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Contents

Contents	3
List of Contributors	5
Editorial. RICHARD GOMBRICH	7
Brahmā's Invitation: the <i>Ariyapariyesanā-sutta</i> in the Light of its <i>Madhyama-āgama</i> Parallel. ANĀLAYO	12
Ambitions and Negotiations: The Growing Role of Laity in Twentieth-century Chinese Buddhism. EYAL AVIV	39
A comparison of the Pāli and Chinese versions of the <i>Devatā Saṃyutta</i> and <i>Devaputta Saṃyutta</i> , collections of early Buddhist discourses on <i>devatās</i> "gods" and <i>devaputras</i> "sons of gods". CHOONG MUN-KEAT	60
Some Remarks on Buddhaghosa's use of Sanskrit Grammar: Possible Hints of an Unknown Pāṇinian Commentary in Buddhaghosa's Grammatical Arguments. A.M. GORNALL	89
The Legend of the Earth Goddess and the Buddha. PAISARN LIKHITPREE-CHAKUL	108
Ven. Walpola Rahula and the politicisation of the Sinhala Sangha. SUREN RAGHAVAN	114
A Buddhist ballad from Bangladesh: the <i>Sambhūmitta Pālā</i> . An apocryphal <i>jātaka</i> from Southeast Asia to an Indian tune. PAOLA G. TINTI	134
An Early Korean Version of the Buddha's Biography. SEM VERMEERSCH	197

Book Reviews

- Greater Magadha: Studies in the Culture of Early India* by Johannes Bronkhorst. Reviewed by Richard Fynes 212
- The Genesis of the Bodhisattva Ideal* by Anālayo. Reviewed by Richard Gombrich 216

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A Buddhist ballad from Bangladesh: the *Sambhūmitta Pālā*. An apocryphal *jātaka* from Southeast Asia to an Indian tune

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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 Vaiṣṇavism. 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 *pālā kīrtan*. This attracted my attention, because *kīrtan* are mainly associated with Vaiṣṇavism 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.

¹Slawek 1996, 57.

²Chakrabarty 1996, 179.

³Soon to be published.

The term *kīrtan* derives from the Sanskrit *kīrt*, meaning to call out, to proclaim, and indeed one form of *kīrtan*, the *nāma kīrtan*, consists of the repeated invocation of a deity's name. Another form of *kīrtan*, the *līlā kīrtan*, involves the telling, in song, of an episode in the life of a deity. The *pālā kīrtan* that I had found is a form of *līlā kīrtan*, and its full title is *Sambhūmitta Pālā*.

The *Sambhūmitta Pālā* owes its title to the name of the hero of the story, King Sambhūmitta, 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 *Sambhūmitta Pālā*.

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

The theme of the *Sambhūmitta 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 Paṇṇāsa*. This collection of non-canonical texts is believed to have been compiled around the fifteenth century, possibly in northern Thailand.⁴ The name *Zimmè Paṇṇāsa* 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-

⁴Feer 1875, 417 ff.

⁵See ‘Preliminary Remarks’ in Jaini 1981 vol. 1.

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 *Sambhūmitta Pālā* to Indian culture, though not Indian Buddhist culture, is its style. I have said above that the *Sambhūmitta Pālā* is a specific type of *lilā 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

⁶ Kabiratna Priyadarśī Mahāsthavīr 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.

¹¹ Chakrabarty 1996, 194-195.

form of worship such as the *kīrtan*. However, the *kīrtan*, as a form of devotional singing, has gained so much popularity in Bengal that it has become part of all religious traditions, including Islam.¹² 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 *kīrtan* has lost its excesses.

Very little is known of the history of the Buddhist *pālā kīrtan*. According to those Buddhist music teachers I had the opportunity to interview in Chittagong in 1994, the *Bauddha pālā kīrtan* is a very recent invention. According to the same sources, the first *Bauddha pālā kīrtan* 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 *pālā kīrtan* 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 Raṅgunia (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 *pālā kīrtan* is such a recent phenomenon.

One could wonder whether the Bangladeshi Buddhists' adoption of the *kīrtan* 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 *pālā* 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,¹³ 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 *kīrtan* as a form of expression, and the fact that other religious groups of this region have

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

¹³Ahmed 1995.

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 *Bauddha 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 Sambhūmitta. 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 Sambhūmitta’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 *Sambhūmitta 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 knowledgeable 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. ‘ḍ’ 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 Pālā*. 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.

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Sambhūmitta Pālā: the Bengali text

[a]

Sambhūmitta Pālā
(Bauddha Jātaka abalambane pālā kīrttan)
lekhak
Madan Mohan Cākmā BA BL
o
Rāsmohan Baṛuyā MA
gāyak
Śrījut Bābu Śaśāṅka Bikāś Caudhuri
Grām: Ṭhegarpuni
P.O. Bhāṭīkhāin
Caṭṭagrām
26 akṭaubar 1953

[b]

Buddha bala man rasanāy - śamaner bhay rabe nā
śamaner bhay rabe nāre - śamaner bhay rabe nā
Buddha Dharmma Saṃgher nām - balare man abirām
Buddha Dharmma Saṃgha bine bhabe mukti pābe nā
Aṅgulimālā byādh chila - Buddher nāme tare gela
antimer cirasāthī - triratnake bhūla nā
bhabasindhu taribāre - ḍāka Buddha - karṇa dhāre¹⁴
Buddha karṇa dhār¹⁵ bine - bhabe mukti pābe nā
pākā ghaḍ pākā bāḍī - ṭākā payasār jamidārī
prāṇ gele piñjar cheḍe sange kichu jābe nā
ei dhan jan — niśār svapana
sakali māyār khelā
bhaja triratana — ore abodh man
bhūlo¹⁶ nāre aman bholā

¹⁴Karṇadhāre (one word).

¹⁵Karṇadhār. (one word).

¹⁶Bhula.

(Jh.) (aman) bhūlo¹⁷ nāre
 madhu mākhā - Buddher nām
 madhu mākhā - Dharmmer nām
 madhu mākhā - Saṃgher nām

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

[c]

jei mukhe kheyecha bhāi dudh ār cini
 sei mukhe tule dibe jalanta āguni
 kibā gaḍ kibā bādī 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 pātil bhāmle nā lay jorā
 sonār dehakhānī kemane jābe poḍā
 pākāghar pākābaḍī kāre diye jābe
 lohār sinduker cābi kār hāte rākhibe

(Jh.) keha nay āpnār
 strī putra bon bhāginā
 jābār kāle pather sāthī
 dudiner miche māyā
 pākāghaḍ pākābaḍī
 bhāi bala bandhu bala
 ekā ese ekā jābe

[d]

kothāyre kāṅgaler Buddha — ekbār dekhā dāo āmāre
 sādhaner dhan cintāmaṇi — tāre nā herile prāṇ bidare
 kisukhe rekecha Śrībuddha — dibā nīśi biśayānale jvale jāy aṅga

¹⁷Bhula.

tomār premabārī bariśane — śuśītal¹⁸ kara āmāre
 bhabanadīr kulkinārā nāi — akul sāgare¹⁹ mājhe bhāsiye beḍāi
 eman bāndhab nāire — dākiye jijñāsā kare

tumi satī sundar karuṇārī sāmya - he - mukta debatā mahān
 tumi duḥkha baraṇ kariyā sukherī sandhān lāgiyā
 janme (2) pāramitā²⁰ pūrṇa karile
 labhile jñāna e mukta mahān
 duḥkher payadhī²¹ kariyā manthan amṛterī sandhān labhechile jakhan
 jībe lāgiyā diyāchile bikāiyā
 biśve-karile prajñā dān - he mukta debatā mahān,
 trijater²² prāṇī k~ādila jakhan debatāgane (taba) kare nibedan
 karuṇerī krandan
 kariye śraban
 biśve karile punaḥ abhijān (he) mukta mahān
 gurabe namaḥ

[e]

bandanā

ohe Buddha karuṇāsindu dīnabandhu jagatpati
 Śudhadana²³-suta Buddha Gopākānta namastu te
 janaka-Rāhula Buddha agatira gati
 sāṣṭāṅge praṇati kari luṭāye kṣiti
 prathamete bandi āmi Śrībuddher caraṇ
 dvitīyate bandi Dharmma āmi narādhama
 tṛtīyate bandi āmi sujana saṃhati
 triratna bandanā kari luṭāye kṣiti
 Śrībuddher caraṇe āmi kari nibedan
 dayā kari mama kaṇṭhe kara āgaman

¹⁸ Śuśītal.

¹⁹ Sāgarer.

²⁰ Pāramitā.

²¹ Payodhī.

²² Trijagater.

²³ Śuddhodana.

prathame jata bayobṛddha kariyā bandana
 binaya bacane balī niyo sambhāṣaṇ
 pitār caraṇe āmi praṇati jānāi
 j~āhār oraṣe 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 kariba kīrttan

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

[1] (K.) Prakṛtir lilāniketane Campaka nagarī prācīnkāle ati samṛddhaśālī chila.
 Prabāl²⁴ boidurjyamaṇi muktār samalañkṛta su-ucca gambuja biśiṣṭa saudha rāji
 - ei nagarer śobhā barddhan karta: prakṛta dhanasampade Campaka nirantar
 paripūrṇa chila.

(S.) dhanadhānye puṣpe bharā²⁵ Campaka nagare
 ullāsita prajābṛnda dibā bibhābare²⁶
 ahiṃsā paramadharmma rakṣe sarbbajan

(Jh.) kāhār o aniṣṭha 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 chila Campakabāsī

(K.) Campakarāj Sambhumitter²⁸ Keśinī nāme ek rāṇī ebaṃ sei marumaya saṃsāre
 śāntir nirjhar svarūpa.

²⁴Prabāl.

²⁵Reference to a song by D. L. Ray.

²⁶Bibhābari.

²⁷Sambhūmitta.

²⁸Sambhūmitter.

- (S.) roge kaṣṭa pete³² jadi Asambhū kakhana
tār kaṣṭe duḥkhakliṣṭa biṣanna badana
roger ārogya hetu dibārātra bhābe
śuśruṣā karita sadā āhār nidrā cheḍe
manda buddhi adhārmik duṣṭa durācārī
- (Jh.) rājya lobhe bhule gela hena upakārī
- (K.) Amātayer mukhe rājā ei kathā śune stambhita o āscarjyānvita haye ballen
“Hāya! Āmār bhāi Asambhū āmār biruddhe ṣaṛajantra karche! Nā, ei rājya ta
āmi ār cāi nā.”
- (S.) kibā prayojan rājsimhāsana
kāñcane rañjita bādī
maraṇer kāle jāba sab phele
manimuktā ṭākākādi
- [4] (K.) “Ei asār rājyer janya sahodarer saṅge juddha kare aṅge kalaṃkakālī mekhe
rājatva-karā dūreri kathā, āmi indratva-o cāi nā.”
- (S.) Asambhūr hāte rājya, svarṇa-simhāsana
binā rakṭapāte āmi kariba arpaṇ
sukhete kṛtukāl mama sahodara
- (Jh.) svarṇa-simhāsane base - haye - rājyaśvar³³
kāṅgāl beše bane āmi kariba gaman
phalamūl kheye tathā - rakṣibā jiban
- (Jh.) bane gaman kariba
rājya ebe parihari
- (D.) jāba āmi tvarā kari, rājya ebe parihari
- (K.) Rājā svīya rājyer prati bitaśraddha haiyā banagaman mānase - patnī Keśinīr
nikaṭ bidāy nite gaman karilen.
- (S.) (D. Jh.) bidāy nibār tare rājā gela dhire dhire
Keśinīr śayanamandire
pariteche cakṣujal gaṇḍa bahi-abiral
śokasindhu uthali antare

³²Peta.

³³Rajyeśvar.

(Jh.) rāṇike ḍākila
 ogo priye uṭha bali
 epatir ḍāk śuni[manuscript illegible]..... rāṇī

[5] (K.) Rājā takhan balilen: “Priye! Jānte pārlem rājsiṃhāsan keḍe nebār mā-nase Asambhū āmār biruddhe-ṣaḍayantra cālācche. Jei rājsiṃhāsaner janya ni-
 jer sahodar bidroh³⁴ niśān uḍāte pāre, sei rājsiṃhāsan tuccha ṭṭṇa khaṇḍer nyāy
 ekṣani cheḍe dicchi.”

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

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

(Jh.) jābār kāle dekhe jāi go putrgaṇe nayanbhare

(K.) Patiprāṇā satī patir mukhe akasmāt marmmāntika bākya śuniyā t~āhār hṛidaya
 śatadhā bidīrṇa hate lāgla takhan jantraṇāy ballen:

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

(D. Jh.) chāyārūpī abhāgīre lao go saṅginī kare

(Jh.) cārūkanṭhe rājāmaṇi
 bale takhan ei bānī

(D. Jh.) thāka tumi ṛḡhabāse, jāba āmi banabāse

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

(S.) bāsakāle niketane śṛḡgāler śabdaśune
 bhaye tumi ati bhītā hao
 hiṃsra-paśur garjjan³⁵ śuni banete bhay pābe tumi
 kon prāne - bane jete cāo?

(K.) Rājār ei niṣedh bānī śune rāṇīr puṣpakamal³⁶ marmmasthal byathita hate
 lāgla. Svāmir pā duṭī jaṛāye dhare aśrupūrṇa-nayane kātaraṇṭhe balilen: “Jibane
 kona bhikṣā āpnār kāche cāi ni, adya ei bhiksā cāi.”

³⁴Bidroher.

³⁵Garjan.

³⁶Puṣpakomal.

(S.) abalā satī nārīr pati alaṅkār
pati bine nāhi śobhe abanī mājhār
emon sādher pati tumi je āmār

(Jh.) ekākī nā jete diba baner mājhār

(K.) Rāṇike nānārūp praboṭh diyēo rekhe jete asamartha haoyāte takhan duijane
duiṭī śīśu - bokṣe dhariyā janmabhūmi - tyāger nimitta prastut hailen. Eman
samaye rājā aśrupūrṇa - nayane janmabhūmike sambodhan kariyā ballen: “Ayi!
Campaka - ānandadāyini svargādapi gariyāsi janmabhūmi, śīśukāl hate - tomār
śyāmal bakṣe kata khelechi tomār phalmūl kheyē ei deha puṣṭha karechi. Mātāḥ
tomāke praṇām. Āj ciradiner janya tomār kāṅgāl chele tomāy cheḍe bahu dūre
calla.” Ei bale rāja rāṇī.

[7] (S.) (Jh.) dhīre dhīre jāy re
Campaka nagar parihari.....
Projābr̥nda tyāg kari.....

(D. Jh.) prāṇer śīśu bokṣe dhari

(S.) rājār paścāte - cale Keśī mahārāṇī

(Jh.) nayanjale bakṣa bhāse gajendra - gāminī

(K.) Tāhārā bahu - durgam giri kāntār maru atikram kare abaśeṣe - jalapūrṇa ek
- mahāmatī nadīr kūle upanīta halen latā bitān suśobhita ekṭī ḍumur br̥kṣer tale
śīśu duiṭī rekhe.

(S.) rāṇike takhan laiye rājan
nadīte kāṭila s~ātār
niye parapāre rākhi Keśinīre
jalete nāmila ābār

(Jh.) s~ātār dila nadīr jale
rāṇike rākhiyā tīre
putragan ānibāre
prāṇer bā[ndhab] ānibāre

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

[8] (S.) śīghra kare esa pitaḥ nadī s~ātāriyā
śāntī kara āmādere bukete dhariyā
eman niśītha kāle-nadīr puline
taba pāne ceye āchi bhay lāge prāṇe

(Jh.) ohe pitaḥ esare
nite tvarā āmādere.....

(K.) Takhan Kaibarttagan eirūp nibhṛta ban mājhe śīśur ḍāk śune cintita o āscar-
jyānvita hailen.

(S.) śuniyā śīśur ḍāk Kaibartta duijan
cintita bismita tārā haila takhan
bijan nadīrkūle kebā śīśu ḍāke
esa esa bābā boli ati monosukhe

(Jh.) giye tārā dekhila
kebā śīśu ḍāke sethā.....

(K.) Takhan Kaibarttarā Jayasen o Jayadattake nadīr tīre dekhte pela, śīśuduiṭi
dekhe tādāder antare putra-sneher bhāb uday halo. Āj duiṭi putraratna lābh kar-
lām, ei bole:

(Jh.) ānanda hr̥daye tārā
śīśujugal niye gela
tule nila naukā pare
niye gela naukāy kare

[9] (K.) Kaibarttader, prasthāner alpākṣaṇ parei - Sambhūmitta rājā nadī haite
uṭhe putrajugal nā dekhe.

(S.) kabhu br̥kṣatale kabhu nadī jale
dauḍiye tālāsa kare
kabhu murcchā jāy kabhu kare hāy
kabhu k~āde uccasvare

(Jh.) k~ādi rājā ḍākila
ohe putra esa bali
esa esa prāṇamani

(D. Jh.) nā dekhiye tomādere bakṣa mama pheṭe jāye

(K.) Putragaṇer antardhāne - rājā duḥkha pūrṇa hr̥daye:

āmi abhāginī janmaduḥkhinī
nionā bali go more

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

(Jh) ke khāoyābe³⁸ kṣīr nanī tumi more nile.

(K.) Rāṇī takhan kātarkaṇṭhe baṇikke balilen:

(D. Jh.) duther śīsu karte rakṣā - cāhitechī ei bhikṣā
chāra more tumi kṛpādāne
tāder bihane āmi tabe haba pāgalinī
putraśoke jvali rātridine

(K.) Rāṇī eirūp anek kākuti minati karā sattveo duṣṣmatī³⁹ baṇik t~ār kathāy kaṇapāt
nā kariyā t~āhāke balapūrbbak naukāy tule naukā cheḍe dilen. Naukāy,

(S.) patiputra śoke rāṇī pāgalinī prāy
kabhu uṭhe kabhu base dhare rākhā dāy
āṣāḍh śrābane jena barṣe jaladhar

(D.) tatodhik aśrujal bahe dharadhar

[12] (K.) Patiputra śoke pāgalinīprāy:

(D. Jh.) k~āde rāṇī uccaiḥsvare karāghāt kare śire
patiputra kothā bole bole
niṣṭhur baṇikgaṇe tule more jalajāne
niye jāy ati kautuhale
phāṭiyā jāiteche buk nā dekhiye putramukh
prāṇapati nā dekhiye ār
patiputra nāhi dekhā kapāle ki chila lekḥā
janma kire k~ādite āmār

³⁸Emended. The author of the manuscript has tried to correct a misspelling. The result is not clear.

³⁹Durmati.

(Jh.) dugdha kebā dibe go
Jayadattake snehabhare.....
candrer mata badan bhare.....
mā baliye ḍākbe kāre.....

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

(K.) Baṇḍikan Keṣinike niye jābār alpakṣan pare Sambhūrāj jal hate uṭhe rānike je bṛkṣer tale rekhegiyechilen, sei bṛkṣer tale giye dekhlen rānī nei. Samudra kalloler mata rājār śokocchās uṭhilo takhan uccaiḥsvare ballen: “Priye! Emon bipader samay tumi-o āmār hṛdaye nidārun śokaśalākā biddha kare cale gele.”

[13] (S.) ḍāke rājā karuṇsvare ohe priye bali
kothāy gele tvarā kare esa ethā bali
sāḍā śabda mahārāṇīr kichu nā pāila

(Jh.) cakṣujale baṁṣabhāse k~adiyā uṭhila
eke to śiśur soke hayechi kātār
tomāy hetha nā heriyā k~apiche antar

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

(K.) Rājā rāñīr śoke muhyamān haye - nad-nadī-br̥kṣa jāhā sāmne dekhitechēn,
tāhākei sambodhan kariyā balitechēn.

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

(S.) kothāy jāba ki kariba bhebe nāhi pāi

(D. Jh.) kothāy giye śoke paḍā⁴¹ ei aṅge⁴² juḍāi

⁴⁰Kothāy.

⁴¹Podā.

⁴² Añga.

[14] (K.) Rājā śoker bhār hr̥daye dhāraṇ karte nā pere mṛtyuke ḍākte lāglen:
“Ohe mṛtyu, tumi kothāy? Āmāke grās-karo, ohe - rabi śaśi-bajramālā, tomār⁴³
kakṣacyuta haye.”

(S.) dhvaṃsa kara - abhāgāre
binaye kātare bali.....

(D. Jh.) duḥkha ār sahite nāri

(S.) śokete pāgal haye Sāmbhūmitta hāy
bajrāhata mṛgasama edikete dhāy
nagar prāntar bahu ghuri abaśeṣe
upanīta halen tini Takṣaśilā deśe

(Jh.) upanīta halare
klānta dehe anāhāre.....

(D.) nagar prāntar ghuri rājan.....

(K.) Rājā Takṣaśilār ek puṣpodyāne prabeś kare āpādamastak kāpaḍ diye ek khānā
śilār upar nidrā gelen. Sei samay Takṣaśilār rājār mṛtyu haoyāte rājsiṃhāsan śūnya
chila, kāran tāhār santān santati keha chila nā. Amātyabarga rājsiṃhāsan śūnya
thākā ucita nahe bibecanā kare puṣparath cheḍe dilen.

[15] (S.) dhīre dhīre cale rath atimanohar
ihār paścāte cale śata śata nar
dundhubhī nināde nṛtya kare nācoyālī
gāyak gāyikā gāy diye karatālī.

(Jh.) huludhvani kara go
meyegane madhursvare.....

(S.) Sambhūmitta je udyāne nidrā jāitechila
puṣparatha se udyāne prabeś karilo

(Jh.) pradakṣin karila tāre
saptambār puṣparatha

(S.) purohita takhan ulṭāye basan
dekhila caranatal

⁴³Tomra.

(Jh.) rājcihṇa dekhila
Śambhūrājā⁴⁴ kopāle⁴⁵

(K.) Purohita takhan sakalke ballen: “Śilāy nidrita ei byakti-i Takṣaśīlar rājā habār upajukta calun ei udyāne tāke āj rājade abhiṣikta kari.” Takhan sakale utphulla hṛdaye Sambhūrājke ḍakte lāglen.

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

(D. Jh.)

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

(S.) rājā tomāy kariba
Takṣaśilār rājyamājhe

(D. Jh.)

(K.) Takhan Sambhurāj atikaṣṭe śokabhāb gopan kare madhur kaṇṭhe - balilen: “Āpnārā ei pathar kāṅgālke kenai bā rājpade barāṇ karben? Ei rājyer ki kona rājā nei?” Takhan prajāpunja balilen:

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

(D. Jh.) ei saṃsāre keha - nāi tār patnīkanyāchele

(S.) sei kārane milimiśi morā sarbbajan
rājabaraṇ tomāy mora kariba ekan

(Jh.) uṭha prabhu rathopare
bilambe ār kārjya nāire

[17] (K.) Śāmbhūrāj⁴⁷ prajāpuñjer kākuti-minati upekṣā karite nā pāriyā abaśeṣe puṣparathe uthe basilen.

⁴⁴Sambūrājā.

⁴⁵ Padatale.

⁴⁶Sambūrāj.

⁴⁷ Sambūrāj.

(S.) dhīre dhīre cale rath
Sambhūrājke bakṣe laye.....
jayadhvani karago
jubābrddha sabe mile
nārīgaṇe sabe mile huludhvani karago

(K.) Mahārāj Śambhūmitta⁴⁸ Takṣaśīlār rājsimhāsan lābh kare sucārurūpe rājya śāsan karite lāgilen. Jakhan prāṇādhik putraganer kathā mane paṛe, takhan śata-sahasra-br̥ścik jena tār bakṣe daṁśan kare. Tibra jvālā saḥya karte nā pāriā tini gada gada svare balten:

(S.) putradhan bine rājya ~ādhār rajanī
biphal suramyabārī hirā⁴⁹ muktāmani ...[manuscript illegible]

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

(K.) Bhoḥ śrotāmaṇḍalī ekhāne Sambhūmitter kathā rekhe Kaibarttader ghare Jayasen o Jayadatta ki prakāre āche calun ekbār darśan kare āsi.

[18] (S.) Kaibartterā rakṣe śīśu parama jatane
śuklapakṣer c~āder mata bāḍe dine dine

(Jh.) bāḍite lāgila
Kaibarttader ghare śīśu
bimal sundar sthāne cāy thākibāre
ābīlatā aramyatā paṅka ghr̥ṇā kare

(Jh.) Kaibartterā cintā kare
śīsugaṇer svabhāb here

(K.) Takhan Kaibartterā bālakajugal Takṣaśīlār rājāke upahār dilen.

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

(K.) Jyaistha baṇik – rāṇike niye t~āhār sahit nānārūp bākya jāl bistār kare bibāher prastāb karlo, takhan rānī ghr̥ṇā o lajjāy lajjābatīlatikār nyāy adhomukhī haye. Sei

⁴⁸Sambhūmitta.

⁴⁹Hira.

⁵⁰Nibhāba.

aprītikar - prastāb pratyākhyān karilen. Takhan baṇik t~āhāke nānārūp pralobhan o bhay dekhāila. Rāṇī ihāte o bicalita nā hoye balilen:

(Daśakuśī)

(S.) svāmīrūpe pūrbbejāre barāṇiya ei saṃsāre
debajñāne karechi pūjan
nirāśer āśātaru chila mor paramaguru
tini bine āndhār bhuvan

[19] (S.) satītvadhan bikray kari ei anāthini
kabhu nāhi haba tomār ānga bilāsinī
more badha kara jadi astra aṅgemārī

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

(K.) Baṇik byartha manorath hayeo tathāpi bideśe bānijya karaṇopalakṣye jābār kālē kām pipāsā caritārtha karte pārbe bale rāṇikeo niye jeta. Jakhan se kām kaluṣita hṛdaye rāṇike sparśa karite udyata hay, takhan rāṇī śīlānusmṛti-bhāvanā o buddher guṇ śaraṇa kare ei baliten:

(S.) ohe Buddha dīnabandu uddhār kara abhāgīre
bipade paḍechi āmi ḍāki tomāy bāre (2)
abalāganer bal
tomārī caraṇatal
tumi bine keha nāire abhāginīr ei saṃsāre
Buddhake ḍākito jabe rāṇī karuṇsvare
duṣṭa baṇik rāṇīr ānga dharite nā pārere

(Jh.) jvalanta āguner mata
rāṇīr ānga tapta takhan
cinte baṇik mane mane
ei kemon adbhutā nārī

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

[20] (K.) Ekdin baṇik Takṣaśīlār rājghāṭe naukā b~edhe rāṇike naukāte rekhe katak manoram sāmagrī laye Sambhūrājke upahār dilen. Takhan rājā baṇikke ballen: “Baṇik mahāśay adyarātri eikhāne nāṭyābhinay habe. Tāhā dekhe jāben.” Takhan baṇik sasambhrame ballen: “Mahārāj naukāte āmār strike rekhe esechi.”

⁵¹ Adbhutā.

(S.) hethā jadi thāki āmi ke rakṣibe tāre
se kāraṇe thākte nāri kṣama prabhu more
narapati Sambhumitta⁵² Jayasen Jayadatta
nadīr kūle dila pāṭhāiye
pāṭhāiye dila re
bālak duijan nadīr kule

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

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

(D.) kothāy moder janmabhūmi prakāśiye bala tumi

[21] (K.) Ai dike naukār modhye putrasokabihvalā rāṇī Jayadatter ei marmmas-
parśī bānī śrabaṇ kare tār hrdayvīṇār pratyek tār jhaṅkār diye uṭhla. Tini bhāblen:
“Eta rātre nadīr upakūle bālak duijan eirūp balābali karechen kena? Tārā o ki āmār
putra Jayasen o Jayadatter mata hatabhāgā haye janmagrahan karechen. Dekhī
tārā ār o ki bale.”

(S.) (D. Jh.) naukāte d~āḍiye rāṇī śune bālaker bānī
kān pātiye ati sābdhane
Jayasen balen takhan ogo bhaire kara śraaban
duḥkher āgun uṭhila mor prāṇe

(S.) janminu rājīkule morā rājār chele
mātā pitā abhāgārā hārāi nadīr kūle

(Jh.) tumi ati śīsu chile

(D. Jh.) balitechi ekhan bhāire

(S.) Campaka nagarī moder śuna janmabhūmi
Sambhūmitta pitā moder - Keśinī janani

[22] (K.) Jayasen o Jayadatter kathā śune rāṇī bujhte pārle. Sei bālak duṭi ār keha
nay, tāhāri putra Jayasen o Jayadatta.

⁵² Sambhūmitta.

Manihārā phaninī jena punaḥ maṇi prāptite dhairjycyūta⁵³ ghaṭe seirūp rāṇī hārānu⁵⁴ nidhi putragan peye āṛ sthīr thākte pārleṇ nā. Unmādinīṛ mata naukā hate uṭhe: “Hāy putra Jayasen, hāy putra Jayadatta, āmi toder kāṅgālinī mā esechi.”

(S.) śokete ākul hoye k~ādi uccai svare
bālak duijan jāḍāye dhare baḡṣopare

(Jh.) k~āde rāṇī ghana ghana
baḡṣe dhari jāḍugan
pāiyā putra dhana

(D. Jh.) Keśinīṛ kathā śune bujhila bālakgane
moder mātā ei abhāginī
mā, mā, bali karuṇasvare k~āde rāṇīṛ caraṇ dhare
śokasindu uthale takhani

(Jh.) omā, omā, mā [manuscript illegible]
baḡṣe dhara āmādere
aṅga moder abaś hala.....
kothā chile etadin

(D. Jh.) jāḍugan baḡṣe dhare k~āde rāṇī uccaisvare

[23] (K.) Rāṇī prāṇer dulāl duṭi baḡṣe jāḍāye dhare ajasra dhārāy k~ādchen. Takhan ekjan lok ei byāpār dekhe baṇiker nikaṭ giye balla. Takhan ghṛtasikta analer nyāy baṇiker rāg prajjvalita haye uṭhla. Se rājsamipe giye ballen: “Rā-jan! Āpni je praharī pāṭhāiyāchen, jānte pārlum tāhārā atyācār kareche.” Baṇiker mukhe rājā ei kathā śunibāmātra - kroḍhānvita siṃher nyāy garjjan kare ghātakke ḍeke ballen: “Ohe ghātak. Śīghra nadīṛ kūlhate balak duṭi māśāne niye badh karo. Jena tāder pāpbadan āṛ dekhate nā pāi.” Takhan ghātak rājār ādeś peye:

(S.) hāte asi cakṣulāl dauḍe hethā jāi
dante kare kharamara jamadūt prāy
niṣṭhur ghātak takhan tīkṣṇa rāśi diyā
bālakere bādhe tvarā kaṣiyā kaṣiyā
bandan sthān hote rakta paḍte⁵⁵ lagla

⁵³Dhairjycyuti.

⁵⁴Hārāno.

⁵⁵Paḍite.

jantranā - sāhīte nārī⁵⁶ k~āddiyā kahila

sāhīte nārī⁵⁷ go

eman jantranā māgo

rakta paḍe dara dara

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

[24] (K.) Pāṣān hr̥day ghātak bālak jugaler kathā śune bahu tarjjan garjjan kare ballo: “Kena b~edheci ei kīl, ei lāthi, ei capeṭāghāti tār uttar debe.” Ei bale bālakder sahyaśaktir atit kīl lāthite tāhāder aṅga jarjarita kare maśāne niye calla. Eman samay hr̥day bhedī karuṇ bilāpe diganta mukharita kare tārā balle:

(S.) aṅga moder abaś halo cale nā caraṇ
abhāginī māke phele śvaśāne⁵⁸ kari gaman
āmāder hay hārā habe jena jñānahārā
nayanete bahibe dhārā bakṣa pheṭe jāy (ekhan)

(Jh.) calilām, calalām
anāthinī māke pheli
maśānete janmer tare
putraganer duḥkha dekhe
k~ade rāṇī mahāśoke
āmār maraṇ kena hala nāre
ei duḥkha nā dekhite
putraśoki haoyār āge
eki chila mor kapāle
dahite hāy śokānale

[25] (S.) luṭāye paḍila bhūme putra putra bali
mahājhaḍe paḍe jena dharāte kadālī

(Jh.) gaḍāgaḍi diye k~āde
karāghāta kari buke
ālu thālu beśe rāṇī

(K.) Janaika paṇḍit pather madhye bālak jugaler kāhini śune byathita hr̥daye rājār nikaṭ ese ballen: “Rājan! Āpni adya je bālak bhr̥tya - duijaner prāṇadaṇḍer ādeś

⁵⁶Nārī.

⁵⁷As above.

⁵⁸Śmaśāne.

diyechen tākārā prakṛta doṣi kinā bicār kare dekhā āpnār ekānta ucit chila. Rājan bicār nā kare doṣi sābyāsta karā ihā rājadharma nahe.”

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

(Jh.) rājār amaṅgala sumaṅgla jata
ghaṭe rājyer nṛper guṇe
rājār /nṛper⁵⁹ guṇe prajāṅ, duḥkhī sukhī sarbbakṣaṇ

[26] (K.) Paṇḍiter ei sunīti pūrṇa-bānī śune rājā ballen: “Paṇḍita mahāśay pūr-
ṇendur amal dhabala jyotsnāy andhakār rajanī jeman ālokita hoye uṭhe, seirūp
āpnār jukti pūrṇa-bānī śune āmi je tākāder bicār nā kare mahābhul kare phelechi,
tākā bujhte pārlem.” Takhan rājā ek dūtke ḍeke ballen: “Ohe dūt śighra śmaśāne
giye bālak duṭi niye esa.” Ghātak asaḥāy mṛga śisur nyāy ei bālakduṭi dharāśāyī
kare niṣkāṣita asi uttolan pūrbbak tākādigake badh karite udyata haiyāche, dūt
badhya sthāner kichu dūr hate ei ḍṣya dekhe ākul kaṇṭhe bale uṭhla,

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

(D. Jh.) uddhār kare bālakgane nila tvarā rājasthāne
nṛpati takhan kare jijñāsan
mṛdu bhāṣe tākādere
kaha bhṛtyaṅ sab bibaraṇ
prakāśiye tvarā more

[27] (Jh.) kibā kārjya karecha
baṇiker patnīsane
niśītha rajanī joge

(D.) bhay lajjā tyāg kare prakāśiye balore

(D. Jh.) nṛpatir kathā śune kahila bālakgane
ati duḥkhe kariye rodan
baṇiker patnī nahe tini moder mātā hay
ohe rājan kara śrabaṇ

⁵⁹The two words are given as alternatives.

- (Jh.) śuna rājan moder bāṇī
tini moder hay janaṇī
- (D.) dekhlem mātā abhāgārā bali tomāya iha tvarā
- (K.) Bālakder ei kathā śune rājā āscarjyānvita haye ballen: “Priya bālakgan tomrā Kaibartter chele haye baṇiker patnīke “mā” bale paricay diccha kena?” Takhan bālakgan balla raktākta dui hasta añjali baddha kare kātār kaṇṭhe ballo:
- (S.) Kaibartta nay moder pitā karaha śrabāṇ
prakāśiye kaba tomāy moder bibaraṇ
janminu rājjakule morā rājār chele
- (Jh.) mātā pitā abhāgārā hārāi nadīr kule
- [28] (S.) Sambhūmitta pitā moder Keśiṇī janaṇī
mātṛbhūmi Campakanagar sampadaśālīnī
- (Jh.) śuna śuna ohe rājan
āche mātā naukāpare
- (D.) duḥkhinī janaṇī moder āche rājan naukāpare
- (K.) Jayasen o Jayadatter kathā śune rājā bujhlen, ei bālak duiṭi ār keu, nay, t~āhār sneher dulāl Jayasen o Jayadatta. Takhan t~āhār badanamaṇḍal apūrbba ānande haṭāt meghamukta ākāśer nyāy ujval haye uṭhla. Takhan tini svarṇāsan hate uṭhe ballen: “Batsagan! Āmi tomāder abhāgā pitā Sambhūmitta” ei bale.
- (S.) jaḍāye dharila rājā tvarā tāhādere
kṣaṇe kṣaṇe buke dhare mukhe mukha kare
- (Jh.) ānandāśrū bahila
gaṇḍa bhese dara dare
- nayan jugale rājār
- (D.) kibā sukh, svarga sukh - ei saṃsāre putra mukh
- (S.) bālake takhan kariye rodan
kahila kātara svare
janam duḥkhinī moder janaṇī
āche pitaḥ naukāpare
- [29] (K) Pitaḥ baner hariṇī jeman byādher jāle baddha haye byādher hāte bahu lāñchanā bhog kare, tāḍṛṣa āmāder mātāke baṇik lauhaśṛṅkhaler dvārā naukāy b~edhe rekhe t~āhāke asahaniye jantranā dicche.

(Jh.) ohe pitaḥ bali-re
tomār caraṇtale

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

(K.) Mahārāj Sambhūmitta putraganer mukhe prāṇapriyār kathā śune āhlāde unmattva⁶⁰ haye nadir tire giye baṇikke ballen: “Ohe bhai baṇik! Tomar naukar upar je nārītā āche, se āmār sahadharmini. Ekdin gabhīr rātre daibadurbipāke paḍe t~āhāke ek nadir kūle hārāye phelechilam, bhāi kṛpā kare āmār jiban saṅginīke phirāye dāo.” Rājār eirūp kathā śune baṇik balla: “Phirāye dicchi Mahārāj, t~āhāke niye jān.” Takhan,

(S.) rājā uṭhi naukāpare Keśinīr nām dhare

(D. Jh.) ḍāke tini ati karuṇasvare
prāṇapatir kathā śuni rāṇī haye pāgalinī
k~ādiye uṭhila uccaiḥsvare

(Jh.) mūrccāgata hala rāṇī
rājār caraṇe paḍe

(D.) etadine pati dekhi, mūrccāgata hala rāṇī

[30] (S.) caitanya labhila jabe satikulamaṇi
param sohāge tuli kahe naramaṇi

(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 maṅgalabādya ati miṣṭasvare
rājā Sambhūmitta ānande pramatta
ānandita naranārī
ānanda bājar basila ebār
Takṣaśilā rājapuri

(Jh.) ānander bājar basila
Takṣaśilā rājyer mājhe

⁶⁰Unmatta.

⁶¹Calo.

rājā rāṇīr milan hala

mātā-putrer milan hala

(D. Jh.) mātā putrer milana hala, ānander bājār basila

(K.) Jātake ukta hayeche - pūrba janme-o Jayasen o Jayadatta Sambhūmitta rājār strī rāṇī Keśinīr putrarūpe janmagrahaṇ kariyāchilen. Sei janme rāṇīr ekānta anurodhe rājā Sambhūmitta putradvayer krīḍār-janya bṛkṣāgra hate duiṭi pakṣī-śābak (sāḍī pakṣīr chānā) nāmāye diyāchilen. Śuk o sāḍī bāsāya phire [31] śābaka-dvayer adarśane bicched jantraṇāy abhibhūta hayechila. Krīḍā śeṣ hale rājā Sambhūmitta - śābakadvayke ābār jathāsthāne rekhe esechilen. Śābakadvay phire peye śuka sāḍī biśeṣ pulakita hala. Śābakadvay haraṇ kare śuk sāḍīke asahya bicched jantraṇāy rekhe punaḥ phirāye deoyāy rājā Sambhūmitta - ihajanme pūrbbajanmer duṣkarmmer janya svīya putradvay o rāṇīke hārāye aśeṣ bicched jātanaḥ bhog karataḥ punaḥ tāhādigake - phire peyechilen.

(S.) je jeman karmma-kare e bhabasaṃsāre
teman karmmer phal nite habe śire
Sambhūmitta pālā ebe hala samāpan

(Jh.) premānande Buddha bala ohe sādhuban

samāpta

bala Buddha bala - bala jay-jay bala sabe
premānande bāhu tule
nirānanda dūre jābe

[1] torā ciniyā neyare⁶² svajāti bandhugan
(āmār) Buddha Dharmma Saṃgha dhane (2)
ahiṃsār mantra diye jīb tvarāte,⁶³ e dharāte uday halo trirataner
kālpānik pūjā chāḍī, arahater pūjā kari
bhāba sindhu pāḍi dite ai dayāl bine,
hiṃsā nindā dalādali cheḍe kara kolākoli⁶⁴
juger hāoyā gāye tuli aikya bandhane
ābhijātya jed chāra, nikāya gaurab tyāgkara

⁶²Neore.

⁶³Tarāte.

⁶⁴Kolākuli.

maitrī bhābanā kara ekāgra mane
 dui saptamī ek masete amābasyā pūnimāte⁶⁵
 mantra niya ekjogete antima sādhanē
 gr̥hi jārā pañcasīle - sakāle ār baikāle
 nā hay jīban jābe biphale taḍibi kemane
 sarbba dik mangala habe - jāti dharmmer gaurab bāḍbe
 dīn Bhāṣkarer ei prārthanā jātir caraṇe

[II] din kātāilām tomāre bhābiyā bhabe

.....
 dharmmare dibā halo - abasān - ~ādhār dekhe- kã~pe⁶⁶ prāṇ
 jam kokilā uṭhila ḍākiyā
 āśāy (2) railām basi, dekhā-dibe ekdin āsi
 āj kāl kare din gela caliyāre (2)
 (dharmmare) jñāti bandhur manda-balā- aisab karlām galār mālā
 kebal tomāy pāiba baliyā
 jadi tumi dekhā-dibe dayāl bale jānbe sabe
 ḍankā bājuk duniyā juḍiyāre (2)
 (dharmmare) ahiṃsā parama dharmma saba dharmmer sāra marmma
 jibagan jāy uddhār haiyā
 Bhāṣkare kay cintāki ār tumi jār karṇadhār
 sāhas āche se isārā pāiyāre (2)

[III] morā dhvaṅśa halem maitrīr bihane re bandhu

husiyār Bauddha janagane
 (bandhugan) jāder netr̥tve cali tārā kare dalādali
 marme mari paraspar śune
 nānā bahi istāhāre jāti kutsā pracār kare
 ei bhābe pragati ki ānere bandhu
 (bandhugan) Bauddha dharmme janma niyā abauddher nīti laiya
 svārthāndhe-phiri jane (2),
 muṣṭimeya Bauddha jāti, nā bujhi pragatir rīti
 dhamśa kare nānā pratisthānere bandhu
 (bandhugan) saṃjoga rākhi paraspāre, mete uṭhe⁶⁷ aikyer sure
 rakṣā nāhi ei kalpanā bine

⁶⁵ Pūṇimāte.

⁶⁶ K~āpe

⁶⁷ Uṭho.

hiṃsā nindā kara tyāg juger hāoyā gāye mākha
 maitrī bābanā⁶⁸ rākha aikya bandhane
 (bandhugan) kul, nikāy jed chāḍa, svadharmer unnati kara
 śunen Bauddha jana sādharane
 dīn bhāṣkarer ei prārthanā jene śune cup theko nā
 lāgche āgun moder gharer kone
 [IV] bhaja Buddha deb, kaha Buddha deb, laha Buddha debe⁶⁹ nāmre
 biṣay bāsanā- chāḍi mahā⁷⁰ nidrā parihari
 sei jan nirbbān kārī
 bājāo midāṅga⁷¹ ḍol⁷² premānande Buddha bala
 ānande Buddha guṇ gāore
 dutiyaṃpi tatiyaṃpi – svaran⁷³ kara punar bari⁷⁴
 bhabanadīr o pārete cala
 śākya kulamaṇi – dibasa rajanī
 bhramarā⁷⁵ Buddha – guṇ gāore
 Buddha nāmrase – sei⁷⁶ jan bhāṣe
 sei jan nirbbān pāyare
 jāgare jāgare baṅgiya Bauddha - kenare rayecha ghumāye (2)
 jegeche cīn, siṃhala jāpān - jegeche tibbat nepāl bhūṭan,
 bārmā śyām haye - āguyān - ṣaṣṭha saṅgīte⁷⁷ mātiyā (2)
 svārdha⁷⁸ dvi sahasra barṣa samaye - Bauddha dharma uṭhibe udiye
 ahiṃsār mantre pṛthibī - juḍiye - uṭhibe pūrṇa - jāgiyā (2)
 mahāmānaber bānī āgata prāye - ātma kalahe - (morā) kenare hāy,

⁶⁸ Bhābanā.

⁶⁹ Deber.

⁷⁰ Moha.

⁷¹ Mrdaṅga.

⁷² Ḍhol.

⁷³ Smaran.

⁷⁴ Bāri.

⁷⁵ Conventional religious literary motif, which was already present in Kālidāsa's *kāvya*. The mind sucks the nectar of the Buddha's name, as the bee sucks the nectar of flowers. Ecstatic enjoyment = *rasa āsvāda* (Sk.) tasting the (sweet) flavour. From the 18th c. onwards this is a typical Bengali motif in the worship of Kālī and Krishna.

⁷⁶ Jei.

⁷⁷ Saṅgīte.

⁷⁸ Sārdha.

svamāj⁷⁹ dainandin hacche mṛtaprāy, svārthāndher mohe majiyā
 hiṃsā – dveṣ dvaitya kālīmā muchīye, jata dalādali jāore bhūliye
 abhedā dolāte duliye (2) ahiṃsār patākā laiṃyā ... (2)
 dīn Bhāṣkārer ei nibedan, maitrī bhābanāya rata kara mana,
 aikyer surete kari kolākuli - daore prāṇ s~apiyā ... (2)

[v] Buddha bala Dharmma bala - man ekbār Saṅga bala
 Buddha Buddha - Buddha bole bhabanadīr pāre cala, (2)
 bhabasindu taribāre - ḍāka Buddha⁸⁰ karṇadhāre
 Buddha je kṣudhāri anna - Buddha je tṛṣṇā jal
 jale Buddha - sthale Buddha - candre Buddha - surje⁸¹ Buddha
 anale anile Buddha - Buddha namare bhūmaṇḍala

ār bandhu nāire

ei kebal Buddha bine

ei kebal Dharmma bine.....

ei kebal Saṅgha bine.....

(Jh.) jege uṭha Bauddha jubak svamāj jācche chāre khāre ... (2)
 tathāgater gaurab tarī ḍubibeki ghor ~ādhāre ... (ai)
 ābhijātya modāl jata, calche nāre rītimata
 abidyāya haye mohit lāṭhi ghurāy ghare ghare ... (ai)
 dhvaṃśa hay jāti Dharmma, bujhiye dāo sār marmma
 svārthak kara svīyajanma - svadharmmayī⁸² rākha ghere⁸³ ... (ai)
 śīkṣita nāyak jārā - dalādalite ātmahārā
 jñāne⁸⁴ tāder hṛday bharā svārthāndhe svamāj dhvaṃśa kare
 baṅgīya Bauddha chātrer prati, dīn Bhāṣkārer ei minati
 ahiṃsā maitrī ki pragati bujhiye dāo tāder tare

[vi] man tui sādhan bhajan karli nā
 (Jh.) - sādhaner dhan cintāmaṇi tāre cinte pārli nā
 dhara man kathā dhara Śrībuddher smaraṇ kara (hāy hāy re)
 Buddha Dharmma Saṅgha balle, pāper bhay ār rabe nā re (man)

⁷⁹ Samāj.

⁸⁰ Corrected by the author, who had originally written: Buddha bala.

⁸¹ Sūrje.

⁸² Svadharmmaī.

⁸³ Ghire.

⁸⁴ Ajñāne.

janma jvarā⁸⁵ bhaba byādhi rabe nā
 guru guru guru bala ai mantra tomāy kebādila (hāy hāy re)
 ḍākār matan ḍākle tāre - dekhā pābe hṛdantare (re man)
 āsaletē ḍākār matan ḍākte jāna nā
 kothāy ghar kothāy bāḍi kothay kara basatgiri (hāy hāy re)
 Sāriputra Mudgalāyan chila tārā prabhur śiṣya haila
 tumi kon jugete kon śiṣya kule bala nā
 (Jh.) prāni hatyā curi ār o jejan karibe
 babicārē⁸⁶ phal jīb niraye jāibe
 mithyā kathā surāpān jejan baribe⁸⁷
 dine-dine bhāgya lakṣī⁸⁸ tāhāre chāḍibe
 śilete sadgati hay svajan prakāśe
 sādhu saṅge raṅga kara esa sādhu bhāṣe
 sādhu saṅge kara prīti bhakti mātā nōyāiyā
 bhakti latā diye tāre caran dhara jarāiyā
 [vii] nadīr bhāb nā bujhe (man) se nadīte jhāp dio nā
 nadīr akul pāt[h]ār- dio nā s~ātār
 jhāp- dile se kul pābe nā
 giyechelem nadīr kule - katajan āchego bhule
 nadīr dheu dekhe mare
 dayāl guru Śrī Gautam āchen para pāḍe
 (o man) - bhakti haile jete pāre paysār darkār kare nā
 Buddha Dharmma Saṅgha bala triratner nām svaran⁸⁹ kara
 tabe jete pārbe man
 dhārmīkerā jete pāre nadīr para pare
 pāpīrā jete pāre nā - hāṅgar kūmbhīr chāḍe nā
 tomar dehatarī sojā kara man mājhire tālās kara
 tabe jete pārbe man
 aṣṭa śil pañca śil nāo he tāri smaraṇ
 mukhe mettākaraṇādi nitya kara bhābanā
 tomār deha tarīr chay jan dārī tārā sadāy⁹⁰ kare chal cāturi

⁸⁵ Jaḍā, meaning old age.

⁸⁶ Byabhicārē.

⁸⁷ Karibe.

⁸⁸ Lakṣmī.

⁸⁹ Smaraṇ.

⁹⁰ Sadāi.

bebaś⁹¹ kena ore abodh man
 dīn hīn binay kahe dhara gurur caraṇ
 guru bine bhaba sāgarer 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
 karmma doṣe halem morā nagar bāhir

Sambhūmitta pitā moder
 Keśinī moder janani
 prakāśiyā bale dilām

ohe Buddha dīnabandhu - uddhār kara abhāgāre
 bipade paḍechi āmi - ḍāki tomāy bāre bāre
 anāthganer bal
 tomārī caraṇ tal
 tumi bine keha naire - anāthganer ei saṃsāre
 Buddhake ḍākibe⁹³ jabe anātha karuṇ svare
 dayā kare ekbār more - dekhā diye jāo āmāre uddhār kara abhāgāre
 ḍāki tomāy bāre bāre
 bipade paḍechi āmi
 tumi bine gati naire
 caraṇ dhare ḍāki tomāy
 adham baloke ḍāki
 āmi tomay 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 ḍākibe.

***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
Śrījut Bābu Śaśāṅka Bikāś Chaudhuri
Village: Ṭhegarpuni
Post Office: Bhāṭīkhāśin
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
Angulīmālā 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.)

(so) don't you forget

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 gem⁹⁴ 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

⁹⁴*Cintāmaṇi*: 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 life⁹⁵ 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,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 nectar⁹⁷
 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 Śuddhodana, 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

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

⁹⁶Personification of *karuṇā*.

⁹⁷Reference 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 Sambhūmitta

(S.) all of you people, listen to the story of Sambhūmitta
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

(S.) he had two sons
Jayasen [and] Jayadatta.....
in the town of Campaka.....

(D) he had two sons, Jayasen [and] Jayadatta

[2] (K.) He⁹⁸ had a younger brother named Asambhūmita. 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.”

(S.) 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.

(Jh.) 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

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

(S.) (Jh.) he brought them to his side
giving much wealth
confusing courtiers and friends

[3] (K.) 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.”

⁹⁸Sambhūmitta.

- (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.”

(S.) 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

(D.) I will not let you go alone to the depth of the forest

(K.) 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

[7] (S.) (Jh.) slowly went
having abandoned the city of Campaka.....
abandoning all subjects.....

(D. Jh.) clasping the children to their chest.....

(S.) after the king - followed queen Keśi

(Jh.) moving majestically,¹⁰⁰ her breast flooded with tears.

(K.) 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

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

(Jh.) 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.....

¹⁰⁰Like an elephant.

(K.) Just when the king was half way across the river, Kaibarttas¹⁰¹ 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

¹⁰¹ Hindu caste of fishermen.

(Jh.) the king weepingly 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 Sambhūmitta was half way across the river, five hundred merchants were going for trade on a boat. Keśinī was seated in the moonlight, spreading the kingdom of her beauty, quietly, like a stone image. Seeing Keśinī 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 slim¹⁰² 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 Śrāban¹⁰³

[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

¹⁰²Lit. creeper-like.

¹⁰³June & 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 Keśini 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, Sambhūmitta 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
wandering 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 Sambhūmitta was sleeping
there entered the flower chariot.

(Jh.) [it] circumambulated him
[when] the flower chariot for the seventh time

(S.) then the priest removing the cloth
inspected the soles of [his] feet

(Jh.) he saw royal marks
on the soles of the feet of king Sambhūmita

(K.) 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:

[16] (S.) (Jh.) oh master, wake up
having shaken off [your] sleep, get on the chariot

(D. Jh.)

(K.) When king Sambhū woke up from his sleep, he asked: “Why did you call [me]? Then everybody said to him:

(S.) we want to make you king
of the kingdom of Takṣasila

(K) 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 road¹⁰⁴ to be your king. Is there no king in this kingdom?” Then the subjects said:

(S.) 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

(D. Jh.) he has nobody in this world, no wife, daughter or son

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

(Jh.) get on the chariot, our master!
do not delay any more

[17] (K.) King Sambhū unable to ignore their persuasion, finally got on the chariot.

(S.) slowly slowly went the chariot
taking king Sambhū on its bosom

¹⁰⁴Pauper.

- oh “hail the king”
 young and old collectively
 oh all women ululate (2) collectively
- (K.) King Sambhū having taken the throne of Takṣaśīla 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 Sambhūmitta. 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.....
 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 Takṣaśīla.
- (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:

- (S.) 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
- (S.) 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
- (Jh.) kindly tell me brother
 who are our mother and father
- (D.) explain to me, where is our birth place
- [21] (K.) 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.”
- (S.) 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
- (S.) we were born in a royal family, we are princes
 we, wretched ones, lost our mother and father at the bank of a river
- (J.) you were very young
- (D. Jh.) I tell you my dear brother
- (S.) listen, the city of Campaka is our birth place
 Sambhūmitta is our father, Keśinī our mother
- [22] (K.) 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.) Sambhūmitta 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 Keśinī 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 Takṣaśīla there started a great celebration¹⁰⁶

¹⁰⁶ Bazaar=market=festivity.

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 initiation¹⁰⁹ [, i.e.:] on the two seventh days in the month¹¹⁰ 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 in-
 crease
 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 you 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

¹⁰⁸This is a clear appeal for the unity of the Bangladeshi Sangha.

¹⁰⁹Lit. 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 bee¹¹¹ 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

¹¹¹ 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 Bhaṣkar: 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
life¹¹²

to cross the ocean of life¹¹³ - call Buddha the helmsman
indeed the Buddha [is] food for hunger - indeed the Buddha is water for thirst
the Buddha is in water, 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.

¹¹²Which separates this world from the other.

¹¹³Use 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 *sīla* 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] Sambhūmitta is our father, Keśinī 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

Sambhūmitta is our father
Keśinī 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