Journal of the Oxford Centre for Buddhist Studies

The Oxford Centre for Buddhist Studies
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List of Contributors

Bhikkhu Anālayo specializes in early Buddhist studies. He teaches at the Center for Buddhist Studies, University of Hamburg, and at the Sri Lanka International Buddhist Academy, Kandy, and carries out research at Dharma Drum Buddhist College, Taiwan.

Eyal Aviv is an Assistant Professor in the Department of Religion, the Honors Program and the Elliot School of Government at the George Washington University. His research area is Buddhist philosophy and intellectual history. His current project focuses on the role Yogācāra philosophy played in early 20th century China. aviv@email.gwu.edu

Choong Mun-keat studied Buddhism in Malaysia, Taiwan and Sri Lanka, before obtaining his BA (1990) in Buddhist Studies (Komazawa, Tokyo), MA in Studies in Religion (1994) and PhD (1999) in Buddhist Studies (Queensland). Currently he is a Lecturer in Studies in Religion at the University of New England, Australia. mchoong@une.edu.au

Richard Fynes D.Phil. (Oxon) is a Principal Lecturer in the Faculty of Art, Design and Humanities, De Montfort University, Leicester. He is interested in numismatics and has translated Jain epics poems for Oxford World’s Classics and the Clay Sanskrit Library. rccfynes@dmu.ac.uk

Alastair Gornall is currently finishing his PhD thesis, entitled 'Buddhism and Grammar in Twelfth-century Sri Lanka', at the University of Cambridge. His thesis attempts to reassess and illuminate the history of the Buddhist sangha in Sri Lanka through a close study of Buddhist grammarians and their grammars. Before moving to Cambridge, Alastair completed his BA and MA in the Study of Religions at the School of Oriental and African Studies. amg66@cam.ac.uk

Paisarn Likhitpreechakul is a journalist and human rights activist based in Thailand. His main interest is in the relevance of the Buddha’s teachings to modern society – in particular, the relationships between Buddhism, democracy and human rights. asiantrekker@yahoo.com

Suren Raghavan is a final year PhD researcher at University of Kent, UK and a Research Fellow at the OCBS. His research interests are in Theravada Buddhism and democratization. raghavansuren@gmail.com
Paola G. Tinti is an independent research scholar. Her research area is Theravāda Buddhism. The dissertation for her Italian degree in Political Science (1992) focussed on the relationship between politics and religion in Sri Lanka. The research for her D.Phil at Oxford (1998) centred on the history and anthropology of Buddhism in Bangladesh. She is currently updating her work on Bangladeshi Buddhism, which will be published shortly. ptinti@hotmail.com

Sem Vermeersch is an assistant professor at the Department of Religious Studies, Seoul National University. His main field of interest is the history of Buddhism in Korea and the institutional history of Buddhism in East Asia. semver@snu.ac.kr
A Buddhist ballad from Bangladesh: the Sambhūmitta Pālā. An apocryphal jātaka from Southeast Asia to an Indian tune

Paola G. Tinti
ptinti@hotmail.com

The Sambhūmitta Pālā Kīrtan is a Bangladeshi devotional song based on an apocryphal life story of the Buddha originating in Thailand. Its style is that of the devotional songs more commonly associated with Vaisnāvism. This format is so popular in Bengal that it has become part of all religious traditions. The Buddhist tradition of Bangladesh is connected to those of Southeast Asia and the style of this song reflects a regional taste rather than an historical link to Indian Buddhism.

Throughout history a variety of cultural performances have been employed in the Indian subcontinent to transmit religious knowledge.1 One such form of performance, consisting of devotional singing, is known as kīrtan. The origins of this kind of song are thought to be early medieval. It has probably been influenced by diverse traditions.2 While conducting fieldwork research into Bangladeshi Buddhism in the early 1990s,3 I stumbled across a notebook kept in a monastery in the Chittagong region, which proclaimed itself as a Buddhist pāla kīrtan. This attracted my attention, because kīrtan are mainly associated with Vaisnāvism and I had never heard of a Buddhist variety. Moreover, I was working on a thesis which, in examining the history of Buddhism in East Bengal, was trying to prove that it belonged to the Southeast Asian tradition. The decidedly Hindu and Indian heritage of the kīrtan was completely at odds with my expectations.

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1Slawek 1996, 57.
2Chakrabarty 1996, 179.
3Soon to be published.
The term *kirtan* derives from the Sanskrit *kirt*, meaning to call out, to proclaim, and indeed one form of *kirtan*, the *nāma kirtan*, consists of the repeated invocation of a deity’s name. Another form of *kirtan*, the *lilā kirtan*, involves the telling, in song, of an episode in the life of a deity. The *pālā kirtan* that I had found is a form of *lilā kirtan*, and its full title is *Sambhumitta Pālā*.

The *Sambhumitta Pālā* owes its title to the name of the hero of the story, King Sambhumitta, and to the particular *genre* of this work: *pālā* in Bengali means ballad. Before proceeding with the presentation of the Bengali text in romanised version and its English translation, I shall here discuss the subject matter as well as some stylistic details of the *Sambhumitta Pālā*.

The *Sambhumitta Pālā* narrates the story of King Sambhumitta, the compassionate and selfless king of the town of Campaka. Sambhumitta, made aware of the fact that his brother, Asambhumitta, was plotting to overthrow him, renounces his kingdom in favour of Asambhumitta and decides to retire into the forest. His wife, Kesini, and their two baby children, Jayasen and Jayadatta, accompany him. When in the forest, after a series of incidents, the four get separated. Kesini is kidnapped by a merchant, while the children, thought to be abandoned, are adopted by a clan of fishermen. Sambhumitta, grieving over the loss of his family, ends up in the city of Takṣaśila. The king of that city has just died leaving no heirs and Sambhumitta is chosen to become the new king of Takṣaśila. A series of fortunate incidents reunite Sambhumitta with his lost wife and children. At the end of the narrative, it is explained that Sambhumitta and his family had to undergo the pain of their separation due to bad *karma*.

The theme of the *Sambhumitta Pālā* is based on the *Sambhumittajātaka*. This is one of the fifty birth-stories of the Buddha collectively known as *Paññāsa-jātaka*, or with the Burmese name of *Zimmè Paññāsa*. This collection of non-canonical texts is believed to have been compiled around the fifteenth century, possibly in northern Thailand.⁴ The name *Zimmè Paññāsa* in fact means “Chieng Mai Fifty” in Burmese, and it is thought that the stories may have originated in that city of Northern Thailand. Three recensions of these birth-stories, all from Southeast Asia, have survived to this day.⁵

The fact that this particular birth-story of the Buddha should be very popular among Bangladeshi Buddhists, so much so that a new version has been writ-

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⁴Feer 1875, 417 ff.
ten of it, titled *Sambhumitta* [sic],\(^6\) with a different ending and added episodes, reinforces the thesis of my work on this Buddhist tradition that this should be considered part of the Southeast Asian one. This non-canonical Southeast Asian *jātaka* seems in fact to be more popular in Bangladesh than a canonical *jātaka* with a very similar theme: the *Vessantara Jātaka*, “the most famous story in the Buddhist world”\(^7\).

The one element linking the *Sambhumitta Pālā* to Indian culture, though not Indian Buddhist culture, is its style. I have said above that the *Sambhumitta Pālā* is a specific type of *līlā kīrtan*, a song in praise of a god, not just invoking his name and qualities but telling his deeds. A Hindu tradition of temple singing was well established before the Muslim invasion of the subcontinent;\(^8\) however, the *kīrtan* is closely related to the rise of *bhakti*: theistic devotion. The *kīrtan* is in fact also a love song that the follower of a god sings to express the pain experienced at being separated from the object of his devotion.

In Bengal, the *kīrtan* is linked with the rise in the sixteenth century of the Vaiṣṇava movement initiated by Caitanya (1486-1533), the leader of the Vaiṣṇava reformation, whose family was originally from the Sylhet area, in what is now Bangladesh.\(^9\) After Caitanya became a *bhakta*, a man devoted in heart and life to the service of Kṛṣṇa, he engaged whole-heartedly in musical worship, i.e. the *kīrtan*. Caitanya also introduced the typical Vaiṣṇava way of begging for alms, inviting people to sing the name of *Hari*. Caitanya’s *kīrtan* was chorus-singing to the accompaniment of drums and cymbals. Beginning in the evening, the *kīrtan* would increase in volume and emotional intensity as the hours passed: bodily movements and rhythmic clapping would become more and more intense, sometimes resulting in the excesses of hysteria. The Caitanya movement strongly influenced the Bengalis’ taste for devotional songs and poetry and their large production over centuries.\(^10\) The Bengali *kīrtan* has evolved over time, with new forms coming to life and being formalised,\(^11\) and it is very much still part of Bengali culture, not just the Bengali Vaiṣṇava tradition.

One might think that Buddhism, based on the principle of mindfulness and the doctrine of the Middle Way, could not possibly employ a highly emotional

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\(^6\)Kabiratna Priyadarśi Mahāsthavir 1394 Bengali year.
\(^7\)Cone and Gombrich 1977, xv.
\(^8\)Slawek 1996, 62.
\(^9\)For the story of the *kīrtan* in Bengal see Sānyāl 1989 and Chakrabarty 1996.
\(^10\)Chakrabarty 1996, 188.
form of worship such as the kirtan. However, the kirtan, as a form of devotional singing, has gained so much popularity in Bengal that it has become part of all religious traditions, including Islam. While retaining its character as a song of love and devotion, and other characteristics, such as the invocation of the name of the divinity to whom the song is dedicated, in Buddhism the kirtan has lost its excesses.

Very little is known of the history of the Buddhist pāḷā kirtan. According to those Buddhist music teachers I had the opportunity to interview in Chittagong in 1994, the Bauddha pāḷā kirtan is a very recent invention. According to the same sources, the first Bauddha pāḷā kirtan were composed in the nineteenth century, as a consequence of the flourishing of Buddhism following the revival of 1856. Allegedly a relatively large collection of Buddhist pāḷā kirtan once existed in Chittagong, but were lost during the independence war of 1971. The text here presented was taken from the hand-written notebook of a singer in Rañgunia (Chittagong District). In the opening page of the text 1953 is given as the date of its compilation. There seems to be no reason why one should doubt that the Buddhist pāḷā kirtan is such a recent phenomenon.

One could wonder whether the Bangladeshi Buddhists’ adoption of the kirtan as a form of literary expression may indicate a strong link between this tradition and the Buddhist culture of the Indian subcontinent, which would be contrary to my belief that the Buddhism of this region is part of the Southeast Asian tradition. Despite the Indian style of this ballad, which only reflects a regional taste common to all religious groups, the subject matter of the song, which is taken from a Southeast Asian apocryphal birth-story of the Buddha, confirms the link between the Buddhism of Bangladesh and that of Southeast Asia.

It will be apparent from the following text that the pāḷā contains an alternation of narrative (kathā) and song (jhumur, sure and dirgha jhumur). The sung part is divided between chorus and solo singing. In ancient times, Indian Buddhist culture produced a large number of theatrical works. This tradition has been kept alive in all Buddhist cultures, despite the fact that Buddhist doctrine does not support this kind of entertainment. The representation of jātakas is particularly common. The fact that the Buddhists of Bangladesh alone have chosen the kirtan as a form of expression, and the fact that other religious groups of this region have

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12 Thanks to the work of Kazi Nazrul Islam (1899-1976), one of the most celebrated Bengali and Bangladeshi poets and musicians of all times.

done the same, seems to indicate a Bengali regional taste for this form, rather than a continuity with any ancient Buddhist Indian tradition. Therefore, we can classify the *Baudda pālā kīrtan* as a recent addition to the rich world of Buddhist performing arts in general, and to Buddhist theatre in particular.

The following text is divided into three parts. The first part, comprising sections 'a' to 'e', include, besides the title page, a standard invocation to the Buddha and an invitation to the audience to join in the worship of the Buddha. The second part, sections 1 to 31, is the story of king Sambhūmītta. These two parts form a typical *pālā kīrtan*. The third part, which can be divided into two further parts, from section I to VII and section VIII, constitutes a later addition to the main document. The first part is an exhortation to Buddhist unity in Bangladesh. This text, by two different people, of whom we know nothing but their names: Baskara(?) and Binay, is not a standard part of a *pālā kīrtan*. It is possible to date this part to after the sixth Buddhist Council of 1956, which is mentioned on page IV. The last page of the text is on the other hand an alternative wording to the end of Sambhūmītta’s story. The owner of the notebook from which I have taken the *pālā kīrtan*, or one of his predecessors, may have noted this version after hearing it from another singer.

The text of the *Sambhūmītta Pālā* is here presented in its original form. No emendation has been made to the text, but so far as I could I have suggested correct forms in the footnotes. The work of transliterating the text of this *kīrtan* from the bad-quality photocopies that I had made in Bangladesh would not have been possible without the patient and knowledgable help of Dr Sanjukta Gupta. I am also grateful to Professor Joseph O’Connell for pointing out useful sources on the history and definition of *kīrtan*. All mistakes are exclusively mine.

**A note on pronunciation and method of transliterating Bengali**

The Bengali script, like most South Asian scripts ultimately derives from the Brāhmī script and is relatively closely related to the Devanāgarī script used by Hindi (and nowadays for printing Sanskrit). However, in the course of time the pronunciation of certain letters in Bengali has become very different from the equivalent Sanskrit.

The inherent vowel 'a' is in Bengali pronounced almost like short 'o' (as in English 'got'). The three sibilants ś,ṣ and s are generally all pronounced 'sh' in West Bengal, while in some areas of Bangladesh they are all pronounced like 's'.
'Y' is pronounced as 'y' or as 'j' depending on the position within the word. Also, while in writing Sanskrit a stop mark indicates when a consonant is not followed by the inherent vowel; this is not the case in Bengali, leaving the reader with no clue.

I have adopted in my transliteration, with few exceptions, the so-called Sanskrit method, which is the one conventionally adopted to transcribe Sanskrit into roman script. To facilitate pronunciation I have however transcribed the letter 'y' as either 'y' or 'j' depending on its pronunciation. Also, I have transcribed the nasalisation symbol known as candrabindu with the symbol ~, which I have placed, for technical reasons, in front of the vowel to be nasalised, not on top of it. ‘∂’ is a retroflex consonant which in some parts of Bengal is pronounced as a fricative, a kind of ‘r’, and elsewhere as a stop, a kind of ‘d’.

‘(2)’ after a word indicates that the word is to be repeated. The word ‘(ekhan)’, which is pronounced in recitation, means that the preceding stanza is to be repeated.

Abbreviations

The following abbreviations have been used in the transliteration and translation of the Sambhūmitta Pāḷā. The abbreviated words constitute the notation for the performance of the ballad.

K  Kathā. Narrative which is not sung.
S.  Sure. Literally “in a melodious way”. General term referring to the sung part of the ballad.
Jh.  Jhumur. Narrative singing. Name of a particular metre already in use in Middle Bengali.
D.Jh. Dirgha Jhumur. Modified, longer, form of the jhumur metre.

Bibliography


Kabiratna Priyadarśi Mahāsthavir. 1394 (Bengali year). *Sambhumitta*. Chittagong.


Sambhūmitta Pālā: the Bengali text

[a]

Sambhūmitta Pālā
(Baudhā Jātaka abalambane pālā kirttan)
lekhak
Madan Mohan Cākmā BA BL
o
Rāsmohan Baṛuyā MA
gāyak
Śrījut Bābu Saśāṅka Bikāś Caudhūrī
Grām: Țhegpuni
P.O. Bhāṭikhāin
Caṭṭagrām
26 akṭaubar 1953

[b]

Buddha bala man rasanāy - šamaner bhay rabe nā
šamaner bhay rabe nāre - šamaner bhay rabe nā
Buddha Dharma Samgher nām - balare man abirām
Buddha Dharma Samgha bine bhole mukti pābe nā
Aṅgulimālā byādh chila - Buddhā nāme tare gela
antimer cirasāthi - triratnake bhūla nā
bhabasindhu taribāre - ḍāka Buddha - karṇa dhāre\textsuperscript{14}
Buddha karṇa dhār\textsuperscript{15} bine - bhabe muktī pābe nā
pākā ghāḍ pākā bāḍi - ṭākā payasār jamidārī
prāṅ gele piṇjar cheḍe sange kichu jābe nā
ei dhan jan — niśār svapana
sakali māyār khelā
bhaṭa triratana — ore abodh man
bhūlo\textsuperscript{16} nāre aman bholā

\textsuperscript{14}Karnadhāre (one word).
\textsuperscript{15}Karnadhār. (one word).
\textsuperscript{16}Bhula.
(Jh.) (aman) bhūlo¹⁷ nāre
madhu mākhā - Buddhher nām ........................
madhu mākhā - Dharmmer nām ........................
madhu mākhā - Samgher nām ........................

(Jh.) bhūla nā - bhūla nā
eman din ār pābe nā.................................
jata bala tata bhāla.................................
bala bala ābār bala .................................
madhu mākhā Buddhher nām ........................

[c]
jei mukhe kheyecha bhai dudh ār cini
sei mukhe tule dibe jalanta āguni
kibā gađ kibā bādhī kibā sādher bau
jābār kāle pather sāthī sange nāire keu
strī putra bon bhāginā keha kāro nay
du diner miche māyā pather paricay
kumārer śarā pāṭil bhāmle nā lay jorā
sonār dehakhānī kemane jābe pōḍā
pākāghar pākābāḍi kāre diye jābe
lohār sinduker cābi kār hāte rākhibe

(Jh.) keha nay āpnār
strī putra bon bhāginā .............................
jābār kāle pather sāthī .............................
dudiner miche māyā .............................
pākāghāḍ pākābāḍī ..............................
bhai bala bandhu bala ...........................
ekā ese ekā jābe .............................

[d]
koṭhāyre kāṅgaler Buddhha — ekbār dekhā dāo āmāre
sādhaner dhan cintāmaṇi — tāre nā herile prāṇ bidare
kisukhe rekecha Śrībuddha — dibā nīśi biśayānale jvale jāy āṅga

¹⁷Bhula.
tomār premabāri barisane — śusital¹⁸ kara āmāre
bhabanadir kulkinārā nāi — akul sāgare¹⁹ mājhe bhāsiye beḍāi
eman bāndhāb nāire — dākiye jijناسā kare
tumi sati sundar karunārī śāmya - he - mukta debatā mahān
tumi duḥkhā baran kariyā sukheri sandhān lāgiyā
  jānme (2) pārāmitā²⁰ pūrṇa karile
  labhile jānā e mukta mahān
duḥkher payadhī²¹ kariyā manthan amṛterī sandhān labhechile jākhan
  jiber lāgiyā diyāchile bikāiyā
  biśve-karile prajnā dān - he mukta debatā mahān,
trijater²² prāṇī k-ādila jākhan debatāgane (taba) kare nibedan
  karuṇerī krandan
    kariye śrāban
  biśve karile punaḥ abhijān (he) mukta mahān
gurabe namaḥ

[e]

bandanā

ohe Buddha karunāsindu dīnabandhu jagatpati
Śudhadana²³-suta Buddha Gopākānta namastu te
janaka-Rāhula Buddha agatira gati
sāṣṭāṅge praṇatī kari lūtāye kṣiti
prathamete bandi āmi Śri buddher caraṇ
dvitiyate bandi Dharmaṁ āmi narādhām
tṛtiyate bandi āmi sujana saṃhāti
triratna bandanā kari lūtāye kṣiti
Śri buddher caraṇe āmi kari nibedan
dayā kari mama kaṇṭhe kara āgaman

¹⁸Śusital.
¹⁹Sāgareer.
²⁰Pārāmitā.
²¹Payodhī.
²²Trijagater.
²³Śuddhodana.
prathame jata bayobrdhā kariyā bandana
binaya bacane bali niyo sambhaṣan
pitār caraṇe āmi praṇati jānāi
j~āhār oraće janmi Buddha guṇ gāi
mātār caraṇe āmi kariye praṇām
j~āhār jaṭhare janmi gāi guṇa gān
ār o jata guru āche kariyā bandana

(Jh.) Sambhūmitta pālā āmi karība kīrttan

(S.) Sambhūmitta pālā kathā śuna sarbbajane
pāp puṇyer bicār sabe kara mane mane
ei pālā sūnle habe jñāner saṅcār

Prabal24 boidurjyāmanī muktār samalaṅkṛta su-ucca gambuja biśīṣṭa saudha rāji
- ei nagarer śobhā barddfhan karta: prakṛṭa dhanasampade Campaka nirantar
paripūrṇa chīla.

(S.) dhanadhāṁye puṣpe bharā25 Campaka nagare
ullāṁta praṇābṛṇda dibā bibhābāre26
ahināṅsa paramadharmma rakṣe sarbbajan

(Jh.) kāhār o anīṣṭha cintā kare nā kakhana
Campaka nagare sukhe rājya kare
Sambhumitta27 nāme rājā
putrasamajñāne parama jatane
rakṣā kare tār prajā

(Jh.) sabe sukhe chilare
ānanda hillole bhāsi .........................

(D. Jh.) sadā chīla Campakabāṣī .....................

(K.) Campakarāj Sambhumitter28 Keśini nāme ek rāṇi ebaṃ sei marumaya saṃṣāre
sāntir nirjhar svarūpa.

24Prabāl.
25Reference to a song by D. L. Ray.
26Bibhābāri.
27Sambhūmitta.
28Sambhūmitter.
(S.)

tāhār chila dui putra
Jayasen Jayadatta ........................
Campaka nagar mājhe.....................

(D. Jh.) Jayasen Jayadatta - tāhār chila dui putra

(2) (K.) Asambhūmitta name tāhār ekjan kaniṣṭha29 sahodar chilen. Ekdin Asambhū puspodyāne base bhābien: “Jadi dādā bare jāy kimāb t~āhār bṛddha abasthāy t~āhār puttarāi rājśimhāsane base sukh saubhāgyer adhikārī habe. Āmi o30 rā- jakule janma niyechi, kintu āmār ei poḍā jibane rājatvasukh je ki tāhā kakhano ghaṭībe na. Tāi dādā hate chalebale kausale je kona rakame rājśimhāsan keḍe nite habe. Tā nā hale āmār saubhāgya saśi ciradiner janya nairāśyer andhakāre ācchannā thākke.”

(S.)

jādi dādā binā juddhe rājya nāhi-chāde
abaśya laibā rājya astrāghāte mere
hatyā āmī kariba go t~āhār śiśugaṇe

(Jh.)

tāder hate baṃśa jena nā rahe bhūbāne
raktaganā prabāhiba tāder śonite
sātāri maner ṭṛṣṇā miṭaiba tāte

raṇjita kariba
śiśurakte Campakanagar ..............
raktaganā prabāhiba .....................

(K.) Asambhū ei pratijñā/pan31 kari gopane dhana diye pātra mitrake bhulāiyā rākhila jāte tāhārā Sambhūmittaṭke śatru bale mane kare.

(S.) (Jh.)

pakṣabhūta karila

dhanaratna diye bahu .....................
pātramitra bhulāiyā .....................


29Kaniṣṭha.
30Āmio.
31These two words, which have the same meaning, are written one on top of the other.
(S.) roge kaśṭa pete jadi Asambhū kakhana
tār kaśṭe duḥkhakliṣṭa biṣanna badana
roger ārogya hetu dibārātra bhābe
śuśrusā karita sadā āhār nidrā cheṭe
manda buddhi adhārmmik duṣṭā durācāri

(Jh.) rājya lobhe bhule gela hena upakāri

(K.) Amātyer mukhe rājā ei kathā sune stambhita o āścarjyanvita haye ballen
“Hāya! Āmār bhāi Asambhū āmār biruddhe ṣaṭjantra karche! Nā, ei rājya ta
āmi ār cāi nā.”

(S.) kibā prayojan rājśimhāsan
kāṇcane raṇjita bādī
daraṇer kāle jāba sab phele
manimuktā tākādī
duṣṭā durācāri

(K.) “Ei asār rājyer janya saṅge juddha kare ane kalaṃkakāli mekhe
rājatva-kārā dūrer kathā, āmi indratva-o cāi nā.”

(S.) Asambhūṁ hāte rājya, svarṇa-simhāsan
binā raktapāṭe āmi kariba arpaṇ
sukhete kāṭuk kāl mama sahodar

(Jh.) svarṇa-simhāsane base - haye - rājyaśvar kāṅgal bese bane āmi kariba gaman
phalamūl kheyē tathā - rakṣiba jiban

(Jh.) bane gaman kariba
rājya ebe parihari ………………..

(D.) jāba āmi tvarā kari, rājya ebe parihari

(K.) Rājā svīya rājyer prati bitāśraddha haiyā banagaman mānase - patnī Keśinir
nikaṭ bidāy nite gaman karilen.

(S.) (D. Jh.) bidāy nibār tare rājā gela dhīre dhīre
Keśinir śayanamandire
pariteche cakṣujal gaṇḍa bahi-abiral
śokasindhu uthali antare
(Jh.) ........................................ rānike ḍākila
ogo priye utha bali
epatīr ḍāk suni ..........[manuscript illegible]........... rānī

[5] (K.) Rājā takhan balilen: “Priye! Jānte pārlem rājsimhāsan kele nebār mā-
nase Asambhū āmār biruddhe-sādāyantra cālācche. Jei rājsimhāsaner janya ni-
jer sahodar bidroh34 niśān uḍāte pāre, sei rājsimhāsan tuccha trṣa khaṇḍer nyāy
ekṣani cheṭe dicchi.”

(S.)    bidāy dāo go ohe priye, jāba āmi rājya cheṭe
putra-jugal laye sāthe jeo tomār pitṛghare

(S.)    ār nā dekhibe more
jāba āmi bohu ḍūre

(Jh.)    jābār kāle dekhe jāi go putrgāne nayanbhare

(K.) Patiprāṇa sati patir mukhe akasmāt marmmāntika bākya sūniyā t-āhār hṛḍaya
śatadhā bidirṇa hate lāgla takhan jantraṇāy ballen:

(Jh.)    saṅge nāhi nile more
garala kheye jāba mare.............................

(D. Jh.)    chāyārūpi abhāgīre lao go saṅgini kare

(Jh.)    cārūkanṭhe rājāmaṇi
bale takhan ei bānī .........................

(D. Jh.)    thāka tumī grhabāse, jāba āmi banabāse

[6] (K.) Rājā takhan rānike sāntvanār sure ballen: “Priye:

(S.)    bāsakāle niketane sṛgāler śabdaśune
bheat tumī ati bhitā hao
hiṃsra-pāṣur garjjan35 sūni banete bhay pābe tumī
kon prāne - bane jete cāo?

(K.) Rājār ei nisēdh bānī sune rānir puṣpakama36 marmmaśthal byathita hate
lāgla. Svāmīr pā duṭi jāreye dhare aśrūpūṇa-nayane kāṭarakaṇṭhe balilen: “Jibane
kona bhiksā āpnār kācche cāi ni, adya ei bhiksā cāi.”

34Bidroher.
35Garjan.
36Puṣpakomal.
(S.) abalā sati nārīr pati alaṅkār
pati bine nāhi śobhe abani mājhār
emon sādher pati tumī je āmār

(Jh.) ekākī nā jete diban baner mājhār

(K.) Rānīke nānārūp praboṭh diyoe rekhe jete asamartha haoyāte takhan duijane
duiśi śiśū - bokše dhariyā jānambhūmi - tyāger nimittā prastut haiilen. Eman
samaye rājā aśrupūrṇa - nayane jānambhūmike sambodhān kariyā ballen: “Ayi!
Campaka - ānandadāyinī svargādapi gariyasī jānambhūmi, śiśukāl hate - tomār
śyāmal bākeśa kata khelechi tomār phalmūl kheye ei deha puṣṭha karechi. Māṭaḥ
tomāke pranām. Āj ciraṭiner janya tomār kāṅgāl chele tomāy cheśe bahu dūre
calla.” Ei bale rājā rāṇī.

[7] (S.) (Jh.) dhire dhire jāy re
Campaka nagar pariha... ......................
Projābrṇa tyāg kari ............................

(D. Jh.) prāner śiśu bokše dhari

(S.) rājār paścāte - cale Keśī mahārāṇī

(Jh.) nayanjale bākṣa bhāse gajendra - gāminī

(K.) Tāhārā bahu - durgam giri kāntār maru atikram kare abašeše - jalapūrṇa ek
-mahāmati nadīr kūle upaniṭa halen latā bitān suṣobhita ekṭī ḍumur bṛkṣer tale
śiśu duīṭi rekhe.

(S.) rāṇīke takhan laiye rājan
nadite kāṭīla s~āṭār
niye parapāre rākhī Keśinīre
jalete nāmila ābār

(Jh.) s~āṭār dila nadīr jale
rāṇīke rākhīyā tire ............................
putragan ānibāre ..............................
prāner bā[ndhab] ānibāre .......................

(K.) Rājā jakhan nadīr madhyapathe ese upasthita halen eman samay duijan Kaibartta kathā bale ekkhānā naukā beye jācchila. Kaibarttader kathā sune pītā āschen
mane kare Jayasen ānandita haye balla:

148
[8] (S.) ঈইগ্রহ করে এসা পিতা নাড়ি স-আতারিয়া
শন্তি করা আমাদের বুকে ধরাইয়া
েমন নিসিথা কাণ-নাদির পুলিন
tাবা পানে চেয়ে অচি ভয় লাগে প্রাণে
(Jh.) োহে পিতা এসারে
nিতে তোরা আমাদের……………………

(K.) তাকনা কাইবার্ত্তাগাঙে এরুপ নিবর্হা বন মাজার শিশুর ঢাক সুনে চিন্তিতা ও আচার-জ্যান্বিতা হাইলেন.

(S.) শনিবার শিশুর ঢাক কাইবার্ত্তা দুইজান
cিন্তা বিস্মিতা তারা হাইলা তাকনা
bিজান নদির্কুলে কবা শিশু ঢাকে
esালা বাবা বলি অতি মোনসুক্ষে
(Jh.) ীয়ে তারা দেখিয়া
কবা শিশু ঢাকে সেতার……………………

(K.) তাকনা কাইবার্ত্তার জায়সেন ও জযাদাত্তকে নদির তীর দেখিতে পেলা, শিশুদুইতি
dেখে তাহাদের অন্তারে পুত্র-স্নেহ বহব উদয় হালো। অজ দুইতি পুত্রাত্মক লাভ কার-লাম, এই বলে:

(Jh.) োনান্দা হ্রদায়ে তারা
শিশুজুগল নিয়ে গেলা ..........................
tুলে নিলা নাকার পার .........................
nিয়ে গেলা নাকায় কার .......................
[9] (K.) কাইবার্ত্তাদের প্রস্থানে আলপ্কান পারেই - সম্ভ্রীমিতা রাজা নাদি হাইটে পুত্রজুগল না দেখিয়া।

(S.) কাহু ব্রক্সাতালেও কাহু নাদি জালে
dাউদীয়ে তালাসা কারে
কাহু মুর্চ্ছাত জায়ন কাহু কারে হায়
kাহু ক-অদে উক্কাস্বারে
(Jh.) োহে পুত্রা এসা বালি  ..................
esা এসা প্রান্নামানি  .........................

(D. Jh.) না দেখিয়ে তোমাদের বক্ষা মামা পহে জায়ে

(K.) পুত্রগাঙ্টনে অন্তার্ধানে - রাজা দুঃখ পূর্ণ হ্রদায়ে: 149
(S.) k~ādiyā balilen rājā gada gada bhāse 
jādumani hārālēm ājī hethāy ese 
tāhāder laye jadi kaṅgāler bese 
(Jh.) bhikṣā māgi prāṇadhari phiri deśe deśe 
(S.) rahitām tabu sukhe - e bhaba mājhāre 
klāntihārā śāntibharā śīśu bakṣe dhare 
(Jh.) duḥkha bhule rahitām 
prāner jādu bakṣe dhari ..................... 
jādugaran badan here ..................... 

[10] (K.) Anek anusandhān kareo jibanasarbasva putra duiṭi nā peye rājā śok 
santapta-hṛdaye rānīt nikāṭ jābār uddeśye ābār nadir jale s~āṭār kāṭte léglen. 

(S.) punaḥ punaḥ phire cāy 
jadi śīśur dekhā pāy ........................ 
(D. Jh.) prāne nāhi - māne hāy ..................... 
(K.) Mahārāj Sambhūmitta jakhan nadir madhyapathe ese upasthit halen takhan 
pancāsata baṅik ekkhānī naukā laye bānijye jācchila. Candrāloke Keśinī soundar- 
er sāmrājya bistār kare prastarmayī pratimār nyāy nirabe base āche. Keśinike 
dekhe - baṅikerā jijñāsā karla. 

(S.) ke tumī rūpasā nāri ethā ekākini 
base ācha kāhār làgi kaha go ekhani 
abaśeṣe mahārānī bale nimnasvare 
parapāre gechen rākhi hethāy more 
bilamba nā kari tini nite - abhāgīre 
(Jh.) sāṭārī - bipula bārī āsibēn tire 

(K.) Baṅikerā eke aparke ballo: “Eman ujjival lābanyamayī ramanī mūrtti āmāder 
carmma cakṣe ār kakhano dekhinī. Jena sarater pūrṇa śaśi bhūtale patita hayeche.” 
tomāke niye jāba.” Baṅiker kathā śune basanter samirāṇe mṛdu kampitā mādhābī 
latikār nyāy rānir dehalatikā k~āpīte lagila. 

(S.) Keśinī takhan kariye rodan 
kahila binay dhīre 

37 Colloquial form of hetā.
āmi abhāginī  janmadu̇λ̄khīṅī
nionā balī go more

pati jadi hethā āsi nāhi here more
śokete ākul habe k~ādi - uccai̇̄śvare.
ekhano chāre ni dugdha āche eko chele

(Jh) ke khāoyābe38 kṣīr nāni tumī more nile.

(K.) Rāṇī takhan kātarkaṇṭhe baṅkīke balīlen:

(D. Jh.) duther śīśu karte rakṣā - cāhitechi ei bhikṣā
dhāra more tumī kṛpādāne
tāder bihane āmi  tabe haba pāgaling
putraśoke jvali rātridine

(K.) Rāṇī eirup anek kākuti minati karā sattveo dūṣmati39 baṅkī t~ār kathāy kaṇapāt
nā kariyā t~āhaṅke balapūrbbak naukāy tule naukā cheḍe dilen. Naukāy,

(S.) patiputra śoke rāṇī pāgalingī prāy
kabhu uthe kabhu base dhare rākhā day
āśādh śṛābane jena barṣe jaladhar

(D.) tatodhik aśrujāl bahe dharadhar

[12] (K.) Patiputra śoke pāgalingīprāy:

(D. Jh.) k~āde rāṇī uccai̇̄śvare  karāghāt kare śire
patiputra kothā bole bole
niṣṭhur baṅikgaṇe  tule more jalajāne
niye jāy ati kauṭuhale
phātiya jāiteche buk  nā dekhiye putramukh
prāṇapati nā dekhiye ār
patiputra nāhi dekha  kapāle ki chila lekhā
janma kire k~ādite āmār

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38 Emended. The author of the manuscript has tried to correct a misspelling. The result is not clear.
39 Durmati.
(Jh.)
dugdha kebā dibe go
Jayadattake snehabhare......................
candrer mata badan bhare......................
mā baliye đākbe kāre.........................

(D. Jh.) mā baliye đākbe kāre, dugdha kebā dibe go ......

(K.) Baṇikgan Keśinike niye jābār alpakšan pare Sambhūrāj jal hate uṭhe rānike je
brkṣer tale rekhegiyechilen, sei brkṣer tale giye dekhlen rānī nei. Samudra kalloor
mata rājār sokocchās uṭhila takhan ucchaiśvare ballen: “Priye! Emon bipader
samay tumi-o âmār hṛdaye nidārun śokasalākā biddha kare cale gele.”

[13] (S.) đāke rājā karuṇśvare ohe priye bali
kothāy gele tvarā kare esa ethā bali
sāda śabda mahārāṅīr kichu nā pāila

(Jh.) caksuṣjale baksabhāse k~adiyā uṭhila
eke to śiśur soke hayechi kātar
tomāy hetha nā heriyā k~apiche antar

(Jh.) esa esa prāṇapriye
kothā40 gele tvarā kare.........................
sānti kara abhāgāre..............................

(K.) Rājā rānīr soke muhyamān haye - nad-nadī-brkṣa jāhā sāmne dekhitechen,
tāhākei sambodhan kariyā balitechen.

(S.) karuṇa rodane bale sambodhane
giri nadī śākhā śākhi
ākāś paban deba rakṣagan
tarulatā paśu pākhi
kon pathe gele pāba dārā chele
bala more kṛpa kare
tāder bihane rahiba kemane
jāba āmi prāṇe mare

(S.) kothāy jāba ki kariba bhebe nāhi pāi

(D. Jh.) kothāy giye soke paḍā41 ei ânge42 juḍāi

40Kothāy.
41Poḍā.
42Ânga.
[14] (K.) রাজা শোক বহু হ্রদৈয়ে দ্বারা কর্তে না পেরে মৃত্যুকে দাঁতে লাগলেন:
“অহে মৃত্যু, তুমি কথায়? আমাকে গ্রাস-করো, অহে - রাবি শাসি-বাজরামালা, তমার43 কাক্ষাচ্যুতা হয়ে।”

(S.) ধ্বাংস করা - অভাগ্রে
বিনায় কাতারে বালি....................

(D. Jh.) দুঃখ্যা অর সাহিতে নারি ..................

(S.) শোকে পাগল হয়ে সংস্থুমিত্তা হায়
বাজরাহতা মঃগাসাম এক্ষেত্রে হায়
নগর প্রান্তে বাহু গ্রী অবাক্ষে
ুপানিতা হলেন তিনি তাক্ষাসিলা দেশ

(Jh.) উপানিতা হলায়ে
ক্লান্তা দেহে অনাহারে..................

(D.) নগর প্রান্তে গ্রী রাজান...................

(K.) রাজা তাক্ষাসিলার এক পুষ্পদীল্যান প্রবেশ করে অপাদামাস্তক কাপা দি যে এক খানা
শিলার উপর নিদ্রায় এলেন। সেই সময় তাক্ষাসিলার রাজা মৃত্যু হায়ে রাধিীমাসেন সুন্যা
চিলা, কারান তাহার সন্তান সন্তাতি কেহ চিলা না। অমাত্যাবর্গ রাধিীমাসেন সুন্যা
থাকার উচিতা নামে বিীকানার কারে পুষ্পরাথ চেতে দিলেন।

[15] (S.) দ্বীপ দ্বীপে রাথ আতিমাঙ্খার
ইহার পার্স্তে তাল তাল নার
dুন্ধহুবি নিনাদে মৃত্যু কারে নাছোয়ালি
gাযাক গোয়াক গায় দীয়ে করাতলে।

(Jh.) হুলুধ্যাণী করা গো
মেয়েগানে মাধুর্যস্তমস্তারে..................

(S.) সংস্থুমিত্তা জে উদ্ধোনে নিদ্রা জাইটেচিলা
পুুশ্রবাথা সে উদ্ধোনে প্রাবেশ কন্যালো

(Jh.) প্রাধক্ষিন কেলাত তারে
সপ্তামার পুশ্রবাথা ......................

(S.) পুরোহিত তাকনা উল্লায়ে বসান
dেক্লা করান্তাল

43Tomra.
(Jh.) rājciṁṇa dekhila
Śambhūrājā₄⁴ kopāle₄⁵ ........................


[16] (S.) (Jh.) ohe prabhu uṭha re
nidrā tyaji-rathopare ........................

(D. Jh.) ........................................

(K.) Śambhūrāj⁴⁶ nidrā ate uṭhe jijnāsā karilen: “Āpnārā ḍākchen kena?” Takhan sakale balilen:

(S.) rājā tomāy kariba
Takṣaśīlār rājyamājhe ........................

(D. Jh.) ........................................

(K.) Takhan Śambhūrāj atikāste śokabhāb gopan kare madhur kaṅṭhē - balilen: “Āpnārā ei pather kāṅgālke kunai bā rājpade bāraṅ karben? Ėi rājyer ki kona rājā neī?” Takhan prajāpunja balilen:

(S.) chila ek narapati - sarbbagunajuta
sohāge rakṣita tini chila prajājata
marāṇa kabale tini giyechen go cale

(D. Jh.) ei saṁsāre keha - nāi tār patnikanyāchele

(S.) sei kārane milimīśi morā sarbbajan
rājabaraṅ tomāy mora kariba ekan

(Jh.) uṭha prabhu rathopare
bilambe ār kārja niāre ........................

[17] (K.) Śambhūrāj⁴⁷ prajāpuṇjer kākuti-minati upekṣā karite nā pāriyā abāšeṇe puṇsparathe uṭhe basilen.

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₄⁴Śambhūrājā.
₄⁵Padatale.
₄⁶Śambhūrāj.
₄⁷Śambhūrāj.
(S.) dhīre dhīre cale rath
Sambhūrajke bakṣe laye………………
jayadhvani karago
jubābṛddha sabe mile …………………
nārigāṇe sabe mile huludhvani karago

(K.) Mahārāj Sambhūmitta⁴⁸ Takṣaśilā rājśimhāsan lābh karē sucārurūpe rājya śāsan karite lāgilen. Jakhan prāṇādhik putraganer kathā mane paṛe, takhan śata-sahasra-ṃrścik jena tār bakṣe đaṃsān karē. Tibra jvālā sajhya karte nā pārī tīni gada gada svare balte:

(S.) putradhan bine rājya ~ādhār rajānī
biphal suramyabāri hirā⁴⁹ muktāmāni …[manuscript illegible]

(D. Jh.) parer chele kole nīle maner āgun dvigunajvale
eki daśā hala mora bhubane
dārā putra nāhi dekhā - kapāle ki chila lekhā
maner āgun nibāba⁵⁰ kemane

(K.) Bhoḥ śrotāmanḍalī ekhāne Sambhūmitter kathā rekhe Kaibarttader ghare Jayasen o Jayadatta ki prakāre ache calun ekbār dārān kare āsi.

[18] (S.) Kaibartterā rakṣe śīsū parama jatane
śuklapakṣer c~ader mata bāde dine dine

(Jh.) bādite lāgilā
Kaibarttader ghare śīsū .............
bimal sundar sthāne cāy thākibāre
ābilatā aramyatā pāṅka ghrṇā kare

(Jh.) Kaibartterā cintā kare
śīṣugaṇer svabhāb here …………………

(K.) Takhan Kaibartterā bālakajugal Takṣaśilāra rājāke upahār dilem.

(S.) putrajñāne pālen rājā balak dujjan
pitā putrer paricaya nā hala ekhan

(K.) Jyaistha bāṇik – rāṇike niye t~āhār sahit nānārūp bākya jāl bistār karē bibāher prastāb karlo, takhan rānī ghrṇā o lajjāy lajjābatilatikār nyāy adhomukhī haye. Sei

⁴⁸Sambhūmitta.
⁴⁹Hirā.
⁵⁰Nibhāba.
apritikar - prastāb pratyākhyān karilen. Takhan baṅik t-āhāke nānārūp pralobhan o bhay dekhāila. Rāṇi ihāte o bicalita nā hoye balilen:

(Daśakuśi)
(S.) svāmirūpe pūrbbejāre barāṇiya ei saṁsāre
debajānē karechī pūjan
nirāser āsātaru chila mor paramaguru
tini bine āndhār bhuban

[19] (S.) satītvadhan bikray kari ei anāthinī
kabhu nāhi haba tomār āṅga bilāsini
more badha kara jadi astra anģemāri

(D. Jh.) svāmi pade baran tabu karite nā pāri

(K.) Baṅik byartha manorath hayeo tathāpī bideśe bāṇijya karanaṇopalakṣye jābār kāle kām pipāsā caritārtha karte pārbe bale rāṇikeo niye jeta. Jakhan se kām kulūṣita hṛdaye rāṇike sparśa karite udyata hay, takhan rāṇi śīlānusmrtti-bhāvanā o buddher guṇ śaraṇa kare ei baliten:

(S.) ohe Buddha dīnabandu uddhār kara abhāgiē
bipade pādechi āmi ḍāki tomāy bāre (2)
abalāganer bal
tomārī caraṇatal
tumi bine keha nāire abhāginir ei saṁsāre
Buddhake ḍākito jabe rāṇi karuṇsvare
duṣṭa baṅik rāṇir āṅga dharite nā pārere

(Jh.) jvalanta āguner mata
rāṇir āṅga tapta takhan ......................
cinte baṅik mane mane
ei keman adbhutā nārī ......................

(D. Jh.) bujhte āmi nāi pāri, ei kemon adbhuta51


51 Adbhutā.
(S.) hethā jadi thāki āmi ke rakṣibe tāre
se kārāne thākte nāri kṣama prabhu more
narapati Sambhumitta Jayasen Jayadatta
nadir kūle dila pāṭhāiye
pāṭhāiye dila re
bālak duijan nādir kule ........................

(S.) henakāle Jayadatta kare jijñāsan
bala dādā kṛpā kare pūrbba bibaran
kebā mātā kebā pītā moder ei saṃsāre
ki prakāre elem morā Kaibartter ghare

(Jh.) bala dādā dayā kare
mātā pītā kebā moder ..............................

(D.) kothāy moder janmabhūmi prakāśīye bala tumī

[21] (K.) Ai dike naukār modhye putraśokabilvalā rāṇi Jayadatṭer ei marmmas-
parśi bānī śraban kare tār hṛdayvinār pratyek tār jhaṅkār diye uṭhla. Tīni bhābhn:
“Eta rātre nādir upakūle bālak duijan ēirūp balābali karechen kena? Tārā o ki āmār
putra Jayasen o Jayadatṭer mata hataṃbhāgā haye janmagrahan karechen. Dekhī
tārā ār o ki bale.”

(S.) (D. Jh.) naukāte d–ādiye rāṇi śune bālaker bānī
kān pātiye ati sābdhaṅe
Jayasen bālen takhan ogo bhaiṛa ke śraban
dūjkher āguṇ uṭhila mor prāṅe

(S.) janminu rājkule morā rājār chele
mātā pītā abhāgārā hārāi nādir kūle

(Jh.) tumī ati śiśu chile

(D. Jh.) balitechī ekhaṇ bhaire ........................

(S.) Campaka nagarı moder śuna janmabhūmi
Sambhumitta pītā moder - Keśīni jananī

[22] (K) Jayasen o Jayadatṭer kathā śune rāṇi bujhte pārlen. Sei bālak duṭi ār keha
nay, tāhārī putra Jayasen o Jayadatṭa.

52Sambhumitta.
Manihāra phanini jena punaḥ maṇi prāptīte dhairjcyūta\(^53\) ghaṭe seirūp rāṇī hārānu\(^54\) nidhi putragan peye är sthir thākte pārlen nā. Unmādinir mata naukā hate uṭhe: “Hāy putra Jayasen, hāy putra Jayadatta, āmi toder kāṅgālini mā eseči.”

(S.) śokete ākul hoye k~ādi uccai svare
bālak dujjan jaḍāye dhare bakṣopare

(Jh.) k~āde rāṇi ghana ghana
bakṣe dhari jādugan …………………
paiyā putra dhana …………………

(D. Jh.) Keśinir kathā sune bujhila bālakgane
moder mātā ei abhāgini
mā, mā, bali karuṇasvare k~āde rāṇir caraṇ dhare
sokasindu uthale takhani

(Jh.) omā, omā, mā [manuscript illegible]
bakṣe dhara āmāderere ……………
anāga moder abās hala………………
kothā chile etadin …………………

(D. Jh.) jādugan bakṣe dhare k~āde rāṇi uccaisvare


(S.) hāte asi caksulāl dauḍe hethā jāi
dante kare kharamara jamadūtpray
niṣṭhur ghātak takhan tikṣṇa raśi diyā
bālakere bāḍhe tvarā kaśiẏā kaśiẏā
bandan sthān hote rakta paǒte\(^55\) lagla

\(^{53}\)Dhairjcyuti.
\(^{54}\)Hārāno.
\(^{55}\)Paǒte.
jantranā - sāhite nāri\textsuperscript{56} k~āddiyā kahila

sāhite nāri\textsuperscript{57} go
eman jantranā māgo ............
rakta paḍe dara dara ............

(D. Jh.) bala ghātak tvarā kare bādhle kena āmādere


(S.) aṅga moder abaś halo cale nā caran
abhāgini māke phele śvaśāne\textsuperscript{58} kari gaman
āmāder hay hārā habe jena jñānāhārā	nayanete bahibe dhārā bakṣa pheṭe jāy (ekhan)

(Jh.)
calilām, calalām
anāthini māke pheli ....................
maśānete janmer tare ....................

putraganer duḥkhā dekhe
k~ade rāṇi mahāśoke ....................
āmār maraṇ kena hala nāre
ei duḥkhā nā dekhite ....................

putraśokī haoyār āge ....................

ek chila mor kapāle
dahite hāy śokānale .....................

[25] (S.) lutiaye paḍila bhūme putra putra bali
mahājhaḍe paḍe jena dharāte kadali

(Jh.)

gāḍāgaḍi diye k~āde
karāghāta kari buke .....................

ālu thālu beše rāṇi .....................

(K.) Janaika pāṇḍit pather madhye bālak jugaler kāhini śune byathita hṛdaye rājār nikaṭ ese ballen: “Rājan! Āpni adya je bālak bhṛtya - duījaner prāṇadaṇḍer ādēś

\textsuperscript{56}Nāri.
\textsuperscript{57}As above.
\textsuperscript{58}Śmaśāne.
diyechen tāhārā prakṛta doṣī kinā bicār kare dekhā āpnār ekānta ucit chila. Rājan bicār nā kare doṣī sābyāsta kārā ihā rājadharma nahe.”

(S.) rājyer rājā jadi kabhu svecchācāri hale
rājyabāsi jvale mare rājār pāpānale

(Jh.) rājār amaṅgala sumaṅgla jata
ghaṭe rājyer nṛper guṇe ..............................
rājār /nṛper59 gune prajāgan, duḥkhī sukhi sarbbakṣaṇ

[26] (K.) Paṇḍiter ei suniti pūrṇa-bāṇī śune rājā ballen: “Paṇḍita mahāśay pūr-ṇendur amal dhabala jyotśnāy andhakār rajanī jeman ālokita hoye uthe, seirūp āpnār jukti pūrṇa-bāṇī śune āmi je tāhāder bicār nā kare mahābhul kare phelechi, tāhā bujhte pārem.” Takhan rājā ek dūte ḍeke ballen: “Ohe dūt śighra śmāśāne giye bālak duṭi niye esa.” Ghātak asahāy mṛga śiśur nyāy ei bālakduṭi dharāśāyi kare niśkāṣita asi uttolan pūrbbak tāhādigake badh kārite udyata haiyāche, dūt badhya sthāner kichu dūr hate ei drṣya dekhe ākul kaṃṭhe bale uṭhla,

(S.) rākho rākho ohe ghātak
kāṭa nā go ebe bālak ..............................
ādeś more kareche
nīte tāder rājasthāne ..............................

(D. Jh.) uddhār kare bālakgane nila tvarā rājasthāne
nṛpati takhan kare jijñāsan
mṛdu bhaśe tāhādere
kaha bhṛtyagan sab bibaraṇ
prakāśiye tvarā more

[27] (Jh.) kibā kārjya kareche
baniker patnīsane .......................
niśtha rajanī joge .......................  

(D.) bhay lajjā tyāg kare  prakāśiye balore

(D. Jh.) nṛpatir kathā śune kahila bālakgane
ati duḥkhē kariye rodan
baniker patnī nahe  tini moder mātā hay
ohe rājān kara śrābaṇ

59The two words are given as alternatives.
(Jh.)  
šuna rājan moder bāṇī  
tini moder hay jananī .......................  

(D.)  
dekhlem māṭā abhāgārā bali tomāya iha tvarā  

(K.) Bālakder ei kathā şune rājā āścarjyānvitay haye ballen: “Priya bālakgan tomrā  
Kaibartter chele haye bañiker patnike “mā” bale paricay diccha kena?” Takhan  
bālakgan balla raktākta duī hasta añjali baddha kare kāṭar kaṇṭhe ballo:  

(S.)  
Kaibartta nay moder pitā karaha śrabaņ  
prakāśye kaba tomāy moder bibaraņ  
janminu rājjakule morā rājār chele  

(Jh.)  
māṭā pitā abhāgārā hārāi nadir kule  
[28] (S.) Sambhūmitta pitā moder Keśiṇi janaṇi  
māṭṛbhūmi Campakanagar sampadaśālinī  

(Jh.)  
šuna šuna ohe rājan  
āche māṭā naukāpare .......................  

(D.)  
duḥkhini janaṇi moder āche rājan naukāpare  

(K.) Jayasen o Jayadatter kathā şune rājā bujhlen, ei bālak duīti ār keu, nay, tāhār  
sneher dulāl Jayasen o Jayadatta. Takhan tāhār badan maṇḍal apūrbba ānande  
hatāt meghamukta ākāśer nyāy ujjval haye uṭhla. Takhan tini svaraṇāsan hate uṭhe  
ballen: “Batsagan! Āmi tomāder abhāgā pitā Sambhūmitta” ei bale.  

(S.)  
jaṭāye dharila rājā tvarā tāhādere  
kṣaṇe kṣaṇe buke dhare mukhe mukha kare  

(Jh.)  
ānandaśrū bahila  
gandha bhesa dara dare .....................  
nayan jugale rājār ............................  

(D.)  
kibā sukh, svarga sukh - ei sāṃsāre putra mukh  

(S.)  
bālak takhan  kariye rodan  
kahila kāṭara svare  
janaṃ duḥkhini  moder janaṇi  
āche pitaḥ naukāpare  

[29] (K) Pitaḥ baner hariṇi jeman byādher jāle baddha haye byādher hāte bahu  
lāṅchanā bhog kare, tāḍrśa āmāder māṭāke baṇik lauhaśṛṅkhaler dvārā naukāy  
বে-হে রক্তে তাহাকে আশামীয় জন্ম রাখার দ্বারা নাকায়
(Jh.) ohe pitaḥ bali-re
tomār caraṇtale ........................

(D.) cala pitaḥ nadir tire, moder māke ānibāre

(K.) Mahārāj Sambhūmītta putraganer mukhe pṛaṇapriyār kathā śune āhlāde unmattva60 haye nadir tire giye baṇikke ballen: “Ohe bhai baṇik! Tomar naukar upar je nārīṭā ōche, se āmār sahadharminī. Ekdin gabhir rātre daibadurbipāke pāde t~āhāke ek nadir kūle hārāye phechilam, bhāi kṛpā kare āmār jiban saṅginike phirāye dāo.” Rājā eirūp kathā śune baṇik balla: “Phirāye dicchi Mahārāj, t~āhāke niye jān.” Takhan,

(S.) rājā uthi naukāpare Keśinīr nām dhare

(D. Jh.) āke tini ati kuruṇasvare
prāṇapati kathā śuni rāni haye pāgaliṁ k~ādiye uthila uccaihsvare

(Jh.) mūrcchāgata hala rānī
rājā carane pāde ..............................

(D.) etadine pati dekhi, mūrcchāgata hala rānī

[30] (S.) caitanya labhila jabe satikulamaṇī
param sohāge tuli kahe naramañī

(Jh.) ohe priye k~eda nā
cale61 ebe rājpure ..............................
putragan tomār kāche ..............................

(D.) calo ebe rājpure, putragan laye sāthe

(S.) patnīputra laye rājā gela rājpure
bājila maṅgalabādyā ati miṣṭasvare
rājā Sambhūmītta ānande pramatta
ānanda bājar ānanda bājar basila ebār
Takṣaśilā rājapurī
takṣaśilā rājye mājhe ..............................
রাজা রানীর মিলান হলা ........................
মাতা-পুত্র মিলান হলা ........................

(D. Jh.) মাতা পুত্রের মিলন হলা, অন্যতম বাজার বসিল

(K.) জাতকে উক্ত হয়েছে - পুরুষ জন্ম-এর জয়দত্ত সম্ভূমিতা রাজা
স্রী রানী কেশির পুনরূপী জনমগ্রহণ করিয়েছিলেন। সেই জন্মে রানীর কাছাকাছি
সংবাদ জানার প্রয়োজন হতে দুইটি পাক্ষি-সাপক্ষি (সাদা পাক্ষি চৌমাটা) নামক দুই পুষ্প।
স্বামী একথা প্রিয় হয়েছিল। সেই পুষ্পের অনুপ্রেরণা দ্বারা বিচ্ছেদ হচ্ছে জননাথের চামিল।

tkavacya বিচ্ছেদের অস্তিত্ব নির্দেশ করে বিচ্ছেদকারী নিম্নলিখিত পদিকে জানিয়েছিলেন।

(S.) জে জে মনুষ্য-কার এবং বসন্তকে বলার দিন হবে সূর্যের নিম্নে
ত্যাগ কর্মকে হলো নামক সম্ভূমিতা নামক একটি হলো সম্পূর্ণ

(Jh.) প্রমাণন্দে বুদ্ধ বালা ওই শাদুর্গান

সাম্প্রত

বালা বুদ্ধ বালা - বালা জয়-জয় বালা সাবে
প্রমাণন্দে বাহু তুল
নির্মাণ দুর্দুর জাপে

[1] তেরা চিন্তা নয়া নয়া ৬২ স্বাভাবিক বন্ধুত্ব
(আমার) বুদ্ধ ধর্ম সম্প্রদায় ধান (২)
অহিস্তার মন্ত্র দীর্ঘ জিও টারাটে, ৬৩ এ ধরান্তে উদায় হালো ত্রিতাতন
কালপাক পুঞ্জা চাঁদী, অরাহের পুঞ্জা কারি
বী সিন্ধু পাঁদি দিয়ে আই দায়ল বিন,
হিমসার নিন্দা দলাদলী চেছে কারা কলাকলী ৬৪
জুগর হাওয়ার গায়ে তুলি একাকী বন্ধুত্ব
ঋষিত্যায় যেদ চারা, নিকায গাউর ত্যাগকার

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৬২নেোর।
৬৩এতাতে।
৬৪কলাকুলি।
maitri bhābanā kara ekāgra mane
dui saptami ek masete amābasyā pūnimāte
mantra niya ekjogete antima sādhane
gṛhi jārā paṅcasile - sakāle ār baikāle
nā hay jiban jābe biphale tādibi kemane
sarbba dik mangala habe - jāti dharmmer gaurab bādhe
din Bhāṣkarer ei prārthanā jātir caraṇe

[II] din kāṭailām tomāre bhābiyā bhabe

............................
dharmmara dibā halo - abasān - ādhar deke- kā−pe prāṇ
jam kokilā uthila dākiyā
āśāy (2) railām basi, dekhā-dibe ekdīn āsi
āj kāl kare din gela caliyāre (2)
(dharmmara) jānāti bandhur manda-balā- aisab kālām galār mālā
kebal tomāy pāiba baliyā
jadi tumī dekhā-dibe dayāl bale jānbe sabe
ḍānkā bājuk duniyā juḍiyāre (2)
(dharmmara) ahimsā paraṇa dharmma sāba dharmmer sāra marmma
jibagan jāy uddhār haiyā
Bhāṣkare kay cintākī ār tumī jār karnaḍhār
sāhas āche se īsārā pāiyāre (2)

[III] morā dhvānṣā halem maitrīr bihane re bandhu
husiyār Baudhha janagane
(bandhugan) jāder netṛtye cali tārā kare dalādālī
marme mari paraspar śune
nānā bahi istāhāre jāti kutsā pracār kare
ei bhābe pragati ī ānera bandhu
(bandhugan) Baudhha dharmme janma niyā abauddher nīti laiyā
svārthāndhē-phirī jāne (2),
muṣtīmeyā Baudhha jāti, nā bujhi pragatīr rīti
dhamśā kare nānā pratisthānere bandhu
(bandhugan) saṃjoga rākhi paraspāre, mete ūṭhe aikoye sure
rakṣā nāhi e kalpanā bine

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65Pūnimāte.
66K-āpe
67Uṭho.
himśā nindā kara tyāg  judge hāoyā gāye mākha
maitrī bābānā68 rakha aikya bandhane ………

(bandhugan) kul, nikāy jed chāda, svadharmer unnati kara
śūnen Bauddha jana sādhārane
din bhāškarer ei prārthanā jene sune cup theko nā
lāgche āgun moder gharer kone

[iv] bhaja Buddha deb, kaha Buddha deb, laha Buddha debe69 nāmre
biṣay bāsanā- chādi mahā70 nidrā parihari
seijan nirbānā kārī
bājāo midaṅga71 ādol72 premānande Buddha bala
ānande Buddha guṇ gāore
dutiyanmi tatiyanmi – svaran73 kara punar bari74
bhābanadir o pārete cala
śākya kulaṅaṇī – dibasa rajani
bhramarā75 Buddha – guṇ gāore
Buddha nāmrāse – sei76 jan bhāṣe
seijan nirbānā pāyare

jāgare jāgare baṅgiya Bauddha - kenare rayeche ghumāye (2)
jegeche cin, simhala jāpān - jegeche tibbat nepāl bhūṭan,
bārmā śyām haye - āgyān - śaṣṭha saṅgite77 mātiyā (2)
svārddha78 dvi sahasra barṣa samaye - Bauddha dharma utḥibe udiye
ahiṃsār mantre prthibī - juśīye - utḥibe pūrṇa - jāgiyā (2)
mahāmānāber bānī āgata prāye - ātma kalahe - (morā) kenare háy,
svamā\textsuperscript{79} dainandin hacche mr̥tapray, svārthāndher mohe majiyā himśā – dveṣ dvaita kālimā muchiye, jata dalādali jāore bhuliye abhedā dolāte dulīye (2) ahimsār patākā laiyā … (2)
din Bhāṣkarer ei nibedan, maṭri bhabanāya rata kara mana,
aikyer surete kari kolākuli - daore prāṅ s-apiyā … (2)

[v] Buddha bala Dharmma bala - man ekbār Saṅga bala
Buddha Buddhā - Buddha bole bhabanadir pāre cala, (2)
habasindu taribāre - ōka Buddha\textsuperscript{80} karṇadhāre
Buddha jā kṣudhāri anna - Buddha jā ṭrṣnār jāl
jale Buddhā - sthale Buddhā - candre Buddha - surje\textsuperscript{81} Buddha
anale anile Buddhā - Buddhā namare bhūmaṇḍāla

ār bandhu nāire
ei kebal Buddhā bine .................
ei kebal Dharmma bine.............
ei kebal Samgha bine.............

(Jh.) jege ṛtha Baudhā jubāk svamā jācche chāre kāre … (2)
tathāgater gaurā tari ḍuṅibekei ghor ~ādhāre … (ai)
ābhijātya moḍal jata, calche nāre rītimata
abidyāya haye moḥit lāṭhī ghurāy ghare ghare … (ai)
dhvaṃśa hay jāti Dharmma, bujhiye dāo sār marmma
svārthak kara svīyajanma - svadharmmaiyā\textsuperscript{82} rākha ghere\textsuperscript{83} … (ai)
śikṣita nāyak jārā - dalādalite ṛtmahārā
jnāne\textsuperscript{84} tāder hṛday bharā svārthāndhe svamā j dhvāṃsa kare
bāṅgiya Baudhā chāttrē prati, din Bhāṣkarer ei minati
ahimsā maṭri ki pragati bujhiye dāo tāder tare

[vį] man tui sādhān bhajan karli nā
(Jh.) - sādhāner dhan cintāmanī tāre cinte pārlī nā
dhara man kathā dhara Śrībuddha smaraṇ kara (hāy hāy re)
Buddha Dharmma Samgha balle, pāper bhay ār rabe nā re (man)

\textsuperscript{79}Samāj.
\textsuperscript{80}Corrected by the author, who had originally written: Buddha bala.
\textsuperscript{81}Śūrje.
\textsuperscript{82}Svadharmmaī.
\textsuperscript{83}Ghire.
\textsuperscript{84}Ajñāne.

166
janma jvarä bhava byādhi rabe nā
guru guru guru bala ai mantra tomāy kebauila (hāy hāy re)
dākār matan dākle tāre - dekhā pābe ḍṛḍantare (re man)
āṣaletā dākār matan dākte jāna nā
kothāy ghar kothāy bāōi kothay kara basatgiri (hāy hāy re)
Sāriputra Mudgalāyan chila tārā prabhur śīṣya haila
tumi kon jugete kon śīṣya kule bala nā
(Jh.) prāni hatyā curī ār o jejan karibe
bābicārer phal jib niraye jāibe
mithyā kathā surāpān jejan baribe

dine-dine bhāgya laksī tāhāre chādībe
śilete sadgati hay svajan prakāśe
sādhu saṅge raṅga kara esa sādhu bhāṣe
sādhu saṅge kara priti bhakti māthā noyāiyā
bhakti latā diye tāre caran dhara jārāiyā

[vii] nadir bhāb nā bujhe (man) se nadīte jhāp dio nā
nadir akul pātt[h]ār- dio nā s-ātār
jhāp- dile se kul pābe nā
giyechilem nadir kule - katajan āchego bhule
nadir ḍheu dekhe mare
dayāl guru Śrī Gautam āchen para pāde
(o man) - bhakti haile jete pāre paysār darkār kare nā
Buddha Dharmma Samgha bala triratner nām svarān kara
tabe jete pārbe man
dhārmīkērā jete pāre nadir para pare
pāpīrā jete pāre nā - hāṅgar kūṁbhīr chāde nā
tomar dehatari sojā kara man mājhīre tālās kara
tabe jete pārbe man
aṣṭā śīl paṅca śīl nāo he tāri smaraṇ
mukhe mettākarunādi nitya kara bhābanā
tomār deha tarī chay jan dārī tārā sadāy kare chal cāturī

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85Jaōā, meaning old age.
86Byabhicārer.
87Karibe.
88Laksīmi.
89Smarāṇ.
90Sadāī.
beba$^{91}$ kena ore abodh man
din hín bínay kahe dhara gurur caraṇ
guru bine bhaba sāgaret pāre jete pāre nā

[viii]$^{92}$ Sambhūmitta pitā moder Keśinī janani
prakāśiyā bale dilam suna rājmaṇi
(Campak nagar chila moder janmabhūmi)
janmabhūmi chila moder Campak nagar
karma doṣe halem morā nagar bāhir

Sambhūmitta pitā moder
Keśinī moder janani .................
prakāśiyā bale dilām .................
ohe Buddha dinabandhu - uddhār kara abhāgāre
bipade pađechi āmi - dāki toṁāy bāre bāre
anāthganer bal
tomāri caraṇ tal
tumi bine keha naire - anāthganer ei samsāre
Buddhake dākibe$^{93}$ jabe anātha karuṇ svare
dāyā kare ekbār more - dekhā diye jāo āmāre uddhār kara abhāgāre
dāki toṁāy bāre bāre
bipade pađechi āmi
tumi bine gati naire
caraṇ dhare dāki toṁāy
adham baloke dāki
āmi tomar avatāre

$^{91}$Be is a Persian negative particle.
$^{92}$As mentioned above, on this page the author of the manuscript introduces an alternative ending to Sambhūmitta's story.
$^{93}$dākibe.
**Sambhūmitta Pālā: English translation**

[a]

Sambhūmitta’s ballad
(a devotional song based on a Buddhist birth-story)
writers
Madan Mohan Cākmā BA BL
and
Rāsamohan Baruā MA
singer
Śrijut Bābu Šaśānka Bikāś Chaudhurī
Village: Ṭhegarpuni
Post Office: Bhāṭikhāśin
Chittagong
26 October 1953 C.E.

[b]

Oh my mind, utter on [your] tongue “Buddha” [and] there will be no fear of death
oh there will be no fear of death, there will be no fear of death
oh my mind, ceaselessly utter the name of Buddha, Dharma and Sangha
without Buddha, Dharma and Sangha there would be no release from the world
Angulimālā was a hunter, through the name of the Buddha he completed his crossing [i.e. was saved]
at the end [of life], forever companion, do not forget the triple gem
to cross the ocean of life call the navigator Buddha
without the navigator Buddha there would be no release from the world
brick house, brick residence, the rich landlord
leaving the cage of life cannot take anything with him
these wealth, people, [are] night dreams
worship the triple gem, o senseless mind
so, you, do not forget this

(Jh.)

(honey smeared, the name of the Buddha …………………
honey smeared, the name of the Dharma………………
honey smeared, the name of the Sangha ………………

(Jh) don't forget, don't forget
such a day will not come again ……………………
the more you say, the more goodness will come……
say, say, again say …………………………………
honey smeared is the Buddha's name………………

[c]
in the same mouth, o friend, in which you ate milk and sugar
there they will put burning fire
great house, marvellous residence, favourite wife
at the time of leaving there is no companion for the road
wife, son, sister, nephew, nobody belongs to anybody
[all are] false affections of a short time, acquaintances of the road
if the clay pot [or its] lid break it is not possible to fix [them]
golden body, how will [you] be burned!
to whom will you give the brick house and the brick residence?
In whose hands will you deposit the key to the iron safe?

(Jh.) nobody belongs to one
wife, son, sister, nephew ………………………
at the time of going, companion of the road ……..
affections are of a short time …………………
brick house, brick residence …………………
speak of brother, speak of friend …………………
alone you come, alone you go …………………

[d]
where is the Buddha for the suppliants, please, appear to me [just] once
most precious gem\textsuperscript{94} of my adoration, whom if I do not see my heart would break
in what happiness, venerable Buddha, you have kept me; day and night, the

\textsuperscript{94}Cintâmanî: wish-fulfilling gem.
fire of my possession burns my body!
showering [me] with the water of your love, [please] cool me down
the stream of life\textsuperscript{95} has no shore, [and] in the middle of the ocean [which has]
no shore I float around
there is no such friend [here], who calls out to ask [if I need help, i.e. to offer
his help]
you are the Truth equal to the beautiful Karuṇā,\textsuperscript{96} Oh! great liberated divinity
you welcome sorrow for the search of bliss
you fulfilled your excellence in your repeated births
you have gained knowledge, oh! great liberated divinity
when having churned the milk ocean of sorrow, you found the nectar\textsuperscript{97}
that [i.e. the path to liberation] you gave away [to your disciples] for
the benefit of living beings
you gave the world supreme knowledge, Oh! great liberated divinity
when the creatures of the three worlds wept, the gods appealed to you
having heard the wails of the miserable ones
again you made a trip to the world, o great liberated divinity
obeisance to [my] teacher

\[e\]

invocation

Oh you Buddha, ocean of compassion, friend of the poor, lord of the world
Buddha, the son of Suddhodana, husband of Gopā, I salute you
Buddha who is the father of Rāhula, the refuge of those with no refuge
prostrating myself on the ground, I salute [you] with my eight limbs
firstly, I prostrate myself at the feet of the venerable Buddha
secondly, I humbly pay my respects to the Dharma
thirdly, I salute the assembly of the excellent people
I pay homage to the triple gem, prostrating myself to the ground

\textsuperscript{95}Literally “flow of becoming” thus referring to the Buddhist idea of the five aggregates continuously changing.

\textsuperscript{96}Personification of karuṇā.

\textsuperscript{97}Reference to Hindu myth in which the ocean of milk was churned to obtain the nectar that
made gods immortal. Means of liberation.
at the feet of the venerable Buddha I present my petition to please, o voice of mine, come
first I salute all the elders
please accept my humbly spoken greetings
I send my respects to [my] father's feet
from whose semen I was born, I sing Buddha's song
I obediently bow down at my mother's feet
in whose womb having been born, I sing songs of obeisance
and all the savants I praise
(Jh.)  I will sing the ballad of Sambhūmita
(S.)  all of you people, listen to the story of Sambhūmita
      in your heart judge all merit and demerit
      if you listen to this story there will be advent of knowledge
(Jh.)  I will openly speak, in the middle of this assembly

[1]  (K.) The very prosperous town of Campaka was, in ancient times, the play-house of nature. Rows of buildings with very high cupolas decorated with coral, opals and pearls used to increase the beauty of the town: Campaka was always full of natural wealth.

(S.) the town of Campaka was full of natural crops and flowers
      the happy subjects day and night practised non-violence [as] the greatest Dharma

(Jh.) nobody ever thought of harming anybody
      [There] happily reigned in Campaka
      a king named Sambhūmitta
      treating them as his own children, he very carefully cared for his subjects

(Jh.) everybody was happy
      floating on the waves of happiness .................

(D. Jh.) always were the residents of Campaka .........

(K.) Sambhūmitta, the king of Campaka, had a queen named Keśinī and, like a spring of peace in the desert of life
he had two sons
Jayasen [and] Jayadatta
in the town of Campaka

he had two sons, Jayasen [and] Jayadatta

(K.) He had a younger brother named Asambhūmitta. One day Asambhū sat in the flower garden and thought: “If [my] elder brother were to die or to get [too] old, indeed his sons would sit on the royal throne and there would be happiness and prosperity. I too was born in a royal family, but in this life I shall never get to know the joy of kingship. Therefore, by hook or by crook, I shall usurp the royal throne from my elder brother. Otherwise the moon of my fortune will forever be covered with the darkness of hopelessness.”

if [my] elder brother does not leave the kingdom without a fight,
I would certainly take it by killing him with the strike of weapons
[and], oh yes, I shall kill his children.

so that no lineage from them will survive in the world
I will make their blood flow in a stream
having swum [in it] I shall quench my thirst in it

I will paint
the town of Campaka, [with] the blood of the children
a river of blood I will let flow

Asambhū took this vow [and] secretly giving riches to courtiers and friends confused them so that they would think of Sambhūmitta as an enemy.

he brought them to his side
giving much wealth
confusing courtiers and friends

One day, while His Majesty Sambhūmitta was sitting on the throne, a minister came in an excited state and said: “Your Majesty, as a snake which is brought up with care, becoming ready to bite his own master, spreads [his] large hood, in the same way the one you brought up, holding him against your chest with great love, that very one, the always nurtured Asambhū, today, wishing to snatch away the kingdom from your hands, looks at you with poisonous eyes.”

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98Sambhūmitta.
(S.) if Asambhū ever got to suffer some disease
    [you] became sad, suffering out of sorrow for his pain.
    for the cure of [his] disease, day and night without resting
    always you nursed [him] giving up eating and sleeping
    the wicked, dishonest, mean criminal, performer of bad actions [as he is]

(Jh.) out of greed for the kingdom [he] forgot such a benefactor

(K.) Hearing these words from the mouth of the minister, the king, speechless and
    surprised said: “My brother Asambhū is intriguing against me! No, I do not want
    this kingdom any more.”

(S.) what is the use of the royal throne
    the golden palace
    at the time of death I shall leave all behind
    [these] gems [and] money

[4] (K) “Far from wishing to continue my reign [at the cost of] making war on
    my brother, and consequently acquiring black infamy, I do not want even the
    kingdom of heaven.”

(S.) in the hands of Asambhū the kingdom [and] the golden throne
    I will put up with no blood shed.
    let him spend time in happiness

(Jh.) having sat on the golden throne and reigned as king
    [now] dressed like a beggar I will go to the forest
    eating fruits and roots I will maintain [my] life there

(Jh.) I will go to the forest
    I now give up my kingdom .........................

(D.) I am going, I am hurrying, I now give up the kingdom

(K.) The king having become disgusted with his own kingdom, and intending to
    go to the forest, went to his wife Keśinī in order to take leave.

(S.) (D. Jh.) in order to take leave the king went slowly
    to the room of Keśinī
    tears were falling down his cheeks incessantly
    having an ocean of grief in his mind

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99 Lit. smear my body.
(Jh.) he called his queen
    Oh! you my beloved, do get up ...........................
    This call of her husband......[manuscript illegible]........ the queen

[5] (K.) The king then said: “My dear, I have come to know that my brother intending to usurp the royal throne is leading a conspiracy against me. The throne for which one's own brother can raise the flag of rebellion, that royal throne like a worthless bit of grass I am right now throwing away.”

(S.) oh! my beloved bid me farewell, I shall go away leaving the
    kingdom, taking with you the two children please go to your father’s
    house

(S.) you shall never see me again
    I shall go very far

(Jh.) but at the moment of going [forever] let me see the children to fill up
    my eyes

(K) [When] that virtuous wife, devoted to her husband, suddenly heard from the
    mouth of her husband these heart breaking words, her heart broke into a hundred
    pieces. Then, in pain, she said:

(Jh.) if you don’t take me with you
    I shall die taking poison..............................

(Jh.) please take me along as your companion, me who am like your
    shadow and am wretched

(Jh.) the gem of a king in his beautiful voice
    then said these words...........................................

(D.) you stay and live at home, I shall go and live in the forest

[6] (K.) Then the king said to the queen in a tone of consolation: “My dear,

(S.) while living in a house on hearing the cry of a jackal
    you become very frightened in terror.
    hearing the roar of the ferocious beast you will be terrified in the forest
    what makes you so brave that you want to go to the forest?

(K.) [When] the queen heard these prohibitive words of the king, her heart, soft as
    a flower, became pained. Having embraced and holding the feet of her husband,
    with eyes full of tears, she said in a sad voice: “In my life I have not asked you for
    anything, today I ask you this.”
husbands are the ornament of powerless virtuous wives
without husbands they do not shine in the world
you indeed are the husband of my heart’s desire

I will not let you go alone to the depth of the forest

He did not succeed in his efforts to console the queen in various ways and leave her behind. At last the two of them, each clasping one of the two babies to their chests, got ready to leave their motherland. At that time the king, with tears in his eyes, addressed the motherland [and] said: “Oh! you, Campaka, the delighter, my land of birth, which is superior even to heaven, from childhood [I] played a lot on your green lap, and I have nourished this body eating your fruits and roots. Mother, I salute you. Today, your beggar son is going for ever to far lands, leaving you behind.” Having said this, the king and queen

slowly went
having abandoned the city of Campaka
abandoning all subjects

clasping the children to their chest

after the king - followed queen Keśi
moving majestically, her breast flooded with tears.

Having crossed many difficult mountains, forests and deserts, at last they arrived at the bank of a mighty river, full of water. Having put the two children under a fig tree well decorated with dangling creepers

the king having taken the queen
swam across the river
having brought Keśini to the other bank and keeping [her there]
he got down into the water again

he swam in the water of the river
keeping the queen on one bank
in order to bring the children
beloved like one’s life

Like an elephant.
(K.) Just when the king was half way across the river, Kaibarttas\textsuperscript{101} were passing in a rowing boat, talking to each other. Having heard the words of the Kaibarttas, Jayasen thinking that their father was coming, happily said these words:

[8] (S.) come quickly, oh father, having swum across the river
   calm us down clasping us to your chest
   on such a night, on the sand bank of the river,
   we are awaiting you because [we] are frightened in [our] heart

(Jh.) oh father, come
   take us quickly………………..

(K.) Then the Kaibarttas having heard the call of the children in the middle of such a quiet forest, were worried and surprised

(S.) having heard the call of the children the two Kaibarttas
   then became worried and surprised
   whoever is this child calling on the deserted river bank
   uttering “come, come, father”, in great confidence

(Jh.) they went and checked
   who [was] this child calling at that place ……………….

(K.) Then the Kaibarttas saw Jayasen and Jayadatta on the bank of the river. Having seen the two children, they felt filial love for them. Saying: “Today we have got two jewels of sons”

(Jh.) with happy hearts
   they took away the two children………………
   they put them in the boat……………………
   they took them away in the boat………………

[9] (K.) Very soon after the Kaibarttas had gone away, king Sambhūmitta coming out of the river could not see [his] two children [and]

(S.) sometimes under the trees sometimes in the water of the river
   he searched for them running around
   sometimes fainting sometimes lamenting
   sometimes weeping loudly

\textsuperscript{101}Hindu caste of fishermen.
(Jh.) the king weeping called saying
   oh sons come to me
do come oh jewels of my heart

(D. Jh.) not seeing you my heart breaks into pieces

(K.) The king's heart [was] sad for the disappearance of [his] sons.

(S.) weeping the king said in a choked voice
   today having come here I have lost my darlings.
   if taking them with me[and] dressed as a beggar

(Jh.) we had wandered in different countries [despite] our begging,

(S.) even then we would have lived happily in this life
   tirelessly peacefully clasping my children to our chests

(Jh.) I would have remained oblivious of my troubles
   clasping to my chest my heart's beloved..............................
   having seen the faces of my darlings...............................

[10] (K.) Even after much searching he failed to find his two sons: the wealth of
his life. The king, his heart heavy with grief, started to swim again in the water of
the river in order to go back to his queen.

(S.) repeatedly he looked back
   if he could see the children .........................
   he could not believe in his heart that he had lost them, alas........

(K.) At the time when king Sambhûmita was half way across the river, five hun-
dred merchants were going for trade on a boat. Keśinî was seated in the moon-
light, spreading the kingdom of her beauty, quietly, like a stone image. Seeing
Keśinî the merchants asked:

(S.) who are you, beautiful woman, [staying] here all alone
   waiting for whom are you sitting here, tell us now
   at last the queen said in a low voice
   he went to the other bank leaving me here
   without any delay he will come back

(Jh.) to this bank to take wretched me, swimming the huge river

(K.) The businessmen said to one another: “We have never seen such a bright,
charming female form in our mortal eyes. As if the full moon of autumn had
come down to the ground.” The eldest merchant told the queen: “Oh queen you come on board. I [11] shall come and get you now.” Having heard the words of the merchant, the slim\textsuperscript{102} body of the queen trembled like a mādhovī creeper slightly shaken by the spring breeze.

(S.) Keśinī then weeping
said slowly with modesty
I am a wretched [woman] from my birth full of grief
I tell you do not take me [please]
if my husband comes back here [and] does not see me here
he will be agitated in grief crying loudly
I have one such son who has not yet been weaned

(D.) if you take me who will feed him [and the other one] with evaporated milk and cream.

(K.) Then the queen told the merchants in a pitiable voice:

(D.) to save the suckling baby [I] am begging this
[that] you release me compassionately
without them I would go crazy
day and night burning with grief for my children

(K.) In spite of the queen’s great begging and persuading, the evil-minded merchant, without listening to her words, forcefully took her on board and cast off.

On the boat,

(S.) the queen, almost crazy, grieving for [her] sons and husband
sometimes stood and sometimes sat, it was difficult to keep her still
her tears [were] flowing incessantly

(D.) even more than the rains showered by the clouds of the months of Asad and Śrāban\textsuperscript{103}

[12] (K.) The queen [was] almost crazy grieving for [her] sons and husband.

(D. Jh.) the queen weeping loudly striking her head with her fist
repeatedly saying: where are my husband and sons,
the cruel merchants have pulled me on to this boat

\textsuperscript{102} Lit. creeper-like.

\textsuperscript{103} June & July, monsoon months.
and are taking me away with alacrity
my heart is breaking [because] I cannot see the faces of my children
and I cannot see my dear husband
[that I should] not see my children and husband
was that written on my destiny?
Is it that I am born to weep?

(Jh.) who will give milk
to Jayadatta affectionately ......................................
with [his] moon like face whom will he call mother ...........

(D. Jh.) whom will he call mother, who will give [him] milk

(K.) Shortly after Keśinī was abducted by the merchant king Sambhū, getting out
of the water, went to that tree where he had left the queen [and] saw that the
queen was not there. Like the waves of the ocean the king’s grief swelled and then
he cried loudly: “Darling at this time of danger you too have left me, having stuck
the arrow of great grief into my heart.”

[13] (S.) the king called pitifully, oh darling,
where have you gone, come back here quickly
[but] he did not get any sound from the queen

(Jh.) he cried out flooding his chest with his tears
in the first place, the grief for the children left me
feeling wretched, [and now] not finding you here, my mind is trembling.

(Jh.) come back quickly, darling
wherever you have gone...............................
give peace to me, the unhappy one...................

(K.) The king, overcome by grief for the queen, addressed big and small rivers,
trees, whatever he saw in front of him, asking.

(S.) pitifully weeping addressing [them] he asked
mountain, river, branches, trees
sky, wind, gods and demons
creepers, animals and birds
following which path would I meet my wife and sons
please tell me
deprived of them how shall I live
I shall die

(S.) where shall I go, what shall I do I can’t think any more

(D. Jh.) going where [can] I cool down this body which is scorched by grief

[14] (K.) The king not being able to bear the burden of grief in his heart, started to call death: “Oh death, where are you? Gobble me up. Oh sun, moon, lightening, falling out of your orbit

(S.) destroy me the unlucky one
I beseech you meekly and wretchedly ………………………

(D. Jh.) I cannot bear my sorrow any more …………………………..

(S.) alas, Sambhumitta almost mad in his sorrow
ran aimlessly like a deer struck by lightening.
Wandering through many towns and forests, at last
he arrived in the country of Takṣaśīla

(Jh.) he arrived
with an exhausted body and without food …………..
wantering through many city and forests, the king ………

(K.) The king entered a flower garden of Takṣaśīla and covering all his body with a piece of cloth slept on a piece of rock. At that time, the king of Takṣaśīla had died, and since he did not have any children, the royal throne was empty. The ministers considering that the royal throne should not remain empty, let go the flower chariot.

[15] (S.) the very beautiful chariot moves slowly
behind it followed hundreds of men
dancing girls danced to the beat of the drum
male and female singers sang clapping to the beat.

(Jh.) oh you please ululate
oh girls, in a sweet voice …………………

(S.) in that garden in which Sambhumitta was sleeping
there entered the flower chariot.

(Jh.) [it] circumambulated him
[when] the flower chariot for the seventh time …………………..
then the priest removing the cloth
 inspected the soles of [his] feet

he saw royal marks
 on the soles of the feet of king Sambhūmitta …………………

Then the priest told everybody: “This person sleeping on the stone [is] worthy to be the king of Takṣaśīla. Let us today consecrate him as king in this garden.” Then everybody with delighted heart repeatedly called king Sambhū:

oh master, wake up
 having shaken off [your] sleep, get on the chariot …………………

king Sambhū having concealed his sadness with great difficulty, asked them in a sweet voice: “Why indeed should you invite this beggar of the road to be your king. Is there no king in this kingdom?” Then the subjects said:

we want to make you king
 of the kingdom of Takṣaśīla …………………

Then king Sambhū having concealed his sadness with great difficulty, asked them in a sweet voice: “Why indeed should you invite this beggar of the road to be your king. Is there no king in this kingdom?” Then the subjects said:

there was a king, who possessed all good qualities
 he used to protect all his subjects with love
 [but] he has gone to the realm of death

he has nobody in this world, no wife, daughter or son

for this reason, we the people [of this country], all got together,
 now we shall consecrate you as our king

get on the chariot, our master!
 do not delay any more …………………

King Sambhū unable to ignore their persuasion, finally got on the chariot.

slowly slowly went the chariot
 taking king Sambhū on its bosom …………………

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104 Pauper.
oh “hail the king”
young and old ……………..  collectively
oh all women ululate (2) ……………..  collectively

(K.) King Sambhu having taken the throne of Takṣaśila ruled the kingdom efficiently. Whenever he recollected his dear children, he felt as if a hundred thousand scorpions stung his heart [and] unable to endure the sharp pain he used to say in a choked voice:

(S.) without my dear children it is dark [as] night
useless are the palace and gems like diamond and pearl

(D. Jh.) if I hold someone else's child, the fire of my mind burns doubly
what is this condition I have reached in this world.
was it written on my forehead [that I should] never see [my] wife and children?
how can I put out the fire of my mind?

(K.) Oh, my audience, here I postpone the story of Sambhumitta. Let's go and see again how Jayasen and Jayadatta are doing in the house of the fishermen.

[18] (S.) the fishermen looked after the children with great care
[they] were growing day by day like the moon of the bright fortnight

(Jh.) in their house kept on growing
the children in the house of the fishermen ………………………
[the children] wanted to stay in a clean and nice place………………
y they hated dirtiness, ugliness and mud ……………………………

(Jh.) the fishermen pondered
having seen the nature of the children ………………………

(K.) Finally the fishermen took the pair of boys and presented them to the king of Takṣaśila.

(S.) the king[too] brought up the boys like his own sons
[but] at this time father and sons did not know each other

(K.) The eldest trader abducted the queen. Then, talking to her in an elaborate manner, he proposed marriage to her. But the queen in disgust and embarrassment bent her head like a lajjāratī creeper and refused this unpleasant proposal. Then the trader threatened her in many ways and also tempted her with many promises. The queen was not distracted even with that and said:

183
(Daśadhuśī)
(S.) whom, earlier, as my husband I honoured in this world as my god and worshipped him
[he was like] the tree of hope for the hopeless, he was my great teacher without him this world is dark

[19] (S.) [I,] this helpless one, selling the wealth of my chastity shall never be your sexual partner even if [you] kill me stabbing me with a weapon

(D. Jh.) I cannot ever accept you as my husband

(K.) The tradesman, despite being disappointed, when going abroad for trading, used to take the queen [with him] in order to be able to fulfil [his] lust. Whenever he, his heart contaminated with lust, tried to touch the queen, the queen would take refuge in the Buddha's qualities and meditating on the śīlanusmṛti\(^\text{105}\) would speak thus:

(S.) oh Buddha friend of the poor save this wretched one I have fallen into danger and I call you again and again your feet are indeed the strength of women but for you there is nobody in this life for this wretched one whenever the queen would call the Buddha in a pathetic voice the wicked tradesman could not touch her body

(Jh.) like burning fire then the queen's body would become hot ................
the tradesman kept on thinking
how strange is this woman .................................

(D. Jh.) I cannot understand, how strange is this woman

[20] (K.) Once the tradesman anchored the boat at the royal pier of Takṣaśīlā. Having left the queen in the boat, taking some attractive objects he made a gift to king Sambhū. Then the king told the tradesman: Mr. Tradesman tonight here there will be a theatrical performance. You shall depart after seeing it. Then the tradesman respectfully told him: “Oh great king, I left my wife in the boat.”

\(^{105}\)See \textit{Visuddhimagga} VII, 101–6.
If I stay here who will protect her?  
I cannot stay, therefore please excuse me, master  
king Sambhūmitta sent Jayasen [and] Jayadatta  
to the river bank  
he sent them  
both the boys to the river bank

at that time Jayadatta asked  
kindly brother give me an account of [our] antecedents  
in this world who are our mother and father  
and how did we get into the house of the fishermen

kindly tell me brother  
who are our mother and father ...................

explain to me, where is our birth place

Meanwhile, in the boat, the queen, grief-stricken for her sons, having heard those heart-rending words of Jayadatta, [felt] as if every string of the harp of her heart was tingling. She thought: “This late in the night, on the bank of the river, why do these two boys chat like this? Are they too like my children Jayasen and Jayadatta, born unfortunate? Let me see what more they say.”

standing on the boat the queen listened to the boys’ conversation carefully, with attention  
then Jayasen said listen, oh dear brother  
the fire of grief arises in my heart

we were born in a royal family, we are princes  
we, wretched ones, lost our mother and father at the bank of a river

you were very young

I tell you my dear brother .........................

Sambhūmitta is our father, Keśinī our mother

Hearing the chat of Jayasen and Jayadatta the queen understood that those two boys were indeed none but her own sons Jayasen and Jayadatta  
As a she-cobra who has lost her crest jewel becomes impatient when she finds it back, the queen having got her sons, the lost jewels, could no more keep quiet.
Like a mad woman she got out of the boat [and exclaimed:] alas my son Jayasen alas my son Jayadatta, here I have arrived, your beggar mother

(S.) having become agitated with grief, crying loudly
embracing and holding the two boys to her chest

(Jh.) the queen kept on crying incessantly
holding the darlings to her chest ...........................................
getting back her jewels of sons ...........................................

(D. Jh.) the boys having heard the words of Keśinī understood that
this wretched woman is our mother
[then,] crying pitifully “mama” they held the queen's feet and wept
at that time their ocean of grief overflowed

(Jh.) mama ma
hold us against your chest ......................
our bodies are paralysed ......................
where have you been so long

(D. Jh.) holding the darlings to her chest the queen cries loudly

[23] (K.) The queen embracing the two darlings of her heart wept copiously. Then a man having seen this occurrence went to the merchant and told [him]. Like a fire fuelled with ghee, the anger of the merchant flared up. He went to the king and said: “King, I have come to know that those guards you sent are harassing her [my wife].” The king as soon as he heard these words of the businessman, became angry and roared like a lion and having called the executioner said: “Oh executioner, take the two boys without delay from the river bank to the execution ground, [and] execute [them], so that I need not see their sinful faces.” Then the executioner, getting the royal command,

(S.) sword in hand, eyes red, running, repaired there
gnashing [his] teeth, [looking] like the messenger of death,
the cruel executioner, tied the boys quickly
with a sharp cord. By the rubbing [of the cord]
blood oozed from the tied places.
we cannot endure the pain, they said crying

we cannot endure
oh mother, such pain ......................
blood is falling in streams ..............

(D. Jh.) executioner, tell us quickly why did you bind us

[24] (K.) The cruel-hearted executioner having heard the words of the two boys threatening and shouting said: “Why did I bind you? The answer to it would be giving this punch, this kick and this slap.” Having said that, he took them to the execution ground [while] punching and kicking [them] beyond the boys’ endurance, greatly hurting the bodies of the boys. At that time, filling the horizon with their heart-piercingly sad lamentation, they said:

(S.) our limbs are paralysed, we cannot lift our feet
leaving our unfortunate mother we are going to the cremation ground
deprived of us she will be as if unconscious
her eyes will shed a flood of tears, our hearts are bursting [now]

(Jh.) we are going we are going
leaving our helpless mother ........................................
for the last time in our lives we go to the execution ground ......

having seen the suffering of the sons
the queen was crying with great sorrow ................................

why does my death not come
so that I do not see this grief ..................................
before I witness the bereavement of my sons ......................

was this in my destiny
that I should burn in the fire of grief .........................

[25] she prostrated herself on the ground shouting: “Children, children”
as a banana tree falls on the ground in a great storm

(Jh.) rolling about she wept
beating her chest ............................................
in disarray the queen ..............................

(K.) While on the way, a pundit heard the story of the two boys [and] his heart [was] afflicted, [so] he went to the king [and] said: “King, before you condemned to death these two slave boys today, you should have judged whether they were really guilty or not. Oh king, finding guilt without investigation is not proper justice.”
(S.) if the king of the kingdom ever becomes a tyrant
  the subjects die burning from the demerit of the king

(Jh.) whether bad or good luck
  happen in the kingdom ............................
  according to the nature of the king the subjects are happy or
  unhappy

(K.) Having heard the good advice of the pundit, the king said: “Respectable pundit, as the dark night becomes lighted by the clear and white moonlight of the full moon, having heard your rational words I can understand now that I committed a great mistake in not investigating them.” Then the king called a messenger [and] said: “Oh messenger, without delay go to the cremation ground and fetch the two boys.”
  The executioner put the two boys on the ground like helpless baby fawns, pulling the sword out of its scabbard he was about to kill them. The messenger saw that scene from a distance from the execution ground [and] rising his voice shouted:

(S.) stop, stop, oh executioner!
  do not slay now the boys .........................

  I have orders
  I have to take them to the king ..............

(D. Jh.) having rescued the boys [he] took [them] quickly to the king’s presence
  then the king asked
  asked them gently
  tell me, oh servants, tell me quickly all the full account clearly

[27] (Jh.) what have you done
  with the tradesman’s wife .....................
  in the dead of the night .....................

(D.) leaving aside fear and embarrassment, tell me clearly

(D. Jh) hearing the king’s speech weeping in great grief
  the boys said
  she is not the wife of the tradesman she is our mother
  oh king, please listen to us

(Jh.) please, king. listen to our words
  she is our mother .................................
(D.) we, the wretched ones, saw our mother we tell you this quickly
(K.) The king was surprised to hear the account of the boys and said: “Dear boys, you are the sons of the fishermen, how can you introduce the wife of the tradesman as your mother?” Then the boys, clasping their bloody palms together, said in a tormented voice:

(S.) the fishermen are not our parents, please listen we shall explain to you our account we were born in a royal family, we are princes

(Jh.) we poor ones lost our father and mother on the bank of a river

[28] (S.) Sambḫūmitta is our father Keśinī is our mother the prosperous city of Campaka is our motherland

(Jh.) Do listen, oh king! our mother is in the boat ..................

(D.) Our sad mother, oh king, is in the boat

(K.) Having heard the words of Jayasen and Jayadatta the king understood that those two boys were none but his beloved Jayasen and Jayadatta [and] his whole face lit up in ecstatic happiness like the sky suddenly free of clouds. Then he rose from the golden seat and said: “My boys, I am your wretched father Sambhūmitta.” Having said this,

(S.) the king quickly embraced them again and again [he] clasped them to his chest [and] kissed them

(Jh.) tears of joy flowed down flooding his cheeks ......................... from both the king’s eyes ......................

(D.) what happiness, what heavenly happiness, [brings] in this world the face [of one's] son

(S.) the boys then weeping said in a distressed voice ever wretched our mother is, oh father, [still] in the boat.
[30] (K.) Oh father, as a wild doe caught in the hunter’s net suffers much torment at the hands of the hunter, in the same way the tradesman having bound our mother with iron fetters is inflicting on her unbearable tortures in the boat.

(J.) Oh father we beseech you
falling at your feet ............................

(D.) let us go father to the river bank to fetch our mother.

(K.) The great king Sambhūmitta, having heard from the words of his sons that news of his dearest [wife] became mad with joy and having gone to the river bank told the tradesman: “Oh brother tradesman, that woman who is in your boat is my wife. One day in the dead of night, due to an evil turn of fate I lost her on the bank of a river. Be compassionate my brother, please return [to me my] life companion. The tradesman having heard such words from the king, said: “Oh king I return her, you take her along.” Then

(S.) the king climbed on the boat Keśini by her name

(D. Jh.) he called in a very sad voice
hearing the words of [her] dear husband the queen went crazy
[and] cried out in a loud voice

(Jh.) the queen swooned
having fallen at the feet of the king .....................

(D.) seeing [her] husband after such a long time the queen swooned.

[30] (S.) when she gained consciousness, the chaste wife
the gem of mankind [Sambhūmitta] raised her in great love and care and said

(Jh.) oh dear, do not cry
let’s go to the royal palace now .................
our sons are with us .............................

(D.) let’s go to the royal palace now, with our sons

(S.) taking his sons and wife the king went to the royal palace
various auspicious instruments were played to an extremely sweet tune
king Sambhūmitta was intoxicated with happiness
all the subjects were rejoicing
in the royal palace of Takṣaśila there started a great celebration

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106 Bazaar=market=festivity.
there started a great celebration
in the kingdom of Takṣaśila
the king and queen were reunited
mother and sons were reunited

mother and sons were reunited, there started a great celebration

mother and sons were reunited,

It was mentioned in the Jātaka [that] in their preceding lives Jayasen and Jayadatta were born as the sons of king Sambhûmitta's wife, queen Keśini. In that life, at the queen's importuning, king Sambhûmitta brought two young chicks from the top of a tree for the entertainment of the two boys. Returning to the nest, the couple of talking birds were overwhelmed with the pain due to the disappearance of the two chicks. When they stopped playing, king Sambhûmitta put back the two chicks in the right place. The parrot and mynah were very delighted to get back the two chicks. Because of the bad deeds of his previous life king Sambhûmitta lost his own two sons and wife in this life and had to suffer the endless pain of separation before getting them back again because he stole the chicks and caused unbearable pain, though he returned them again.

in this earthly life, whatever one does
one has to accept a similar result.
Sambhûmitta's ballad has now come to an end

Oh you, assembled good people, shout the name of the Buddha in love and bliss

the end

shout the name of the Buddha and hail him
raising your arms in the ecstasy of loving bliss
all your sufferings will go away

Oh you, assembled friends, recognise this
(my) wealth of Buddha Dhamma and Sangha (twice)
the triple gem appeared on this earth in order to save beings by giving [them] the mantra of non-violence
we give up the worship of illusory things when we worship the Arahant
[there is no one] but that compassionate one to get across the ocean of life

Jayasen and Jayadatta in their preceding life.
give up jealousy, abuse, quarrelling and embrace each other
take on your body the bond of unity, accepting the tendency of the current time
give up the stubbornness of aristocracy, give up the glory of monastic *nikāya*\(^{108}\)
with concentrated mind meditate on loving kindness
in order to practise the means to the life beyond, you should communally take up initiation\(^{109}\) [i.e.:] on the two seventh days in the month\(^{110}\) and on the new moon and full moon days
those who are householders either in the morning or in the evening should take the five precepts
otherwise life would pass fruitlessly, and how shall you be liberated?
all around there will be prosperity, the glory of the nation and Dharma will increase
this is the pleading of poor Baskar at the feet of the nation

[II] I have spent my time meditating on you in this world

………………………………………………………
oh Dharma - my heart is trembling seeing the darkness [and] the days finishing
the cuckoo started calling
I kept waiting hoping that [you] would appear one day
day after day all my days have passed (ditto)
oh Dharma - I have made the abuse of relatives and friends my garland
only because I shall get you
if you appear everybody will know [you] as the compassionate one
let the drum sound filling up the world (twice)

oh Dharma - non-violence is the greatest Dharma which is the essence of your religion
[by it] people get liberated
Baskar says that when your are one's navigator there is nothing to worry about
one gets encouraged by getting that sign.

[III] We get destroyed because we lack the attitude of friendship, oh friend, beware of Buddhist people
(oh friends) the leaders that we follow quarrel with each other [and] we are ashamed when we hear the rumour

\(^{108}\) This is a clear appeal for the unity of the Bangladeshi Sangha.
\(^{109}\) Lit. get the mantra.
\(^{110}\) [the dark and bright fortnight].
in many books and pamphlets they make negative propaganda about different races
oh friends, is this the way to bring development?
(oh friends,) being born Buddhist, [we] have adopted non-Buddhist customs
each of us lives blinded by selfishness
there are only a handful of Buddhist people, we do not understand the rules of advancement
oh friend, we destroy various [Buddhist] institutions
(oh friends,) keeping together, let's be intoxicated by the music of unity
there is no deliverance without this idea
get rid of jealousy and abuse, take upon yourselves the tendency of the present time
keep your meditation on loving kindness in the binding of unity
(oh friends,) give up the differences of lineage [and] nikāya, improve your own religion
please listen, oh you, the whole Buddhist public.
this is the prayer of poor Baskar, do not keep quiet when you know the truth.
the fire [of destruction] has caught the corner of our house.

[IV] worship the divine Buddha, utter the word of the divine Buddha, take the name of the divine Buddha
giving up attachment to possessions avoiding great slumber (slumber of delusion)
he is the practitioner of salvation
oh you, play on the mṛdanga and drum and utter Buddha[’s name] with blissful love
sing the qualities of the Buddha with ecstasy (three times), remember it again
let's go to the other side of the river of life
o you black bee sing day and night the qualities of the Buddha, the gem of the lineage of Sakya
he who floats on the nectar of the name of the Buddha attains salvation
wake up, wake up, Buddhists of Bengal! Why are you sleeping?
China, Ceylon and Japan are awake, Tibet, Nepal and Bhutan are awake, Burma, Thailand push forward, they are intoxicated by the sixth Council
within the time of two and a half thousand years the Buddhist religion will rise
pervading the hearth with the mantra of non-violence, it will rise again

See note 75.
the speech of the great man is about to come, alas! Why are we immersed in the delusion of blindness selfishness, quarrel internally [and hence our] society is becoming as if dead every day?
wiping away the black smear of violence, animosity and duality, oh you, forget all group quarrels.
swinging on the swing of unity holding the banner of non-violence, oh you, forget all group quarrels.
this is the appeal of poor Bhaskar: engage your mind in meditation on compassion embracing each other with the tune of unity, dedicate your life ........
[V] say Buddha, say Dharma - oh [my] mind once say Sangha
  saying Buddha, Buddha, Buddha let's go to the [far] bank of the river of life
  to cross the ocean of life - call Buddha the helmsman
  indeed the Buddha [is] food for hunger - indeed the Buddha is water for thirst
  the Buddha is in water, the Buddha is in land, the Buddha is in the moon, the Buddha is in the sun
  the Buddha is in fire, the Buddha is in wind - oh you people heartily salute the Buddha
(D. Jh.) there is no other friend
  ei, without the unique Buddha ......................
  ei, without the unique Dharma......................
  ei, without the unique Sangha......................

Wake and arise young Buddhists, society is going to pieces (twice)
should the glorious boat of the Tathāgata sink into deep darkness?
the aristocratic chiefs [of the villages] are not conducting themselves according to laws, being deluded by illusion, they wield the stick in every house (twice)
the religion of the nation is falling apart; teach [them] the essence [of religion];
make your birth useful, and fence around your own religion
the leaders who are educated - have completely lost their personality in quarrels
their hearts are full of delusion, being blind with selfishness they destroy society.
this is poor Bhaskar's appeal to the Bengali Buddhist students, please for them explain the modern development of non-violence and loving friendship.

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112 Which separates this world from the other.
113 Use of "ocean" and "river" with same meaning. In Chittagong coastal area the ocean is called boronadi or bairernadi, meaning the river of outside.
[VI] oh you my mind, you didn't practise worship and devotion

(Jh.) you did not recognise who is the philosophers' jewel which is the treasure of religious practice

listen, my mind, listen to my words, keep your mind fixed on the Venerable Buddha (alas my poor mind)

if you say Buddha Dharma and Sangha, there will be no fear from sin, oh my mind

birth, old age and the disease of being, will not exist

repeat the name of the guru who has given you that mantra (twice)

if you can call him in the proper manner you will realise him inside your heart (twice)

in fact you don't know how to call properly

where is your country house, where is your house, where do you conduct your living (twice)

Sariputta and Moggallana were the ones who became the Lord’s disciples
tell me indeed in which age, to which pupillary lineage you belong

(Jh.) Those who will engage in killing and stealing

as a result of their misconduct will go to hell

whoever will lie or drink alcohol

the goddess of good luck will leave him day by day

your own friends revealed that by the performance of sila one goes to heaven

the virtuous people are inviting you, go and rejoice in their company

love the company of the virtuous, show them your respect by bowing your head

entwine their feet with the creeper of your devotion.

[VII] not understanding the nature of the river (oh my mind) don't dive in that river

the unbounded expanse of the river - do not swim

if you dive in you will not be able to find the other side.

I went to the bank of the river - oh! how many people are deluded

they are suffering only watching the waves of the river

the benign teacher Venerable Gautama is on the other side

(oh my mind) one can cross if one has devotion, there is no need for money

say Buddha Dharma and Sangha, remember the name of the triple jewel

then, my mind, you can go
the meritorious people can reach the other bank of the river
the sinner cannot go - sharks and crocodiles will not leave them alone
make the boat of your body balanced, find the boatman, your mind
then you will be able to go
take refuge in the eight precepts and the five precepts
and follow every day calmly the meditation on loving kindness and
compassion and so on
there are six oarsmen in the boat of your body they always try to cheat you
oh my silly mind, why are you not in control?
poor and humble Binay says: get hold of the feet of the teacher
without a guru you cannot go to the far bank of the ocean of life

[VIII] Sambhûmitta is our father, Keśinî is our mother
we have explained everything, oh you, our beloved king
(the city of Campaka was our motherland)
Campaka city was our motherland
we left the city due to our bad karma

Sambhûmitta is our father
Keśinî is our mother .....................................
as we have disclosed .................................

oh you Buddha friend of the poor people, save this unlucky one
I have encountered danger - I call you again and again
the power of the destitute
comes from your feet
there is nobody besides you - in this world for the destitute
when you will call Buddha, in a helpless pitiable voice
please appear in front of me once
save me this luckless one
I call you again and again
I am in danger
besides you there is no rescuer
I call you holding your feet
like little children
I call you the incarnation of Buddha