

Anecdota Oxoniensia
CHARITA
THE BUDDHA-KARITA
OF ASVAGHOSHA

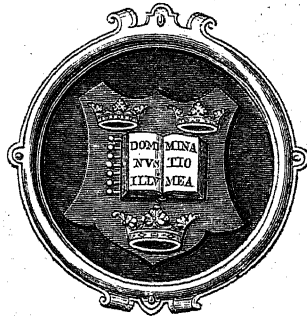
EDITED, FROM THREE MSS.



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PREFACE

THE poem called the *Buddha-karita* is at present known to us only in three MSS., all, I believe, copies from an original, which is inaccessible in Nepal. The curious differences between them would naturally suggest a difference in their archetype; but there appears to be only one extant MS. From this Mr. Hodgson's copy was made, which was originally prepared for Burnouf, and is now in the National Library at Paris; the second copy belongs to the Wright Collection of MSS., now deposited in the University Library at Cambridge; and the third, which is in my own possession, is quite a recent transcript, made two years ago by a native *Pandit* at Kâthmându at Professor Bendall's request. I explain their differences by supposing that the original is full of marginal and textual corrections which have puzzled the transcribers. We find a curiously parallel case in Dr. Stein's description of the Kashmirian codex archetypus of the Sârada MSS. of the *Râga-taram-ginî*. He says,

'Another important fact, brought to light by a careful examination of the archetypus, explains the numerous and often not inconsiderable discrepancies found in the various Sârada MSS. and the Devanâgarî transcripts, which can all be proved to have been copied directly or indirectly from this identical archetype. Throughout the whole text written by Râgânaka Ratnâkara *variae lectiones* have been written down by at least three successive hands. In copying from the MS. the scribes have followed indifferently the readings of the text or those of the annotators; hence the marked discrepancies in these later copies.'

Of these three transcripts of the *Buddha-karita*, only one, that in the National Library at Paris, is a Devanâgarî transcript,—the other two are in the Nepalese character. This explains, I think, the inaccuracies in the Paris MS., for I have generally noticed that transcripts from Nepal in the Devanâgarî were more inaccurate than those in the

Nepalese, from the imperfect acquaintance of the Hindu scribe with the foreign character.

My edition of the text has been chiefly made from the two MSS. in Cambridge—that in the University Library, which I call C, and my own, which I call D. These two hardly ever differ, and I have only noted their variations; consequently the readings of C must be understood to include those of D, unless a difference is mentioned; but I have also used a careful transcript of the Paris MS. (P), made by Professor Max Müller's Japanese pupils Kasawara and Bunyiu Nanjio. M. Sylvain Lévi, who published a careful edition and translation of the first book in the *Journal Asiatique*, but who generously gave up his intention of publishing the Sanskrit text of the rest of the poem as soon as he heard that I had begun printing my edition, kindly lent me his transcript of Books ii–vii, and I have used this to test the transcript of my Japanese friends, but I found that their work could generally be relied upon with perfect confidence. My text has thus been founded on a collation of the three MSS., but I have naturally inclined to follow the two Nepalese transcripts, partly because they were constantly at hand for reference, but still more because they appeared to me free from the additional errors introduced into the text by the P scribe's uncertainty in transcribing the puzzling Nepalese characters.

The Paris MS. was copied for Mr. Hodgson in the year 950 of the Nepalese era, i. e. 1830 A. D.,—the scribe seems to call himself *Amṛitānanda*¹; the colophon runs, *khavānām kamite varshe āgrahāyanike site | yame = mṛitānando likha (= likhat?)*,—apparently an unfinished couplet.

My own MS. D has no general colophon nor mention of any date, but ends abruptly with the colophon of the seventeenth sarga. The Wright MS. C has after this colophon two slokas which give, but in different words, the same date and the same scribe's name as the Paris MS.,—but I shall return to this point presently.

The Buddha-*karita* is called in the colophon of each of its seventeen sargas a mahākāvya, and is ascribed to *Aśvaghosha*. A solitary sloka is quoted in the commentary of *Rāyamukuta* on the *Amarakosha* i. 1. 1. 2, and also by *Ugvaladatta* in his commentary on the *Unādi-sūtras* i. 156.

¹ I believe that *Amṛitānanda* only made the original copy (now in Nepal), which he annotated in the margin.

These lines are found in Book viii, sl. 13, 'The city without him has no charms for us, like heaven without the lord of the Maruts when *Vṛitra* was slain.'

Several slokas are quoted from *Asvaghosha* in the *Subhāshitāvalī*, published by Professor Peterson, but none of them occur in that part of our poem which is preserved.

Asvaghosha's own date is uncertain. *Hiouen Thsang*, who left India in A.D. 645, in the '*Mémoires sur les contrées occidentales*,' Book xii. (vol. ii. p. 214 of *Julien's* transl.), says, speaking however of a former epoch which he does not definitely fix, 'À cette époque, dans l'orient, on remarquait *Ma-ming* (*Asvaghosha*); dans le midi *Ti-p'o* (*Deva*); dans l'occident *Long-meng* (*Nāgārdjouna*); dans le nord *Thong-cheou* (*Kou-māralabdha*). On les avait surnommés les quatre soleils qui éclairent le monde.' *I-tsing* visited India in 673, and he also names *Asvaghosha* among the ancient teachers, and even places him before *Nāgārguna*, *Āryadeva*, &c. He expressly praises him as a poet, and mentions his hymns which were used in the Buddhist ritual, and also his *Buddha-kārita-kāvya*¹. Whether he could be the contemporary and spiritual adviser of *Kanishka* in the first century A.D. is not yet proved, though it appears very probable; but at any rate his *Buddha-kārita* seems to have been translated into Chinese early in the fifth century. This must imply that it enjoyed a great reputation among the Buddhists of India, and justifies our fixing the date of its composition at least one or two centuries earlier.

The *Buddha-kārita* was also translated into Tibetan in the seventh or eighth century; the Tibetan translation, like the Chinese, consists of twenty-eight chapters. The Tibetan agrees much more closely than the Chinese with the original; in fact, from its verbal accuracy we can often easily reproduce the Sanskrit words; since certain Sanskrit words are always represented by the same Tibetan equivalents, as for instance the prepositions prefixed to verbal roots². The Chinese version appears to be much more vague and diffuse. This can be explained, I suppose, from the fact that the standard of literary taste differed more widely in India and China than in India and Tibet, as

¹ See *M. Fujishama, Journ. Asiat.* 1888, p. 425.

² I am indebted to Dr. H. Wenzel for all my information about the Tibetan.

the latter country had not the same fixed national canons of taste and therefore accepted more readily the foreign importation.

The first chapter in the Tibetan corresponds generally with the Chinese, but both omit the first twenty-four slokas of the Sanskrit text, which contain the very rhetorical description of the city of Kapilavastu. From this point up to the end of the thirteenth chapter the Tibetan (and to a less extent the Chinese) agrees fairly with the Sanskrit, and much of the fourteenth is the same in all three, but towards the end of the fourteenth the Sanskrit diverges widely; and Books xv, xvi, and xvii in the Sanskrit have no direct relation to the corresponding books in the Tibetan or the Chinese.

Now here, I think, comes in the importance of the two slokas written in the Cambridge MS. on the last page after the colophon of the seventeenth sarga. Instead of the lame and imperfect attempt at a couplet in the Paris MS., the Cambridge MS. has a revised and completed version, as follows :

शून्यवाणांकयुग्वर्षे मार्गे मासेऽसिते स्मरे ।
 अमृतानंदेन लिखितं बुद्धकाव्यं सुदुर्लभं ॥१॥
 सर्वत्रान्विष्य नो लब्ध्वा चतुःसर्गे च निर्मितं ।
 चतुर्दशं पंचदशं षोडशं सप्तदशं तथा ॥२॥

‘ In the year marked by a cipher, the (five) arrows, and a nine, in the month Mārgaśīrsha (Nov.–Dec.), in the dark fortnight, and on the day ruled by the seventh astrological house Smara¹, the poem about Buddha, very difficult to obtain, was written by Amṛtānanda. [950=A. D. 1830.] Having searched for them everywhere and not found them, four cantos have been made by me, the fourteenth, fifteenth, sixteenth, and seventeenth.’

Then follow on the last page of the MS. twenty-four anonymous lines of Hindi, which are written partly in the text and partly in the margin round the four sides, in praise of Śrī Rāgendra-vikrama, his son Śrī Surendra-vikrama, and their minister Bhīmasena. We learn from Dr. Wright’s ‘History of Nepal’ (p. 284) that Śrī Rāgendra-vikrama was made king of Nepal in A. D. 1816, while Bhīmasena, who had received the titles of General and Kāzî, acted as prime minister. This king was

¹ Yama is the deity of the seventh lunar asterism, Bharanî or Smara.

deposed in 1847, and his son Surendra-vikrama, who had been born in 1829, was raised to the throne. One of the Hindi lines curiously confirms this account, as it says of Bhīmasena, 'So hi ganaral-nāmdhārak, buddhisāgar bir hai.'

But who was Amṛitānanda? An Amṛitānanda is mentioned in Rāgendralāl Mitra's 'Nepalese Buddhist Literature' as the author of three treatises,—the *Khando-mṛitalatā* (p. 79), the *Kalyānapamkavimsatikā* (p. 99), and the *Virakusāvadāna* (p. 274); the two first are in Sanskrit, the last is in the Newārī language. There is a copy of the second work in the Royal Asiatic Society's Library, with the colophon *amritānanda-virakita*; and the same name occurs as the copyist of another MS., a MS. of the *Karunāpundarīka-mahāyānasūtra* (*amritānandenālikhat*), associated with the date 916 of the Nepalese Samvat, i. e. A. D. 1796. We may therefore assume that his activity as a copyist and author lasted at least from 1796 till 1830. He was probably the father of the old *Pandit* of the Residency, Guṇānanda, whose son Indrānanda holds the office at present. Dr. D. Wright informs me that the family seem to have been the recognised historians of the country, and keepers of the MS. treasures of sundry temples.

Now may we not suppose this Amṛitānanda to have been the author of these four last sargas? In the third line the Cambridge MS. originally had *sargatrayam*, but *katuh-sargam* is written over as a correction. My conjecture is that the three last sargas, which have nothing corresponding to them in the Tibetan and Chinese versions, are entirely his composition; but that the first portion of the fourteenth, which does agree in part with the Tibetan and Chinese, is taken from some imperfect copy of the original and completed by this modern editor. The style of the three last sargas differs in a marked way from that of the thirteen earlier books. It is totally devoid of all attempt at ornament, and it is often grammatically and metrically incorrect. The metre of the fifteenth and sixteenth is mainly the same as that of the fourteenth, the epic sloka, but with many instances of an additional short syllable; that of the seventeenth consists of various forms of the *dandaka*, as the *kusumastavaka* with four sets of nine anapæsts, or the *mattamāṅgalīlākara* with four sets of nine amphimacers. This last sarga was certainly written in Nepal, as in sloka 28 we read that

Buddha commands Râhula and Gautamî and others to practise the vow of fasting called *ahorâtra*, the *Lakshakaitya* ceremony, the rite called *Sringabherî*, and that called *Vasumdhârikâ*,—these four rites are all especially described in Nepalese books mentioned in Râgendralâl Mitra's 'Nepalese Buddhist Literature.' Thus in p. 221, we have the *ahorâtravratânusamsâ* with a legend to give it honour; in p. 275, in the account of the *Vratâvadâna-mâlâ*, we have the legend of *Suvarnavarna* to glorify the rite *lakshakaitya-vrata*; in p. 229, there is an account of a special treatise called *Sringabherî*, which explains the rite as consisting of dedicating one more cowdung, clay, sandstone, or metal model *kaitya* daily, till the number reaches a hundred thousand,—with the accompaniment of music from a golden horn and other instruments; the same rite without the musical part is called *kaitya-samvara*. The *Vasumdhârâ-vrata* is similarly described in p. 271, as performed at early dawn on the second day of the moon with tãntric ceremonies.

Again, in the twenty-ninth sloka we have the twelve sacred books of the Northern Buddhists, as given in Burnouf's Introduction, the *Geya*, *Gâthâ*, *Nidâna*, *Avadâna*, *Sûtra*, *Vyâkara* (wrongly for *Vyakarana*), *Ityukta*, *Gâtaka*, *Vaipulya*, *Adbhuta*¹, *Upadesa*, and *Udânaka*. The last sloka is evidently intended to close the poem, and leaves no room for any additional books such as must have followed in the original Sanskrit, as they are found alike in the Chinese and the Tibetan translations. It runs thus,

'The glory of the *Avadâna* of the birth of the lion of the *Sâkyas* has thus been described by me, at length and yet very concisely; it must be corrected by *Pandits* wherever anything is omitted,—my childish speech is not to be laughed at, but to be listened to with pleasure; whatever virtue I may have acquired from describing the king of the Law, the deliverer from mundane existence, who assumes all forms—may it become a store of merit for the production of right activity and inactivity in others, and for the diffusion of delight among the six orders of beings.'

I have examined the MS. of *Amritânanda's Kalyânapamkavimsatikâ* in the Library of the Royal Asiatic Society: it was translated by Wilson many years ago, and his translation was republished in the second volume

¹ *Adbbutadharna* in Burnouf.

of his collected Works; but the Sanskrit text has never been printed. Its colophon runs, *iti sri-naipâliyadevatâkalyânapanmkavimsatikâmritâ-nandavirañitâ samâptâ*। It is written in the Sragdharâ metre, and the style, though fairly correct, is not free from errors of grammar; thus in sloka 13 we find *abhyagami* used as 'he came.' The best stanza in the poem is the twenty-fourth:

श्रीर्षात् प्रागत्य योऽसौ सहितपरिजनश्चंद्रहासासिनाद्रिं
 छित्त्वा शेषि ह्रदेऽस्मिन् पुरवरमकरोल्लोकवासाय रम्यं ।
 स्वस्तीभूताञ्जसंस्थं सकलजिनवरं प्राभजन्मंजुनाथः
 कल्याणं वः क्रियात्स क्वचिदपि सरतां तिष्ठतां नौम्यहं तं ॥

'May Mañgunâth, who, having come from the Sirsha mountain with his disciples, divided the mountain with his scymitar bright-flashing like the moon, and in the dried-up lake erected a city, pleasant for the residence of men, and worshipped the best of all *Ginas* who sits on the self-sustained lotus, be propitious to you wherever you move or stand.—I adore him.'

This is superior to anything in the three last sargas of the *Buddha-karita*; but the remainder of the poem, as it enumerates the various deities and sacred places of Nepal, generally maintains one flat level of dulness. The two compositions, in point of literary merit, may be fairly ascribed to the same author. Each, for instance, abounds with *vava* at the end of a word, (often added merely to fill up the metre,) as in *puravaram* and *sakalaginavaram* in this stanza; in both we find *Maitriya* for *Maitreya*.

If my conjecture as to the recent origin of these concluding books be correct, we can only claim *Asvaghosha's* authorship for the first thirteen sargas and part of the fourteenth; and to these therefore I would confine my critical remarks. A peculiar interest attaches to them from their importance in establishing Professor *Bühler's* views as to the successful cultivation, in Northern India, of artificial poetry and rhetoric—*kāvya* and *alamkāra*—in the early centuries of our era. *Asvaghosha* seems to be entitled to the name of the *Ennius* of the classical age of Sanskrit poetry. His style is often rough and obscure, but it is full of native strength and beauty; his descriptions are not too much laboured, nor are they mere *purpurei panni*,—they spring directly

from the narrative, growing from it as natural blossoms, not as external appendages.

In this way I would venture to explain the remarkable parallels to be found between certain episodes of the Buddha-*ġarita* and some of the most admired passages in the great works of classical Sanskrit literature. I pass over the description of the glories of the city Kapilavastu at the commencement of the first sarga, (which might easily be illustrated by parallel passages in later poems,) because these verses may be of later date, as they are not found in either the Tibetan or the Chinese translation; but this objection will not apply to the other examples.

Readers of the *Raghuvamśa* will well remember the description in the seventh book, slokas 5-12, of the ladies of the city crowding to their windows to see prince Aḡa as he passes by from the *svayamvara*, where the princess Bhogyā has chosen him as her husband. There is a striking parallel to this episode in the third book of the Buddha-*ġarita*, slokas 13-24, where the young prince makes his first entry into his father's capital,—that expedition, during the course of which he is to make his first acquaintance with old age as the inevitable shadow which dogs the steps of youth. I can hardly doubt that Kālidāśa's finished picture was suggested by the rough, but vigorous outlines in *Asvaghosha*; he was the Buddhist *Ennius*, who gave the first inspiration to the Hindu *Virgil*. We must not forget here, that in Kālidāśa the description only belongs to an episode in the main poem,—in the Buddhist author it is a natural incident in one of the most important chapters of the whole work. Kālidāśa merely brings in a few characteristic details, as he is hurrying on to the marriage and the subsequent attack by the disappointed rivals; *Asvaghosha* dwells in a more leisurely way on the various attitudes and gestures of the women, in order to bring out in bolder relief the central figure of his hero. One verse certainly in *Asvaghosha* seems to me to have been directly taken and amplified by Kālidāśa.

Asvaghosha says, iii. 19, 'The lotus faces of the women gleamed while they looked out from the windows, with their ear-rings coming into mutual proximity, as if they were real lotuses fastened upon the houses.' Kālidāśa develops this crude sketch into a more finished

picture, 'The lattices, whose apertures were crowded with the intensely curious faces of the women, perfumed with wine,—while their bee-like eyes fluttered restlessly,—seemed as though they were adorned with lotuses.'

We can prove that Kālidāsa was not insensible to Buddhist influences, for in the twelfth book of the *Raghuvamśa* we have (sloka 21) that remarkable trace of Buddhism, where it is said, in the description of Rāma's journey with Sitā in the forest, 'He every now and then fell asleep from fatigue on Sitā's lap, resting under a tree whose shadow was motionless through his divine power.' This well-known miracle of Buddha's childhood does not occur in *Asvaghosha*, but it is given in the *Lalita-vistara* (ch. xi).

Again, in the *Rāmāyana* (Bomb. ed. v. 10. 34-49), there is an account how the monkey Hanumat enters Rāvana's palace by night and sees his wives all asleep in the seraglio, and their various attitudes are described, as they lie unconscious of a stranger's presence. There is an exactly parallel description in the fifth book of the *Buddha-karita* (slokas 48-61), where the prince, on the night of his leaving his home for ever, sees the women of his seraglio suddenly cast by a divine spell into a deep sleep, and he gazes on them as they lie with their limbs and gestures all distorted. Here again in the Hindu poem it is merely a purposeless episode, only introduced for the sake of ornament; in the Buddhist poem it is an essential element of the story,—it is the final impulse which stirs the Bodhisattva to make his escape from the world. In the *Rāmāyana* the similarity is more evident, as the description there is only a continued repetition of two stanzas in the *Buddha-karita* (v. 50), 'Another woman was sleeping, embracing her drum as a lover, with her two arms tender like the shoot of a young lotus, and bearing their bracelets closely linked, blazing with gold;' or (v. 55), 'Another damsel lay sound asleep, embracing her big lute as if it were a female friend, and she rolled it about, while its golden strings trembled, with her own face bright with her shaken ear-rings.'

The Rāma myth is several times referred to in the *Buddha-karita*. Thus the charioteer *Khandaka*, in vi. 36, says to the prince, 'I cannot go to the city with my soul thus burning, leaving thee behind in the forest, as Sumitra left the son of Raghu,'—Sumitra here represents the

Sumantra of our present text of the *Râmâyana*; so in viii. 8, 'The people of the city shed tears in the road, as when in old days the chariot of the son of Dasaratha came back;' or ix. 9, 'Leaving his chariot, the family priest then went up to the prince with the counsellor, as the saint (Agastya), the son of Urvasî, went with Vâmadeva, wishing to see Râma when he dwelt in the forest;' or ix. 59, 'So Râma, seeing the earth oppressed by the base, came forth from his hermitage and ruled it again.' * But these references are vague, and do not necessarily imply the previous existence of our present *Râmâyana*.

In the thirteenth book we have the description of Buddha's temptation by Mâra and his three daughters; and as Mâra is distinctly identified with Kâma the flower-armed god, we are at once reminded of the similar scene in the *Kumâra-sambhava*, where Kâma discharges his arrow against Siva. Mâra says to Buddha, xiii. 11, 'This arrow is uplifted by me,—it is the very one which was shot against Sûryaka, the enemy of the fish.

'So too, I think, when somewhat probed by this weapon, even the son of *Idâ*, the grandson of the Moon, became mad; and *Sântanu* also lost his self-control,—how much more than one of feebler powers, now that the age has become degenerate!'

Mâra is described in xiii. 7, 8, in very similar terms to the description of Kâma in the *Kumâra-sambhava*, 'Then having seized his flower-made bow and his five infatuating arrows, he drew near to the root of the *Asvattha* tree with his children,—he the great disturber of the minds of living beings. Having fixed his left hand on the end of the barb and playing with the arrow, Mâra thus addressed the calm seer as he sat on his seat, preparing to cross to the further side of the ocean of existence.'

We may surely compare those lines in the *Kumâra-sambhava* iii. 64, where Kâma is described—

उमासमक्षं हरबद्धलक्ष्यः शरासनज्यां मुञ्जराममर्शं ॥

'In the presence of *Umâ*, fixing his aim at *Hara*, he repeatedly fingered the bow-string.'

When these sensual temptations fail, Mâra tries to frighten Buddha's constancy by an onset of all kinds of monsters and demons,—a scene which is imitated in *Arguna's* trial in the *Kirâtârguniya*.

The Buddha-*karita* is always called in the colophons of the different sargas a mahâkâvya, and it certainly shows an acquaintance on its author's part with the teachings of the Hindu rhetoric or *alamkâra*. Of course the common figures *upamâ*, *utprekshâ*, and *rûpaka* occur everywhere; but we find now and then specimens of more elaborate ornament.

Thus in viii. 37, when Buddha's queen Yasodharâ finds that her husband has abandoned her, she bursts out, 'These lines of palaces seem to weep aloud, flinging up their dovecots for arms, with the long unbroken moan of their doves.' We have also curiously long-spun instances of 'allegory' or *aprasutaprasamsâ* in such slokas as i. 76, 'The thirsty world of living beings will drink the flowing stream of his law, bursting forth with the water of wisdom, enclosed by the banks of strong moral rules, delightfully cool with contemplation, and filled with religious vows as with *kakravâka* birds;' or xiii. 65, 'The tree of knowledge, whose roots grow deep in firmness and whose fibres are patience,—whose flowers are moral actions and whose branches are memory and thought, and which gives out righteousness as its fruit,—surely, when it is growing, it should not be cut down.'

So we have often rhetorical contrasts well worked out, as in iii. 22 :—

'Gazing down upon the prince in the road, the women appeared as if longing to fall to the earth; gazing up to him with upturned faces, the men seemed as if longing to rise to heaven;'

Or viii. 56, 'That body which deserves to sit or lie on the roof of a palace, honoured with costly garments, aloes, and sandalwood,—how will that manly body live in the woods, exposed to the attacks of the cold, the heat, and the rain?'

So viii. 30, in the description of the palace after the prince's flight, 'As the women pressed their breasts with their hands, so too they pressed their hands with their breasts,—dull to all feelings of pity, they made their hands and their bosoms inflict mutual pains on each other.'

We have a very artificial verse, with the figure *yathâsamâhâya* in it, in v. 26 :—

'The prince, whose form was like the peak of a golden mountain,—

whose eye, voice, and arm resembled a bull, a cloud, and an elephant, —whose countenance and courage were like the moon and a lion :'

गजमेघर्षभबाहुनिखनाक्षः ।
शशिसिंहाननविक्रमः प्रपेदे ॥

Or again, v. 42, where he is described, 'Bright like a golden mountain and bewitching the hearts of the noble women, he enraptured their ears, limbs, eyes, and souls by his speech, touch, form, and high qualities :'

श्रवणांगविलोचनात्मभावान् ।
वचनस्पर्शवपुर्गुणैर्जहार ॥

In iii. 51 we have *rasântara* employed in its technical sense as a counter emotion made use of to cancel one already prevailing, where the king determines to divert his son's melancholy by an expedition outside the palace—

रसान्तरं स्थादिति मन्यमानः ।

in accordance with the definition in the *Sâhityadarpana* (§ 220)—

रभसचासहर्षादेः कोपभ्रंशो रसान्तरं ।

'By a "diversion of feeling" (*rasântara*) we mean the banishing of petulance by some violent fear, joy, or the like.'

I have also noticed a curious point of resemblance between *Asvaghosha* and *Kâlidâsa* in the occasional references to the festival of *Indra's banner*, which is, I believe, peculiar to Western India.

Kâlidâsa refers to it in *Raghuvamsa* iv. 3, 'His subjects with their children rejoiced as they beheld his new rising, with their long rows of uplifted eyes, as at the raising of *Indra's banner* in the festival for rain.'

So in *Asvaghosha* i. 63 the seer *Asita* says that he is come 'with a longing to see the banner of the *Sâkyas* race as if it were *Indra's banner* being set up ;'

And again in viii. 73, 'Having heard of the arrival of *Khandaka* and *Kamthaka*, and having learned his son's fixed resolve, the lord of the earth fell struck down by sorrow, like the banner of *Indra* when the festival is over.'

The style of the poem is peculiar, as there is often a mixture of roughness and rusticity which, unless we can account for it by corruption of the text, does not harmonise with the frequent attempts at ornament and polish. Some of the words used are only known to us from the early lexicons, as the Amarakosa, &c., as *e.g.* *dhishvya*, 'a dwelling,' which is a favourite word, and occurs four or five times; *krisana*, 'gold,' ii. 36; *gantrī*, 'a cart' (Amarakosa, *Hemaṅdra*), ii. 22; *Lekharshabha* (Amarakosa), 'Indra,' vii. 8. I may also mention *sam-grāhaka*, 'a charioteer,' iii. 27, which occurs in Pāli; *rasā*, 'the earth,' v. 5; *yāṅitaka*, 'a loan,' xi. 22, which occurs in Pāzini iv. 4, 21, and the Amarakosa; *dushkuha*, i. 18, 'hard to be roused to wonder,' 'incredulous,' which occurs in the *Divyāvādāna*; *dharman* is used for *dharma*, 'custom,' in v. 77 and xi. 20.

The *Buddha-karita* will tell us little new about Buddhism and its history, but it is full of information for those who are interested in the history of Sanskrit literature; and I am sure that other and younger eyes than mine will bring many points of interest to light which I have failed to see, as I was too much engrossed with minute varieties of reading and difficulties of interpretation to have always had leisure or insight for these larger questions. After all, I have been obliged to leave many passages which are obscure from some undetected corruption in the text. The inaccuracy of the Nepalese MSS. must be my plea, as I submit this *editio prima* of the *Buddha-karita* to the criticism of Sanskrit scholars.

An English translation will shortly appear in a volume of the 'Sacred Books of the East.'

E. B. C.

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