

New Manuscript Evidence for *Suprabhātastava* by Śrīharṣadeva: The Drepung Texts critically examined

Zhen LIU

Abstract: The *Suprabhātastava* is one of the two hymns ascribed to King Śrīharṣadeva (c. 590–647 CE), who ruled over Kannauj. There are five modern editions of this text, which roughly follow eight extant Sanskrit manuscripts and a Tibetan translation. Recently, scholars discovered two unknown Sanskrit manuscripts of the text in Drepung Monastery. One of them has unique contents and readings. For this reason, the present article compares the said manuscript with other extant versions. In this respect, the article demonstrates that the newly discovered manuscripts belong to a different transmission lineage. Moreover, the article discusses the authorship and genre of the *Suprabhātastava*.

Keywords: *Suprabhātastava*, Śrīharṣadeva, Buddhist hymns, Drepung Manuscripts

Zhen LIU, Fudan University;  0000-0002-4737-2843

1. Introduction

Undoubtedly, the majority of Buddhist hymns are meant to praise the Buddha (HARTMANN 2015: 532). They are known as *stotra*, *stava*, or *stuti*. This literary genre comprises a type of hymns that praises the superiority of the Buddha over his opponents, the Hindu gods.¹ I name this sub-genre the *devātīśaya*-type.² SCHNEIDER 2014: 17 suggests that this sub-genre may belong to the Gupta period (ca. 4th century CE – ca. late 6th century CE). The scholar refers to an inscription found in Phanigiri³ as the earliest known evidence for the

¹ It refers only to the rival of Buddhism at that time, in which the authors of this type of hymns lived, and the Indian god faith became a strong or stronger alternative to Buddhism.

² I borrow the title from a hymn written by Varāhasvāmin, which will be discussed below.

³ For the text and translation, see SKILLING and VON HINÜBER 2011. The dating of this inscription is between the 3rd and the 4th century CE. In this inscription, Śiva and Kṛṣṇa are placed in opposition to the Buddha.

sub-genre. The mentioned inscription claims that Buddha transcended Śiva and Viṣṇu. This portrayal may trace back to a stanza in the *Brāhmaṇavagga*, which is the 26th chapter of the *Dhammapada*:

The sun shines by day, the moon is bright by night;
the warrior shines when his armor is fastened on,
the brahman shines when meditating,
but the awakened one shines all day and night by his radiance.
(Dhp 387)⁴

The *devātiśaya*-type is associated with four representative works (ZORIN 2010: 88), of which the three most important are: (1) Rādhasvāmin's⁵ *Viśeṣastava*, 'Praise of the Excellence [of the Buddha]'⁶; (2) *Sarvajñamaheśvarastotra*, 'Praise of the All-Knowing One, the Great Lord'⁷; and (3) his younger brother – according to legend – Varāhasvāmin's⁸ *Devātiśayastotra*, 'Praise of [the Buddha's] Preeminence over the Gods'.⁹ According to various sources, including commentaries and Tāranātha's *History of Buddhism*, Rādhasvāmin and Varāhasvāmin were originally Brahmins who worshipped Śiva, but later converted to Buddhism (SCHNEIDER 2019a and 2019b). Schneider dates the two authors, with reservations, to a period before the 8th century CE, when Tibetan translations and commentaries appeared (SCHNEIDER 2014: 18). The three works mentioned above were perhaps contemporary to the famous king in Kannauj, Śrīharṣadeva (c. 590–647 CE).

Apart from three plays,¹⁰ two short hymns are ascribed to Śrīharṣadeva, namely the *Aṣṭamahāsthānacaityastotra* (henceforth: Aṣṭ; 'Praise of the Shrines at the Eight Great Places') and the *Suprabhātastava* and (henceforth: Sup; 'Praise of the Beautiful Dawn').

⁴ Translated by NORMAN 1997: 55. The Pāli text is: *divā tapatī ādicco, rattim ābhātī candimā, sannaddho khattiyo tapatī, jhāyī tapatī brāhmaṇo, atha sabbam ahorattim Buddhō tapatī tejasā*, see Dhp 109.

⁵ For the reason we use the name Rādhasvāmin instead of Udbhaṭasiddhasvāmin, see SCHNEIDER 2019b, i.e., the entry 'Udbhaṭasiddhasvāmin' in *Brill's Encyclopedia of Buddhism*.

⁶ For the edition and translation of the Tibetan version, see SCHNEIDER 1993. For the edition of its Sanskrit version, see LIU and SCHNEIDER 2022: 65–76.

⁷ For the edition and translation of the Tibetan version, see SCHNEIDER 1995.

⁸ Instead of Śaṅkarasvāmin, the name of the poet Varāhasvāmin is attested in the colophone of the Sanskrit manuscript, see LIU and SCHNEIDER 2022: 47 and 52.

⁹ For the edition and translation of the Tibetan version, see SCHNEIDER 2014. For the edition of its Sanskrit version, see LIU and SCHNEIDER 2022: 47–52.

¹⁰ Namely *Nāgānanda*, *Priyadarśikā* and *Ratnāvalī*.

The latter, which is also named ‘Praise of the Excellently Illuminating Dawn (i.e., the Buddha)’¹¹, belongs to the *devātiśaya*-type. The author compares the deeds and characteristics of various Indian gods and sages with those of the Buddha. The Buddha, the only Awakened One, surpasses all Indian gods, who are still asleep. Therefore, the title of this hymn can be also interpreted as the ‘Morning/Awakening Song’, which defines it as a counterpart to the Brahmanical morning oblation.¹²

According to PW (s.v. *suprabhāta*), AUFRECHT 1903 (s.v. *Suprabhāta*stotra), and THOMAS 1903: 704, the *Vāmanapurāṇa* contains a Brahmanical *Suprabhāta* (VāmP 14.21–28), which could be considered as the oldest ‘Morning/Awakening Song’ if we define *suprabhāta* as the name of a literary genre that was originally used in Brahmanical morning oblations. This song lists various Brahmanical gods and sages. In Sup, however, the same gods and sages are satirised.¹³

Depending on the version, Sup consists of 21 to 25 stanzas composed in five different meters: *mālinī*, *anuṣṭubh*, *vaṃśamālā*, *vasantatilaka*, and *śārdūlavikrīḍita* (see appendix II). Albeit poetically unsophisticated, the author of the poem is able to skillfully describe the powers of a god or a group of sages while simultaneously satirising them in as little as three *pādas*. Three stanzas (Sup <20>, <21> and <23>) overlap with two stanzas recorded in the Jaina *Suprabhāta* found by THOMAS 1903: 704 and 722. Since one transmitted version of Sup, on which the Tibetan translation is based, does not contain these three stanzas, they must be a later insertion.

Colophons in the Tibetan translations do not ascribe Aṣṭ and Sup to Śrīharṣadeva in Kannauj, but to the later King Śrīharṣadeva (1089–1101) in Kashmir (STEINER 1997: 210–211). Since MINAYEV 1887: 233, following the Tibetan colophons, attributes both works to the Kashmiri King Śrīharṣadeva, this opinion has been followed by THOMAS 1903: 704.¹⁴ FRANCESCHINI 2019: 215 partially accepts it in his entry on ‘Harṣa’, which he wrote for the *Brill’s Encyclopedia of Buddhism*. Lévi, on the other hand, proved that the King

¹¹ According to the interpretation in the Tibetan translation, *rab tu snga bar sad pa*, see STEINER 1997: 210, n. 1.

¹² Although we cannot find a Brahmanical *suprabhāta*-hymn as early as in Gupta-Dynasty, the morning- and evening-performance of *agnihotra* has had a long tradition since the Brāhmaṇa-period, see BODEWITZ 1976: 41–50.

¹³ Apart from the Brahmanical *Suprabhāta*, there is also Jaina versions of the *Suprabhāta* literature. See THOMAS 1903: 704. The title of one *Suprabhāta* is attested in SCHUBRING 1934: 4b32. Unfortunately, these texts are still not accessible.

¹⁴ THOMAS 1903: 704 regarded wrongly that Minayev read the geographic term ‘Kashmir’ in his Sanskrit manuscripts.

Śrīharṣadeva in question was the king of Kannauj, not the king of Kashmir, being the author of Aṣṭ (LÉVI 1897: 189, n. 2).¹⁵ STEINER 1997: 211 follows Lévi, but he does not rule out both possibilities that Sup could be ascribed to either the King Śrīharṣadeva in Kashmir or to the king of Kannauj.

Regardless, there are two common points between Aṣṭ and Sup:

1. Both Sup and Aṣṭ display the same final refrain, in which the Buddha is referred to as *daśabala*, ‘one who possesses ten powers’.¹⁶
2. In the third stanza of Aṣṭ, the names of the gods can be found in Sup too:¹⁷

*kailāse hemakūṭe himavati malaye mandare meruśṛṅge
pātāle vaijayante dhanapatīnilaye siddhagandharvaloke |
brahmāṇḍe viṣṇubhūmau paśupatinagare candrasūryātireke
ye cānye dhātukaityā daśabalabalinas tān namasyāmi mūrdhnā || 3 ||*

At Kailāsa Mount, Hemakūṭa Mount, Himalaya Mount, Malaya Mount, Mandara Mount, on the Summit of Meru Mount, at Pātāla, Vaijayanta, Dhanapati’s (Kubera) House, in the Worlds of Siddhas and Gandharvas; in the egg of Brahman, on the ground of Viṣṇu, in the city of Paśupati (Śiva), in the realm which surpasses that of the moon and the sun, there are other *caityas* of reliquaries of the one who possesses ten powers. I pay homage to them with my head.¹⁸

Can the author of Sup be identified with Kannauj’s Śrīharṣadeva? There are three arguments:

1. As THOMAS 1903: 704 already pointed out, ‘A slight confirmation of this ascription, which would be, indeed, in itself of some authority, is to be found in the occurrence of the word *harṣa*¹⁹ in the last verse of the poem (i.e., Sup), seeing that Hindu writers often in this way attach the seal of authenticity to their works’. The similar ‘seal’ of authenticity, now in the form of *hr̥ṣṭa*⁰, can be found in the first half of the last verse of *Nāgānanda*, which without a doubt is a play authored by Śrīharṣadeva in Kannauj:

¹⁵ About one hundred years earlier than the reign of Harṣadeva in Kashmir, Aṣṭ was transliterated into Chinese characters, see STEINER 1997: 211.

¹⁶ The last *pāda* of stanza 2–4 in Aṣṭ is: *ye cānye dhātukaityā daśabalabalinas tān namasyāmi mūrdhnā*, see ZHANG 2020: 111–113.

¹⁷ Kubera in Sup <16>, Siddha and Gandharva in Sup <1>, Brahman in Sup <8>, Viṣṇu in Sup <9>, Śiva in Sup <10>, the moon in Sup <7> and the sun in Sup <6>.

¹⁸ ZHANG 2020: 112. LÉVI’s 1897: 201 edition has slightly different readings and a different verse-number, i.e., 4. For the French translation of Aṣṭ, see ETTINGHAUSEN 1906: 176–179.

¹⁹ The exact form is ⁰*harṣite*, see commentary to <25d>.

*vr̥ṣṭim hr̥ṣṭasikhaṇḍitāṇḍavabhṛtaḥ kālē kirantv ambudāḥ
kurvantaḥ pratirūḍhasantataharitsasyottariyām kṣitim |*

Let the clouds make rain showers at the due time,
Bring wild dancing to the **delighted** peacocks,
Clothing the earth with dense sprouted green corn. (Trans. SKILTON
2009: 222–223).

2. Bāṇa was a court poet who worked for Śrīharṣadeva in Kanauj. In his *Harṣacarita* (*Biography of the King Harṣa*) there are many descriptions, in which King Harṣa is compared with the gods, Śiva, Kṛṣṇa, Yama, Prajāpati, etc., not to mention the Buddha and the Jina:²⁰

But now-a-days, when your highness, – calm in mind like Buddha himself, one who carries out all the rules for the castes and orders like Manu, and bears the rod of punishment as visibly as Yama, – governs the whole earth girdled by the seven oceans, and bearing all the continents as its garland, – who would venture without fear even to act in his own mind the character of indecorum, that bosom-friend of open profligacy? (Trans. COWELL and THOMAS 1897: 66).

and

In him we see how a ‘Subduer of Hosts’ (Indra) has set at rest the moving partisan kings. In him a ‘Lord of People’ (Prajāpati) has displayed forbearance towards all other rulers. ... In him a ‘World’s Lord’ (Viṣṇu) has stationed the world’s guardians at the entrance to the regions, and the treasure of the earth has been distributed among the first of the people. (Trans. COWELL and THOMAS 1897: 75–76).

In some passages, King Harṣa even surpasses them:

His youthful exploits, unlike Kṛṣṇa’s, transgress not right; his freaks of power cause no offence to the man of refinement as did those of Śiva; his boast lead to no destruction of families as did those of Indra to that of the cowpens; unlike Yama, ...; unlike Varuṇa, ...; unlike Kubera, ...; unlike Jina, the sight of him is never without solid result; unlike the Moon, his glories do not wane. Wonderful is his royalty, surpassing the gods!²¹

²⁰ For example, Hc. 79.14–18: *idānīm tu sugata iva śāntamanasi, ... ka ivāviśaṅkaḥ sarvavyasanabandhor avinayasya manasāpy abhinayaṃ kalpayisyati* and 90.5–91.7: *atra balajitā niṣcalikṛtāś calantaḥ kṛtapakṣāḥ kṣitibhṛtaḥ; ... atra lokanāthena diśāṃ mukheṣu parikalpitā lokapālāḥ sakalabhuvanakośāś cāgryajanmanām vibhakta iti*.

²¹ Hc. 77.9–78.1: *nāsyā harer iva vr̥ṣavirodhīni bālacaritāni, ... na candramasa iva*

Although these comparative descriptions are common in Indian *kāvya*-literature and usually have no religious intention, they fit the purpose of the *devātīśaya*-type very well. Not coincidentally, *Viśeṣastava*, *Sarvajñamaheśvarastotra*, *Devātīśayastotra* as well as *Sup* were possibly composed during or shortly after the time of Bāṇa and Śrīharṣadeva in Kannauj.

3. Śrīharṣadeva in Kannauj was a Śaivite, not a Buddhist.²² Varāhasvāmin and Rādhasvāmin were worshipers of Śiva. The shared religious background of these three Gupta authors may have resulted in the same type of hymns.

Furthermore, LÉVI 1897: 191 argues that ‘Le *Suprabhātastotra* a de plus l’avantage d’un joli vers (i.e. *Sup* 1), spirituel et délicat, à la manière de *Ratnāvalī* ou de *Priyadarçikā*’. However, the characterization of these verses as “spirituel et délicat” is too weak to support his argument.

The authorship of *Sup* remains not completely certain. The text nevertheless achieved wide circulation. The five available editions, by MINAYEV 1887 (henceforth: Mi), THOMAS 1903 (henceforth: Th), ETTINGHAUSEN 1906 (henceforth: Et), PANDEYA 1994 (henceforth: Pa) and BAHULKAR 2012 (henceforth: Ba), were produced on the basis of eight extant Sanskrit manuscripts:

1. A text of the hymns with Newari translation, 14 pages, consulted by Mi in his edition (henceforth: Mi^A).
2. A ms. in the Bibliothèque Nationale de France, in Paris (fonds Burnouf, 125), consulted at first by Mi (henceforth: Mi^P), then by Th and Et.
3. One of the two mss in the St. Petersburg collection, consulted by Mi (henceforth: Mi^B).
4. One of the two mss in the St. Petersburg collection, consulted by Mi (henceforth: Mi^C) (MINAYEV 1887: 233, n. 1).
Minayev used these above four mss in his edition. Among these, Mi^A, Mi^B and Mi^C come from Kathmandu.
5. A Nepalese ms. in the Library of the India Office (I.O. 2921), which comprises a Nepalese interpretation, consulted by Th (henceforth: Th^A), then by Et.

bahuladoṣopahatāḥ śrīyaḥ citram idam atyamaramaṁ rājatvam. For an English translation, see COWELL and THOMAS 1897: 64–65.

²² GOYAL 1932 has contributed a whole book to this conclusion: Harṣa is a great patron of Buddhism and Buddhists, but he is a worshipper of Śiva.

6. A ms. in the collection of the Bengal Asiatic Society, consulted by Th (henceforth: Th^B), then by Et.
In addition to Mi^P, Thomas used these above two mss (THOMAS 1903: 703 and 705).
7. A ms. in the University Library, Cambridge, consulted by Et (Ms. Add. 1614, 13v1–15r5, Collection of Stotras and Songs²³, henceforth: Et^C).
In addition to Et^C, Ettinghausen used three mss, Mi^P, Th^A and Th^B (ETTINGHAUSEN 1906: 168).
8. A Devanāgarī-ms. from the private collection of Vijayarāja Vajrācārya in Nepal, consulted by Ba (henceforth: Ba^K).²⁴
In addition to this ms., Bahulkar consulted the edition by Thomas. Pandeya tells us nothing about the manuscripts that he consulted. However, Pandeya must have consulted the same material as Bahulkar.

These manuscripts have not been accessible to me, therefore their variant readings are reported according to their editions in the publications mentioned above.

Recently, two unstudied manuscripts of Sup were found in Drepung ('Bras spungs) Monastery. At the beginning of this century, a facsimile edition of Sanskrit manuscripts²⁵ preserved in Tibet was published in 61 volumes. In this publication, the manuscripts from Drepung Monastery stretch over three volumes. The first one (henceforth: D1) belongs to a bundle of manuscripts with the file number ZX0587–ZB09 in vol. 1. The manuscript is written on palm leaf in Old Bengali script. It could be dated to the 13th or 14th centuries. The size of the folios is 31 cm X 5.2 cm. There are eight lines per page, without a distinct foliation system. However, the facsimile edition has been paginated by the publishers, probably according to the sequence of folios as found during photographing. Following this tentative pagination, Sup stretches from 4a1 to 5a3 in Liu and Schneider's edition (LIU and SCHNEIDER 2022: 4–5).

The second manuscript of Sup (henceforth: D2) is in a file named no. ZX0618–ZB24 in vol. 2, which contains 26 short texts. The manuscript is written on palm leaf in a Nepalese script. It could be dated to between the 12th and 13th centuries. The size of folios is 31.6 cm X 5 cm. There are 5 lines per

²³ This hymn was described by BENDALL 1883: 138 as being 'attributed to "Harsha-deva-bhūpati"' during his cataloging and is identified by ETTINGHAUSEN 1906: 168. For the description of this ms., see CDL, MS ADD. 1614.

²⁴ According to BAHULKAR 2012: liv and 275, n. 1, this ms. covers folios 27–30 from the manuscript-collection named *Bauddhastotrasaṃgrahaḥ*.

²⁵ About this facsimile edition, see LIU and SCHNEIDER 2022: 3.

page, with a distinct pagination system. This version of Sup is the eighth text in the collection (10a1–12a2), following immediately after Aṣṭ.²⁶

The Tanjur preserves a Tibetan translation (henceforth: Tib). This version, however, does not reveal its translator's identity. Therefore, it is difficult to date the Tibetan version (Tib).

As THOMAS 1903: 705 and STEINER 1997: 210–211, n. 1 have already noted, the order and number of stanzas in the extant editions and manuscripts do not always agree between the Sanskrit text and its Tibetan version; there are even disparities among the Sanskrit manuscripts. All the extant editions display 24 stanzas, which nevertheless may follow diverging sequences. D1 has 25 stanzas. Two of its stanzas (verse <2> and <19>) have never been attested in any other versions. It lacks one stanza seen in all other versions. D2, on the other hand, presents only 22 stanzas, with two stanzas missing. In Tib there are only 21 stanzas. It lacks 3 stanzas, which are preserved in all Sanskrit manuscripts and overlap with two stanzas in the Jaina *Suprabhāta* (see appendix II). Additionally, Tib contains one stanza that cannot be found in the Sanskrit versions.²⁷

The two additional stanzas recorded in D1 have a high literary value. The wording in D1 differs strongly from that of other versions.²⁸ Therefore, although some readings in D1 do not seem to be proper in the context,²⁹ I have nevertheless selected D1 as the main source-edition through which to edit and compare other versions. Appendix I offers a critical edition of D2; appendix II offers a *pāda*-concordance of the both mss in Drepung, five extant editions and the Tibetan translation.

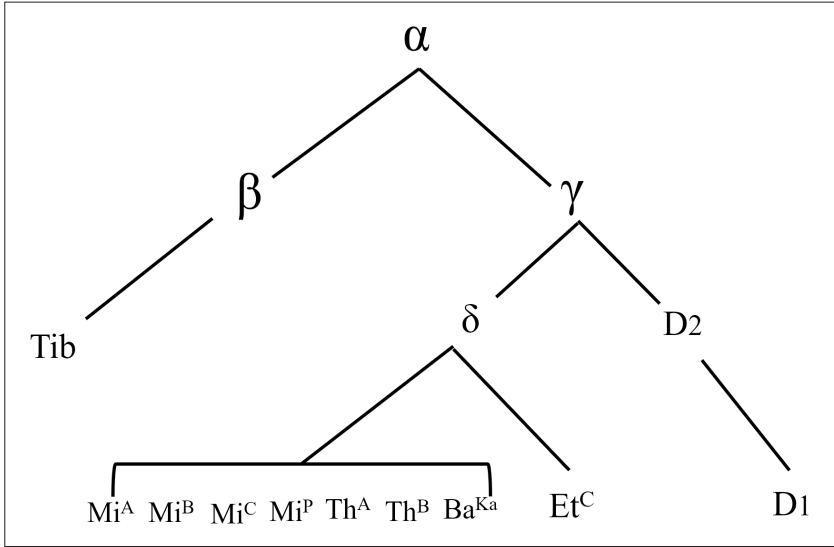
The stemma presented here concerns the eight manuscripts, which have been consulted by the former editors, the two Drepung manuscripts, and the Tibetan translation:

²⁶ MATSUDA 2019: 22–24. For an edition of the Sanskrit manuscript of Aṣṭ from Drepung Monastery, see ZHANG 2020.

²⁷ See commentary to verse <25> and appendix II.

²⁸ In many verses, D2 displays the same readings seen in D1. For example, <5c>, <7c>, <10c>, <12b>, <16c>, <21cd>, <22c>, <24c>, and *vighnakartā* in <14a>, *bahuvividhaviḡhātāḥ* in <18b>, etc.

²⁹ For example, *sakalaghanavitāna°* in <2a>, *lokaśṛṣṭyekaśabdaḥ* in <5b>, *vatsabhṛgvāṅgiro* in <17a>, etc.



The Tibetan edition does not record these three stanzas <20–21, 23>, which show traces of Jaina influence. Furthermore, the Tibetan version contains one stanza <25>, which is not found in the other versions. For these reasons, the stemma above identifies Tib as an early edition. Besides these, according to the content, Tib shows 20 significant discrepancies³⁰ against branch γ.³¹ Tib and branch δ differ eight times from at least one Drepung manuscript, while Tib and Drepung manuscripts ten times from branch δ.

Since the readings in D1 and D2 differ significantly from the readings offered by extant editions 13 times, the stemma above treats the two groups of manuscripts as two different branches, i.e., δ and Drepung manuscripts. Apart from these two additional stanzas, <2> and <19>, in D1, D1 again displays 13 considerable discrepancies against D2 and branch δ; D2 has only five against D1 branch δ. D1 can be regarded as a witness dependent on D2.³²

³⁰ ‘Significant discrepancy’ means a significant semantic difference between two readings, e.g., *gsum* in Tib against *strī* in Skt. of <4b>, or **mukhyair* in D1, D2, and *gto* in Tib against **yakṣair* in eds. of <1a>. An example of insignificant discrepancy is *yānti dvirephāḥ* in D1, D2, and eds. against *yāti dvirephaḥ* in Mi^A of <1d>.

³¹ Among these discrepancies, five are possibly due to scribal error, and five are probably due to the translator’s interpretation.

³² Or *vice versa*, since D1 has probably preserved the end verse of an old recension of Sup, i.e. verse <19>, see the commentary to verse <19>.

It is difficult to assign a precise position to the eight manuscripts in δ . Among them, Et^C possesses five significant discrepancies. The other seven manuscripts cannot show their characteristic obviously unless we can access them.³³

2. Textual Edition and Comparison

Structure:

The verse numbers of this edition are based on that of D1 and put in sharp brackets, e.g., <1> for the first verse. One stanza between Sup 17 and 18, which is absent in D1, is marked with <17+>.

Each individual stanza will be examined according to a quadripartite scheme:

The first layer is the Sanskrit text with critical apparatus.

The second layer is the Tibetan Text with critical apparatus.

The third layer is the English translation.

The fourth layer is the commentary.

Conventions of the Critical Edition of the Sanskrit Text

This critical edition of the Sanskrit manuscripts does not highlight any paleographic and orthographic features that do not involve semantics. Thus, the following items in the diplomatic edition (LIU and SCHNEIDER 2022: 17–21) have been tacitly normalised throughout, also in the critical edition of D2:

- (1) gemination of consonants after *r*
- (2) degemination of consonants before *v*
- (3) use of *m̐* for homorganic nasal and *vice versa*
- (4) use of *m̐* for final *m* at the end of a verse line
- (5) intermingling of sibilants *ś*, *ṣ*, *s*
- (6) use of *avagraha* for crasis end elision
- (7) non-application of *saṃdhi*, use of *virāma*
- (8) irregularities of punctuation

Corrections and comparisons are indicated by underlining in the main text. The readings of the manuscripts and the other editions are given in the apparatus. The abbreviation ‘eds.’ indicates the extant editions.

³³ In between, Ba^{Ka} and Mi^C have two significant discrepancies, respectively.

Conventions of the Critical Edition of Tibetan Text

The Tanjur preserves five Tibetan editions, which comprise four printing blocks (Derge, Cone, Narthang, and Peking) and one manuscript (Ganden). The corresponding abbreviations and locations are:

C for Cone, *bstod tshogs*, vol. ka 279a2–281a1

D for Derge, *bstod tshogs*, vol. ka 239a4–240b5

G for Ganden, *bstod tshogs*, vol. ka 345b3–348a2

N for Narthang, *bstod tshogs*, vol. ka 262b5–264b3

P for Peking, *bstod tshogs*, vol. ka 280a1–281b7

Corrections and comparisons are indicated by *italics* in the main text. The readings of the other versions are given in the apparatus. Discrepancies between Tibetan and (some) Sanskrit reading(s) are shown in a text box.

om̐ namo buddhāya ||

om̐ namo buddhāya ||] om. Ba D2 Pa : *namo budhāya* Mi

Homage to the Buddha!

<1>

stutam api surasaṃghaiḥ SiddhaGandharvammukhyair

divi bhuvi ca viśistaiḥ stotravāgbhir yatīśaiḥ |

aham api kr̥śāsaktiḥ staumi sambuddham āryam

nabhasi Garuḍayāte kiṃ na yānti dvirephāḥ ||

a. °*mukhyair* D1D2] °*yakṣair* eds.

b. *ca* D1 D2] *su*° eds.; *viśiṣṭaiḥ* D1] *vicitrāiḥ* D2 eds.

c. *kr̥śāsaktiḥ staumi* Ba D1 D2 Mi Pa Th] *kr̥śāktir naumi* Et; *sambuddham āryam* D1 D2 eds.] *sambuddhavārya* Th^A : *sambuddhamārgo* Th^B

d. °*yāte* Ba D1 D2 Et Mi^{AP} Pa Th] °*yānte* Mi Mi^{BC}; *yānti dvirephāḥ* D1 D2 eds.] *yāti dvirephāḥ* Mi^A

lha yi tshogs dang grub pa dri za'i [gtso] dang sdom brtson dbang rnam kyis ||

bstod tshig [sna tshogs dag gis] lha yul sa steng rnam su bstod mod kyi ||

bdag kyang [ji ltar] nus pas 'phags pa rdzogs pa'i sangs rgyas bstod bgyi ste ||

nam mkha' la ni mkha' lding 'phur zhes bung pa rnam ni cis mi 'phur || 1 ||

c. *nus*] *nub* CGNP; *rdzogs*] *rjogs* P

Translation

Although the noble, the perfect Buddha has already been praised by the crowds of gods and chief Siddhas and Gandharvas in heaven, and outstanding ascetics on earth (lit. ascetic lords) with excellent words of praise, I too, who am only little capable of doing so, will praise him. Do not the bees go in the sky where Garuḍa traverses?

Commentary

- a. In Tib, *dri za'i gtso* stands for °*gandharvamukhyair* in D1 and D2, not °*gandharvayakṣair* ('Gandharvas and Yakṣas'), as seen in the other versions.
- b. In Tib, *sna tshogs dag gis* stands for (*su-*)*vicitrāḥ* ('various') in the other versions, not *viśiṣṭaiḥ*, as seen in D1.
- c. Et reads *naumi* instead of *staumi* and translates it as 'moi aussi je le salue'. In Tib, *ji ltar* stands probably for **īdṛśa*° ('such'), despite of the corruption of meter, neither for *kṛta*° ('[so] accomplished') in Et,³⁴ nor for *kṛśa*° ('little') in the remaining versions.

<2>

sakalaghanavitānakleśarātryandhakāre
 Jina jagati vibuddhaṃ tatkṣaṇajñānalābhāt |
 kamalam iva niśānte tvāṃ tathā suprabuddhaṃ
 stutikusumakalāpair arthaiṣyāmi bhaktyā ||

Translation

Oh, Victorious One! When the night 'defilements' darkened the world due to the expansion of its whole mass, you were awake because in that moment you gained the [highest] knowledge. So I, full of devotion, [bringing] bouquets of hymns of praise, want to implore you, who have fully awakened like a lotus at the end of the night.

Commentary

This stanza is not attested in any other versions.

- b. The phrase *tatkṣaṇajñānalābhāt* could be emendated to *tatkṣaṇaṃ jñānalābhāt*, and the whole *pāda* can be understood as 'you were awake in an instant because you gained the [highest] knowledge'.

³⁴ Et understands *aham api kṛśaśaktiḥ* as 'm'attribuant ce pouvoir'.

<3>

kṣapitaduritapakṣaḥ kṣīṇaniḥśeśadoso
 dravitakanakavarṇaḥ phullapadmāyatākṣaḥ |
surucirapariveṣaḥ suprabhāmaṇḍalaśrīr
 daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

a. °doṣo Ba D1 D2 Mi Pa Th] °doṣaḥ Et

c. *surucira*° D1 D2 eds.] *suracita*° Mi^A : *suracila*° Th^A : *suracira*° Th^B

mi mthun phyogs spangs gyur pa lus pa med pa'i skyon ni zad gyur la ||
 btso ma gser gyi mdog can padma rgyas pa lta bur yangs pa'i spyen ||
 dpal ldan mdzes pa'i 'od kyi dkyil 'khor [lha yi tshogs kyis] yongs bskor ba'i ||
 stobs bcu mnge' ba khyod ni rtag tu rab tu snga bar nam langs pa'o || 2 ||

Translation

[You] have destroyed the bad tenets [of the Tīrthikas]; in you, the faults have been eliminated without residue; You have the colour of melted gold; your eye is elongated like an expanded lotus[-leaf]; you have a very beautiful dressing; a beautifully shining nimbus is your glory. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

b. *dravita*° instead of the correct form *drāvita*°, *m.c.*

c. In Tib, *lha yi tshogs kyis* stands for the sole possible reading *suracita*° in Mi^A. However, the Tibetan translator interprets *su-racita* ('well-arranged') as *sura-citi* ('a crowd of gods').

<4>

madanabalavijetuḥ kāpathocchedakartus
 tribhuvanahitakartuḥ strīlatājālahartuḥ |
śamasukharamavettur bhettur ajñānaśailam
 daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

b. *strī*° D1 D2 eds.] *strī*° Mi^{AC}

c. *śama*° D1 Et Th] *sama*° Ba D2 Mi Pa : *sīma*° Th^A; °*ramavettur* D1]
 °*ramaverttur* ms.D1 : °*parivetur* D2 : °*phaladātur* eds.; °*śailam* D1 D2
 eds.] °*śailaḥ* Mi^A : °*śaila* Mi^B

bdud kyi dpung las rnam par rgyal ba nyam *nga* lam *ni* gcod mdzad pa ||
 sa gsum phan par mdzad pa 'khri shing dra ba gsum *la* dral mdzad pa ||
zhi ba'i bde ba rtsol bar mdzad pa mi *shes* ri bo 'jig mdzad pa ||
 stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar nam langs pa'o || 3 ||

- a. *nga*] *nga'i* D; *ni*] *na* CGNP
- b. *la*] *po* D
- c. *shes*] *shis* P

Translation

You defeat Māra's army; you break bad ways [of teaching]; you work for the good of the three worlds; you rob [i.e. destroy] the net of women's creepers; you know the calmness, happiness and joy; you smash the mountain of 'ignorance'! Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

- b. In Tib, *gsum la* or *gsum po* must correspond to the Skt. *strī*^o. As argued by Th, the Tibetan translator must have misinterpreted *strī*^o as *tri*^o.
- c. In Tib, *zhi ba* stands for *śama*^o, as seen in D1. In his edition, Th reads Mi as *sama*^o, while ms. A has *sīma*^o. Resorting to the Tib version, Th renders the compound as *śamasukhaphaladātur* ('You give the fruit "happiness of calmness"'). So does our rendition of the first part of this compound, i.e., *sama*^o stands for *śama*^o. Otherwise, *samasukha*^o would mean 'indifferent happiness', and *sīmasukha*^o is unmetrical and could mean 'happiness at the extreme limit'. In ms. D1, the construction *śamasukharamavertur* is difficult to understand; if it is emended as *śamasukharamavettur*, this means that the Buddha has experienced not only religious calmness and happiness but also worldly joyfulness before his renunciation, since at that time he was a prince.

Tib *zhi ba'i bde ba rtsol bar mdzad pa* means 'You make (**o*kartur) the happiness of calmness diligently'. In D2, *śamasukhaparivetur* means 'You bind calmness and happiness together'.

<5>

asurasuranarāṇām yo 'grajanmāgradevah
 sakalabhuvanadhātā lokasṛṣṭyaikaśabdah |
 svapiti jagati Buddhah padmapatrāyatākso
 daśabala tava nityam suprabhātam prabhātam ||

- a. °devaḥ Ba D1 D2 Mi Pa] °daivaḥ Et Th
- b. °dhātā D1 D2] °nātho Et Mi : °dhātau Ba Pa Th; °aika° Ba D1 D2 Et Mi Pa] °eka° Th
- c. jagati buddhaḥ D1 D2] manujadhātā eds.; padmapatrāyatākṣo D1 D2] abjayoniḥ svayambhūr Ba Mi Pa : padmayoniḥ svayambhūr Et Th

gang zhig lha min mi dang lha rnam kyī yang [sngon du bde ba'i gnas thob pa] ||
 ma lus pa'i sa'i [khams su] 'jig rten gcig bsdus dbyangs gsang [mthon po sgrogs] ||
 shed las skyed pa bsgo byed rang byung padma'i skye gnas can ni] gnyid log
 gyur ||

stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar nam langs pa'o || 4 ||

- b. pa'i sa'i] pa yi sa yi D; gcig] bdun D; gsang] gsangs D
- c. skyed] skyes DG; gnyid] gnyad D

Translation

He sleeps in the world; [he] who has the first birth among the gods, *asuras* and men; and is the highest god; [he] who is the creator of the entire universe and who is the one word in the creation of the world [i.e., the syllable *om*]. [But] the Buddha has an elongated eye like a lotus leaf. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Prajāpati.

- a. As mentioned by Th, the corresponding Tib term has two superfluous syllables and means ‘having won a foremost place of happiness’.
- b. For °dhātā, Mi has °nātho (‘protector’). Ba, Pa, and Th have °dhātau (‘in the realm’), which in Tib corresponds to *khams su*. As noted by Th, the Tib version omits ‘creation’ and adds ‘resounding loudly’. In my opinion, *gcig bsdus dbyangs gsang* (‘one single secret sound’) is rather a free interpretation of *ekaśabda*. Apart from the reading *lokaśṣṭyekaśabdaḥ* in Th, the instrumental form *lokaśṣṭyā*° within the reading *lokaśṣṭyaikaśabdaḥ* in the other editions seems to be redundant.
- c. Eds. and Tib offer the reading ‘He sleeps: the creator of man, the one born from lotus, the one who arose by himself’. Here, too, Tib exhibits one superfluous syllable.

<6>

udayagiritatastho vidrumacchedatāmras
 timiranikarahantā cakṣur ekam janānām |
Ravir api madalolaḥ sarvathā so 'pi supto
 daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

- b. °nikara° Ba D1 D2 Et Pa] °kiraṇa° Mi : °kulan° Th³⁵; ekam janānām D1 eds.³⁶] ekaḥ prajānām D2;
 c. ravir api mada° D1 D2 eds.] raviparimala° Mi^C; mada° Ba D1 D2 Mi^B Pa Th] par° Et Mi

shar gyi *ri'i rtse'i* ngos la gnas shing dmar *po'i* [od kyis rnam gnon pa] ||
 mun pa'i tshogs rnam s 'joms par byed *pa* skye dgu rnam kyī mig gcig *pu* ||
 nyi ma de yang myos pas '*phyan zhing* rnam pa kun *tu* gnyid log gyur ||
 stobs bcu mnga' ba khyod ni rtag tu rab *tu* snga bar sad pa'o || 5 ||

- a. *ri'i rtse'i*] *ri bo'i rtse yi* D; *po'i*] *pa'i* D; *rnam gnon*] *gnang non* CGNP
 b. *pa*] *par* CGNP; *pu*] *du* CGN : *tu* P
 c. '*phyan zhing*] '*byin cing* C : '*phyin cing* GNP; *tu*] *du* D
 d. *tu*] *du* D

Translation

It stands on the slope of the mountain, behind which [the sun] is rising; it is red like pieces of coral; it destroys the dense darkness; it is the sole eye of the creatures – the sun is also drunk; it invariably goes to sleep (every sundown). Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Sūrya, or the Sun god.

- a. In C, G, N and P, *gnang non* is incomprehensible. As suggested by Th, the phrase *dmarm po'i 'od kyis gnang non* can be reconstructed as **tāmraprabhayā pīḍayan* ('surpassing [the other lights] with [its] red light'). However, the reading *shing dmar po'i 'od kyis rnam gnon pa*, which occurs in D, may be reconstructed as **vidrumatāmraprabhayā vikrāmī* ('surpassing [the other lights] with [its] light that is red like a coral'). More

³⁵ Ba reads Th as °kula°.

³⁶ Ba reads Th as *ekaḥ janānām*.

or less, it is a speculation that *gnang non* could be a scribal error of *snang non* ('surpassing [its] light').

- b. Following the reading *timirakiraṇahantā*, which occurs in Mi, this sentence must be understood as: 'destroying the darkness with its rays', and is 'grammatically objectionable' as Th argued.

<7>

dviradadaśanapāṇḍuḥ śītaraśmīḥ śaśāṅkas
tilaka iva rajanyāḥ Śarvacūḍāmanir yah |
avigatamadarāgaś candramāḥ so 'pi supto
daśabala tava nityaṁ suprabhātaṁ prabhātaṁ ||

- b. *śarva*^o D1 D2 Mi Th] *sarva*^o Ba Et Mi^B Pa; *°maṇir yah* Ba D1 D2 Et Pa
Th] *°maṇīyah* Et^C Mi
c. *°rāgaś candramāḥ* D1 D2] *°rāgaḥ sarvathā* eds.

glang *po 'i mche* ltar dkar *bsil bsil* ba'i zer can ri bong mtshan ||
mtshan *mo 'i* thig le lta bur mdzes pa kun gyi gtsug gi nor bu gang ||
dman pa'i mdangs dang bral ba *des ni* rnam pa kun tu gnyid log gyur ||
stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar sad pa'o || 6 ||

- a. *po 'i mche*] *po che* CGNP; *bsil bsil*] *bsil gsal* D
b. *mo 'i*] *mo* D
c. *de yang*] *des ni* CGMP; *tu*] *du* CD

Translation

It is as pale as the teeth of an elephant [literally: the one with two tusks]; it has cold rays; it has a sign of a hare; it is like a forehead mark of the night; it is the jewel of Śiva worn on the head; the Moon, is not free from intoxication and passion. It is sleeping too. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Candramas, or the Moon.

- a. In Tib, it lacks one or two syllables. Probably this stanza originally ran as **glang po che 'i mche ltar dkar bsil bsil ba 'i zer can ri bong mtshan* and lost the syllable *che* due to haplography.

- b. In Tib, *kun gyi* corresponds for *sarva*^o (‘for all’), as seen in Ba, Mi^B and Pa. However, *sarva*^o does not agree with the context.
- c. In Tib, *dman pa’i mdangs dang bral ba* (‘free from inferior vitality’, i.e., ‘with high vitality’) seems to be the equivalent of the Skt. *avigatamadārāga*. In Tib, *kun tu* corresponds to *sarvathā* (‘over all’), as seen in eds.

<8>

pravaraabhujacatuṣkaḥ ṣoḍaśārdhārdhāvaktro

japaniyamavidhijñāḥ sāmavedapravaktā |

amalakamalayoniḥ so ’pi supto vidhātā

daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

- a. *pravara*^o D1 D2 Et Mi Th] *prabala*^o Ba Pa;
 b. *sāmaveda*^o D1 D2 eds.] *sāmavedo* Et^c; *sāmaveda*pravaktā D1 D2 eds.]
sāmavedopavaktā Mi^p
 c. *supto vidhātā* D1 D2] *brahmā prasupto* eds.

rab mchog lag pa bzhi pa bcu drug phyed *phyed* phyogs kyi gdong pa can ||

bzlas dang nyes pa’i cho ga shes shing nges brjod rig byed ’don pa po ||

dri med padma’i skye gnas tshangs pa de yang rab tu gnyid log gyur ||

stobs bcu mnga’ ba khyod ni rtag tu rab tu snga bar sad pa’o || 7 ||

- a. *phyed*] om. D

Translation

He has four excellent arms and four faces; he knows recitation, vows and rituals; he preaches the Sāmaveda; he is born of a flawless lotus – he, the Creator, is also asleep. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Brahman.

- b. In my opinion, this compound *japaniyamavidhi*^o indicates two Vedas, namely *japa* (‘recitation’) for R̥gveda, *niyama*^o (‘regulation’) and *vidhi*^o (‘[ritual] prescriptions’) for Yajurveda. However, in the Tibetan translation, *niyama*^o is rendered as *nyes pa*, which usually stands for the Skt. word *doṣa* (‘fault’) and is possibly a corruption of *nges* [gnas].

- c. Instead of *vidhātā* ('creator') in both Drepung mss, all the eds. and Tib read *Brahmā* (*tshangs pa*) 'Brahman'.

<9>

kuvalayadalanīlaḥ puṇḍarīkāyatākṣaḥ
suraripubalahantā viśvakṛd viśvarūpī |
Harir api cirasupto garbhavāsair amukto
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

- b. °bala° Ba D1 D2 Et Mi^B Pa] °vara° Mi Th; °balahantā D1 D2 eds.]
°bhamahanto Et^C; °kṛd viśva° D1 D2 eds.] °kṛdviśvo Et^C

u tpaḥ sngon po'i 'dab ma ltar sngo *padma* ltar dkar yangs pa'i mig ||
lha min gtso bo [thams cad] bcom gyur thams cad byed *pa* sna tshogs gzugs ||
khyab 'jug kyang ni yun ring gnyid log mngal gyi gnas las thar ma gyur ||
stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar nam langs pa'o || 10 ||

- a. *padma*] *padmo* D
b. *po*] *pa* CGNP

Translation

He is dark blue like a water lily leaf; he has an elongated eye like a lotus; he destroys the host of enemies of the gods; he created everything and can take on all forms – even Hari (Kṛṣṇa) sleeps a long time; he is not free from the dwelling places in the womb [i.e., *avatāra*]. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Viṣṇu, or Kṛṣṇa.

- b. In Tib, *gtso bo* corresponds to °vara°, as seen in Mi and Th. After *gtso bo*, the term *thams cad* is an addition by the Tibetan translator, without an equivalent in the Sanskrit version.
- c. Although Viṣṇu is free from rebirth – even in the sense of Buddhism, it is very malicious that the poet depicts the (actually) freely determined choice of *avatāra* as entanglement in *saṃsāra*.

<10>

himagiriśikharābhah sarpayajñopavīti
 tripuradahanadakṣo vyāghracarmottarīyaḥ |
 saha girivaraputryā nityasuptas triśūlī
 daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

- a. °ābhah D1 D2 Et^c Mi] °asthaḥ Ba Et Pa Th; °opavīti Ba D1 D2 Pa]
 °opavītas Et Mi Th
 c. nitya° D1 D2] so 'pi eds.

gangs kyi ri bo'i rtse la gnas shing sbrul gyis mchod phyir [thogs pa] 'chang ||
 grong khyer sum brtsegs sreg par nus gang stag gi pags pa'i gos gyon pa ||
 rtse gsum can [rtags] ri mchog bu mo dang ni lhan cig gnyid log gyur ||
 stobs bcu mnge' ba khyod ni rtag tu rab tu snga bar sad pa'o || 8 ||

- a. gyis] gyi D
 c. rtags] dreg GNP: dregs C
 d. tu] du DC

Translation

He is like the summit of the snow mountain, [because he smears his body with ash]; he wears a snake as a sacrificial cord; he is skilled in burning the three cities; he has a tiger skin as an upper garment; he is together with the daughter of the best of mountains – the one with the trident falls asleep forever. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Śiva.

- a. Following the reading °sthaḥ, seen in Ba, Et and Pa, the phrase is translated as: 'He lives on the snow mountain'. As indicated by Th, *thog pa 'chang* should be *thag pa 'chang* ('wearing a cord').
 c. According to Th, *dreg* or *dregs* ('pride') is an error. In Tib, we do not find any corresponding terms, either to Skt. *nitya*° or to *api*. Probably *rtags* is a scribal error of *rtag* for *nitya*°. However, it may be criticised that *nitya*° appears twice in the last two *pādas*.

<11>

kapilajatakalāpo raktatāmṛārūṇākṣaḥ
Paśupatiratikāle saṅgabhaṅgaikadaksah |
Smarāśaradalitāṅgaḥ so 'pi supto Hutāśo
 daśabala tava nityaṃ suprabhāṭaṃ prabhāṭaṃ ||

- a. *kapilajatakalāpo* D1 eds.] *kapilajaṭilavālo* D2 : *jvalitajaṭakalapā* Et^c
- b. *paśupatiratikāle* Ba D1 D2 Pa Th] *paśupatir atikāle* Et : *paśupatir api kāle* Mi; *saṅgabhaṅgaika*^o Ba D1 D2 Pa] *dagdhakopāti*^o Et Mi Th; *°daksah* D2 eds.] *°dambhaḥ* D1.
- c. *smarāśara*^o Ba D1 D2 Et Pa Th] *samarasa*^o Et^c Mi; *°dalitā*^o D1 eds.] *°śithilā*^o D2

gang zhig ral pa ser skya'i tshogs [bstan] dmar po zangs mdog khrag gi mig ||
 phyugs bdag dga' ba'i dus su gcig tu chags pa 'joms par nus pa po ||
 'dod pa'i lha yi mda' [sreg] lus can me lha de yang gnyid log gyur ||
 stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar sad pa'o || 11 ||

- a. *mig*] *ming* C
- b. *tu*] *du* CGNP
- c. *me*] *ma* D

Translation

He has a reddish bundle of braided hair and bloodshot copper-red eyes. At the time when the Lord of the Beasts [i.e., Śiva] was enjoying himself, he is uniquely skillful to destroy the god of love. His body was split [by the god of love], who has the arrows [named] 'love'; he too sleeps, the eater of sacrificial offering (Hutāśa = Agni). Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Agni.

Agni is the fire that went out from Śiva's eye and that burned Kāmadeva. Therefore, according to the reading in Ba, D2, Pa, it is said that '(Agni was) the only one able to destroy (*bhaṅga*) love (*saṅga*)'. The Tibetan translation also understands the verse in this manner. However, Agni also fell in love, e.g., with Svāhā, or Sudarśanā. For this reason, he must also have been hit by Kāmadeva's arrows. This contradiction entails a criticism of Agni.

- a. In D2, the reading *kapilajaṭilavālo* means ‘He has reddish braided hair’. In Et^c, *jvalitajaṭakalapā* (it reads *jvalitajaṭakalāpo*) means ‘He has a flaming bundle of braided hair’. In Tib, *bstan* (‘indicate’) could be a corruption of *bsten*. Therefore, *ral pa ser skya’i tshogs bsten* means ‘a bunch of yellow braided hair adhering to [his head]’.
- b. The majority of extant editions offer the reading *dagdhakopātidakṣaḥ* (‘He is extremely skillful in fierce wrath’). In Tib, *gcig tu chags pa ’joms par nus pa po* stands for *saṅgabhaṅgaikadakṣaḥ* in the remaining Sanskrit versions. In D1 instead of °*dakṣaḥ*, is the reading °*dambhaḥ* (‘pretence’) incomprehensible. However, the ligatures, *kṣa* and *mbha*, are similar.
- c. In Tib, *sreg* means **dagdha* (‘burnt’). In D2, *śithila* stands for ‘loosened’.

<12>

jvalitakuliśapāṇir durjaya Dānavānām
 Surapatir api Śacyā vibhramair mūḍhacetāḥ |
 aniśi niśi ca suptaḥ kāmapaṅke nimagno
 daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

- a. *dānavānām* Ba D1 D2 Pa Th] *dānavāriḥ* Et Mi
- b. *vibhramair* D1 D2] *vibhrame* eds.; °*cetāḥ* Ba D1 D2 Pa Th] °*cittāḥ* Et^c Mi : °*cittāḥ* Mi^B
- c. *ca suptaḥ* D1 D2 Et Mi Th] *prasuptaḥ* Ba Pa

’bar ba’i rdo rje lag na thogs shing lha min rnams kyis thub dka’ ba ||
 lha yi gtso bo [bde sogs bdag po] rmongs pa’i bsaṃ pas rnam par ’khor ||
 mtshan mo min dang mtshan mo gnyid log ’dod pa’i ’dam du nges par bying ||
 stobs bcu mnga’ ba khyod ni rtag tu rab tu snga bar sad pa’o || 9 ||

Translation

He holds the flaming thunderbolt in his hands; for the Dānavas he is difficult to defeat – even the Lord of the Gods [i.e., Indra], whose mind is bewildered by the coquetry of Śacī, sleeps day and night, sunk in the mud of sensual desires. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Indra.

- a. In Et and Mi, *dānavāriḥ* means ‘He is the enemy of the Dānavas’. In Tib, *lha min rnams kyis thub dka’ ba* stands for *durjaya dānavānām*.

- b. In Tib, there is no correspondence to Skt. *api*, and *bde sogs bdag po* stands for **śacīpatir* ('lord of Śacī').

<13>

himaśaśikumudābho madyapānārūṇākṣo
 ṛḍhakathinabhujāṅgo lāṅgalāsaktahastah |
 Bala iha cirasupto Revatīkaṇṭhalagno
 daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

- a. °*ābho* D1 D2 eds.] °*āmbho* Mi^A
 b. °*bhujāṅgo* D1 D2 eds.] °*bhujātmo* ms.D1; *lāṅgalāsakta*^o D1 D2] *lāṅgalī śakti*^o eds.
 c. *cirasupto* D1] *śayito* 'sau D2 eds.

zla ba kha ba *ku mu da* mtshungs chang *mthus* mig ni dmar gyur la ||
 'dod pa brtan sra sgeg po |thong *gshol* lag na 'dzin par brtson||
 stobs can de ni nam gru'i *mgul* nas 'khyud cing 'dī na nyal bar gyur||
 stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar sad pa'o || 12 ||

- a. *ku mu da*] *ku mu ta* D; 'thungs] *mthus* CGNP
 b. *gshol*] *bshol* P
 c. *mgul*] 'gul GP

Translation

Here is Bala[rāma], who is like the snow, the moon, and the *kumuda* flower, whose eye is reddish from the intoxicating drink, whose arms and limbs are strong and hard, whose hand clings to the plow, has fallen asleep for a long time [and] stuck on the neck of Revatī. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Balarāma.

- b. The Tib version lacks two syllables. In Tib, '*dod pa brtan sra sgeg po* ('his desire is steady, firm and charming' or 'he is desiring, steady, firm and charming') has no correspondence in any Sanskrit version. In Tib, *thong gshol lag na 'dzin par brtson* corresponds to *lāṅgalāsaktahastah* in both Drepung mss. In eds., the reading *lāṅgalī śaktihastah* means 'who has a plow, who is spear-handed'.

- c. In Tib, 'di na nyal bar gyur stands for the reading *iha śayito 'sau* ('He is lying here'), as seen in D2 and eds.

<14>

gajamukhadaśanaikaḥ sarvato vighnakarttā

vigalitamadavāriḥ śatpadodgītagaṇḍaḥ |

Gaṇapatir api supto vārunīpānamatto

daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

- a. *sarvato* Ba D1 D2 Et Mi^{BC} Pa Th] *sarvathā* Et^C Mi; °*karttā* D1 D2] °*hantā* eds.
- b. *vigalita*^o D1 D2 eds.] *avirata*^o Ba^{Ka} : *avigata*^o Mi^C; °*vāriḥ* Ba^{Ka} D1 D2] °*dhāraḥ* eds.; °*odgīta*^o D1] °*ākīrṇa*^o D2 eds.
- c. *vārunīpānamatto* D1 D2 eds.] *vārunīpānametro* Et^C; °*matto* Ba D1 D2 Mi Pa Th] °*maitro* Et

glang chen gdong can mche ba [gtsigs pa] rnam pa kun tu [gegs byed pa] ||

'gram pa'i ngos *gnyis* myos chu rab 'bab bung ba sgra *gsang* mthon po *sgrogs pa* yi ||

tshogs kyi bdag po yang ni chang gi btung bas *rab tu* myos par gyur ||

stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar sad pa'o || 13 ||

- a. *gtsigs*] *gtsig* D; *tu*] *du* D; 'gegs] *bgegs* D
- b. *gnyis*] *gnyi* G; *bung ba*] *nus pa* CGNP; *gsang*] *gsangs* D; *sgrogs pa*] om. G
- c. *rab tu*] om. CGNP

Translation

Gaṇapati, who has an elephant's head and a single tusk, who is the destroyer of hindrance everywhere, from whom rutting juice flows, on whose cheeks the six-legged [i.e., bees] are sounding, who is intoxicated by alcoholic drinks, has also fallen asleep. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Gaṇeśa.

- a. For the abnormal Bahuvrīhi-compound *gajamukhadaśanaika*, in which a cardinal number is used as the last part of the compound, cf. AiG II, 1 § 116 a) and III § 200 f).

In Tib, *gtsigs pa* means ‘to grin, to show [his] teeth’. However, it could be a scribal error of *gcig* (‘one, single’), which corresponds to °*ekah* in the Skt. text.

In fact, Gaṇeśa has *vighneśvaratva* (‘power to remove all obstacles’), i.e., he removes hindrance everywhere, see PE s.v. Gaṇapati, under 7) *Vighneśvaratvam*. In eds., the reading *vighnahantā* is based on the concept of ‘destroyer of hindrance’ and the general idea of Gaṇeśa. In both Drepung mss, as in the edition³⁷, the reading is °*karttā* (‘destroyer’), which is hardly attested in the literature.³⁸ However, in Tib, *’gegs byed pa* stands for **vighnakartā* (‘maker of hindrance’), for the translator degeminates a *t* after *r* and does not add an *avagrāha* before this compound. Therefore, based on the acknowledgment of gemination, it is also considerable to emendate *sarvato vighnakarttā* to *sarvato ’vighnakartā* (‘who is not the maker of hindrance everywhere’).

- b. The two readings, *avirata*° in Ba^{ka} and *avigata*° in Mi^c, have the meaning ‘uninterrupted’. In Ba, Et, and Mi, °*dhāraḥ* means ‘les gouttes’. Apart from the reading offered in D1, the phrase *ṣaṭpadākīrṇagaṇḍaḥ* in all the other Sanskrit texts means ‘whose cheeks are scattered by the six-legged ones [i.e., bees]’.

In Tib, *myos chu* corroborates °*madavāriḥ* more than it corroborates °*madadhāraḥ*. Apart from the reading *bung ba* (‘bee’) in D, the reading *nus pa* (‘power/ability’) in the rest four recensions seems to be incomprehensible in the context.

<15>

atasikusumanīlā yasya śaktiḥ karāgre
navakanakavapuṣmān ṣaṇmukhaḥ Krauñcabhettā |
trīṇayanatanayo ’sau so ’pi suptaḥ Kumāro
daśabala tava nityaṃ suprabhāṭaṃ prabhāṭam ||

- a. *atasi*° Ba D1 D2 Et Pa Th] *aṭasi*° Mi; °*nīlā* D1 D2 Et] °*nīlo* Ba Mi Pa Th
b. °*kanaka*° D1] °*kamala*° D2 eds.; °*bhettā* D1] °*hantā* D2 eds.
c. so ’pi D1 D2 Et^c Mi] *nitya*° Ba Et Mi^{BC} Pa Th

zar ma’i me tog ltar sngo gang gi lag pa mchog na mdung thung thogs ||
padma sar pa lta bu’i lus can gdong drug lha min khrung khrung *bsad* ||

³⁷ LIU and SCHNEIDER 2022: 82.

³⁸ See pw s.v. *karttṛ*.

mig gsum ldan pa gzhon nu'i tshul can de yang gnyid 'thug log par gyur ||
stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar sad pa'o || 14 ||

b. *padma*] *padmo* D; *bsad*] *gsod* D

c. 'thug] *mithug* D

Translation

He, who holds a spear, which is dark blue like the Atasi blossom, in the tips of his hands (fingers), who has the beauty of fresh gold, who has six faces, also this Kumāra, the splitter of the Krauñca mountain, the son of the three-eyed one (Śiva), has fallen asleep. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

The verse refers to Skanda.

- a. About *atasi*, Mi says: 'We do not know what flower this is and whether this reading is correct'. However, *atasi* is *m.c.* for *atasi*, *Linum usitatissimum*.³⁹ In Ba, Mi, Pa, Th, and Tib, the reading °*nīlo* (*sngo gang gi*; 'He is dark blue like the Atasi blossom') coheres with the skin color of Skanda.
- b. The verse refers to the act of Skanda splitting (°*bhettā*) the Krauñca mountain, who is regarded as his uncle, with his arrow.⁴⁰
In D2 and eds., °*kamala*° means 'lotus'. In D2 and eds., °*hantā* means 'destroyer'. In Tib, *bsad* stands for these readings in the Sanskrit text. The reading *Krauñcahantā* refers to the act of Skanda killing the *asura* Krauñca.⁴¹
- c. In Tib, *de yang* stands for *so 'pi*.

<16>

YamaVaruṇaKuberā YakṣaDaityOragendrā

divi bhuvi gaganasthā lokapālās tathānye |

yuvatimadakaṭākṣair īksitās te 'pi suptā

daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

- a. °*kuberā* D1 D2 eds.] °*kubera* Mi^B : °*kubero* Mi^C; °*endrā* D1 D2 Et Mi Th]
°*endrāḥ* Ba Pa

³⁹ See pw s.v. *atasa*.

⁴⁰ See PE s.v. KRAUÑCA II and SCHNEIDER 1993: 254–257.

⁴¹ See PE s.v. KRAUÑCA I.

- b. *gaganasthā* D1] *gagane vā* D2 eds.
- c. *īkṣitās* D1 D2] *vīkṣitās* eds.

gshin rje chu *bdag* lus ngan gnod sbyin 'dre dang lto 'phye'i dbang po dang ||
 de bzhin 'jig rten skyong gzhan lha yul sa *steng* nam mkha' la gnas pa ||
 gzhon nu ma la rab chags zur *gyis lta de* kyang gnyid log gyur ||
 stobs bcu mnga' ba khyod ni rtag tu *rab tu* snga bar sad pa'o || 17 ||

- a. *bdag*] *lha* D; 'dre' 'dra C : 'dri P
- b. *steng*] *stengs* D
- c. *gyis lta de*] *gyi lha dang lha min* CGNP
- d. *rab tu*] om. G

Translation

In heaven are Yama, Varuṇa, and Kubera; [and] on earth are Yakṣa, Daitya, and the Snake King; and others, the guardians of the world, are in the air space. Glimpsed by the intoxicated side glances of the young women, they have also fallen asleep. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

- b. The Tib *nam mkha' la gnas pa* only applies to the reading *gaganasthā*, which occurs in D1. However, *gnas pa* could also be a supplementary interpretation after the locative-particle *la* by the Tibetan translator.
- c. Apart from D, the other four recensions of the Tib version have two additional syllables. Th reconstructs phrase *gzhon nu ma la rab chags zur gyi lha dang lha min rnams* as **yuvatimadakaṭākṣā devāsūrās* ('The gods and *asuras*, whose side glances are attached on young women').

<17>

rṣaya iha mahānto VatsaBhrgvĀṅgiro'dri-
 KratuPulahaVasisthaVyāsaVālmīkiGārgyāh |
yuvatijaghanasaktās te 'pi nityam prasuptā
 daśabala tava nityam suprabhātam prabhātam ||

- a. *iha* D1 eds.] *iva* D2; °*āṅgiro'dri-* D1] °*āṅgirādyāḥ* D2 eds.
- b. °*vasiṣṭha*° D1] °*vasiṣṭhā* Ba D2 Et Pa : °*vasiṣṭhā* Mi Th⁴²; °*vālmīki*° Ba D1

⁴² Ba reads Th as °*vārīṣṭhā*.

D2 Et Mi Pa] °vālmīka° Th; °gārgyāḥ D1] °gargāḥ D2 eds.

- c. *yuvatijaghanasaktās* D1] *parayuvativilāsair mohitās* eds. :
yuvatijaghanasaktā mohitās D2; *nityaṃ* D1] om. D2 eds.

[bas mtha'i gnas chen] 'di na drang srong ngan spong am gi ra sogs dang ||
 kun tu rgya sogs gnas 'jog rgyas pa grog mkhar ba dang dga' byed rnams ||
 gzhon nu ma yi [skye gnas] chags shing rmongs pa de rnams kyang gnyid log ||
 stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar sad pa'o || 16 ||

- a. *na*] *ni* C; *sogs*] *sa* D
 b. *tu*] *du* D | *rgya*] *rgyu* D
 c. *ma yi*] *mas* CN; *log*] *leg gyur* D

Translation

The great Ṛṣis, Vatsa, Bhṛgu (*ngan spong*), Aṅgiras (*am gi ra*), Adri, Kratu (*kun tu*), Pulaha (*rgya sogs*), Vasiṣṭha (*gnas 'jog*), Vyāsa (*rgyas pa*), Vālmīki (*grog mkhar ba*), and Gārgya (*dga' byed?*) are attached to the buttocks of the young women. They sleep forever. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

- a. The reading seen in D2 and eds., which corresponds to the word *sogs* in the Tib version, means ‘... Aṅgiras and so on’. However, the reading in D of Tib *am gi ra sa* could be the exact transcription of the Skt. name Aṅgiras. In Tib there is no equivalent to *vatsa*° in Skt.; instead of this, *bas mtha'i gnas chen* (**mahāprānte*) ‘*di na* means ‘here, at the great place on the boundary’. It is not certain whether *dga' byed* a Tib translation of the Skt. name Gārgya/Garga, for *dga' byed* is usually a Tib translation of the Skt. name Rāma.⁴³
- b. According to Th, in the Tib version *kun tu* is a mistake for the Skt. *kratu*.
- c. In eds., the reading *parayuvativilāsair mohitās* means ‘confused by the plays with the young women of the others’. In Tib, *gzhon nu ma yi skye gnas chags shing rmongs pa* means ‘confused by being attached to the lap of the young women’, which is closer to the reading offered in D2.

⁴³ See SCHNEIDER 1993: 118–121 and 172–175.

<17+>

bhavajalanidhimagnā mohajālvṛtāṅgā
 ManuKapilaKaṇādā bhrāmitā mūḍhacittāḥ |
 śamasukhaparihīṇā bālīśās te 'pi suptā
 daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

- b. °ṇādā Ba D2 Et Pa Th] °ṇādyā Mi; bhrāmitā eds.] bhrāntisaṃ° D2
 c. śama° Ba D2 Et Pa Th] sama° Ba^{Ka} Mi; °pari° Ba D2 Et° Pa Th] °phala° Et
 Mi; bālī° Ba D2 Et Mi Th] vālī° Pa

srid pa'i rgya mtshor bying gyur gti mug dra bas khebs pa'i lus ||
 [thub pa] ser skya gzeḡs zan [kun tu] 'khor zhing blun pa'i bsam pa can ||
 zhi ba'i bde ba yongs su nyams pa de rnams kyang ni gnyid log gyur ||
 stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar sad pa'o || 18 ||

- b. gzeḡs] gzeḡ D : gziḡs P; tu] du D; pa'i] po'i D
 c. pa] om. D

Translation

Immersed in the ocean of existence, whose bodies are entangled in the nets of ignorance, Manu, Kapila, and Kaṇāda, wandering and confused-minded, deprived of the happiness of calm, theses fools have also fallen asleep. Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

- b. In Mi, the reading *manukapilakaṇādādyā* stands for 'Manu, Kapila, and Kaṇāda etc.' Th indicates that *muni* (*thub pa*) stands for *manu*. In Tib, *kun tu* 'khor could stand for *bhrāntisaṃ*° in D2.
 c. In Et and Mi, the reading *śamasukhaphalahīṇā* means 'without the fruits of the happiness of calm', in opposition to the reading *śamasukhaphaladātur* in 4c of eds. Th mentions that the Tib version omits the term *bālīśās*.

<18>

aśanavasanaḥīṇā mrtyuyogānuraktā
 bahuvividhaviḡhātāḥ pretavad dagdhadehāḥ |
 ubhayagativihīṇās te 'pi nagnāḥ prasuptā
 daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

- a. *aśana*^o D1 D2 eds.] *asana*^o Mi^{AB}; *°hīnā* Ba D1 D2 Mi Pa Th] *°hīnā* Et;
mṛtyuyogānuraktā D1] *nityayogānuyuktā virūpā* Ba^{ka} : *nityakālaṃ*
virūpā D2 : *bhāvyamānā virūpā* eds.
- b. *bahuvivīdhavighātāḥ* D1 D2] *alam akhilavighātaiḥ* eds.
- c. *°vihīnās te 'pi nagnāḥ prasuptā* Ba D1 D2 Pa] *°vihīnā nityasuptās ca*
nagnāḥ Et Mi Th

zas la [rab chags] dman lus rtag par [rnal 'byor] rjes su dga' gyur pa ||
 gnod pa [sna tshogs rnam] dang ldan pa 'i yi dags lta bur tshig pa 'i lus ||
 zla dpung 'gro ba rnam bral gang yin gcer bu de rnam kyang gnyid log ||
 stobs bcu mnga' ba khyod ni rtag tu rab tu snga bar bsad pa'o || 15 ||

- b. *rnam*] *nam mang* D

Translation

They lack food and clothing. They are pleased with the ritual preparation for death (*sallekhanāvratā*).⁴⁴ They have many different impediments [on their bodies]; like ghosts [or: dead people], they have a burnt body. They have lost the two paths. The naked ones also sleep. Oh, you, [who possesses] ten powers! Your dawn shines forever!⁴⁵

Commentary

The verse refers to the Digambara, a group of Jain monks.

- a. In eds., the reading means 'They develop themselves [and] are malformed'. In Ba^{ka}, the reading means 'They devote themselves to *yoga* constantly [and] are malformed'. In D2, the reading means 'They are always malformed'. In Tib, *rtag par rnal 'byor rjes su dga' gyur pa* can be reconstructed as **nityayogānuraktā* ('They are constantly pleased with *yoga*'). The first part of this *pāda* in Skt. text, *aśanavasānahīnā*, must have been interpreted by the Tibetan translator as **aśanavāsānāhīnā* and translated as *zas la rab chags* ('They lack the desire for food').
- b. In Tib, *gnod pa sna tshogs rnam dang ldan pa* corresponds to the reading offered in both Drepung mss. In eds., the reading means 'with whole and utter strokes'.

⁴⁴ For the reason why the term *vratā* can be included in the Jainist practice – *yoga*, see WILLIAMS 1963: xi.

⁴⁵ For the interpretation of this verse, I am indebted to Prof. J. Clifford Wright at SOAS University of London, who indicated me indirectly on June 9th 2022, that it is obviously a hostile Hindu description of Jainas.

- c. In Tib, *zla dpung* is incomprehensible. Th suggests that ‘apparently = *zlas dbye*’, which would stand for the Skt. *ubhaya*. The term *ubhayagati*^o (‘two paths’) are possibly the two ways, namely *devayāna* (‘way leading to the gods’) and *pitṛyāna* (‘way leading to the ancestors’).⁴⁶

<19>

yad api guṇalavaṃ te nātha saṃkīrtya bhaktyā
mama śubham upajātaṃ bhāvaśobhāvadātāṃ |
tad iha jagati śīghraṃ dhvastasarvānukāraṃ
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ ||

Translation

As for the merit that has come about for me, made pure by the resplendence of [my pure] intentions, after having praised with devotion a few of your virtues, oh protector, [may] that [merit] quickly [be] without any comparison in this world! Oh, you, [who possesses] ten powers! Your dawn shines forever!

Commentary

It seems that D1 underwent such an influence of another recension, in which the Sup text ended with this stanza. However, D1 continues to present the following verses just like D2. Therefore, the implications of such a hypothetical influence of another and perhaps an older recension remain unclear in terms of stemmatology. Therefore the pedigree given above has not been modified.

- b. Here, the word *bhāva*^o points to something like intention, mood, or inner attitude.
c. *jagati* seems to be redundant after *iha*. At this place, it could be emended to *bhavatu* (‘may ... be’).

<20>

suprabhātaṃ tavaikasya jñānonmīlitacakṣuṣaḥ |
ajñānatimirāndhānāṃ nityaṃ astamito raviḥ ||

a. *suprabhātaṃ* D1 D2 eds.] *sunakṣatraṃ* Mi^c

⁴⁶ For these two terms in the Hindu doctrine, see BODEWITZ 2019: 117–118.

Translation

You alone, who have an eye opened with knowledge, possess the [true] dawn. [But] for those who are blind because of the darkness of ‘ignorance’, the sun has gone down forever.

<21>

punaḥ prabhātaṃ punar udgato raviḥ punaḥ śāsāṅkaḥ punar eva śarvarī |
mṛtyur jarā janma tathaiva bhūyaśo gatāgatam mūḍhadhiyā na budhyate ||

- a. *prabhātaṃ* Ba D1 D2 Et Mi Pa] *prabhātaḥ* Th; *udgato* D1] *utthito* D2 eds.
- c. *mṛtyur* Ba D1 D2 Et Mi Pa] *mṛtyur* Th; *bhūyaśo* em.] *bhūyo* D1 D2; *he mune* eds.
- d. *gatāgatam* Ba D1 D2 Pa] *gatāgatiṃ* Et Mi Th; *gatāgatī* Et^C Mi^{AP}; *mūḍhadhiyā* D1 eds.] *mūḍha kathaṃ* D2; °*dhiyā* D1 D2] °*jano* eds.; *budhyate* Ba D1 D2 Pa Th] *budhyati* Et Mi

Translation

Again and again [comes] the dawn. Again and again the sun rises. Again and again [comes] the moon. Again and again [comes] also the night. Just so death, age and birth come and go again and again. This is not recognized by the fool.

Commentary

- c. In D1 and D2, this *pāda* lacks one syllable. In eds., *he mune* means ‘Hey, Muni!’.
 In a stricter sense, the meter is *vaṃśamālā*. Apart from the position long syllable in *mṛtyur*, the meter could be *vaṃśastha*.
- d. In eds., *mūḍhajano* means ‘stupid people’. In D2, *mūḍha kathaṃ na budhyate* means ‘Oh fool, how does one not recognize this!’.

<22>

ajñānanidraranjanītamasi prasupte tṛṣṇāviśālaśayane viṣayopadhāne |
loke śubhāśubhaphalaiḥ parivartamāne jāgarti yaḥ satatam eva namo ’stu
 tasmai ||

- a. °*nidraranjanītamasi* Ba D1 Et Mi Pa] °*nidratanasi* D2 :
 °*nidraranjanītamasi* Mi^A: °*nidrārajani tvam asi* Th; *prasupte* D1 D2 Et]
prasuptā Ba Pa Th : *prasuptas* Mi

- b. °śayane viṣayo° D1 eds.] °śayano° D2; °yopadhāne D1 D2 eds.]
°yopradhāne Mi^B : yapradhāne Mi^C
- c. *loke* D1] *kāle* D2 eds.; °phalaiḥ D1] °phale D2 : °phalaṃ eds.;
parivartamāne D1 D2] parikīryamāṇe Ba Et Pa Th : parikīrtamāno
Et^C Mi

mi shes mtshan mo mun par *sred pa* 'i mal cha 'thug gyon cing ||
yul gyi sngas rten la ni rab 'thug gnyid log gyur pa 'i tshe ||
dge dang mi dge 'i 'bras bu yongs su dre log byed pa na ||
rtag pa nyid du gnyid sad gang yin de la phyag 'tshal lo || 19 ||

- a. *sred pa* 'i] *sregs pa* CGNP
- c. 'dre log] 'gre ldog D

Translation

When the people have fallen asleep, in the dark night of ‘ignorance’, on the great bed of ‘thirst’, on the cushion of ‘sense objects’, and wander in the cycle because of good and bad fruits, to him who watches be all the worship!

Commentary

- a. Instead of the correct form °nidrā°, °nidra° is *m.c.* The reading offered in Th, *ajñānanidrārajani tvam asi prasuptā* (‘O the dark night “ignorance”! You have fallen asleep.’), according to the context, is neither comprehensible nor metrical.

- c. In Tib, we find no corresponding terms to *loke*, which occurs in D1, nor do we find corresponding terms to *kāle*, which occur in the other texts.

The reading *yongs su 'gre ldog byed pa*, which occurs in D, or the reading *yongs su 'dre log byed pa*, which occurs in the other Tibetan versions, corresponds to *parivartamāne* in the both Drepung mss.

In Et^C and Mi, the *pāda*, *kāle śubhāśubhaphalaṃ parikīrtamāno* (reads: *parikīrtiyamāno*) means ‘During the time, he tells good and bad fruits’.

In the rest of eds., the *pāda*, *kāle śubhāśubhaphalaṃ parikīryamāṇe* means ‘During the time being scattered round, [he watches] good and bad fruits’.

<23>

suprabhātaṃ sunakṣatraṃ śrīyā pratyabhinanditaṃ |
Buddhaṃ dharmaṃ ca saṃghaṃ ca praṇamāmi dine dine ||

b. śrīyā Ba D1 Mi Pa] śreyah° Et Th

Translation

The dawn, which has a beautiful constellation, is greeted by the glorious one. Day after day I bow to the Buddha, the Dharma, and the monastic community.

Commentary

In this version, stanzas <20>, <21> and <23>, which correspond to stanzas 19–21 in eds., are ‘wanting in the Tibetan’ and agree ‘with the Jain *Suprabhāta*, in which also vv. 19–20, *mutatis mutandis*, recur’.⁴⁷

b. In Et and Th, the reading *śreyahpratyabhinanditaṃ* means ‘greeted by the best one’.

<24>

tīrtheṣu gokulaśatāni pibanti toyam tṛptim vrajanti na ca tat kṣayam
abhyupaiti |

tadvan muneh kavivarair api samstutasya na kṣīyate guṇanidhir
guṇasāgarasya ||

c. *tadvan muneh* D1 D2] *tadvan mune* Ba Pa : *evam muneh* Et Mi : *evam mune* Th; °*varair* D1 D2] °*śatair* Ba Et Pa Th : °*śatāni* Mi; *api samstutasya* Ba D1 D2 Et Pa Th] *pibanti tasya* Mi

d. °*nidhir* D1 D2 eds.] °*nidhiṃ* Mi^{AP}

chu 'gram dag *tu* ba lang rigs brgya rnams kyis chu 'thungs te ||
ngoms nas 'gro bar gyur na'ang chu la bri bar mngon pa med ||
de bzhin thub pa snyan *dngags* mkhan [brgyas] yang dag bstod gyur kyang ||
yon tan rgya mtsho legs pa'i gter chen zad par gyur ma yin || 20 ||

a. *tu*] *du* CGNP

c. *dngags*] *ngag* D

⁴⁷ THOMAS 1903: 722.

Translation

Hundreds of herds of cows drink water at the sacred bathing places. They become satiated. [But] it [i.e., the water] does not dry up. Likewise, the treasure of virtues does not dry up in a saint, even though he is praised by the best poets, for he is a sea of virtue.

Commentary

- c. In Ba, Et, Pa, and Th, we find the term *kaviśatair*, which in the Tib version is rendered as *snyan dngags mkhan brgyas* ('by hundreds of poets'), which accords with the comparison *gokulaśatāni* in *pāda*-a more than the reading offered in both Drepung mss, *kavivarair*. In Mi, the reading *kaviśatāni pibanti tasya* means 'hundreds of poets drink his [virtues]'.

<25>

stutvā lokagurum mahāmunivaram saddharmapuṇyodadhim
nirdvandvam hatarāgadosatimiram śāntendriyam nisprham |
yat puṇyam samupārjitaṁ prthu mayā tenāśu loko 'khilah
pratyūṣastutiḥarṣite daśabale śraddhām parām vindatām ||

- a. °odadhim D1] °odgamam Ba Pa Th : °adrumam D2 Et Mi
b. °doṣa° D1 D2 Et Mi Th] °dveṣa° Ba Pa; nisprham Ba D1 D2 Et Pa]
nihsprham Mi Th
c. prthu D1] khalu D2 eds.; tenāśu D1 D2] tenaiva eds.; 'khilah D1 D2 Et
Th] 'khilam Ba Pa : khilam Mi
d. pratyūṣa° Ba D1 D2 Pa] : pratyūṣe Et Mi Th; °stuti° Ba D1 D2 Mi Pa Th]
°ṣṭuti° Et; °harṣite D1 D2] °harṣito eds.; parām Ba D1 D2 Et Pa Th] parā°
Mi

rab tu nam nangs khyod gcig pu yi ye shes spyan phye gyur bstod pas ||
'jig rten gsum mgon rta bdun 'od kyis 'gro 'di rtag tu snang byas te ||
sna tshogs lam thob lam ngan las bzlog 'byor ldan dpal gyis byas pa dag ||
dgos mod rang dgar bde blag dngos grub rnam pa kun tu spyod gyur cig || 21 ||

- a. nangs] langs D | gyur bstod] bstod gyur D | c. gyis byas pa] gi bya ba D |
d. dgos mod] dogs med D | tu] du D

Translation

By the grand merit, that I have gained by praising the teacher of the world who is the best great saint and the ocean of merit of the true Dharma, who is indifferent to opposites, who has destroyed the darkness of ‘the fault of passion’, whose senses have become calm and who is without desire, all the people may find the supreme faith in the one who possesses ten powers, who is made joyful by the hymn of praise for the dawn, immediately!

Commentary

As noted by Th, ‘the place of this verse is supplied, in the Tibetan, by a different one, perhaps in Sragdharā meter’. In the following way, his translation has been revised: ‘Having praised the dawn which is the opening⁴⁸ of the wisdom-eye⁴⁹ only of you, while the ruler of the three worlds ever illumines this world with the rays of the sun, may those who by [your] fortunate glory have put an end to the path of evil that occupied every path in every way enjoy a desired elevation with happiness according to their will’.

- In Ba, Pa and Th, the reading *saddharmapunyodgamaṃ* means ‘in whom the merit of the true Dharma arises’. In D2, Et and Mi, the reading *saddharmapunyadrumaṃ* means ‘the tree of merit of the true Dharma’.
- In Ba and Pa, the unmetrical reading °*rāgadveṣa*° means ‘passion and hatred’.
- The reading in the other Sanskrit versions, *yat puṇyaṃ samupārjitaṃ khalu mayā*, means ‘the merit indeed procured by me’.
- The Skt. term °*harṣite*, °*harṣito*, which corresponds to the Tib *bde*, seems to be Śrīharṣa’s signature, incorporated into the end of this hymn.

Suprabhātastavaḥ samāptaḥ || || kṛtir iyaṃ rājñāḥ Śrīharṣasya ||

Suprabhātastavaḥ samāptaḥ || || kṛtir iyaṃ rājñāḥ Śrīharṣasya ||
Śrīharṣadevabhūpativiracitaṃ daśabalasya Suprabhātastotraṃ
samāptam || Ba Pa : Suprabhātastavaḥ samāptaḥ || || kṛtir iyaṃ
rājñāḥ Śrīśrīharṣadevasya || D2 : iti Śrībuddhabhaṭṭārakasya
Harṣadevabhūpativiracitaṃ Suprabhātastotraṃ samāptam || Et : iti
Śrībuddhabhaṭṭārakasya Harṣadevabhūpativiracitaṃ Suprabhātastotraṃ
sampūrṇam || Mi : om. Th

⁴⁸ Th understands *phye* as ‘powder’.

⁴⁹ It means that the dawn is the light from the opening eye of wisdom.

yang dag par rdzogs pa'i sangs rgyas la | kha che'i rgyal po shrī ha ri sha
debas bstod pa rdzogs so || CGNP : rab tu snga bas nam langs pa'i yang dag
par rdzogs pa'i sangs rgyas la kha che'i rgyal po shrī ha ri sha de bas bstod pa
rdzogs so || D

Translation

The 'Praise of the Beautiful Dawn' has been accomplished. This is the work of the King Śrīharṣa.

Commentary

The colophon edited by Mi and followed by Et means: 'In this way the *Suprabhāṭastotra* composed by King Harṣadeva for the highly venerable saint Buddha has been completed'. The Tibetan colophon contains *kha che* before the title of the King and indicates that the author is a king of Kashmir.

Appendix I. Critical Edition of D2

l'stutam api surasaṅghaiḥ siddhagandharvamukhyair	10a1
divi bhuvi ca l'vicitraiḥ stotravāgbhir yatīśaiḥ	10a2
aham api kṛśāsakti staumi saṃbuddham āryaṃ	
nabhasi garuḍayāte kiṃ na yānti dvirephāḥ 1	
kṣāpitaduritapakṣaḥ kṣīṇaniḥśeṣa'doṣo	10a3
dravitakanakavarṇaḥ phullapadmāyatākṣaḥ	
surucirapariveśaḥ suprabhāmaṇḍalaśrīr	
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ 2	
madanabalavijetaḥ kāpatho'cchedakartus	10a4
tribhuvanahitakartuḥ strīlatājālahartuḥ	
śamasukhaparivetur bhettur ajñānaśailaṃ	
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ 3	
c. śama°] sama° ms. bhettur] bhetur ms.	
udayagiritatastho vidruma'cchedatāmras	10a5
timiranikarahantā caksur ekaḥ prajānām	

ravir api madalolaḥ sarvathā so 'pi supto
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 4 ||

b. *caḥsur*] *caḥsu* ms.

dviradadaśanapāṇḍuḥ śītaraśmiḥ |śaśāṅkas 10b1

tilaka iva rajanyāḥ śarvacūḍāmaṇir yaḥ ||
avigatamadarāgaś candramāḥ so 'pi supto
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 5 ||

pravarabhujacatuṣkaḥ ṣoḍaśārdhārdhavadakro
japani'yamavidhijñāḥ sāmavedapravaktā | 10b2

amalakamalayoniḥ so 'pi vidhāḥ prasupto
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 6 ||

himagiriśikharābhaḥ sarpayajñopavītī
tri'puradahanadakṣo vyāghracarmottariyāḥ | 10b3

saha girivaraputryā nityasuptas triśūlī
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 7 ||

kuvalayadalanīlaḥ puṇḍarīkāyātākṣaḥ
suraripubalahantā viśvakṛd viśvarūpī |
harir api cirasupto garbhavāsair amukto
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 8 ||⁵⁰

himaśaśikumudābho madyapānāruṇākṣo
|ḍḍhakaṭhinabhujāṅgo lāṅgalāsaktahastaḥ | 10b4

bala iha śayito 'sau revatīkaṇṭhalagno
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 9 ||

kapilajaṭilavālo raktatāmraṇūṇākṣaḥ
paśupatiratikāle saṅgabhaṅgaikadakṣaḥ | 10b5

smaraśaraśithilāṅgaḥ so 'pi supto hutāśo
daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 10 ||

⁵⁰ The whole verse is inserted from an extra line beneath the last line in this page.

gajamukhadaśanaikaḥ sarvato vighnakaḥ¹rttā 11a1

vigalatamadavāriḥ śaṭpadākīrṇagaṇḍaḥ |

gaṇapatir api supto vāruṇīpānamatto

daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 11 ||

atasikusumanīlā yasya śaktiḥ karāgre

navaka¹malavapuṣmān śaḍmukhaḥ krauñcahantā | 11a2

trinayanatanayo yaḥ so 'pi suptaḥ kumāro

daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 12 ||

jvalitakuliśapāñir durjayo dānavānām

¹surapatir api śacyā vibhramair mūḍhacetaḥ | 11a3

anīśi nīśi ca suptaḥ kāmapañke nimagno

daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 13 ||

aśanavasanaḥnā nityakālaṃ virū¹pā

11a4

bahuvividhavighātāḥ pretavad dagdhadehāḥ |

ubhayagativihīnās te 'pi nagnāḥ prasuptā

daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 14 ||

d. *tava*] *va* ms.

ṛṣaya iva mahānto vatsabhī¹gvaṅgirādyāḥ

11a5

kratupulahavasiṣṭhā vyāsavālmīkagargāḥ |

yuvatijaghanasaktā mohitās te 'pi suptā

daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 15 ||

bhavajalanidhimagnā mohajālā¹vṛtāṅgā

11b1

manukapilakaṇādā bhrāntisaṃmūḍhacittaḥ |

śamasukhaparihīnā bālīśās te 'pi suptā

daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 16 ||

a. °*nidhi*°] °*dhini*° ms.

yamavaruṇakuberā yakṣadaityoragendrā

divi bhu'vi gagane vā lokapālās tathānye | 11b2

yuvatimadakaṭākṣair īkṣitās te 'pi suptā

daśabala tava nityaṃ suprabhātaṃ prabhātaṃ || 17 ||

tīrtheṣu gokulaśatāni pibanti toyam

tr̥ptim vrajanti na ca tat kṣayam abhyupaiti | 11b3

tadvan muneh kaviśatair api saṃstutasya

na kṣīyate guṇanidhir guṇasāgarasya || 18 ||

suprabhātaṃ tavaikasya jñānonmīlitacakṣuṣaḥ |

ajñānatimirāndhānāṃ nityam astamito raviḥ || 19 || 11b4

punaḥ prabhātaṃ punar utthito raviḥ

punaḥ śaśāṅkaḥ punar eva śarvarī |

mṛtyur jarā janma tathaiva bhūyo (m. inc.)

gatāgataṃ mūḍha ka'thaṃ na budhyase || 20 || 11b5

a. *utthito*] *utchito* ms. | b. *punaḥ*] *puna* ms.

ajñānanidratamasi prasupte

tr̥ṣṇā^{viśāla}śāyanopadhāne |

loke śubhāśubhaphale parivartamāne

jāgarti yaḥ satatam eva namo 'stu tāsmāi || 21 ||

b. °*viśāla*°] °*viśālā*° ms. | d. *namo*] *namau* ms.

stutvā lokagu'rum mahāmunivaraṃ saddharmapuṇyadrumaṃ 12a1

nirdvandvaṃ hatarāgadoṣatimiraṃ śāntendriyaṃ nispr̥haṃ |

yat puṇyaṃ samupārjitaṃ khalu mayā tenaiṣa loko khilah

pratyūṣastutihaṛṣato daśabala śraddhāṃ parāṃ vindatu || 22 ||

suprabhātaṣṭavaḥ samāptaḥ ||⁵¹ || kṛtīr iyaṃ rājñāḥ śrīśrīhaṛṣadevasya ||

⁵¹ Usually, in this manuscript, the Sanskrit title of each text is translated or glossed into Tibetan. The Tibetan title is inserted by a second hand with *dbu med* script above or below the Sanskrit title, i.e., in the margin of the page. However, we have not seen the Tibetan translation of the Sanskrit title at the end of this text.

Appendix II. *pāda*-concordance between Different Versions of Sup⁵²

Sanskrit	Meter	D1	D2	Ba	Et	Mi	Pa	Th ⁵³	Tib
<i>stutam api</i>	<i>mālīnī</i>	1	1	1	1	1	1	1	1. <i>lha yi</i>
<i>sakalaghana °</i>	<i>mālīnī</i>	2							
<i>kṣapitadurītapākṣaḥ</i>	<i>mālīnī</i>	3	2	2	2	2	2	2	2. <i>mi mthun</i>
<i>madanabalavijetuh</i>	<i>mālīnī</i>	4	3	3	3	3	3	3	3. <i>bduḍ kvi</i>
<i>asurasuranarāṇam</i>	<i>mālīnī</i>	5		4	4	4	4	4	4. <i>gang zhiḡ lha min</i>
<i>udayagiriātataṣṭho</i>	<i>mālīnī</i>	6	4	5	5	5	5	5	5. <i>shar gyi</i>
<i>dhīradadaśanapānduh</i>	<i>mālīnī</i>	7	5	6	6	6	6	6	6. <i>glang po</i>
<i>pravaraabhujatatsukah</i>	<i>mālīnī</i>	8	6	7	7	7	7	7	7. <i>rab mchog</i>
<i>kuvalayadalānīlah</i>	<i>mālīnī</i>	9	8	10	8	8	10	8	10. <i>u tpal</i>
<i>himagiriśikhārābhah</i>	<i>mālīnī</i>	10	7	8	9	9	8	9	8. <i>gangs kvi</i>
<i>kapilajātakalāpo</i>	<i>mālīnī</i>	11	10	11	14	14	11	14	11. <i>gang zhiḡ ral pa</i>
<i>jvalitakulīśapānir</i>	<i>mālīnī</i>	12	13	9	10	10	9	10	9. <i>bar ba i</i>
<i>himaśaśikumudābho</i>	<i>mālīnī</i>	13	9	12	11	11	12	11	12. <i>zla ba</i>
<i>gajamukhadāśanaikah</i>	<i>mālīnī</i>	14	11	13	12	12	13	12	13. <i>glang chen</i>
<i>atasikusumanīlā</i>	<i>mālīnī</i>	15	12	14	13	13	14	13	14. <i>zar ma i</i>
<i>yamavarunakuberā</i>	<i>mālīnī</i>	16	17	17	15	15	17	15	17. <i>gshin rje</i>
<i>rsava lha</i>	<i>mālīnī</i>	17	15	16	16	16	16	16	16. <i>bas mtha i</i>
<i>bhavaśalanidhimagnā</i>	<i>mālīnī</i>		16	18	17	17	18	17	18. <i>srid pa i</i>
<i>āśanavasamañhā</i>	<i>mālīnī</i>	18	14	15	18	18	15	18	15. <i>zas la</i>
<i>vyad api gunalavam</i>	<i>mālīnī</i>	19							
<i>suprabhātām tavāikasya</i>	<i>anuṣṭubh</i>	20	19	21	20	19	21	20	
<i>puncha prabhātam</i>	<i>vaṁśamālā</i>	21	20	22	21	21	22	21	
<i>aññānandirajanītamasi</i>	<i>vasantatilakā</i>	22	21	19	22	22	19	22	19. <i>mi shes</i>
<i>suprabhātām sunakṣatram</i>	<i>anuṣṭubh</i>	23		23	19	20	23	19	
<i>tīrthesu gokulaśātāni</i>	<i>vasantatilakā</i>	24	18	20	23	23	20	23	20. <i>chu gram</i>
<i>stutvā lokagurum</i>	<i>sāṁdūlavikrīḍita</i>	25	22	24	24	24	24	24	21. <i>rab tu nam nangs</i>

⁵² This table follows a tentative table established by Johannes Schneider on the occasion of his course in the winter semester (2019/20) at the Ludwig-Maximilian University of Munich.

⁵³ Th^A displays a slight difference in terms of stanza sequence, i.e., verse 22 appears immediately after verse 18, see THOMAS 1903: 705.

Abbreviations

AiG	<i>Altindische Grammatik</i> = WACKERNAGEL and DEBRUNNER 1896–1957.
Aṣṭ	Harṣadeva's <i>Aṣṭamahāsthānacaityastotra</i> .
Ba	BAHULKAR 2012.
Ba ^{Ka}	The manuscript mentioned in BAHULKAR 2012.
C	Cone (Co ne) Tanjur.
D	Derge (sDe dge) Tanjur.
D1	The first manuscript of Sup found in Drepung Monastery, with the file number ZX0587–ZB09.
D2	The second manuscript of Sup found in Drepung Monastery, with the file number ZX0618–ZB24.
Dhp	<i>Dhammapada</i> = VON HINÜBER and NORMAN 1995.
eds.	All the extant editions of Harṣadeva's <i>Suprabhātastotra</i> .
Et	ETTINGHAUSEN 1906.
Et ^C	The Cambridge University Library manuscript mentioned in ETTINGHAUSEN 1906.
G	Ganden (dGa' ldan) or 'Golden Manuscript' Tanjur.
Hc.	<i>Harṣacarita</i> = PARAB 1897.
Mi	MINAYEV 1887.
Mi ^A	The Manuscript mentioned in MINAYEV 1887 as ms. A.
Mi ^B	The Manuscript mentioned in MINAYEV 1887 as ms. B.
Mi ^C	The Manuscript mentioned in MINAYEV 1887 as ms. C.
Mi ^P	The Manuscript mentioned in MINAYEV 1887 as ms. P.
N	Narthatang (sNar thang) Tanjur.
P	Peking Tanjur.
Pa	PANDEYA 1994.
PE	<i>Purāṇic Encyclopaedia</i> = MANI 1975.
PW	<i>Sanskrit Wörterbuch (Petersburger Wörterbuch)</i> = BÖHTLINGK and ROTH 1855–1875.
pw	BÖHTLINGK 1879–1889.
Skt.	Sanskrit.
Sup	Harṣadeva's <i>Suprabhātastava</i> .
Th	THOMAS 1903.
Th ^A	A Manuscript from the Library of the India Office mentioned in THOMAS 1903.
Th ^B	A Manuscript from the collection of the Bengal Asiatic Society mentioned in THOMAS 1903.
Tib	Tibetan translation of Sup.
Vāmp	<i>Vāmana Purāṇa</i> = GUPTA 1967.

Acknowledgements

This project was supported by LMU-excellent, funded by the Federal Ministry of Education and Research (BMBF) and the Free State of Bavaria under the Excellence Strategy of the Federal Government and the Länder.

I am indebted to Rostislav Berezkin (Shanghai) and Georg Paintner (Munich), for their interpretation of the Russian, Bony Schachter (Hong Kong) for his polishing of my English, Roland Steiner (Munich), Małgorzata Wielńska-Soltwedel (Warsaw) and two peer reviewers for their valuable comments, and especially Johannes Schneider (Munich) for his various constructive suggestions.

References

- AUFRECHT, Theodor 1903. *Catalogus Catalogorum. An Alphabetical Register of Sanskrit Works and Authors*, Part III. Leipzig: Otto Harrassowitz.
- BAHULKAR, Shrikant et al. eds 2012. *Bauddhastotratatnākaraḥ*, edited by Rare Buddhist Texts Research Department. Rare Buddhist Texts Series 32. Varanasi: Central University of Tibetan Studies.
- BENDALL, Cecil 1883. *Catalogue of the Buddhist Sanskrit Manuscripts in the University Library, Cambridge. With introductory notices and illustrations of the palæography and chronology of Nepal and Bengal*. University Press: Cambridge.
- BODEWITZ, Hendrik Wilhelm 1976. *The Daily Evening and Morning Offering (agnihotra) according to the Brāhmaṇas*. *Orientalia Rheno-Traiectina* 21. Leiden: E. J. Brill.
- BODEWITZ, Hendrik Wilhelm 2019. *Vedic Cosmology and Ethics. Selected Studies*. *Gonda Indological Studies* 19. Leiden: E. J. Brill.
- BÖHTLINGK, Otto 1879–1889. *Sanskrit-Wörterbuch in kürzerer Fassung*. St. Petersburg: Kaiserliche Akademie der Wissenschaften.
- BÖHTLINGK, Otto and Rudolf ROTH 1855–1875. *Sanskrit-Wörterbuch*. St. Petersburg: Kaiserliche Akademie der Wissenschaften.
- CDL, MS ADD. 1614. Cambridge Digital Library, Collection of Stotras and Songs. MS Add. 1614. <https://cudl.lib.cam.ac.uk/view/MS-ADD-01614/1> (accessed 19 December 2022).
- COWELL, Edward Byles and Frederick William THOMAS 1897. *The Harṣa-carita of Bāṇa*, Translated by E. B. Cowell and F. W. Thomas. Oriental Translation Fund, New Series II. London: The Royal Asiatic Society.

- ETTINGHAUSEN, Maurice Léon 1906. *Harṣa Vardhana. Empereur et poète de l'Inde septentrionale (606–648 A.D.). Étude sur sa vie et son temps*. Thèse pour le doctorat d'université de Paris. Présentée à la faculté des lettres à la Sorbonne. London: Luzac & Co.
- FRANCESCHINI, Marco 2019. 'Harṣa'. [In:] Silk, Jonathan, Oskar von Hinüber and Vincent Eltschinger, eds, *Brill's Encyclopedia of Buddhism, Vol. 2: Lives*. Leiden, etc.: Brill, pp. 214–217.
- GOYAL, S. R. 1932. *Harsha and Buddhism*. Meerut: Kusumanjali Prakashan.
- GUPTA, Anand Swarup, ed. 1967. *The Vāmana Purāṇa*. Varanasi: All-India Kashiraj Trust Fort Ramnagar.
- HARTMANN, Jens-Uwe 2015. 'Poetry: South Asia'. [In:] Silk, Jonathan, Oskar von Hinüber and Vincent Eltschinger, eds, *Brill's Encyclopedia of Buddhism, Vol. 1: Buddhist Literatures*. Leiden, etc.: Brill, pp. 532–540.
- VON HINÜBER, Oskar and Kenneth Roy NORMAN, eds 1995. *Dhammapada: with a complete word index*. Oxford: Pali Text Society.
- LÉVI, Sylvain 1897. 'Une Poésie inconnue du Roi Harṣa Çilāditya. L'Aṣṭa-mahā-çṛī-caitya-stotra'. *Actes du dixième Congrès international des Orientalistes (Genève 1894)*, part 2, sec. I. Leiden: 189–203 = (1937). [In:] *Mémorial Sylvain Lévi*. Paris: Paul Hartmann, pp. 244–256.
- LIU, Zhen and Johannes SCHNEIDER 2022. *Buddhist Hymns, A New Collection*. Beijing–Vienna: China Tibetology Publishing House & Austrian Academy of Sciences Press.
- MANI, Vettam 1975. *Purāṇic Encyclopaedia. A Comprehensive Dictionary with Special Reference to the Epic and Purāṇic Literature*. Varanasi: Motilal Banarsidass.
- MATSUDA, Kazunobu 2019. 'Ratonākaraśhānti no han'nya haramitsu shūshū shidai ラトナーカラシャーンティの般若波羅蜜修習次第' [Ratnākaraśhānti's *Prajñāpāramitābhāvanākrama*]. *Bukkyōdaigaku bukkyō gakkai kiyō* 佛教大学仏教学会紀要 [The Bulletin of the Association of Buddhist Studies Bukkyo University] 24: 21–32.
- MINAYEV, Ivan Pavlovich. Минаев, Иван Павлович 1887. 'Buddiiskiya molitvy'. Буддійскія молитвы [Buddhist prayers]. *Zapiski Vostochnago Otdeleniya Imperatorskago Russkago Arkheologicheskago Obshchestva*. Записки Восточнаго Отдѣленія Императорскаго Русскаго Археологическаго Общества [Notes of the Eastern Branch of the Imperial Russian Archaeological Society] 2: 125–136, 233–240.
- NORMAN, Kenneth Roy 1997. *The Word of the Doctrine (Dhammapada), translated with an introduction and notes by K. R. Norman*. Pali Text Society Translation Series No. 46. The Pali Text Society: Oxford.
- PANDEYA, Janardan Shastri 1994. *Bauddhastotrasaṅgraha [A Collection of One Hundred Eight Old Buddhist Hymns – First Series]*. Delhi: Motilāla Banārasīdāsa.

- PARAB, Kāśīnāth Pāṇdurang 1897. *The Harshacharita of Bāṇabhaṭṭa, with the Commentary (Śaṅketa) of Śaṅkara*. Bombay: Tukārām Jāvājī, Proprietor of Jāvājī Dadaji's 'Nirnaya-sagar' Press.
- SCHNEIDER, Johannes 1993. *Der Lobpreis der Vorzüglichkeit des Buddha. Udbhaṭasiddhasvāmins Viśeṣastava mit Prajñāvarmans Kommentar. Nach dem tibetischen Tanjur herausgegeben und übersetzt*. Indica et Tibetica 23. Bonn: Indica et Tibetica Verlag.
- SCHNEIDER, Johannes 1995. 'Der Buddha als der wahre Śiva: Udbhaṭasiddhasvāmins Sarvajñamaheśvarastotra'. *Berliner Indologische Studien* 8: 153–187.
- SCHNEIDER, Johannes 2014. *Eine buddhistische Kritik der indischen Götter. Śaṅkarasvāmins Devātiśayastotra mit Prajñāvarmans Kommentar*. Wiener Studien zur Tibetologie und Buddhismuskunde 81. Wien: Arbeitskreis für Tibetische und Buddhistische Studien.
- SCHNEIDER, Johannes 2019a. 'Śaṅkarasvāmin'. [In:] Silk, Jonathan, Oskar von Hinüber and Vincent Eltschinger, eds, *Brill's Encyclopedia of Buddhism, Vol. 2: Lives*. Leiden, etc.: Brill, p. 382.
- SCHNEIDER, Johannes 2019b. 'Udbhaṭasiddhasvāmin'. [In:] Silk, Jonathan, Oskar von Hinüber and Vincent Eltschinger, eds, *Brill's Encyclopedia of Buddhism, Vol. 2: Lives*. Leiden, etc.: Brill, pp. 479–480.
- SCHUBRING, Walther 1934. *Übersicht über die Āvaśyaka-Literatur von Ernst Leumann*. Alt- und neu-indische Studien 4. Hamburg: Friederichsen, De Gruyter.
- SKILLING, Peter and Oskar von HINÜBER 2011. 'An epigraphical Buddhist poem from Phanigiri (Andhrapradesh) from the time of Rudrapuruṣadatta'. *Annual Report of the International Research Institute for Advanced Buddhology at Soka University* 14: 7–12.
- SKILTON, Andrew 2009. 'How the Nāgas were Pleased' by Harṣa & 'The Shattered Thighs' by Bhāsa. The Clay Sanskrit Library 39. New York: New York University Press.
- STEINER, Roland 1997. *Untersuchungen zu Harṣadevas Nāgānanda und zum indischen Schauspiel*. Indica et Tibetica 31. Swisttal-Odendorf: Indica et Tibetica Verlag.
- STEINER, Roland 2019. 'Candragomin'. [In:] Silk, Jonathan, Oskar von Hinüber and Vincent Eltschinger, eds, *Brill's Encyclopedia of Buddhism, Vol. 2: Lives*. Leiden, etc.: Brill, pp. 121–124.
- THOMAS, Frederick William 1903. 'Notes from the Tanjur'. *Journal of the Royal Asiatic Society* 35, 4: 703–722.
- WACKERNAGEL, Jakob and Albert DEBRUNNER 1896–1957. *Altindische Grammatik*. Göttingen: Vandenhoeck & Ruprecht.
- WILLIAMS, Richard 1963. *Jaina Yoga. A Survey of the Mediaeval Śrāvakācāras*. London: Oxford University Press.

- ZHANG, Mengyan 2020. ‘Guānyú xīnchū fānběn “bādà língtǎ lǐbài zànsòng” de yánjiū 关于新出梵本《八大灵塔礼拜赞颂》的研究’ [Study on the New Found Sanskrit Text “Ode to the Eight Great Stupas” (*Aṣṭamahāsthāna-caitya-vadana-nāmastava*)]. *Xīyù yánjiū* 西域研究 [*The Western Regions Studies*] 4, 2020: 106–122.
- ZORIN, Aleksandr Valer’evich. Зорин, Александр Валерьевич 2010. *U istokov tibetskoy poezii. Buddiyskiye gimny v tibetskoy literature VIII—XIV vv.* У истоков тибетской поэзии. Буддийские гимны в тибетской литературе VIII—XIV вв. [At the source of Tibetan poetry. Buddhist hymns in Tibetan literature: 8th–14th centuries]. Sankt-Peterburg: Sankt-Peterburgskoye vostokovedeniye.

**Institute of Mediterranean and Oriental Cultures
Polish Academy of Sciences**

**ACTA ASIATICA
VARSOVIENSIA
No. 35**

Warsaw 2022



Institute of Mediterranean and Oriental Cultures
Polish Academy of Sciences

ACTA ASIATICA
VARSOVIENSIA

No. 35

Warsaw 2022

Editor-in-Chief

MAŁGORZATA
WIELIŃSKA-SOLTWEDEL

Editorial Secretary

Central & East Asia Department
NICOLAS LEVI

South & South-East Asia Department

OŁENA ŁUCYSZYNA
MAŁGORZATA GLINICKA

English Text Consultant

JO HARPER

Technical editing, layout and typesetting

JANUSZ R. JANISZEWSKI

Board of Advisory Editors

AGATA BAREJA-STARZYŃSKA

MAX DEEG

HIROMI HABATA

BEN KIERNAN

PETRA MAURER

MAREK MEJOR

KENNETH OLENIK

ABDULRAHMAN AL-SALIMI

JOLANTA

SIERAKOWSKA-DYNDÓ

LIDIA SUDYKA

MONIKA ZIN

Publication co-financed by the programme of the Polish Ministry
of Education and Science entitled ‘Development of Scientific Journals’
for the years 2022–2024 (project no. RCN/SP/0163/2021/1)

© Copyright by Institute of Mediterranean and Oriental Cultures,
Polish Academy of Sciences, Warsaw 2022

ISSN 0860-6102

eISSN 2449-8653

Contents

- **Ewa DĘBICKA-BOREK:** On Poetic Modes of Glorifying a Ruler and Telling His Past: The *Sāḥuvābhyudaya* Narrative on Sāḥuva Narasiṃha the Ahobilanarasimha Incarnate 5
- **Jens-Uwe HARTMANN und Dieter MAUE:** Ein sanskrit–uigurisches Fragment der *Tridaṇḍamālā* in Brāhmī-Schrift: Reedition des Texts TT VIII D 39
- **Stanisław Jan KANIA:** How Do the Cārvākas/Lokāyatas Fit into Udayana’s Statement of Universal Worship? On *Nyāya-kusumāñjali* 17,3: *loka-vyavahāra-siddha iti cārvākāḥ* 131
- **Zhen LIU:** New Manuscript Evidence for *Suprabhātastava* by Śrīharṣadeva: The Drepung Texts Critically Examined 155
- **Maurizio RIOTTO:** Notes on a Lost Book: Philological Questions and Symbols of the *Sui-jōn* 201
- **Johannes SCHNEIDER:** Synonyme in der *Mahāvvyutpatti*. Zum Verständnis der mit (*ma*) ’dom na gebildeten Einträge 233
- **Anna TRYNKOWSKA:** Pigeons and Doves in Classical Sanskrit Literature 263
- **Aiqing WANG:** Cliché-ridden Online *Danmei* Fiction? A Case Study of *Tianguan ci fu* 281
- **Monika ZIN:** Nagarjunakonda: Monasteries and Their School Affiliations 315
- Editorial Principles 346