivalent to six or so akṣaras, possibly indicating the lacuna in the Ms; D contains slightly longer than normal blank space between verses, but not long enough to indicate much of anything.

ma dang gnyen ni mya ngan can

gdung ba drag pos yongs bskor te

skad cig mig ni g.yo ba yi

zad byed mams kyis mthong bar gyur

36.

tān samabhyetya śokārtās te rājasutabāndhavāḥ |

jagadus tatparitrāṇalubdhāḥ sarvaprāṇāminaiḥ ||

tatparitrāṇalubdhāḥ] Ms, *de ni yongs bskyabs la chags* ≈ *°lubdhāḥ* Ś, deJ; *tatparitāṇaluptāḥ* T; *tatparitrāṇasaṃlīptāḥ* Ed. • sarvaprāṇāminaiḥ] *kun la phyag 'tshal* ≈ *sarvaprāṇāminaiḥ* Ś, deJ; *°prāṇinaiḥ* Ms, T, Ed.

de ni yongs bskyabs la chags zhing
kun la phyag 'tshal mya ngan gyis
gzir ba'i rgyal bu gnyen de rnams
de dag la mngon phyogs nas smras

bskyabs] T, Ed.; *skyobs* N.

37.

adoṣaṃ niḡrḥīto 'yaṃ kālo nāma nrpātmajāḥ |
sarvajñavādino yūyaṃ prasādo 'sya vidhīyatām ||

kālo nāma] Ms, T, del; *kālanāmā* Ed.

kā lo zhes pa mi bdag bu
skyon med 'di ni chad bas bcad
khyed rnams kun mkhyen smra ba po
'di la bka' drin bsgrub par mdzod

kā lo] T; *kā la* Ed.; *ka la* N • mdzod] T, N; *mdzes* Ed.

38.

iti taiḥ prasaraḍbāṣpair arthyamānāḥ pralāpibhiḥ |
te maunino niṣpratibhā vilakṣyādanyato yayuḥ ||

arthyamānāḥ] Ms, Ed.; *arthamānāḥ* T

de skyad mchi ma rab zags zhing
rab smras de yis gsol btap pas
mthu med de dag mi smra zhing
skyengs nas gzhan du song bar gyur

39.

atha tena pathāyāto bhikṣuḥ sugataśāsanāt |
ānando vidadhe 'ṅgāni tasya satyopayācanāt ||

pathāyāto] Ms, Ed. (*pathā yāto*); *pathāyato* T; *yathāyāto* Vaidya

de nas dge slong kun dga' bo
dge gshegs bka' yis lam de nas
'ongs te bden pa'i byin rlabs kyis
de yi lus ni nman par bsgrubs

bden pa'i] N, Ed.; bden ba'i T, D • rlabs] T, Ed.; brlabs N

40.

rājaputras tu sañjātapāṇipādaḥ prasannadhīḥ |
jinaśaraṇam abhyetya tadupasthāyako bhavāt ||

jinaśaraṇam] T, rgyal la skyabs » jinaśaraṇam Ś, Ed. (jinam śaraṇam); jinamarāṇam Ms

rkang lag yang dag skyes pa yis
rgyal po'i bu yang dang ba'i blos
rgyal la skyabs su mngon song ste
de yi nye gnas dag tu gyur

skyes pa yis] T, Ed.; skyes pa yi N.

41.

saptarātre vyatīte 'tha prātihāryaṃ gṛhaṃ mahat |
ṛddhiṃ bhagavato draṣṭuṃ mahīpatir akārayat ||

prātihāryaṃ] Ms, T, Ś (cho 'phrul » prātihāryaṃ), deJ; śrāntihāryaṃ Ed.

de nas zhag bdun bzlas pa'i tshe
bcom ldan 'das kyis rdzu 'phrul gyi
cho 'phrul blta 'dod sa bdag gis
khang pa chen po byed du bcug

42.

upaviṣṭe nṛpe tatra saha kṣapaṇakādibhiḥ |
kalpavṛkṣīkṛtā bhūmir abhavat sugatecchayā ||

kalpavṛkṣīkṛtā] em., Ed.; °vṛkṣīkṛtā Ms; °vṛkṣīkṛtā [sic] T

der ni zad byed pa sogs dang

lhan cig mi bdag bzhigs pa la
bde gshegs bzhed pas sa gzhi dag
dpag bsam shing gis brgyan bar gyur

byed pa] T, N; *byed la C*

43.

tataḥ prāpteṣu deveṣu draṣṭuṃ bhagavataḥ prabhāṃ |
ratnapradīpaṃ bhagavān bheje simhāsanaṃ mahat ||

deveṣu draṣṭuṃ] Ms, Ed.; *deveṣurdaṣṭuṃ* [sic] T

de nas bcom ldan 'das kyi mthu
lta ru lha mams 'ongs pa'i tshe
bcom ldan 'das kyis seng ge'i khri
rin cen rab 'bar che ba bsten

bcom ldan 'das kyi] em.; *kyis* T, N, Ed. • bcom ldan 'das kyis] N; *kyi* T, Ed.

44.

tejdhātum prapannasya tasya gaṇḍasamudgateḥ |
vyāptaḥ pāvakaśaṅghāṭair abhūd bhuvanamaṇḍapaḥ ||

vyāptaḥ] Ms, Ś (*khyab par* [...] *gyur* » *vyāptaḥ* [...] *abhūt*), Ed. (*vyāptam* [sic]); *vyastaḥ* T •
pāvaka] Ms, Ed.; *pācaka*° T • bhuvanamaṇḍapaḥ] Ms; °*maṇḍalaḥ* [sic] T; *srid pa yi dkyil 'khor* »
bhuvanamaṇḍala Ś; °*maṇḍalam* Ed.

me yi kham la rab zhugs pa
de yi 'gram pa las 'khrungs pa'i
me yi tshogs kyis srid pa yi
dkyil 'khor dag ni khyab par gyur

zhugs] T, Ed.; *bzhugs* N • kyis] T, Ed.; *kyi* N.

45.

śānte śanaīḥ kamalakānanasannikāśe
vahnau samastabhuvanasthitibhaṅgabhityā |
dehāt tato bhagavataḥ karuṇāmburāśeḥ

pūrṇāmṛtormivimalārucayaḥ prasasruḥ ||

samastabhuvanasthiti°] Ms, Ed.; *samaptabhūvanasthita*° T • °vimalārucayaḥ] Ms;
°vimalārūcayaḥ T, Ed.; °vimalā rucayaḥ Vaidya • prasasruḥ] Ms (*prasasruḥ* [sic]), Ed.;
prasasruḥ T

srid par gnas pa mtha' dag 'jig pa'i 'jigs pas dal bu yis
padma'i tshal dang mtshungs pa'i me ni zhi bar gyur pa la
de rjes bcom ldan sku ni snying rje'i chu yi phung po las
bdud rtsis gang ba'i rba rlabs dri med 'od zer rab tu 'phros
'jigs pas] T, Ed.; 'jigs pa N • rba rlabs] T, Ed.; dba' rlabs N

46.

lāvanyasārajitacandrasahasrakāntiṃ
tejahpratānaviphalīkṛtasūryacakram |
taṃ nāganāyakanikāyavilocanāni
prītyā papuḥ sukṛtalabdham apūrvahaṛṣam ||

°sārajita°] Ms, deJ; °sārajiti° T; °sāramati° Ed. • taṃ nāganāyakanikāya°] Ms, T, Ed.; 'dren pa de
ni skye bo'i tshogs » taṃ nāyakaṃ janānikāya° Ś, deJ

stong phrag zla ba'i mdzes pa las rgyal mdzes pas khengs gyur cing
gzi brjid rab tu rgyas pas nyi ma'i 'khor lo 'bras med mdzad
'dren pa de ni skye bo'i tshogs kyi nmam par lta byed kyis
legs byas kyis thob sngon med mgu zhing dga' bas 'thungs par gyur
thob] T, Ed.; 'thong N

47.

vaiḍūryanālavipulārūnaratnapattra-
kāntollasatkanakakeśarakarṇikāni |
abhyudyayuh kṣīṭitalād atha tatsamīpe
padmāni saurabhabharāḥṛtaṣaṭpadāni ||

°pattra] em., 'dab ma Ś, Ed. (°pātra); °patra Ms, T • saurabhabharāḥṛta°] Ed., deJ; dri bzang
tshogs kyis 'bod pa » saurabhabharāhūta Ś; saurabharāḥṛta° Ms; saurabharāhūta° [sic] T.

chu ba bai dū rya ldan rin chen dmar po'i 'dab ma yangs

mdzes zhing rab tu 'bar ba'i gser gyi ge sar ze 'bru can
rkang drug pa mams dri bzang tshogs kyis 'bod pa'i pa dma ni
de nas de yi drung du sa gzhi dag las mngon 'khrungs gyur

48.

teṣūpaviṣṭam atha kāñcanacārukāntiṃ
snigdhekṣanaṃ sugatacakram adṛśyatārāt |
pīyūṣapeśalaśāsidyutiśītalena
yasyodayena sahasā sukham āpa lokah ||

adṛśyatārāt] T, Ed.; *adṛśyakārāt* Ms.; *nye bar mthong* » *upādṛśyata?* Ś

de dag mams la nye bar bzhugs pa'i bde gshegs 'khor lo ni
gser 'od mdzes zhing 'jam pa'i rgyan ldan de nas nye bar mthong
bdud rtsi mnyes gshin ri bong can 'od bsil bar gyur pa dag
gang zhig shar bas 'jig rten dag gis 'phral la bde thob gyur

rgyan] T, Ed.; *spyan* N

49.

teṣām prabhāvavibhavaṃ bhagavān babhāra
madhye 'dhikaṃ kanakaśaila ivācalānām |
suskaṇḍhabandhuraghanadyutisanniveśaḥ
prāṃśuḥ surakṣitiruhām iva pārijātaḥ ||

suskaṇḍhabandhuraghanadyuti°] em., Ed., deJ; *suskaṇḍhabandharaghanadyuti*° T, C, D;
suskaṇḍhabandhuradyutiidyuti° Ms (but Ms has *ghana* written in the same script in the margin
above the line where the first *dyuti* is written, though no clear marks of insertion or deletion) •
prāṃśuḥ sura°] T (*prāṃśusura*° [sic]), Ed.; *prāṃśukṣiti*° Ms (but Ms seems to have *sura* written in
the margin above the line with another faded line pointing down between the syllables *śu* and *kṣi* in
the main text)

de dag dbus na bcom ldan 'das ni mthu yi 'byor pa dag
ri mams dag las gser gyi ri bo bzhin du lhag par 'dzin
phrag pa legs mtho sdug cing mdzes par yang dag gnas pa ni
lha yi ser skyes mams las yongs 'du bzhin du rab tu mtho

sdug] T, Ed.; *stug* N.

50.

svargāṅganākarakuśeśayakīryamāñair
amlānamālyavalayaiḥ kalitottamāṅgāḥ |
tasyānanāmbujavilokananirnimeṣā
martyā api kṣaṇam avāpur amartyabhāvam ||

^onirnimeṣā] Ms; ^onirnimeṣa T; ^onirnimeṣe Ed.

mtho ris bu mo'i lag pas me tog rnams ni gtor gyur pa'i
mi dman 'phreng ba'i tshogs kyis yan lag mchog rnams rgyas gyur cing
de zhal chu skyes rnam par blta la mig ni 'dzum bral bas
mi rnams dag kyang skad cig mi yi dngos min thob par 'gyur

rnam par blta] T, Ed.; *rnam bar lta* N

51.

vyomāṅgaṇeṣu suradundubhiśaṅkhatūrya-
ghoṣāvṛte kusumavarṣamahāṭṭahāse |
gandharvakinnaramuniśvaracāraṇānāṃ
sphītaś cacāra bhagavatstutivādanādaḥ ||

vyomāṅgaṇeṣu] em., Ed.; *vyomāṅgaṇeṣa* Ms, T • ghoṣāvṛte] Ms, T; *ghoṣāvṛtaḥ* Ed. •
^omahāṭṭahāse] Ms; ^ohāsa T; ^ohāsaḥ Ed.

Between this verse and the next one, the Ms includes the word *adbhutaḥ*, which is not found in the Tibetan transliteration or translation.

de nas lha yi rnga chen dung dang rnga sgras khyab gyur cing
me tog char pa gad rgyangs cher bzhad nam mkha'i do rar ni
dri za mi 'am ci dang thub pa'i dbang phyug spyod rnams kyis
bcom ldan bstod pa'i tshig gi sgra ni bsgrags par gyur

52.

tatrāruṇādharaḍalād daśanāṃśuśubhrād
vyākīṛṇakeśarakulād daśanāravindāt |
satsaurabhaṃ bhagavataḥ svarasannivṛttaṃ

dhanyāḥ papur madhuravānmadhu puṇyapūtam ||

°śubhrād] em., Ed.; °śubhra Ms; °śubhraḥ T • °kulād daśa°] em., Ed.; °kulādaśa° Ms, T •
puṇyapūtam] Ms, Ś (gtsang » pūta), deJ; puṇyasutaṃ T; puṇyasūtam Ed.

Between this verse and the next one, the Ms includes the word, *rūpaka*, which is not found in the Tibetan transliteration or translation.

der ni bcom ldan zhal gyi padma mchu yi 'dab dmar zhing

'od zer dkar bas kun dkris so yi ge sar rdzogs pa las

bsod nams kyi s gtsang shin tu dngar ba'i gsung gi sbrang rtsi ni

rang nyams dang mthun dam pa'i dri bzang skal dang ldan pas 'thungs

dkris] T, Ed.; *dkrigs* N; dngar] T, Ed.; *mngar* N

53.

pāpaṃ vimuñcata niṣiñcata puṇyabījaṃ

vairaṃ parityajata śāmyasukhaṃ bhajadhvam |

jñānamṛtaṃ pibata mṛtyuviśāpahāri

neyaṃ tanuḥ kuśalakarmasakhī cirāya ||

śāmya°] Ms, T; śāmya° Ed. • pibata] em., Ś ('thungs » pibata), Ed.; bibata Ms, T • mṛtyu°] em.,
Ś ('chi ba » mṛtyu), Ed.; matyu° Ms; mṛta° T

sdig pa'i thar ba thong la bsod nams dag gis sa bon thob

khon ni yongs su dor la zhi ba'i bde ba bsten par byos

'chi ba'i dug ni nyams byed ye zhes bdud rtsi 'thungs shig dang

dge ba'i grongs por gyur pa'i lus 'di ring po mi gnas so

thar] Ed.; tha T, N • thong la] T, N, Ed.; thong pa D • dag gis] T, Ed.; dag gi N • ring po] T, Ed.;
por N.

54.

lakṣmīś calā taruṇatā ca jarānuyātā

kāyo 'pyapāyanicayasya nikāya eva |

prāṇāḥ śārīrakakuṭṣu muhūrtapanthā

nityodaye kuruta dharmamaye prayatnaḥ ||

nikāya eva] Ms, deJ; nikāya iva T; gnas nyid » nivāsa eva Ś, Ed. • °kuṭṣu] em., Ed.; °kuṭī Ms, T
• muhūrta°] T, Ed.; muhūrtha° [sic] Ms • prayatnaḥ] Ms, T; prayatnam Ed.

dpal 'byor g.yo zhing lang tsho nyid kyang rga bar rjes su 'gro
lus kyang gnod pa'i tshogs rnams dag gi gnas nyid gyur pa yin
srog ni ngan pa'i lus kyi khyim gyi yud tsam mgron yin pas
chos kyi rang bzhin rtag tu skyed la rab tu 'bad par mdzod

55.

ityādibhir bhagavataḥ pravibhaktadīpta-
jñānair vivekavimalaiḥ kuśalopadeśaiḥ |
vajrair ivāśu dalaśaḥ prayayau janasya
satkāyadr̥ṣṭisamaviṣṭiśṅgaśailaḥ ||

dalaśaḥ] Ms, deJ; *dalāśaḥ* T; *dalanam* Ed. • janasya] Ms, deJ; *jana* T; *janānām* Ed.

de la sogs pas bcom ldan 'das kysis nyer bstan ye shes kyi
snang ba dri ma med pas dben zhing dge ba'i mthu stobs kysis
skye bo'i ngar 'dzin 'jig tshogs lta ba'i ri bo'i rtse mo ni
nyi shu rdo rjes bzhin du myur bcom rab tu zhi bar gyur

sogs pas] N; *sogs pa* 'i T, Ed.

56.

ṛddhiprabhāṃ bhagavataḥ pravibhāvya tīrthyā
mantrāhatā viśadharā iva bhagnadarpāḥ |
dīpā ivār̥kakiraṇapratibhābhībūtās
citrārpitā iva yayuś ciraniścalatvam ||

ṛddhiprabhāṃ] Ms, Vaidya; °*prabhā* T, Ed.

After this verse ends, the Ms includes the word, *upamā*, which is not found in the Tibetan transliteration or translation.

rdzu 'phrul 'od ldan bcom ldan 'das kyi mthu stobs mu stegs mams
sngags kysis bcom pa'i dug 'dzin bzhin du dregs pa nyams gyur cing
nyi ma'i 'od kyi mthu yis mar me bzhin du zil gyis mnan
yun ring g.yo ba med pa ri mo bkod pa bzhin du gyur

stobs] T, Ed.; *rtogs* N • bzhin du] T, N; *bzhin* Ed. • med pa] T, N; *med pa* 'i Ed. • ri mo] T, N; *mo*

Ed. • *bzhin du T, N; bzhin Ed.*

57.

atrāntare bhagavataḥ satataṃ vipakṣān
sarvātmanā kṣapaṇakān avadhārya yakṣaḥ |
kṣiptogravātavṛtavarṣabharaiś cakāra
vidrāvya randhraśaraṇān bhuvī vajrapāṇiḥ ||

vipakṣān] Ms, Lévi, deJ; *vipakṣan T; vipakṣaḥ Ed.* • kṣapaṇakān avadhārya] Ms, Lévi, deJ; *kṣapaṇakanavadhārma [sic] T; kṣapaṇako navadhārma Ed.* • kṣiptogravāta°] Ms, Lévi; *kṣiptaśravāta° T; kṣiptasravān sa Ed.; kṣiptapravāta deJ* • °vṛtavarṣabharaiś] Ms, T, deJ; °vṛtavarṣavaraiś Ed., Lévi

skabs der gnod sbyin lag na rdo rjes zad byed pa mams ni
bdag nyid kun gyis rtag tu bcom ldan 'das kyi mi mthun phyogs
yin par shes nas drag po'i rlung gis dkris pa'i char dag spros
mnam par rmongs nas sa yi khung bur bskyabs pa dag tu byas
bcom ldan 'das kyi] T, Ed.; ° *kyis N* • shes nas T, Ed.; *shes pas N* • bskyabs] T, Ed.; *skyabs N*

58.

uddiśya tān atha kṛpārdratayā śaraṇyaḥ
sarvopadeśaviśayaṃ bhagavān babhāṣe |
bhūbhṛdvanāvanisanirvivarādi sarvaṃ
naitad bhayeṣu śaraṇaṃ kila kātarāṇām ||

kṛpārdratayā] em., Ś (° *os snying rje yis* » *kṛpārdratayā**), deJ, Sand.; *kṛpānaberdrabhayā [sic] Ms; kṛpārdrabhayā T, Ed.; kṛtārdrabhayā Vaidya* • śaraṇyaḥ] T, Ed., Vaidya, deJ; *śaraṇyāḥ Ms* • °sanirvivarādi] Ms, Ś (*rlung dang khung* » *sanirvivara*), T (° *manirvivarādi [sic]*); ° *maṇirvivarādi Ed.*; ° *nadivivarādi deJ* • naitad] em., Ś (° *di [···] mi 'gyur*), Sand.; *tenaitat Ms; tenetat T; tene Ed.*, deJ; *tena Vaidya.*

de nas de dag la mtshon bcom ldan skyabs 'os snying rje yis
brlan par gyur pas nye bar bstan pa kun gyi yul bka' stsal
ri dang nags dang sa dang rlung dang khung la sogs
'di kun nges par sdar ma mams kyi 'jigs la skyabs mi 'gyur
khung] N; *khungs T, Ed.*

59.

buddhiṃ prabodha mama dhāmi nidhāya buddhaṃ
dharmaṃ sasamgham api ye śaraṇaṃ prapannāḥ |
teṣāṃ jagatkṣayabhayeṣv api nirbhayāṇāṃ
naivānyataḥ śaraṇadainyaparigraho 'sti ||

buddhaṃ] em., *sangs rgyas* » *buddhaṃ Ś*; *buddhiṃ* Ms, T, Ed.

rab tu sad pa'i rang bzhin gnas la blo gros bskyed byas nas
sangs rgyas chos dang dge 'dun bcas la gang zhig skyabs song ba
de dag 'gro ba 'jigs pas 'jig pa la yang 'jigs pa med
dman pa yongs 'dzin skyabs ni gzhan yod pa nyid ma yin

sad pa'i] C, D, N; *sang ba'i* T, Ed. • 'jigs pas T, Ed.; 'jigs pa N

60.

durvāre paralokatīvratimire dharmāḥ pravṛddho 'ṃśumān
dānaṃ duḥsahapāpatāpavipadām abhyudgame vāridaḥ |
prajñā mohamahāprapātaviśamaśvabhre karāmbanaṃ
dainyākrandavihīnam eva śaraṇaṃ sarvatra puṇyaṃ nṛṇām ||

dharmāḥ pravṛddho] Ms, Sand.; *dharmaprabuddho* T, Ed.; *dharmaprabuddho* Vaidya •
dainyākrandavihīnam] Ms, Ś (*dman dang cho nge bral ba'i*), deJ; *dainyākṛāntavihīnam* T;
dainyākṛāntamahīnam Ed.

'jig rten pha rol mi bzad mun pa zlog dkar chos ni rab rgyas tsha zer can
bzod dka' sdig pa'i gdung ba phongs pas mngon par bskyed pa sbyin pa chu
gter yin

mi bzad gti mug g.yang sa chen po'i gcong la shes rab lag pas mchel ba ste
kun tu mi nams kyi ni bsod nams kho na dman dang cho nge bral ba'i skyabs

zlog] T, Ed.; *bzlog* N • gcong] T, Ed.; *spyod* N • mchel ba N; 'chel ba T, Ed. • nams kyi] N;
nams kyis T, Ed.

61.

iti tīmiravṛtākṣṇāṃ cakṣur unmīlanārhaṃ
daśanamaṇimarīcivyajyamānaprakāśam |
sadasi sugatacandraḥ śuddhadharmopadeśam

sthiraḥpadam iva kṛtvā kānaṇaṃ svaṃ jagāma ||

sadasi] Ed, Ś (*mdun sar* » *sadasi**); *sabhasi* Ms; *sabhapi* T, C; *sabhahi* D

de ltar rab rib kyis bsgribs mig can mams kyi mig ni dbyer 'os shing
tshems kyi nor bu'i 'od zer dag ni rab gsal ldan pas gsal byas nas
mdun sar bde gshegs zla bas dag pa'i chos ni nye bar bstan pa dag
brtan par gyur ba'i gnas bzhin mdzad nas rang gi nags su gshegs par gyur
nags] T, Ed.; *gnas* N

Colophon:

iti kṣemendraviracitāyāṃ bodhisatvāvadānakalpalatāyāṃ prātihāryāvadānaṃ
nāma caturdaśaḥ pallavaḥ

zhes pa dge ba'i dbang pos byas ba'i byang chub sems dpa'i rtogs pa brjod pa
dpag bsam gyi 'khri shing las cho 'phrul gyi rtogs ba brjod pa'i yal 'dab ste
bcu bzhi pa 'o

Appendix 1: Diplomatic Edition of Ms

Symbols:

⊙ = hole break

[56a3] = marks beginning of new line: Page #, recto(a)/verso(b), line #.

[1] = verse numbers inserted at the end of the verse

_ = virāma

| = daṇḍa

ex = strikethrough indicates mark of cancellation in the Ms

<< >> = akṣaras inserted from the margins of the Ms

yaḥsaṃkalpapathepinaibacaratiprojṛṃbhamāṇādbhutaḥsvapnairyasyanasamgatiḥ
paricayoyasminnapūrbakra[56a3]maḥbāṇīmaunabatīcayatrahinṛṇāmyaḥśrotranet
rātithi⊙staṃnirbyājajanaprabhābabibhabaṃmānairameyannamaḥ||[1]purerāja⊙
grhābhikhyebimḥbisāreṇabhūbhujāpūjyamānaṃjinaṃdrṣṭvā[56a4]sthitamḥbeṇuban
āśrame||[2]mātsaryabiṣasamṭaptāmūrkhāḥsa⊙rbbajñamāninaḥ|nasehretadutkarṣa
ṃprakāśamibakauśikā⊙ḥ||[3]malinaiḥsvabināśāyaparabhāgoditaiḥsadā[56a5]kri
yatebāsarasparddhāśārbbaraiṣṭimirotkaraiḥ||[4]maska⊙rīsaṃjaytibairāṭajitahkaku
dastathā|pūraṇajñātipudyāmū⊙rkhāksapaṇakāḥpare||[5]ūcurnṛpatimabhyetyamār
amāyā[56a6]bimohitāḥ|saṃgharṣadveṣadoṣeṇadhūmenebāndhakāritāḥ||[6]eṣasarb
bajñatāmābaneyaḥśramaṇaḥsthitāḥ|ṛddhiprabhābobhabatāsmākāṃcadṛśyatām||
[7]ṛddhiprabhābaccayatkiṃcit_janabyābarjano[56a7]rjitaṃ||dṛśyatemahadāścarya
ṃprātihāryamṭaducyate[8]śaktiḥsaṃsadiyasyāstiprātihāryasyadarṣane|asmākamṭa
syabārājan_pūjyasāstujagatraye||[9]ititeṣāṃbacaḥśrutvātaddarppabimu[56b1]kho
nṛpaḥubācābāmchākeyaṃbhaḥpaśūnāṃgirilaṃghane|[10]asamaṃjasamebaitatkās
parddhāgneḥpatamgakaiṃ|naitadvācyamḥpunarbādīmayāniṣkāsyatepurāt|[11]itirāj
ñāguṇajñenapratyākhyātodyamāḥkhalāḥ|[56b2]prayayustenirāmbelambamānāib
āmbare|[12]biḥbisāronarapatirmorkhyātapakṣapātābān_|anyamḥbrajāmohūpāla

mititesamaciṃtayan_||[13]atrāṃtarebhagabatisrābastīmabhitaḥpurīm|prāptejetaba
 nā[56b3]rāmamḍiśamṭāmebateyayuh||[14]teprasenajitamṭatraprāpya◎kośalabhūp
 atiṃ|prātihāryātītasparddhātāmebāsmainyabe◎dayan_||[15]guṇāntarajñonṛpatiste
 ṣāṃdarppapakṣecchayā[56b4]ṛddhisandarśanotsāhādyayaubhagabatontikaṃ||[16]s
 amabhye◎tyabinayāt_praṇīpatyatamabrabīta|bhagabanadarppadalanamṭī◎
 rthyānāṃkartumarhasi||[17]ṛddhisparddhānubandhenatvat_prabhāba[56b5]didṛkṣ
 ayā|svaguṇasālgāhayāsmākamṭaiḥkarṇṇaubadhīrīkr◎tau||[18]prakāśayanijamṭejaḥ
 sajjanābarjanamḥbibho|tīrthyābhīdha◎namakhilamprayātupralayaṃtamah||[19]itir
 ājabacaḥśru[56b6]tvānīrbikāramahāśayaḥ|bhagabān_biratāmarśaḥsagharṣastamab
 hāṣata||[20]rājannānyopamarddāyabibādāyamadāyabā|bibekābharāṇārḥoyamḥkriya
 teguṇasamgrahaḥ||[21]mātsaryamalinaiḥkintai[56b7]rbicārabiguṇairguṇaiḥ|yehar
 antiparotkarṣaṃsparddhābandhaprasāritāḥ[22]guṇacchādanamanyasyasvaguṇena
 karotiyah|dharṃmastenāpraśastenasvayaṃmebanighātītaḥ||[23]sat_guṇānāṃparīk
 ṣaibaparabaila[57a1]kṣyakārin|ucitānahīśuddhānāṃtulārohabīdambānā[24]guṇab
 ānapināyātīyahpareṣvaprasannatām|sadīpahastatat_pātracchāyayāmalinīkṛtaḥ||[2
 5]loketaeasarbbajñābidmaḥkimadhikambayaṃ|parā[57a2]bhimānābhībhābaprag
 albhyamsvaparābhābaḥ||[26]itīśrutvābhagabataḥpraśamābhimatamḥbacaḥ|bhṛṣama
 bhyarthanāmrājācakārāścaryadarśane||[27]tataḥkṛcchrāt_bhagabatākṛtābhyupaga
 monṛpaḥ|rājadhānīnyayauhrṣṭaḥsa[57a3]ptāhābadhisambīdā||[28]asminnabasareb
 hrātābhūmībharturaso◎daṛaḥ|cacārāṃtaḥpuropāntepreśādatalabartmanā||[29]
 salīlabra◎jatastasyakarmabātaīrīberitā|kusumasrak_pathāṃtām[57a4]śerājapat
 nīkaracyutām||[30]tasyabijñātadoṣasyadoṣamḥbhā◎byasākṣibhiḥ|piśunāḥkiṃbada
 nṭīāṃcakrīrerājagāminīṃ◎||[31]cchidramalpamapīprāpyakṣudrāḥsarbbāpakāriṇa
 ḥ|dvi[57a5]jīhbāḥprabīśamṭyebaprabhūnāṃśūnyamāśaya||śleṣaḥ[32]piśu◎
 ṇapreritorājābhṛtūrīrṣyābīṣolbaṇaḥ|cchedaṃsamādīdeśā◎śupānīpādasyamūrchi
 taḥ||[33]nikṛttapāṇīcaraṇaḥku[57a6]māraḥkarmmabīplabāt_sabadhyabasudhāśyāi
 bībeśabīśamāpadam||[34]tībrabyathamḥparibṛtaṃsocabhīdbhīrmātṛbandhubhiḥ|dad
 ṛśustamḥkṣapaṇakāḥkṣaṇam[erasure_of_six_akṣaras]||[35]tān_samabhyetyaśokārtt

āsterājasu[57a7]tabāndhabāḥ|jagadustat _paritrāṇalubdhāḥsarbbaprāṇinah||[36]ado
 ṣaṃniḡrḥītoyaṃkālonāmanr̥pātmaḥ|sarbbajñābādinoyūyaṃprasādosyabidhīyatā
 ṃ||[37]ititaiḥprasaradbāspairarthyamānāḥpralāpibhiḥ|[57b1]temauṇinonīṣpratib
 hāḥ|bailakṣyādanyatoyayuh||[38]athatenapathāyātobhikṣuḥsugataśāsānāt _ānaṃdo
 bidadheṃgānītasasatyopayācanāt _||[39]rājaputrastusamjātapāṇipādaḥprasannad
 hīḥ|jinama[57b2]raṇamaḥbhyetyatadupasthāyakobhabat _||[40]saptarātrebyatītethap
 rātihāryaṃḡrhaṃmahat _|ṛddhiṃbhagabatodraṣṭuṃmahīpatirakārayat _||[41]upabiṣ
 ṭeṇr̥petrasahakṣaṇapaṇakādibhiḥ|kalpabṛkṣīkītābhūmirabha[57b3]bat _sugatecch
 ayā||[42]tataḥprāṭeṣudebeṣudraṣṭuṃbhagabataḥ|prabhāṃ|ratnapradīpambhagab
 ān _bhejesiṃhāsanaṃmahat _||[43]tejodhā|tuṃprapannasatyasyagaṇḍasamut _
 gataiḥ|byāptaḥpābaka[57b4]saṃghātairabhūt _bhubanamaṇḍapaḥ||[44]śānteśanaiḥ
 kamalakā|nanasannikāśebhānausamastabhubanasthitiḥbhaṃgabhiṭyā|dehā|
 ttatobhagabataḥkaruṇāmburāśeḥ|pūrṇṇāmṛtormibima[57b5]lārucayaḥprasuruḥ[4
 5]|ābanyasārajitacandrasahasrakāntiṃ|tejaḥpratānabiphalīkṛtasūryacakraṃ|taṃn
 āganāyakanikā|yabilocanāniḥprītyāpapuḥsukṛtalabdhamapūrbbaharṣaṃ||[46]
 [57b6]baiḍūryanālabipulāruṇaratnapatrakāntollasatkanakakeśarakṇikāni|abhyud
 yayuhkṣītitalādathatsamīpepadmānisaurabharāḥṛtaṣatpadāni||[47]teṣūpabiṣtamāt
 hakāṃcanacārukāntiṃsni|[57b7]gdheḥṣaṇaṃsugatacakramadr̥śyākārāt _|pīyūṣape
 śalāśāsidyutiśītalenasyodayenasahasāsukhamāpalokaḥ||[48]teṣāṃprabhābabibh
 abam̐bhagabānababhāramadhyedhikaṃkanakaśai|laibācalānāṃ|[49]su[58a1]skaṃ
 dhabandhura<<ghana>>dyutidyutisannibesāḥprāṃśu<<sura>>kṣītiruhāmībapārij
 ātaḥ||svargāṃganākarakuśeśayakīryamāṇairamlānamālyabalayaiḥkalitottamāṃgā
 ḥ|tasyānanāṃbujabilokananirṇimeṣāmartyāpikṣaṇama[58a2]bāpuramartyabhāba
 ṃ|[50]byomāṃgaṇeṣasuradum̐dubhiśaṃkhatūryaghoṣābṛtekusumabarṣamahātṭah
 āse|gandharbbandharbbakinnaramumanīśbaracāraṇānāṃsphītaścacārabhagaban _s
 tutibādanādaḥ|adbhutaḥ|[51]tatrāruṇādharadalādda[58a3]śanāṃśuśubhrabyākīrṇṇ
 akeśarakulādaśanārabindāt _sat _sau|rabham̐bhagabataḥsbarasanniḥṛttam̐dhanyā

ḥpapurmmadhurabānmadhupu◎ṇyapūtaṃrūpaka[52]pāpaṃbimuṃcataniṣiṃcata
 puṇyabījaṃ[58a4]bairamparityajataśāmyasukhaṃbhajadhbaṃ|jñānāmṛtaṃbibata
 ◎matyubiśāpahārineyaṃtanuḥkuśalakarmmasakhīcirāya||[53]◎lakṣmīścalātaru
 ṇatācajarānuyātākāyopyapāyani[58a5]cayasyanikāyaeba|prāṇāḥsarīrakakuṭimuhū
 rttapanthā◎nityodayekurutadharmmamayeprayatnaḥ||[54]ityādiḥbhirbhagaba◎
 taḥprabibhaktadīptajñānairbibekabimalaiḥkuśalopa[58a6]deśaiḥ|bajrairibāśudalaś
 aḥprayayaujanasyasat_kāyadrṣṭīsamabhiṣatīśṛṅgaśailaḥ||[55]ṛddhiprabhāṃbhaga
 bataḥprabibhābyatīrthyāmaṃtrāhatābiśadharāibabhagnadarpāḥ|dīpāibārkakaraṇa
 pratibhā[58a7]bhībhūtāścitrāripitāibayayūściraniścalatvaṃ||upamā||[56]atrāntareb
 hagabataḥsatatṃbipakṣānasarbbātmanākṣapanākānabadhāryayakṣaḥ|kṣiptograbā
 tabṛtabarṣabharaiścakārābidrābyarandhraśaraṇā[58b1]nabhubibajrapāṇiḥ||[57]udd
 iśyatānathakṛpānāberdrabhayāśaraṇyāḥsarbopadeśabiśayaṃbhagabānababhāse|bh
 ūbhṛdvanābanisanirbibarādīsarbbamtenaitat_bhayeśuśaraṇaṃkilakātarāṇaṃ||[58]
 buddhiṃpra[58b2]bodhamamadhāmniṇidhāyabuddhiṃdharmmaṃsasamghamapi
 yeśaraṇaṃprapannāḥ|teṣāṃjagat_kṣayabhayeṣvapinirbhayāṇāṃnaibānyataḥśaraṇa
 dainyaparigrahosti||[59]durbāreparalokatībratimiredharmmaḥprabṛddhoṃ[58b3]
 śumān_dānaṃduḥśahapāpatāpabipadāmabhyudgamebāri◎daḥprajñāmohamahāp
 rapātābiśamaśvabhrekarālaṃbanadainyā◎krandabihīnamebaśaraṇaṃsarbbatrap
 uṇyaṃnṛṇāṃ[60]iti[58b4]timirabṛtākṣṇaṃ<<cakṣu>>runmīlanārhaṃdaśana<<m
 aṇi>>marīcibyajyamāna◎prakāśaṃsabhasisugatacandraḥsuddhadharmmopadeśa
 ṃsthīrapada◎mibakṛtbākānanasbaṃjagāma[61]itikṣemendra[58b5]biracitāy
 āṃbodhisatbābadānakalpalatāyāṃprātihā◎ryābadānaṃnāmacaturdaśaḥpallabaḥ

Appendix 2: Diplomatic Edition of T

[124r3] yaḥ saṃ kalpa pa thā si [124r5] nai ba tsa ra ti pro dzṛmbha mā ṇādbhu taṃ
svapnairya sya na saṃ ga tiḥ pari tsa yau yasmi nna pūrba kra maḥ | | bā ṇī mau na
ba tī tsa ya tra hi nṛ ṇāṃ yaḥ śro tra ne trā ti thistaṃ nirbyā dza dza na pra bhā ba bi
bha baṃ mā nai ra me yanna maḥ | [1] | pu re rā dza gṛ hā bhi khye [124v1] biṃ bi
sā re ṇa bhū bhu dzā | | pū dzya mā naṃ dzi naṃ dṛṣṭvā sthi taṃ beṇu ba nāṃ śra
me | [2] | mā t-sa rya bi ṣa saṃ taptā mūrkhāḥ sarba dznya mā ni naḥ | | na se hi re
ta du tkā rṣaṃ pra kā śa mi pa kau śi kāḥ | [3] | ma li naiḥ sva bini śā ya pa ra bhā go
di taiḥ padā | | [124v3] kri ya te bā sa ra spardhā śarba raisti mi rotka raiḥ | [4] | ma
ska rī saṃ dza yī bai rā da dzi taḥ ka ku da sta thā | | pū ra ṇa dznyā ti pu tra dya mū
rkhā kṣa pa ṇa kāḥ sa re | [5] | ū tsu nrpa ti ma bhye tya mā ra mā yā bi mo hi taḥ |
| sa gha rṣa dve ṣa do [124v5] ṣe ṇa dhū me ne bā ndha kā ri tāḥ | [6] | e ṣa sa rba
dznya tā mā na ba ne yaḥ śra ma ṇaḥ sthi taḥ | | ṛddhi pra bhā bo bha ba tā ta smā
kaṃ tsa dṛśya tāṃ | [7] | ṛddhi pra bhā ba tṣtsa ya tki mtsi ta dza na byā bā dza no
rdzi taṃ | | da rśya te ma ha dā śtsa ryaṃ prā [125r1] ti hā ryaṃ ta du tsya te | [8] |
śa ktiḥ saṃ sa di ya syā sti prā ti hā rya sya da rśa ne | | a sma kaṃ ta sya bā rā dza
na pū dzya sa stu dza ga ttra ye | [9] | i ti te ṣāṃ ba tsa śru tvā ta dda rpya bi mu kho
nṛ paḥ | | u bā tsa bāṃ tṣtshā ke yaṃ baḥ pa sū nāṃ gi ri laṃ gha ne | [10] | [125r3]
a pa maṃ dza pa mai bai tata kā spa rdhā gne paṃ taṃ ga kaiḥ | | ne ta dbā tsaṃ su
na rbā dī mā yā ni ṣkā sya te pu rat | [11] | i ti rā dza gu ṇa dznye na pra tyā khyā to
dya māḥ khā laḥ | | pra ya yu ste ni rā la mbe la mba mā na i bāṃ ba re | [12] | bi
mbi sā ro na ra pa ti rmau rkhyā ta pa kṣa pā ta [125r5] bā na | | a nyaṃ bra dzā mo
bhū pā la mi ti te sa ma tsinta yana | [13] | a trā nta re bha ga ba ti śrā ba sti ma bhi
ta pu rīṃ | | prā pte dze ta ba nā ra maṃ dī gaṃ tā me ba te ya yuḥ | [14] | te pra se
na dzi taṃ ta tra prā sya ko sa la bhū pa tiṃ | | prā ti hā rya [125v1] ti ta ta spa rdhā
tā me bā smai nya de da yana | [15] | gu ṇā nta ra dznyo nṛ pa ti ste ṣāṃ da rpa pa kṣe
tṣtsha yā | | ṛddhi sa nda rśa no t-sā hā da ya yau bha ga ba to nti kaṃ | [16] | sa ma
bhye tya bi na yā ta pra ṇya mi pa tya ta ma pra bīta | | bha ga ba na da rpya da la

naṃ tī rthyā nāṃ ka rtu ma rdha pi | [17] | [125v3] ṛddhi spa rdhā nu ba ndhe na tva
 tpra bhā ba di ḍṛkṣa yāḥ | | sva gu ṇa śla gha yā smā kaṃ taiḥ ka rṇṇau ba dhi rī kṛ
 tau | [18] | pra kā śa ya ni dzaṃ te dzaḥ sadzda na ba rdza naṃ bi bho | | tī rthyā bhi
 dha na ma khi laṃ pra yā tu pra la yaṃ ta maḥ | [19] | i ti rā dza ba tsa sru tvā ni rbi
 [125v5] gā ra ma hā śa yaḥ | | bha ga vāna bi ra ta ma rṣa pa gha rṣa sta ma bhā śa
 ta | [20] | rā dza nnā nyo pa ma rdā ya bi bā dā ya ma dā ya bā | | bi be kā bha ra ṇā
 rdo yaṃ kri ya te gu ṇa saṃ gra haḥ | [21] | mā tsa rya ma li naiḥ kiṃ tai rbi tsā ra
 bi gu [126r1] ṇai rgu ṇaiḥ | | ye ha ra nti pa ro tka rṣa spa rdhā ba ndha pra sā ri taḥ
 | [22] | gu ṇa tstsha da na ma nya sya sva gu ṇe na ka ro ti yaḥ | | dha rma ste nā pra
 śa ste na sva ya me ba ni ghā ti taḥ | [23] | sada gu ṇā nāṃ pa rī kṣai ba pa ra bai
 lakṣya kā ri nī | | [126r3] u tsi ta na hi śuddhā nāṃ tu la ro ha bi ḍaṃ ba nā | [24] | gu
 ṇa bā na pi nā yā ti yaḥ pa re ṣva pra sa nna tām | | sa dī pa ha sta stada pā tra tstshā
 ya yā ma li nī kṛ tāḥ | [25] | lo ke ta e ba sa rba dznyā bi dmaḥ ki ma dhi kaṃ ba ya
 | | pa rā bhi mā nā bhi bha ba prā [126r5] ga lbhyaṃ sva pa rā bha baḥ | [26] | i ti sru
 tvā bha ga ba taḥ pra śa ma bhi ma taṃ ba tsaḥ | | bhṛ śa ma bhya rtha nāṃ rā dzā tsa
 kā rā śtsa rya da rśa ne | [27] | ta taḥ kṛtstshrata bha ga ba tā kṛ tā bhyu pa ga mo nṛ
 paḥ | | rā dza dhā niṃ ya yau hṛṣṭaḥ sa ptā hā ba dhī [126v1] saṃ bi dā | [28] | a smi
 nna ba sa ra bhrā tā bhū mi bha rtu ra po da ṛaḥ | | tsa tsā rā ntaḥ pu ro pā nte prā sā
 da ta la ba rtma nā | [29] | sa lī la bra dza ta sta sya ka rma bā tai ri be ri tā | | ku su
 ma sra kpa thāṃ taṃ śe rā dza pa tñī ka ra tsyu tām | [30] | ta sya bi dznyā [126v3]
 ta do śa sya do ṣaṃ saṃ bhā bya pā kṣi bhiḥ | | pi śu nāḥ kiṃ ba da nti tām tsa kri re
 rā dza gā mi nā | [31] | tstshi tra ma lpa ma pi prā pya kṣu drāḥ sa rbā pa kā ri ṇaḥ |
 | dvi dzi hvāḥ pi śu na pra bi śana pra bhū nāṃ sū nya mā śa yaṃ | [32] | pi śu ṇa pre
 ri to rā dzā bhrā tu rī rṣya bi ṣo lba ṇaḥ | | [126v5] tstshe daṃ pā lā di śa śu pā ṇi pā
 da sya mū rtstshi taḥ | [33] | ni kṛtta pā ṇi tsa ra ṇaḥ ku mā raḥ ka rma bi pla bāta |
 | pa ba dhya ba su dhā śā yī bi be śa bi śa mā pa daṃ | [34] | ti bra bya thaṃ pa ri br
 taṃ śo tsa dbha rmā tṛ ba na dhu bhiḥ | | da tṛ śu staṃ kṣa pa ṇa kāḥ kṣa [127r1] [
 blank space] | ṇaṃ | [35] | tāna sa ma bhye tya śo kā rtā ste rā dza su ta bā nva bāḥ
 | | dza ga du stata pa ri tā ṇa lu ptāḥ sa rba prā ṇi naḥ | [36] | a do ṣaṃ ni gr hī to yaṃ

kā lo nā ma ṇṇ pātma dzah | | sa rba dznya bā di no yū yaṃ pra sā do sya bi dhī ya
 tāṃ | [37] | [127r3] i ti taiḥ pra sa ra dbā spai ra rtha mā nāḥ pra lā pi bhiḥ | | tai mau
 ni no ni ṣpra ti bhā bai la kṣya da nya to ya yuḥ | [38] | a tha te na pa thā ya to bhi
 kṣuḥ su ga ta śā sa nāta | | a na ndo bi da dhemḡ gā ni ta sya sa tyo pa yā tsa nāta | [39]
 | rā dza pū tra stu saṃ dzā ta pā [127r5] ṇi pā daḥ pra sanna dhīḥ | | dzi na śa ra ṇa
 ma bhye tya ta du pa sthā ya ko bha bāta | [40] | sa pta rā tre bya tī te tha prā tī hā
 ryamḡ gr haṃ ma hata | | drī dhiṃ bha ga ba to dra ṣṭuṃ ma hī pa ti ra kā ra yata |
 [41] | u pa bi ṣṭe ṇṇ pe ta tra sa ha kṣa pa ṇa kā di bhiḥ | [127v1] | ka lpa bṛ kṣi ki tā
 bhū mi ra bha ba ta su ga te tstsha yā | [42] | ta taḥ prā pte ṣu de be ṣu rda ṣṭuṃ bha
 ga ba taḥ pra bhām | | ra tna pra di paṃ bha ga bāna bhe dze siṃ hā sa naṃ ma hata
 | [43] | te dzo dhā tuṃ pra panna sya ta sya ga ṇḍa sa mu dga teḥ | | vya staḥ pā tsa
 ka [127v3] saṃ ghā tai ra bhūta bhu ba na ma ṇḍa laḥ | [44] | śa nte śa naiḥ kā ma la
 kā na na sa nni kā śe ba hnau sa ma pta bhu ba na sthi ta bhaṃ ga bhi tyā | | de hā tta
 to bha ga ba taḥ ka ru ṇā mbu ra śeḥ pū ṇā mṛ to rmi bi ma lā ru ṇa yaḥ pra su sruḥ
 | [45] | lā ba ṇya sā ra dzi [127v5] ti tsa ndra sa ha sra kā ntiṃ te dza pra tā na bi pha
 lī kṛ ta sū rya tsa kraṃ | | taṃ nā ga nā ya kā ni kā ya bi lo tsa nā ni prī tyā pa puḥ su
 kṛ ta la bdha ma pū rbba ha ṛsaṃ | [46] | bai dū rya nā la bi pu lā ru ṇa ra tna pa tra
 kā nto lla sa tka [128r1] na ka ke śa ra ka ṇi ka ni | | a bhyu dya yuḥ kṣi ti ta lā da
 tha ta tsa mī pe pa dmā ni sau ra bha rā hu ta ṣa ṭpa da ni | [47] | te ṣu pa bi ṣṭa ma tha
 kā nytsa na tsa ru nti sni gdhe kṣa ṇa su ga ta tsa kra ma dṛ śya tā rāta | | [128r3] pī
 yū ṣa pe śa la śa śi dyu ti śī ta le na ya syo da ye na sa ha bā su khā mā pa lo kaḥ |
 [48] | te ṣāṃ pra bhā ba bi bha baṃ bha ga bāna ba bhā ra ma dhye dhi kaṃ ka na ka
 śai la i bā tsa la naṃ | | su ska ndha ba ndha ra gha na dyu ti [128r5] sa nni be śaḥ
 praṃ śu su ra kṣi ti ru hā mi ba pā ri dzā taḥ | [49] | sva rgāṃ ga nā ka ra ku śe śa ya
 kī rya ma ṇaira mlā na mā lya va la yaiḥ ka li to tta māṃ gāḥ | | ta syā na nāṃ bu dza
 bi lo ka na ni rmi me ṣa ma rtyo a pi kṣa [128v1] ṇa ma bā pu ra ma rtya bhā baṃ |
 [50] | byo māṃ ga ṇe ṣa su ra duṃ du bhi saṃ kha tū ryamḡ gho ṣā bṛ te ku su ma va
 ṛṣa ma hā ṭṭa hā sa | | ga ndha rba ki nna ra mu nī śva ra tsā ra ṇā nā ṇṇ | | spī ta śtsa
 tsā ra bha ga vana stu ti bā da nā daḥ | [51] | ta trā ru ṇā dha ra da lā [128v3] dṛ śa

nām śu śu bhraḥ byā kī ṛṇa ke śa ra ku lā da śa nā ra bi ndāta | | sa t-sau ra bhaṃ bha
 ga ba taḥ sva ra sa nmi vṛ ttaṃ dha nyaḥ sa su rma dhu ra bā dma dhu pu ṇya su taṃ
 | [52] | pā paṃ bi muṃ tsa ta ni ṣiṃ tsa ta pu ṇya bī dzaṃ vai raṃ pa ri tyā dza ta śā
 [128v5] mya su khaṃ bha dza dhvaṃ | | dznyā nā mṛ taṃ bi ba ta mṛ ta bi śā pa hā
 ri ṇe yaṃ ta nuḥ ku śa la ka rma sā khī tsi ra ya | [53] | la kṣmi śtsa lā ta ru ṇa tā tsa
 dza rā nu yā tā kā yo pya pā ya ni tsa ya sya ni kā ya i ba | | prā ṇāḥ śa rī ra ka ku tī
 mu hū rta [129r1] pa nthā ni tyo da ye ku ru ta dha rma ma ye pra ya tnaḥ | [54] | i
 tyā di bhi rbha ga ba ta pra bi bha kta di pta dznyā nai rbi be ka bi ma laiḥ ku śa lo
 pa de śeḥ | | ba dzrai ri bā śu da lā śaḥ pra ya yau dza na sya | | sa tkā ya dṛṣṭi ma ma
 [129r3] biṃ śa tri śṛ ṅga śai laḥ | [55] | ṛddhi pra bhā bha ga ba taḥ pra bi bhā bya tī
 rthyā | | ma ntra ha tā bi śa dha rā i ba bha gna da rpāḥ | | di pā i bā rka ki ra ṇa pra
 ti bhā ti bhū tā śtsi tra rpi tā i ba ya yu śtsi ra ni śtsa la tvaṃ | [56] | a trā nta re bha
 [129r5] ga ba taḥ sa ta taṃ bi pa kṣana sa rbā tma nā kṣa pa ṇa ka na ba dhā rma ya
 kṣaḥ | | kṣi pta śra bā ta bṛ ta ba rṣa bha rai śtsa kā ra bi drā bya ra ndhra śa ra ṇā na
 bhu bi ba dzra pā ṇiḥ | [57] | u ddi śya ta na tha kṛ pā rdra bha yā śa ra ṇyaḥ sa rbo pa
 de [129v1] śa bi śa yaṃ bha ga bā na ba bhā ṣe | | bhū bhṛ tva nā pa ni ma ni rvi va
 rā di sa rbaṃ te ne tada bha ye ṣu śa ra ṇaṃ ki la kā ta rā ṇāṃ | [58] | bu ddhiṃ pra
 bo dha ma ma dhā mni ni dhā ya bu ddhiṃ dha rmaṃ sa saṃgha ma pi ye śa ra ṇaṃ
 pra pa nnāḥ [129v3] te śāṃ dza gata kṣa ya bha ye ṣva pi ni rbha yā ṇāṃ nai bā nya
 taḥ śa ra ṇa dai nya pa ri gra ho stī | [59] | du rvā re pa ra lo ka tī bra ti mi re dha rma
 pra vṛ ddhoṃ śu māna dā naṃ duḥ sa ha pā paṃ tā pa bi pa dā ma bhyu dga me va
 ri daḥ | | pra dznyā mo ha [129v5] ma hā pra pā ta bi śa ma śva bhre ka rā la mba na
 dai nyā krā nta bi hī na me ba śa ra ṇaṃ sa rba tra pu ṇyaṃ nṛ ṇaṃ | [60] | i ti ti mi
 ra bṛ tā kṣṇaṃ tsa kṣu ru nmī la nā rha da śa na ma ṇi ma rī tsa bya dzya mā na pra
 kā śaṃ | | sa bha pi su ga ta [130r1] tsa ndraḥ śu ddha dha rmo pa de śaṃ sthi ra pa
 da mi ba kṛ tvā kā na naṃ sva dza gā ma | [61] | i ti kṣe me ndra vi ra tsi tā yāṃ bo
 dhi sa tvā va dā na ka lpa la tā yāṃ pra ti hā ryā va dā naṃ nā ma tsa tu rda śaḥ pa lla
 [120r3] vaḥ ||

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붓다의 위대한 기적,
끄세멘드라(Kṣemendra)의 『소원을
들어주는 녁쿨, 보살의 이야기』
(*Bodhisattvāvadānakalpalatā*)로
만든 꽃 장식:
영역(英譯), 그리고 산스크리트 텍스트와
티벳역 편집본

데이비드 V. 피오르달리스
린필드 대학교 부교수

본 논문은 시로 읊은 불전문학의 전형이라고 할 수 있는 11세기 카슈미르 지방의 시인 끄세멘드라(Kṣemendra)의 저작 『소원을 들어주는 녁쿨, 보살의 이야기』(*Bodhisattvāvadānakalpalatā*)에 실려있는 붓다의 “위대한 기적”(mahāprātihārya) 이야기에 대한 새로운 영문 번역과 산스크리트 텍스트 그리고 티벳역의 편집본을 제시한다. 불전문학을 연구하는 학자들에게 가장 흥미로운 지점은 아마도 본고의 산스크리트 편집본이 최근 발견된 데퐁(Drepung)사원에 보관되어 있는 두 야자나무 잎 사본 가운데 하나이자, 원어로 저작 전체가 보존되어 있는 한 사본의 독법(reading)을 보고하고 있다는 사실일 것이다. 본 편집본은 또한 끄세멘드라 버전의 이야기에 대한 기존 연구들을 참조하고 있다. 동적인(dynamic) 영문 번역으로 원본의 시적 요소와 의미를 표현하고자 하였으며, 이를 통해 이 이야기에 대한 지식과 감상을 보다 넓은 범위의 독자들에게 전달하고자 하였다. 서론에서는 본 이야기를 문학적, 그리고 역사적 맥락 속에서 조망하였으며, 끄세멘드라가 개작한 이야기가 『근본설일체유부 비나야』(*Mūlasarvāstivā-davinaya*) 버전의 위대한 기적 이야기에 근거하고 있다는 주장을 제기하였다. 또한, 왜 우리가 불

교문학을 문학작품으로서 주목해야 하는지에 대한 하나의 관점을 피력하였다.

주제어

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2021년 4월 14일 투고

2021년 6월 14일 심사완료

2021년 6월 15일 게재확정

