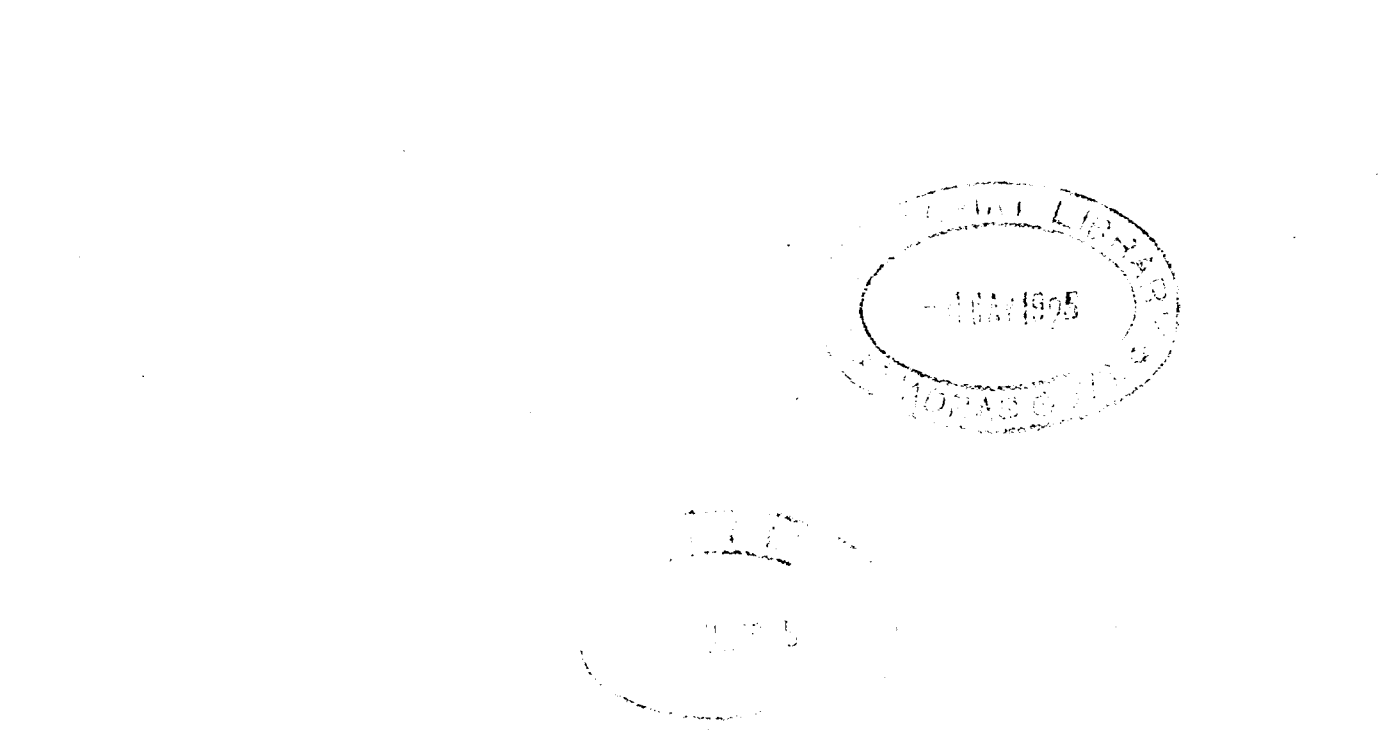
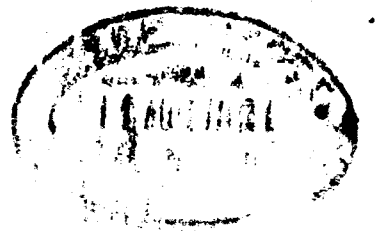




EPIGRAPHIA BIRMANICA





PREFACE

FOR greater ease of reference and study, these plates have been published in a separate volume; this plan was preferable to that of having them interspersed in the text, where it would have been impossible, in most cases, to make them face the legends referring to them. Fronting each plate are short explanations, the first part of which is merely indicative of the episodes illustrated in the photographs; then follows a brief description, or rather indication, of the personages or objects in the photographs whenever necessary, for many of these scenes are quite clear by themselves. These explanations and those in Part I are complementary to one another.

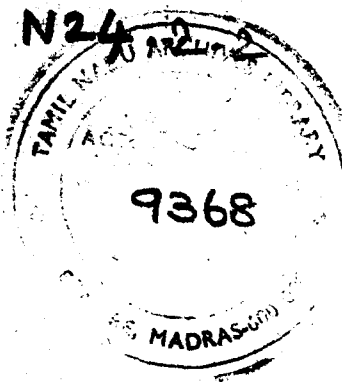
Neither in Part I nor here have I touched on the technique of these plaques; this subject will be discussed, together with the history of the introduction of glaze into Burma, in the preface to the "Terra-cotta Plaques on the Petleik Pagoda, Pagan," which illustrate the 550 Jātakas, and the letter-press of which is now in hand. I would here merely observe that even a cursory examination of all the sculptures and plaques of the Ananda reveals the fact that they all have been done by Indian artists, mostly Indians from the south: the cast of countenance, the dresses—especially of gods, kings and queens—the headdresses, ornaments, etc., etc., as well as the technique, are Indian. The epigraphs of that period make it clear that Indians were then numerous at Pagan. Evidences are not lacking, however, to show that these artists, especially in so far as the cast of the scenes was concerned, were guided and supervised by Talaings, no doubt monks; the clearest of these evidences consists of the short legends in Talaing at the bottom of the plaques. So that, in these plaques we behold combined the cultural influence of two distinct nations at the Burmese capital; nations whose civilization was much older than that of the Burmese, and to whom the latter almost entirely owe their culture.¹

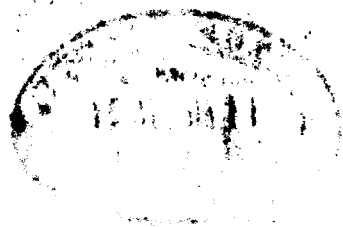
CHAS. DUROISELLE.

MANDALAY, 16th January 1921.

¹ In this connection, see my paper, "Pictorial Representations of Jātakas in Burma," in *Archaeological Survey of India, Annual Report for 1918-19*, pp. 87-89.

V438:72





PREFACE

These plates have been published in a separate volume. This plan was preferable to that of having them interspersed in the text where it would have been impossible in most cases to number them face the legends referring to them. Fronting each plate are short explanations, the first part of which is merely indicative of the episodes illustrated in the photographs; then follows a brief description or rather indication of the persons or objects in the photographs wherever necessary. The explanations of these scenes are quite clear by themselves. These explanations and those in Part I are complementary to one another.

Neither in Part I nor here have I touched on the technique of these plaques; this subject will be discussed together with the history of the introduction of glass into Burma in the preface to the "Terra-cotta Plaques on the Buddhist Parada-Pada," which illustrates the 250 Jātakas and the latter part of which is now in hand. I would here merely observe that even a cursory examination of all the sculptures and plaques of the Ānanda reveals that they all have been done by Indian artists, mostly Indians from the south, the east of whom the dresses—especially of gods kings and queens, the ornaments, etc., etc., as well as the technique of painting the plaques, clearly indicate that Indians were then numerous at Talaing. I believe are not lacking power to show that these artists, especially in so far as the east of the scene was concerned, were guided and supervised by Talaings, no doubt monks, the clearest of these evidences consists of the short legends in Talaing at the bottom of the plaques. So then in these plaques we behold combined the cultural influence of two distinct nations, the Chinese and the Indian, whose civilization was more advanced than that of the Burmese, and to whom the latter almost entirely owe their culture.

CHAS. DUCLOS

UNIVERSITY OF CHICAGO, 1911

In a volume of the University of Chicago Press, 1911, the following is published: "The Terra-cotta Plaques of Jātakas in Burma," in Chinese, 1911, pp. 1-50.

EPIGRAPHIA BIRMANICA

VOL. II—PART II

TALAING PLAQUES ON THE ĀNANDA

List of Plates

1. Mūgapakkha	Jātaka, Nos.	1—37	...	I—I
2. Mahājanaka	"	38—82	...	IX—XVI
3. Sāma	"	83—101	...	XVIII—XXI
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8. Mahānārada-kassapa	"	240—241	...	LV
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10. Vessantara	"	266—389	...	LXIII—LXXXV

1. We are in the Tāvātimsa heaven; in the middle, on the seat, is the Bodhisattva, the future Temiya; on his right, Sakka, begging of him to be reborn as a man in the bosom of queen Candādevī. On his left, kneeling in the attitude of adoration, is a deva; he represents the hosts of Tāvātimsa; in the Pagan plaques, one or two devas generally stand for the throngs of the gods.

EPIGRAPHIA BIRMANICA

VOL. II—PART II

2. Queen Candādevī is lying on a couch on her right side; the small figure near the couch is the Bodhisattva who, having acceded to Sakka's prayer, comes down from the Tāvātimsa to incarnate himself.

XI—I

HIX—XI

HIX—HIX

HIX—HIX

3. This plaque is missing.

HIX—XI

HIX—XI

HIX

HIX—HIX

HIX—HIX

4. The king gives the baby a name. Sitting on the throne is the king, holding the Bodhisattva on his lap; on the left are brahmans, who were called in to read the different marks on the child's body. The young prince is named Temiya.

5. The king is on his throne, with Temiya, one month old, on his lap. Four thieves are brought in and condemned to dreadful punishments. The person nearest to the throne, in the lower row, is the officer who brought them in.



1.—Indra invites Temiya (to be re-born as a man).



2.—Conception of Temiya.



4.—(His father) gives (him) the name of Temiya.



5.—When they bring the thieves.

6. On the couch, the Bodhisattva is thinking deeply; the sentences inflicted by his father startle him, for when he himself is king, similar sentences will open to him the gates of hell; over him is spread the white umbrella, symbol of royalty. The goddess, whose care is to watch over the umbrella, appears to him, half her body only being visible, and gives him advice as to how to avoid becoming king. The lotus bud symbolizes divine birth. Near the couch are two perfume vases.

7. The goddess has advised him to simulate deafness, and to make it appear he is a cripple. A long series of tests follow, through all which he remains impassible. This is the test of the milk. It will be seen this plaque has been repaired by very unskillful hands. Temiya is lying down; his head and shoulders on the lap of a nurse who is trying to make him drink. At his feet, another woman urges him to take nourishment.

8. They now try to rouse him from his apathy with tempting cakes; but in vain. Same position; the child is alone; the cakes cannot be seen.

9. The sight of luscious fruits may perhaps make him move and ask for them; but this test is also unsuccessful. Same position. Near the cot, four women present Temiya with different kinds of fruits. The plaque is badly spoiled.



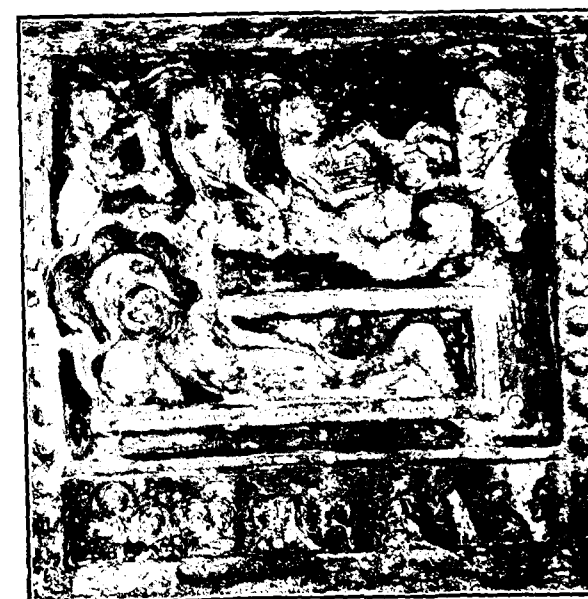
6.—The goddess instructs Temiya.



7.—The trial with milk.



8.—The trial with cakes.



9.—They try (Temiya) with fruits.

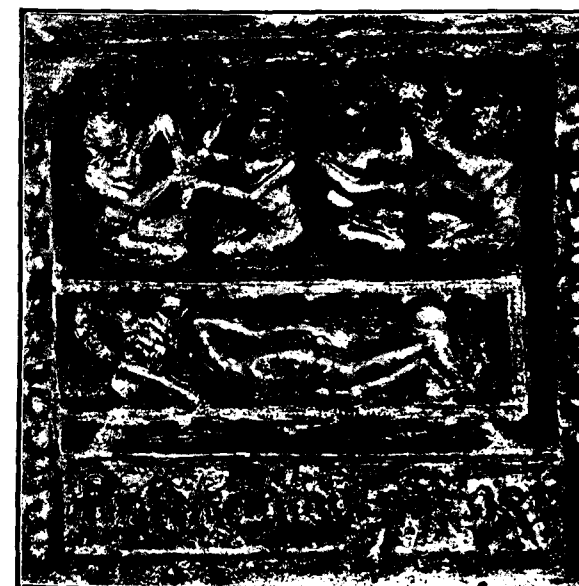
10. They now try to move him with beautiful toys, but with the same result, Temiya is lying as in the foregoing plaques. Four nurses try to tempt him out of his resolve with toys.

11. They then try to tempt him with dainty food, but he does not so much as look at it. The plaque has been spoiled by whitewash. The Bodhisattva appears to be lying down quite alone. The dainty food, which originally must have been seen near the couch, cannot now be made out.

12. This plaque is missing.

13. He is six years old ; at this age, children are afraid of furious elephants ; they test him with one well trained. On the right sits the king in an attitude of discouragement at the failure of the trial ; sitting placid and unmoved before him is Temiya ; close to the latter the elephant is striking the ground. Temiya's companions are seen running away panic-stricken.

14. They then try to frighten him out of his composure with snakes, but in vain. On the right, the Bodhisattva seated ; the head of the snake with mouth wide open can be seen above him, while a coil passes under his left arm and across his lap. On the left, his companions are seen fleeing.



10.—The trial with toys.



11.—The trial with food.



13.—They try (Temiya) with an elephant.



14.—They try (Temiya) with snakes.

15. They thought that dancing would elicit from him some glimpse of interest, and they test him with mimes. On the right, the king, and Temiya in front of him, are seated; in front of Temiya, a dancer. The Bodhisattva's companions—here two represent the whole five hundred—are enjoying themselves looking on.

16. He goes on steadfastly simulating helplessness; swords will perhaps make him give up the pretence, and dreadful men menace him with gleaming swords. The king and Temiya are seated as before; the latter appears quite unmoved, while a man, on the left, is brandishing a sword over him as if to cut off his head.

17. Perhaps a sudden noise will startle him into speaking; so, when he is ten years old, they try him with conches to make sure whether he is deaf. Temiya is on his couch; near it, three persons are seen blowing conches.

18. Then they try him with drums with the same intention, but in vain. The faces of two drums may be seen in the foreground near the couch.



15.—The test of the mime.



16.—They try (Temiya) with a sword.



17.—They try (Temiya) with conches.



18.—They try (Temiya) with drums.

19. To see whether he does move when alone at night and in darkness, they hide lamps in jars which they take out suddenly, watching him. Two nurses are seen holding lamps near the bed.

20. This does not succeed; they now try him with molasses; they besmear him and place him in a spot alive with flies. He remains undisturbed on his couch. The two dots, one over his wrist and the other over his leg, are not defects in the glaze; they very probably represent flies.

21. He is now fourteen; they want to see if filth will move him. They leave him several days without bathing him, bedaubed with his own filth. On the couch, the Bodhisattva; near by, two nurses watching him.

22. Now they test him by placing fire in pans under his bed. He remains unmoved. Under the bed, a fire-pan.



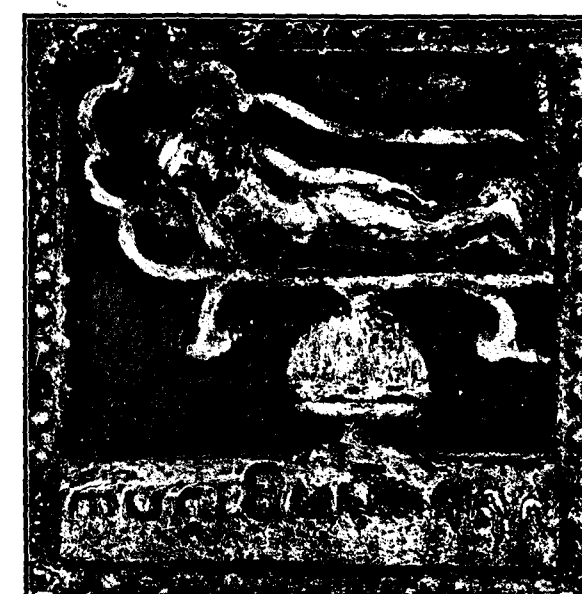
19.—They try (Temiya) with lamps.



20.—They try (Temiya) with molasses.



21.—They try (Temiya) with filth.



22.—The test with fire-pans.

23. His parents' hearts are full of sorrow; they feel sure he is not a cripple. So many tests having failed, they come and remonstrate with him on his attitude, imploring him to put an end to it. On the left, the king; on the right, the queen.

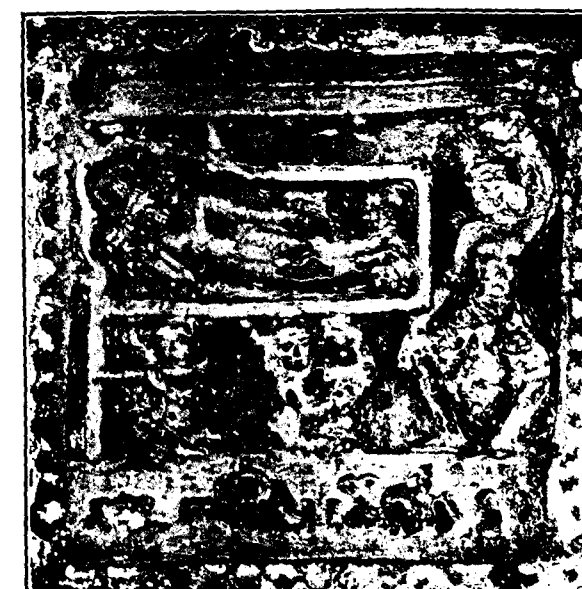
24. They then try him with beautiful nautch-dancers. Temiya always on his bed; on the right, a girl dancing; near the bed two men playing, one the flute, and the other the drum.

25. As another test, Temiya is made king for a period of seven days. He is placed on an elephant and led in great pomp round the city. On the left, a house; in front of it, the elephant. On the elephant, in front, the mahout; in the middle, Temiya, and behind him the white umbrella-bearer.

26. Temiya gives no sign of intelligence. The king orders his removal to the cemetery. On the left, the charioteer, who has come to take the young prince, carries him away in his arms; behind him, the queen, lamenting and beating her breast.



23.—(Temiya's) mother and father come and remonstrate (with him).



24.—The trial with nautches.



25.—Accession of Temiya.



26.—The charioteer comes to take away (Temiya).

27. Outside the palace, the charioteer places Temiya on a chariot and conveys him to the cemetery for burial. One of the horses can be seen; the other, alongside of him, being invisible. On the chariot, in front, the charioteer, and behind him Temiya.

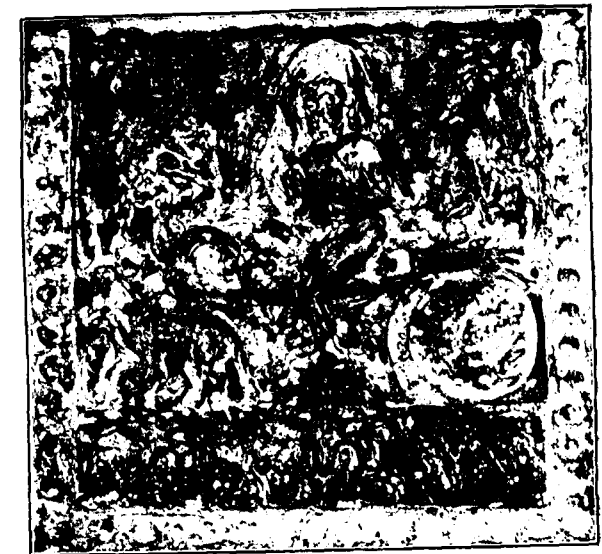
28. The charioteer has gone to dig a grave near by. Temiya, having been still for so long, wonders if he has any strength left; to ascertain, he gets down from the chariot. He is in the act of descending; his left leg is already outside, his foot resting on a stone. In front, a horse, quite diminutive.

29. When on the ground, he tries his strength; to do so, he seizes the chariot by its hinder part and lifts it up as if it were a toy. The horse may be seen under the chariot.

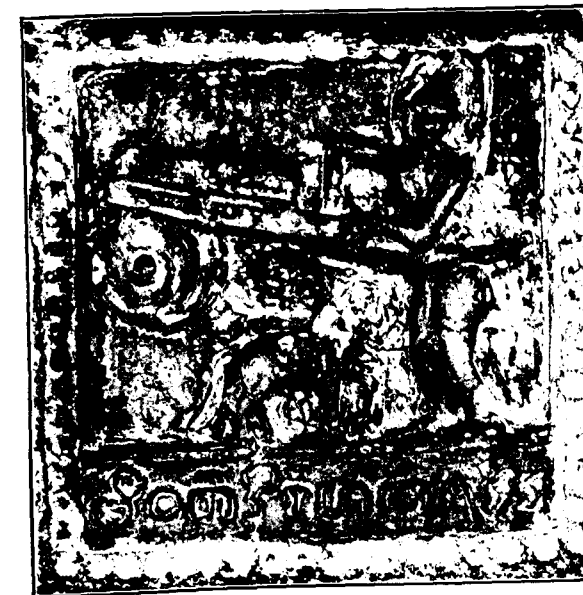
30. At the orders of Sakka, Vissakamma, the celestial architect and artist, adorns the Bodhisattva. On the left, standing, Vissakamma; he is arranging Temiya's turban.



27.—(The charioteer) conveys Temiya.



28.—(Temiya) descending on to the ground.



29.—He tries his strength.



30.—Temiya is being adorned.

31. When adorned in a regal manner, Temiya goes up to the charioteer, who is digging the grave that was to receive him. On the left, under a tree, the charioteer, digging; near him, Temiya puts him some questions.

32. Delight of the charioteer on seeing the prince well and strong; he is kneeling before him, inviting him to return home.

33. Temiya wants to leave the world; he does not go back to the palace; but wishing to see his parents, he sends the charioteer to them with a message. The charioteer receives the message kneeling.

34. The charioteer having gone, Sakka builds a hermitage near by; Temiya puts on the ascetic garb, and goes to the hermitage. His hair is now arranged into two knots, looking like horns; this is the distinctive coiffure of hermits. On the pole he carries, at the front end, a gourd for water, encased in wicker work; at the other is what appears to be a large fruit.



31.—He questions the charioteer.



32.—The charioteer invites (Temiya) to return home.



33.—The king (Temiya) sends a message to his mother and father.



34.—When the king leaves the world.

35. Then the king comes to see him, followed by the queen. The ascetic Temiya is seated in his small leaf-hut. The king is in front of him, seated on his royal seat; this is against the text which particularly mentions that he refused to sit on anything, and sat on the ground. The queen is behind him. The king draws the queen's attention to the leaves which will henceforth form part of the food of Temiya; he takes them and hands them over to the queen and the palace ladies (who are not seen) to examine them. These are the leaves both are holding over their heads. The king, queen, and a vast retinue become all ascetics.

36. Henceforth he goes the round instructing his disciples, travelling through the air. He is seen poised in the air which is represented by the scrolls under him; in the hut, one of his disciples under instruction.

37. The city is practically empty, the citizens having become ascetics. Three kings, in succession, come to conquer it. But Temiya converts them. He is sitting in the air, represented this time as a threefold jagged cloud, and not on leaves, as might be thought. Below him the three converted kings.

38. Mahājanaka descends from heaven to enter his mother's bosom. Compare plaque No. 2.



35.—He converses with the king (his father).



36.—The hermit instructs his disciples.



37.—(Temiya) preaches the law to the (three) kings.



38.—Janaka is conceived.

39. Birth of Mahājanaka ; he is seen on the couch near his mother, in exactly the same position as she. Near the bed, one of the lady attendants.

40. Before his birth, his father the king had been killed in battle ; the mother had fled and been received at the house of a brahman. In his games with other children, owing to his abnormal strength, he handles them rather roughly at times, and in revenge they call him "the widow's son." Janaka is on the right, handling roughly one of the boys, who is seen falling down ; immediately behind him, another boy, lifting his index upwards, is calling him "widow's son" ; note his sharp Indian features. The last boy, on the left, is evidently begging not to be treated like the other.

41. The expression "widow's son" puzzles him. He wants to know who his father was. He asks his mother, and she tells him. On the left is the mother ; in front of her, Janaka respectfully sitting in the oriental fashion.

42. He then makes up his mind to regain his father's kingdom ; for this he must have a large sum of money ; to get it he resolves to go trading to foreign parts, and he comes and informs her of his intention. The mother is on the left.



39.—Janaka comes out from the womb.



40.—Janaka plays with the children.



41.—Janaka questions his mother.



42.—Janaka informs his mother (he will go trading).

43. He embarks for Suvannabhūmi. On the seventh day the ship founders in mid-ocean. The ship must have been a large one, for the text says that it carried seven caravans with their beasts; in the plaque it looks like a small river craft, such as are still seen, and called *dinghy*. Janaka is standing, preparing to take the jump which will carry him far beyond the monsters which are hastening to the ship. Five of these monsters are seen with wrecked passengers in their jaws; three on Janaka's left, one on his right, and one in the foreground in the left corner.

44. The devas have appointed the fairy Maṇimekhalā to watch over the ocean and rescue virtuous persons from drowning. She sees Janaka swimming in the sea; she enters into a conversation with him; he expatiates on the benefits of manly efforts. The head of Janaka is broken off; Maṇimekhalā is following him in the air.

45. At last she asks him where he desires to go; he tells her. She takes him in her arms and carries him to Mithilā. The scroll represents the air through which they are flying. Three sea-monsters are devouring shipwrecked persons.

46. She lays him down on the ceremonial stone slab in the mango grove near Mithilā. The royal chaplain is examining the marks on the soles of the Bodhisattva's feet.



43.—When (the boat) founders.



44.—Maṇimekhalā, the goddess, listens to Janaka.



45.—The goddess carries (Janaka) in her arms.



46.—The chaplain examines Janaka's marks.

47. The marks on his person being those of a great man, they at once make him king. Janaka is seated on the stone slab. The royal chaplain and another brahman are holding conches containing the consecrated water,

48. Then, with great pomp, they convey him to the palace. A chariot and pair; in front, the charioteer, and behind, Janaka.

49. Arrived at the palace, he assigns their respective places to the general and the officers of state, and then mounts the dais. He is on the dais; before him are the ministers of state.

50. The daughter of the defunct king is curious to see how Janaka will behave on seeing her, and she sends a servant to call him. The servant, crouching, is delivering his message to Janaka.



47.—The anointment (as king) of Janaka.



48.—Janaka enters the (capital) city.



49.—(Janaka) assigns their places to the officials of state.



50.—The queen sends (a man) to call (Janaka), or The queen causes (Janaka) to be called.

51. Janaka, to assert his authority, makes no hurry to answer the summons, although called three times. At last he goes to meet the princess quite leisurely. Struck by his dignified deportment, she hastens towards him, giving him her hand to lean on, and he goes into the palace with her. The princess stands within a door, holding out her hand, which Janaka takes. He is ascending a diminutive stairs.

52. He then sits himself and enquires of the ministers what instructions have been left by the late king. Above Janaka is the white umbrella; in front of him, the ministers.

53. The late king had given orders that, whosoever could tell the head of the square bed (on which Janaka is seated) from the foot, was to be given the kingdom. On being asked the question, he employs a ruse. He hands over his ornamental hairpin to the princess, knowing well that, out of respect, she would not place it at the foot of the bed. She deposits it, of course, at the head, and Janaka is able to answer the question. The princess, standing, is receiving the gold pin.

54-57. These plaques are missing.

58. This plaque is badly spoiled; the legend has flaked off; it is not easy to decide which scene it is intended to represent, as, between the last and the one following, there are several scenes in which he is seated. But it is probably that in which the gardener brings him beautiful fruits. Only the first two letters, *ud*, remain, being probably the beginning of the word *udyan*, garden.



51.—Janaka (holding the princess's hand) ascends the palace.



52.—When Janaka enquires.



53.—(Janaka) gives his (gold) pin to the queen.



58.—

59. On seeing the products of the garden, Janaka wishes to see it, and he sets out on the royal elephant. Janaka is in the middle; in front, the mahout; behind, the umbrella-bearer.

60. Janaka is looking at the two mango trees at the gate of the garden. In his right hand he is holding the fruit he has plucked. The artist, hard pressed for room, has suppressed the mahout.

61. The king having eaten the fruit, his retinue eat all that remains, breaking the branches; on his return he beholds the battered tree. In front of the elephant an official, kneeling, explains what has happened; the upper part of the body is broken off from the waist. The umbrella-bearer also is badly spoiled. The king is raising his hands in surprise.

62. He has resolved to become a recluse in the palace. He is instructing the general-in-chief, kneeling before him, as to how the affairs of the kingdom should be carried on.



59.—The king goes out to his pleasure.



60.—Janaka looks at the mango (trees).



61.—Janaka sees the mango (tree).



62.—King Janaka instructs (the generalissimo).

63. He then lives as a monk at the top of the palace. Nobody is to see him, except two servants, one to bring water and the other to bring food. Janaka has done away with his regal ornaments. The two servants are before him. The first, with his left hand, presents him the toothbrush, holding a vase with water in the right. The other is holding some food.

64. After four months he reflects that the proper place for an ascetic is, not a palace, but the wilderness. So he resolves upon leaving the palace, and bids the two servants bring him yellow robes and an almsbowl. In the casket held by the first servant are the robes. The other is holding the bowl.

65. He has sent for a barber to cut his hair and beard; Janaka is holding his hair to facilitate the operation.

66. Having donned his robes, he slings his almsbowl on one shoulder, takes his staff and goes down. Queen Sivali and the lesser queens are just going to see him, not having met him for four months. They meet him as he is coming down but fail to recognize him in his new garb. Queen Sivali and a lesser queen are saluting the royal monk.

67-70. These plaques are missing.



63.—King Janaka lives in retirement.



64.—They (the two attendants) bring the almsbowl (and) give it (to Mahājanaka).



65.—Janaka shaves (his hair and beard).



66.—Janaka descends from his house.

71. Janaka passes the queen and continues on his way down. He is represented getting out of the palace.

72. Queen Sivali, on entering his room, immediately finds out her mistake, and she follows him, accompanied by the lesser queens. Janaka, in front, is pursuing his way. The queen and the others—one standing for the whole of them—are unloosing their hair and beating their breasts in sorrow.

73. In vain does the queen beg of him to abandon his purpose. As an expedient, she gets some houses to be burnt to make him believe the capital is in flames. On the right Janaka, somewhat annoyed, raises up his hands; the queen shows him the conflagration behind. The queen's face is broken off. The upper part of Janaka's body, which was also broken, has been restored very unskillfully.

74. To prevent them following on, he draws with his staff a line on the ground, which nobody must pass. Sivali throws herself down and rolls on the ground. The line is obliterated and the pursuit continues. The queen's face and breasts are broken; Janaka is going on his way after drawing the line.



71.—King Janaka leaving the world.



72.—The queens beat (their breasts).



73.—The queen shows (Janaka) the (town) burning.



74.—Janaka draws a line on the ground.

75. The hermit Nārada, seeing the plight of Janaka, wishes to help him. He comes through the air and strengthens Janaka's resolve in a few stanzas. On the left, Nārada on a cloud. His peculiar headdress shows he is an ascetic; the king, being a monk, has his head shaved.

76. Of this plaque the legend only remains.

77. A dog, through fright, drops a piece of meat he has stolen. Janaka is picking it up for his meal; behind him, queen Sivali,

78. Janaka is putting the dog's leavings in his almsbowl. Sivali raises her right hand in disgust at the thought of his eating it.

79. Janaka is eating the meat; Sivali expresses her disgust in words and the king rebukes her. It will be noticed how beautifully the two faces are modelled—and how thoroughly Indian.



75.—(Janaka) receives the instruction of Nārada.



77.—Janaka takes the meat.



78.—Janaka breaks the (piece of) meat (and puts it in his bowl).



79.—The blessed Janaka eats the meat.

80. Further on, a little girl makes it clear by means of those on her arms that one bangle cannot jingle, but two always jingle and jar, on account of being in contact; therefore, says she, it is better to live alone. But this lesson again is lost on the queen. On the left, sitting, the child; her left forearm and right hand have been restored.

81. They meet with a fletcher. He looks at an arrow with one eye closed; Janaka asks him why he does so; he is answered it is because, when looking with both eyes at an arrow to see if it is straight, one spoils the straight path of vision; so also when a monk drags after him a female. The queen understands, but still follows on.

82. She cannot persuade him to turn back. Near a great forest she swoons, and the Bodhisattva escapes in the forest. Sivali returns to the capital and becomes a recluse.

83. Sāma comes down from his heavenly mansion to enter his mother's womb.



80.—(Janaka) converses with the child.



81.—Janaka sees the arrow.



82.—Janaka enters the forest.



83.—Conception of Syāma.

84. Sama is born; he was conceived miraculously, both his parents being anchorites in the wilderness. The father is seated at the foot of the bed. Above is the roof of the small leaf-hut.

85. The parents bathe the infant, lay it down on a small bed in the hut and go in the forest to collect fruits as usual.

86. On a mountain there lived *kinnarīs* or nymphs; when the parents are gone, they come, take the child to their cave, bathe and adorn him with flowers, and put him back in his parents' hut. All the heads are broken. The *kinnarī*, that is, the female, is on the right, holding Sāma; the *kinnara*, her husband, on the left, is holding what appears to be a lotus bud with a long stalk.

87. Sāma is now sixteen. One day his parents go out for fruits; they are caught in a shower and take refuge among the roots of a large tree; a snake dwelling there puffs out his breath; they become blind. The boy, anxious, goes in search of them, and, having found them, gives them the end of a long pole; he, holding the other end, brings them home. On the right is the tree, which seems to be a cactus.



84.—Birth of Syāma.



85.—They (his parents) bathe and put Syāma to sleep.



86.—The suparnas bathe Syāma.



87.—Syāma leads (his parents) out (of their shelter).

88. Thenceforth Sāma looks after his parents, doing all what is necessary for them. During the day he goes to the mountain with a band of nymphs to gather fruits. Above the *kinnaras*, some rocks, intended to indicate the mountain.

89. The two blind parents are seated in the hut; Sāma ministers to them: after his excursion in the mountain, he brings back fruits for them.

90. One day, having brought back fruits, he informs his parents that he intends going to the forest to bathe and bring back water.

91. Sāma is beloved by all the beasts of the forest; some deer generally follow him wherever he goes. He is seen here leaving his parents and entering the forest—indicated by one tree—followed by the deer.



88.—As Syāma goes up the mountain.



89.—Syāma ministers to his parents.



90.—Syāma informs (his parents) he is going to enter the forest.



91.—Syāma enters the forest.

92. After bathing, he takes water in his pot, which he places on the back of a deer, and starts on his way home,

93. himself carrying a pot of water. At that time, Piliyakkha, king of Benares and very fond of hunting, arrives near the hermitage. He has remarked the footprints of many deer; he lies in ambush. The king sees Sāma, and is astonished at his appearance; is he a man? is he a fairy? Anyway, he does not want to go back without bringing proof of his having been in those mysterious regions of the Himālayas; so he resolves to wound what he takes to be a wonderful creature, so that he may take him alive. The king is shooting an arrow at Sāma.

94. The arrow enters the right side and goes out at the left. Sāma, recovering consciousness, wonders who may have shot him, since he cannot think of any personal enemy. The water-pot is near Sāma, and at his feet stands Piliyakkha. The feathered end of the arrow is seen jutting out from the *left* side; this is wrong, since the arrow went in at the right side.

95. Sāma perceives the king at his feet, and asks him why he shot him. A long conversation ensues. Piliyakkha understands now the enormity of his act. He promises to a goddess, who, unseen, whispers in his ear, that he will renounce his kingdom and devote his life to looking after his blind parents. Then speech fails Sāma and he becomes rigid. The king, thinking him dead, weeps bitterly.



92.—As Syāma is drawing water.



93.—The king shooting Syāma.



94.—The king converses with Syāmā.



95.—Piliyakkha weeps.

96. Thinking Sāma to be dead, Piliyakkha does homage to him, by offerings of flowers and sprinkling of water. The king is holding flowers in both his hands.

97. He then picks up the jar of water and goes to the hermitage, and, after some desultory conversation, informs the parents of their boy's fate. They with difficulty control their sorrow, and the king takes them to the spot where Sāma is lying. The Bodhisattva is now lying in the parinirvāṇa attitude; his parents are behind the king. The object seen under the king's right hand is the water-jar, mostly broken. The arrow is no more there.

98. His father places his boy's head on his lap, caressing him with his left hand; his right is on his breast to express his sorrow. The mother is at the feet, her right hand on her head in her despair. The king is kneeling near the boy.

99. Then the mother, the father, and the goddess who, a while before, spoke to the king, make each in turn a solemn act of asseveration, testifying to the virtues of Sāma. And Sāma gives signs of life. On the left is Sāma's mother; and in front of her, her husband; near the father is the king, and behind the latter, the goddess.



96.—Piliyakkha does homage (to Syāma).



97.—When the king brings (the parents) and shows (them) Syāma.



98.—The mother and father of Syāma weep.



99.—(They) make an act of asseveration.

100. Sāma, through the power of the asseveration, is completely healed, and well and bright again. He is seated in the middle near the king, who is on his left; his father and mother are on his right. The goddess has departed.

101. The king is released of his promise to look after the two blind persons. Sāma preaches the Law unto him, and the king, reverentially saluting him, returns to Benares. The Bodhisattva, seated, is receiving the king's salutation.

102 and 103—the Conception and the Birth of Nimi—are missing.

104. Nimi having been born, the soothsayers come to examine the marks on his body. They tell the king that the child shall be the last of his long line. On that account, the king calls him "Nimi." The plaque is spoiled. On the right, seated on a high seat, is the king holding his child. The two personages on the left are soothsayers.

105. All the kings of this dynasty had, on seeing their first grey hair, become hermits. One day his barber showed Nimi's father his first grey hair. Then the king, becoming a hermit, made over the kingdom to his son. Nimi is seated under the white umbrella; three brahmans bring the coronation water in conches.



100.—Then Syāma (rises) bright (again).



101.—The king reverentially salutes Syāma.



104.—(The fortune-tellers) look at Nimi's (bodily) signs.



105.—When Nimi is ruling.

106. Sakka, coming down from the Tāvātimsa heaven, stands in mid-air and answers Nimi's queries; the latter wanted to know which was better: almsgiving or the holy life of the recluse? Sakka opines for the latter.

107. Sakka goes back to Tāvātimsa, and the gods ask him where he has been to. He sings the praises of Nimi. The gods become anxious to behold so holy a king, and Sakka sends Mātali, his charioteer, in his own car to fetch king Nimi to Tāvātimsa. Mātali, seated on the heavenly car, invites Nimi to take a trip to heaven.

108. As they are about to start, Mātali, who drives, turns round and asks the king which he should like to visit first: the hells or Tāvātimsa? And Nimi, knowing well he would go to heaven in any case, chooses to visit hell first.

109. Mātali takes him to the several hells and explains to him the torments suffered in each and the sins which send men there. Mātali, half turned towards the king, answers his questions about the hells. On the left, an inhabitant of hell is being thrashed by a guardian of those dreadful abodes.



106.—Indra is questioned by Nimi.



107.—Mātali invites Nimi (to get into the chariot).



108.—Mātali asks which way (Nimi wishes to go).



109.—Nimi looks at hell.

110. Having gone round the hells, Mātali drives towards heaven; as they approach, the king beholds, in the air, the heavenly mansion of the goddess Biranī, who is attired with great magnificence. She had been a slave, and this was the reward of her entertaining hospitably a guest. Biranī is seated in her five-roof mansion. These elegant structures with many receding roofs are still exactly the same now.

111. Many other mansions, each more beautiful than the last, are visited. At last they arrive at the Sudhammā Hall, which is the place of assemblage of the gods. The gods receive him magnificently; he takes his place near Sakka, and they converse together. Nimi is on the left, in regal attire; inasmuch as he is the Bodhisattva he is greater than Sakka.

112. Nimi at last takes his leave, and Mātali brings him back to his capital. The king, preaching the Law to his people and instructing them, tells them of the horrors of hell and of the bliss of heaven.

113. Then, after a long time, the barber plucks Nimi's first white hair; he is kneeling, showing the king the harbinger of old age.



110.—Nimi looks at the heavenly mansion.



111.—Nimi converses with Indra.



112.—Nimi instructs (his) people (in the practice of the Law).



(113.—Nimi sees (his) grey hair.

114. Following the example of all his ancestors, Nimi now leaves the world. The scene no doubt represents king Nimi, on the right, speaking in the mango grove to his son, who is to succeed him, and to his barber, by whose instrumentality the king is about to enter the path of perfection. (In ancient India, the post of barber to the king was a high one.)

115. King Vedeha reigns in Mithilā ; at his court are four wise men, wise only in their own estimation. The king has a dream to the effect that a fifth one—a wonderfully wise man, this one—is about to appear. He enquires where he is, and is told he is just about to be born. On that very day the Bodhisattva, coming down from the Tāvātimsa heaven, is conceived in the womb of Sumanādevī, the wife of a rich man. One thousand other gods were also reborn on the same day ; they were to be throughout his playfellows and companions.

116. The birth of Mahosadha. His mother is lying on her bed. On the left, near the bed, two female attendants ; in front of them is a brasier with fire, according to the custom, still obtaining in Burma and some other parts of Indo-China, of drying the humours of the mother by exposing her to fire for some days. On the right, the midwife is holding up the child.

117. As he was being born, Sakka, to show to the world that the child was a great and uncommon one, places in his hand a wonderful medicinal herb. The child is held by the nurse. An awkward attempt at restoring Sakka's left hand has been made.



114.—King Nimi leaving the world.



115.—Conception of Mahosadha.



116.—Birth of Mahosadha.



117.—When Indra gives the medicinal herb (to Mahosadha).

118. The mother, perceiving the medicine in the child's hand, enquires about it; the baby tells her, and advises her to give it to all who suffer from any sickness. His father had suffered from headache for years. He uses the medicine and his pains disappear. A nurse is holding the babe, who is giving his mother the medicine; the father, on the left, is holding it in his hand, about to use it.

119. On his naming day the child is given the name of Mahosadha, because he was born with a powerful medicine in his hand. The father is holding his son; in front, two brahman soothsayers.

120. It is discovered that one thousand boys were born on the same day as Mahosadha; the father sends, in his son's name, a nurse and ornaments to each, and has them brought daily to attend upon his son. On the left, the father; facing him, Mahosadha; on the right, one of the thousand children with his nurse behind.

121. The sage is now seven years. His games with his companions were often spoiled by rain, sometimes by elephants and other animals. Two children are frightened by an elephant; a little fellow has fallen down, half his face is seen between the animal's legs.



118.—Mahosadha gives the medicine (to his mother).



119.—The naming of Mahosadha.



120.—Mahosadha gives ornaments (to the thousand children).



121.—Mahosadha plays with (his) companions.

122. One day the boys are caught in an unseasonable rainstorm; Mahosadha, who was strong and powerful, escaped it by running into a rest-house; but his companions, in their hurry, fell one over the other, bruising their limbs. The Bodhisattva is in the rest-house, the boys are running into shelter.

123. Mahosadha reflects that, had they a large hall to play in, their games would not be disturbed in so many ways. So he resolves to build one; he tells the boys to bring each a piece of money. He calls a master-carpenter, hands over the money to him and asks him to build a hall. On the left, kneeling, the master-carpenter receiving the thousand pieces from Mahosadha; behind, the latter's companions.

124. The carpenter has not grasped Mahosadha's idea; so the latter draws out the plan, and the carpenter, astonished and delighted, works under his orders. It was a beautiful structure, containing a place for travellers, one for the poor, one for Buddhist monks, one for brahmans, etc., etc.

125. But this is not yet enough; a tank is necessary; he calls an architect and gets him to build a tank with a thousand bends and one hundred bathing places. The Bodhisattva and the architect are discussing the plan; behind the architect, either a workman or one of Mahosadha's companions. The zigzag figure represents the tank.



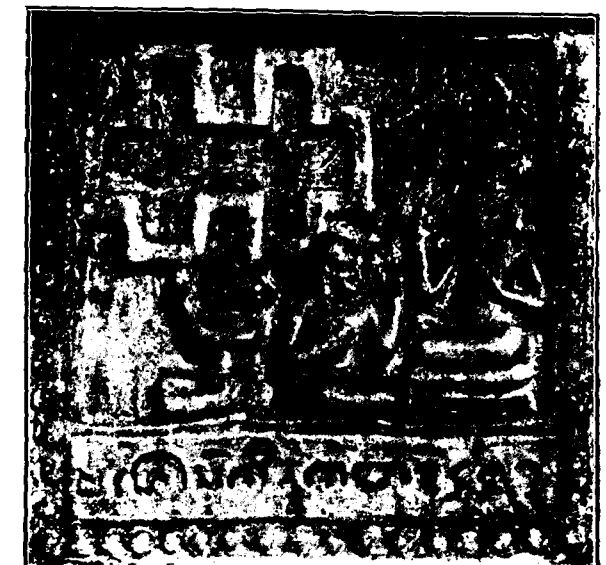
122.—(Mahosadha's companions) run to enter the rest-house.



123.—Mahosadha gives the gold (to a carpenter to build a hall).



124.—Mahosadha builds (plans and superintends the building of) the rest-house.



125.—Mahosadha constructs a tank.

126. His fame begins to spread far and wide. People come to him from everywhere to submit their disputes to him, and they abide by his decisions. Mahosadha is seated in the hall; near by are three litigants.

127. Mahosadha is now eight years of age. The king sends messengers all round to try and get news of the wise man who was born eight years ago. One of them sees the magnificent hall, tank, etc., and hears of the wisdom of Mahosadha. He reports to the king, who desires to call the boy to the court. His four wise men, however, dissuade him from doing so: everybody can build a hall or a tank; no, the king should not call him without further tests. Then follows a series of tests or cases for examination, represented in the following plaques. In each case, the jealous four wise men put off his being called to the palace. A hawk carries off a piece of meat; Mahosadha sees it and follows by treading on the hawk's shadow. Then he gives a great shout, the hawk lets the meat fall and the boy catches it up. In the left-hand corner, on the top, the hawk; Mahosadha is catching up the meat; behind him, his companions; in front, one of the big people clapping hands.

128. Mahosadha is deciding the cattle theft; he is in the hall; outside the two disputants with their cattle.

All the tests which follow are shortly described in the explanations of the corresponding Talaing inscriptions, to which the reader may refer.

129. Mahosadha unravels the case of the thread necklace. Below him, the two women who claim each to be the owner; near them, the vase of water by means of which the case was decided.



126.—Mahosadha decides cases.



127.—Mahosadha causes the (piece of) meat to fail.



128.—The case of the cattle.



129.—The case of the necklace of thread.

130. Mahosadha decides the case of the ball of thread. On the left, the two women who have come to have their dispute settled. One of Mahosadha's companions is untwisting the thread ball held by one of the women, to discover what kind of seed has been placed inside it.

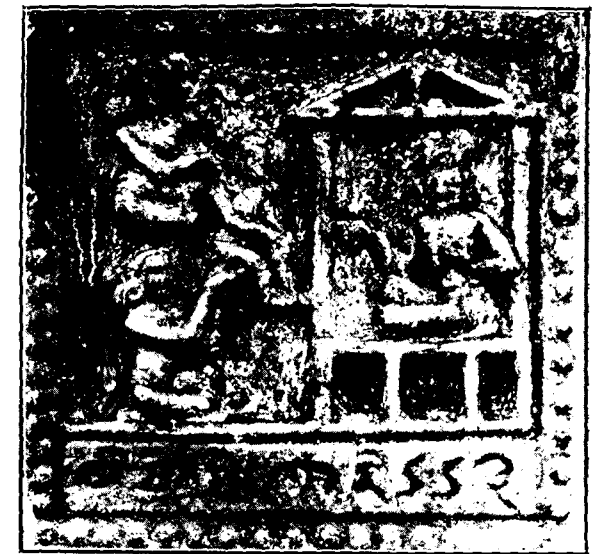
131. The Indian Solomon: Mahosadha, in the same manner as Solomon, decides which is the true mother of a child. The two women holding the child, are explaining their case to the Bodhisattva.

132. Mahosadha is deciding whose wife—the dwarf's or the poor man's—is the woman. Below, on the left, the woman; the man in front of her is probably her husband, the other being the poor man.

133. The Bodhisattva decides the case of the cart against Sakka, who has stolen it in order to make manifest his—Mahosadha's—wisdom. Sakka is still on the cart, beside which the true owner, standing, explains his case.



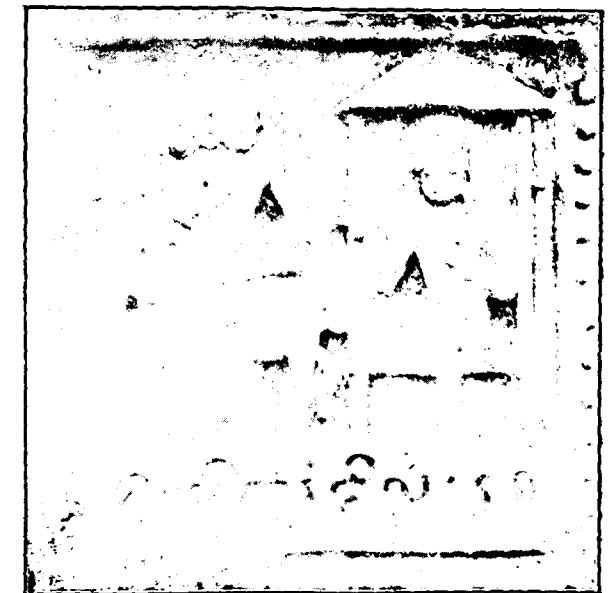
130.—The case of the cotton thread.



131.—The case of the child.



132.—Deciding the case of the wife.



133.—Mahosadha decides (the case of) the cart.

134. There now follows a series of riddles by means of which Mahosadha's enemies hope to undo him. Most of these riddles are put to the villagers, knowing they would go straight to the wise boy. This is the riddle of the stick. Mahosadha is holding the string, one end of which is tied round the middle of the stick; below is the basin of water which helped to solve the riddle. A villager is looking on.

135. A villager is holding a skull in each hand. Which is the woman's, which is the man's? The sutures in the skull answer the puzzle: a man's are straight; a woman's crooked.

136. A villager has brought two snakes: which is the male? which is the female? Their tails will solve the problem. The male's tail is thick; the female's is thin.

137. The riddle of the wonderful bull with horns on his legs and a hump on his head, which crows thrice a day. Mahosadha easily demonstrates that it is a cock, and gets a cock sent to the king, who is lost in admiration. One of the villagers is holding the cock.



134.—The riddle of the pole.



135.—Deciding the case of the head.



136.—The riddle of the snake.



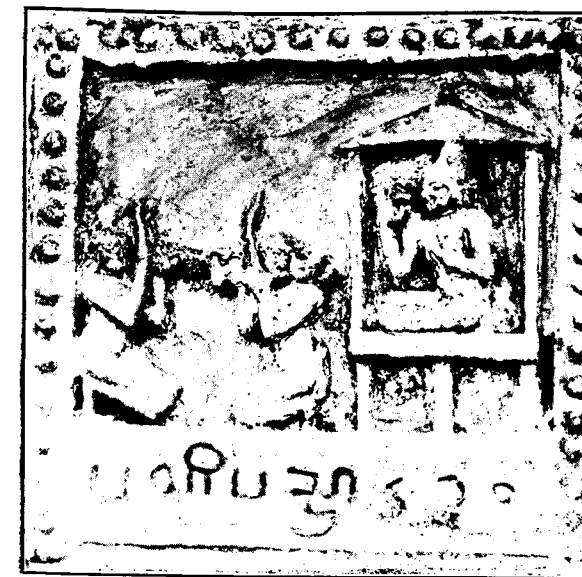
137.—The riddle of the cock.

138. The riddle of the contorted gem. Two villagers are holding it; at each of its ends is seen the new thread which Mahosadha ingeniously got inserted by ants lured with honey.

139. Mahosadha solves the puzzle of the "bull in calf," which the villagers are to deliver. A villager is sent to the king with the information that his father is in labour and cannot be delivered. The king understands this counter-riddle and is delighted.

140. The villagers are asked to cook a pot of rice under conditions apparently impossible; but the Bodhisattva easily solves this very clever riddle. A villager is cooking the rice.

141. The villagers must, under heavy penalty if they fail, make a rope of sand. Mahosadha tells them to go to the king and ask him a piece of his old sand-rope as a model. The lotuses in this and the two previous plaques are devices to fill up empty spaces.



138.—The riddle of the gem.



139.—Mahosadha decides the case of the bull.



140.—The puzzle of the rice



141.—The puzzle of the sand (rope).

142. The king orders the villagers to catch, in the forest, a new tank covered with lilies. Mahosadha answers the riddle with a counter one. The villagers, under his instructions, are preparing to deliver the counter-puzzle in the palace; they are holding staves, ropes and clods; they are to tell the king the new tank, frightened, has got loose and run away. They are holding the clods in their right hands.

143. Again, the king wants a new park with trees, etc. Mahosadha counter-puzzled the king in the same manner as in the tank-riddle. The villagers are holding ropes to tie the park.

144. The king, delighted with Mahosadha's wit and wisdom in his solutions of the riddles, at last summons him to the palace to assume office. There will now be bouts of wit between the four jealous so-called wise men and Mahosadha, in which they will always be the losers. He himself originates the question of the ass; he had sat in his father's place, which was a gross breach of etiquette. But he is greater than his father and proves the offspring of an ass may be better than the ass himself. The ass, very badly modelled, is seen between the king and the sage.

145. Mahosadha salutes his father and instructs him how to act before the king, so that he may bring about the question of the ass.¹

¹ This plaque should come before the previous one.



142.—The puzzle of the tank.



143.—The puzzle of the park.



144.—The question of the ass.



145.—Mahosadha salutes his father.

146. The finding of the mysterious jewel, which was thought to be in the lake. The four wise men cannot get at it, but Mahosadha experiences no difficulty. He is holding the jewel, which he has rescued from the palm-tree by the lake, in his hand.

147. The sage is explaining to the king the reason of the chameleon's strange behaviour. The chameleon is on the top of the gateway, behind Mahosadha. The king is on his elephant.

148. Mahosadha, standing before the king's chariot, explains how naturally it came to pass that the unlucky man (who is hiding behind him) could not possess the lucky girl, who has become queen, and is seated behind Vedeha.

149. The king, on the dais, is explaining to Mahosadha, and the four wiseacres behind him, that he has seen a ram and a dog who had struck up a great friendship, and asks them the cause of it.



146.—Taking the jewel.



147.—The case of the chameleon.



148.—The case of good and bad luck.



149.—The question of the ram.

150. The four wise men are very much puzzled by that question of the ram ; they had been threatened with banishment if they did not answer. Mahosadha calls them, makes them sit before him like pupils, and teaches to each an answer. But the perfectly right one he keeps for himself.

151. The king wants to know which is better : riches or wisdom ? Whenever Mahosadha and the four wise men are represented together, the former always sits first in the first row below.

152. The four opine that wealth is better, but the sage proves with irrefutable arguments that wisdom is preferable, and the king agrees with him.

153. On the right, Mahosadha by clenching his fist asks Amarā, his future wife, whether she is married ; the girl opens her hand, meaning : No. Her left hand is steadying the pot of rice on her head.



150.—(He) instructs the four pandits.



151.—(The king putting to the five) the question of the rich and the wise.



152.—Mahosadha answers the question (of the rich and the wise).



153.—Mahosadha asks (Amarā whether she is married, etc.).

154. Mahosadha was disguised as a tailor, so that the wife he was looking for should take him on his own merits and not on account of his position. Having understood she was free, he made up his mind to marry her, for she was very clever, but he would first test her. They have a conversation sparkling with wit and wisdom. Then she offers him some of the gruel she was taking to her father. He accepts. The small table on which he is eating is one of the details which show the lack of thought sometimes manifested by the artists; it was not, and is not, the custom for men in the fields to eat on such tables. They ate on palm or cocoanut leaves.

155. He asks her the way to her home; she tells him. Amarā's mother is on the left; he is mending the villagers' old clothes, and makes in one day one thousand rupees, which he intends giving her.

156. Amarā comes back from the fields in the evening and, according to custom, she washes her parents' feet; then those of the Bodhisattva. She is holding a vase full of water, preparing to pour it on his feet.

157. He is testing her temper, submission and patience, by daubing her hair and body with the food she has prepared for him.



154.—Mahosadha eats the rice-gruel.



155.—Mahosadha stitches clothes.



156.—(Amarā) washes Mahosadha's feet.



157.—Mahosadha smears the boiled rice (on Amarā's head and body).

158. He has made up his mind to take her to wife; he gives the thousand rupees to the parents. To Amarā, he presents a loin-cloth and asks her to follow him to town.

159. Having settled everything, Mahosadha takes leave of the girl's parents. He is on the right, with his hands uplifted in the oriental salute; the father is in the middle, the mother on the left.

160. Amarā knows him only in the disguise of a tailor. He wishes to test her chastity; he puts on his court costume, has her dragged by force before him and tempts her. But she steadfastly refuses. The girl is in front of him; behind her, one of the men who dragged her in.

161. The morrow he marries; it was a great gala day at the palace and in the city. Numerous presents were sent to them. Amarā is seating behind the Bodhisattva; on the left, a female servant brings in presents in a (probably lacquered) vase.



158.—Mahosadha gives (Amarā) a loin-cloth.



159.—Mahosadha informs (that he is about) to return (home).



160.—Mahosadha tests (Amarā's chastity).



161.—Mahosadha marries.

162. Mahosadha is hiding at the potter's, whither he has been obliged to flee, owing to the false charges brought against him by the four wiseacres, his enemies. Mahosadha is on the right, in the act of moulding a pot.

163. The goddess of the white umbrella, by asking difficult riddles to the king, and threatening something dreadful if they were not answered induces the king to recall Mahosadha. The king sends four courtiers, with many presents, in different directions, to look for him. One of the courtiers has found him, and is offering him the king's presents.

164. The courtier explains his mission; immediately the sage mounts the chariot and repairs to the palace at full speed. The king, on his throne and delighted, receives him. Explanations follow, and Mahosadha proves to the king he has been calumniated.

165. Mahosadha agrees to answer the goddess's riddles; as he thus becomes the teacher, the king places him on his throne, as is meet, and himself sits below. Mahosadha solves the riddles. The goddess, half of whose body appears on the white umbrella, offers the sage a casket full of heavenly flowers and perfumes. Mahosadha is holding the casket.



162.—Mahosadha lives as a potter.



163.—(The courtiers) go about (looking for) Mahosadha.



164.—Coming from the potter's.



165.—(Mahosadha) answers the (king's) questions.

166. His four enemies are vexed at his return. To entrap him they go to see him and ask him: "To whom is it right to tell a secret?" "To no one," answers Mahosadha.

167. The four go to the king and repeat to him what has passed, adding that surely the sage is a traitor, since he holds that not even the king is to be told secrets. The king calls him and asks him to explain before the four wise men; he is displeased with his answer that a secret should not be reported until it is no more a secret. Mahosadha knows he has been trapped. Meanwhile, the king gives his sword to the four, ordering them to kill him at the door in the morning.

168. Mahosadha, anxious, resolves to discover the secrets of his four enemies. Every day they used to sit on a trough at the palace door, and discuss their plans. The sage hides himself under the trough, and there learns his intended murder and all the secrets of his enemies.

169. In the morning, the four, armed with swords, are waiting for him at the door; but he comes with a strong retinue, and their plan fails. He is telling the king his enemies' secrets. The king, furious, wants to impale them.



166.—The four come to ask (questions to Mahosadha to entrap him).



167.—The king asks (Mahosadha) concerning secrets.



168.—(Mahosadha) is under the trough.



169.—The (four) pandits look for Mahosadha.

170. But Mahosadha pleads for them and gets them reinstated in their respective positions. The sage, rehabilitated, is honoured by being made to sit on a seat as high as that of the king.

171. Mahosadha's power is now paramount; he practically governs the country. To be ready for any eventuality, he strongly fortifies the capital. Then he sends men with presents to the 101 kings of India, bidding them to take service at their courts and report on their plans and doings. He is giving his instructions to his men, who are holding the presents.

172. Mahosadha had a very clever and wise parrot. He receives news that Saṅkhaṇḍa, king of Ekabala, is assembling a large army; wherefore it is not known. He sends his parrot to ascertain, and tells him to go all round India for news. The parrot is on his right hand. The men are those who brought the news from Ekabala.

173. The parrot goes and ascertains what is going on at Ekabala; then he goes the round of the capitals in India. Thus he arrives at Uttara-pañcāla; there, the king, Cūlani-Brahmadatta, and his chaplain Kevaṭṭa are planning the conquest of India. The parrot hears everything, comes back to Mithilā, and, perching himself on the sage's shoulder, tells him all the news.

174. This plaque is missing.



170.—Mahosadha sets free the four persons.



171.—Mahosadha sends presents (to the 101 kings).



172.—Mahosadha sends the parrot.



173.—The parrot brings news.

175. King Vedeha, aware that his capital is being invested by Cūlanī's vast army, is greatly troubled. The four cannot advise him; so he calls Mahosadha and asks him how Mithilā is to be rid of so powerful an enemy.

176. Cūlanī, thinking the city has no water, wants to cut its supply from outside. To discourage him, the sage plants lilies at the top of bamboo poles sixty cubits long; these poles are camouflaged, and in the morning sent to Cūlanī, who wonders, and knows he cannot get the city through thirst. On the left, a man, in a tank, is holding one of the bamboo poles, the lily has blossomed at the upper extremity; near the tank, Mahosadha is issuing instructions; behind him, two attendants.

177. Kevaṭṭa, Cūlanī's chaplain, is well aware of Mahosadha's incomparable wit; he tells his master all his efforts to take Mithilā will be foiled; but he proposes a stratagem. He, Kevaṭṭa, will fight the "Battle of the Law" with Mahosadha, who is young still and does not know one or two things. Mahosadha is asked to come over to Cūlanī's camp to fight the Battle of the Law. He is coming out of Mithilā in his car, preceded by warriors carrying axes and shields.

178. The Battle of the Law consists in this, that he who first—willingly or unwillingly—bows before the other, has lost the battle. By a stratagem the sage makes Kevaṭṭa bow first, and presses him to the ground. On the terms agreed to, Cūlanī has lost the battle, and, terrified, flees with his vassals and army to Pañcālā.



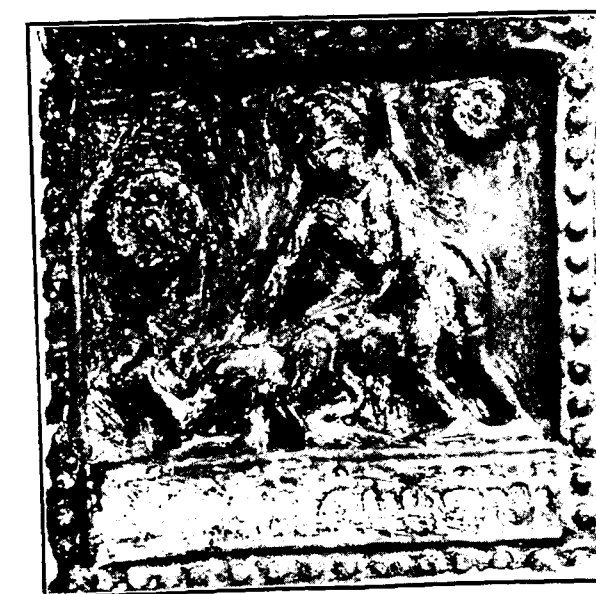
175.—Mahosadha is asked by the king (how Mithilā shall be delivered from its enemies).



176.—Mahosadha is planting the flower.



177.—Mahosadha leaves the cit



178.—Mahosadha fights the Battle of the Law.

179. One year has passed. Kevatta's pride rankles at his affront at the hands of Mahosadha. He plans to lure him and King Vedeha to Pañcāla, and there destroy them. He goes to Mithilā, sees Vedeha, and praises Cūlanī's daughter's beauty. Vedeha agrees to go and fetch her as his queen. Delighted, he sends Kevatta to the sage so that the two may be reconciled; but Mahosadha, shut up in his room, gives order to refuse him entrance. Mahosadha is on his bed; on the left, Kevatta coming in, is refused admittance by an attendant.

180. The four advise the king to go to Pañcāla; his marriage with the princess will cement a lasting peace. He summons Mahosadha and asks him his opinion. The sage strongly advises him not to go. The king becomes angry; Mahosadha, prudent, takes his leave and returns home.

181. Mahosadha desires to know the true nature of Kevatta's mission. He sends his parrot to Pañcāla, with orders to make friends with Cūlanī's minah bird, which knows all his secrets, and come back. The parrot is on Mahosadha's lap; two attendants.

182. The parrot makes love to the minah; from her he learns that if the sage and the king go to Pañcāla, they will be murdered. The parrot comes back to tell Mahosadha; the bird is alighting on the latter's shoulder; four attendants.



179.—Kevatta comes and asks (for Mahosadha).



180.—The king is angry with Mahosadha.



181.—Mahosadha instructs his parrot.



182.—The parrot returns from the minah bird.

183. Mahosadha, knowing that King Vedeha is determined to go to Pañcāla, evolves a whole plan by which not only shall Vedeha get the Pañcāla princess, but also see the discomfiture of his enemy Cūlanī; he is asking leave to proceed before the king; in front of the king, Mahosadha with, behind him, three attendants.

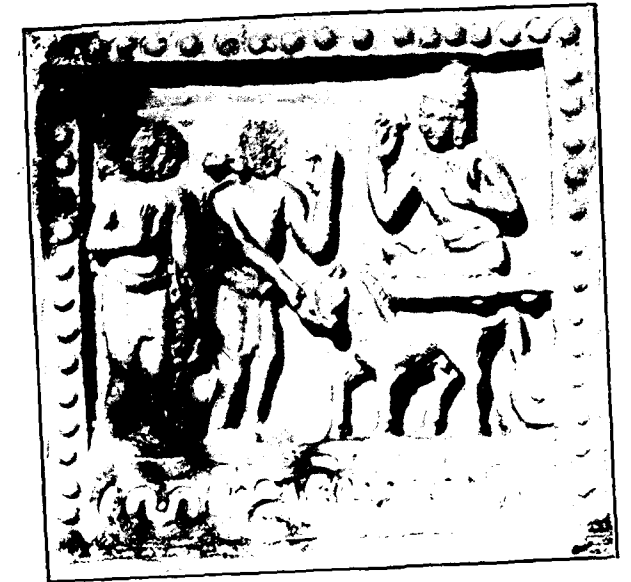
184. He goes ahead of the king in order to arrange everything on the way against the rapid and safe return of the king. He has reached Pañcāla, and is being received.

185. Cūlanī dissembles and receives Mahosadha well. They converse together. The sage asks permission—in pursuance of his plan—to build a palace for King Vedeha. Permission is granted. Mahosadha, distinguishable by his headdress, is near Cūlanī's left hand; three attendants.

186. He begins to work for the safety of Vedeha. He is making tunnels; he thinks the entrance to the small tunnel should be at the foot of the stairs. He tells Cūlanī his stairs are bad, and, under the pretext of repairing them, builds under them a strong wooden platform; under this will be the entrance to the tunnel, invisible. On the left, the palace; on the right of the palace, the stairs. Behind Mahosadha a master-carpenter to whom he is explaining things.



183.—Mahosadha tells (the king) that he is going (to Uttarapañcāla).



184.—(Mahosadha) enters the city of Pañcāla.



185.—(Mahosadha) converses with king Cūlanī.



186.—Mahosadha fixes stairs (firmly).

187. He wants to build the palace not within the city, but outside, so that all his plans may come off to a nicety; but he must rouse no suspicion; so he asks the king permission to pull down the houses which may be in the way; he asks also to be allowed to prevent the owners to come and annoy the king with complaints. All is granted. He seizes first the queen-mother's dwelling. She complains; nobody listens. She goes to the sage who is a little way off; he will not speak to her; a bystander offers his services for the explanations. She has to pay a heavy bribe for her house not to be pulled down. Near the tree, Mahosadha; on the left, the queen-mother; between them, the negotiator. The house behind the queen.

188. Then it is the turn of Kevatta's house, who, too, has to pay a heavy bribe to preserve his home. On the left, Kevatta's house; near it, a woman offering the money in a casket; the sage is lifting the cover and looking at it; behind him, an attendant. In this way, from all parts of the city, he gets an enormous sum of money, which will be useful in carrying out his plans. And nobody dares complain.

189. He repairs to Cūlanī's palace, and explains to him that the people are so very sorry to lose their homes that it will be impossible to build the palace in the city, and therefore asks permission to build it outside. Permission is granted. On the left, Cūlanī; in front of him, Mahosadha, who holds something in each hand, which it is not easy to make out; the text, moreover, gives no hint as to what these things are.

190. He has already chosen the site outside the city; by royal orders—on a hint from the sage—no citizen is allowed to go and see what is going on. Then he begins to build a great tunnel which will be used for the flight of Vedeha, one entrance of which was on the Ganges.



187.—(They) take the king's mother's house.



188.—(Mahosadha) takes Kevatta's house.



189.—Mahosadha enters the king's house.



190.—Mahosadha digs the tunnel.

191. Before leaving Mithilā, Mahosadha had ordered three hundred ships to be built; the shipwrights are delivering the crafts, one of which is represented, to the sage.

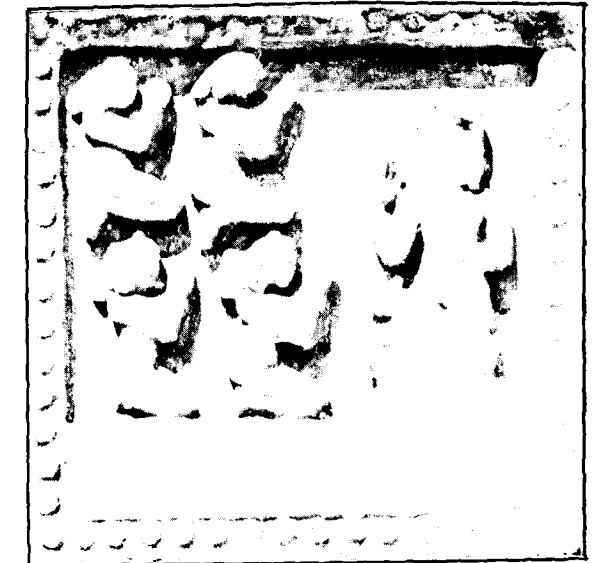
192. But, at all costs, suspicions must not be aroused; he is giving minute instructions to the shipwrights where to hide the ships in a secluded but handy place.

193. Everything has now been completed against the flight and safe return of the king of Mithilā: the palace, the tunnels big and small, etc. King Vedeha is nearing Pañcāla, and Mahosadha goes to meet him. In front is Mahosadha; on the elephant Vedeha. The mahout has been left out,

194. Vedeha takes possession of the new palace. By a trick, Mahosadha has got Cūlanī's mother, his queen, son and daughter into a safe place through the tunnel. Vedeha waits for the princess and, impatient, looks at the window. He sees the hosts of Cūlanī's army, becomes frightened and asks the four wiseacres for advice; they can give none. Then he asks Mahosadha, who answers there is nothing to fear. Mahosadha is the first of the two below; the others are the wise men.



191.—The shipwrights make over the ships to Mahosadha.



192.—Mahosadha sends (the boats) out of the way.



193.—Mahosadha goes out to meet the king (Vedeha).



194.—The king (Vedeha) asks Mahosadha.

195. To convince the king, he shows him and the ministers the means of escape: the great tunnel with all its magnificence. First Mahosadha, then Vedeha, and last a minister.

196. They come to the place where Cūlanī's family are kept; when they see Vedeha they shriek in fear. Cūlanī hears the shriek, is puzzled, but keeps his own counsel in very shame. Mahosadha then and there marries the Pañcāla princess to Vedeha. Then they leave the tunnel by the entrance near the Ganges. They are getting out: first the king, then Mahosadha, and last a minister.

197. The ships are ready near the entrance; Vedeha and Cūlanī's family embark. Mahosadha, standing on the shore, gives final advice to Vedeha; himself must stay behind to bring safely the king's army back to Mithilā. In the boat, from the left: Cūlanī's consort, Vedeha, the Pañcāla princess, and her brother. There should be five persons, for the queen-mother also went, but she is not mentioned in the text, "being an old woman," and so only four are represented.

198. Vedeha starts for Mithilā. At dawn Cūlanī utters dreadful threats to awe Vedeha. But Mahosadha calmly shows himself to him and, in the course of the conversation which ensues, tells him that his—Cūlanī's—plans have all been foiled. Cūlanī is on the elephant.



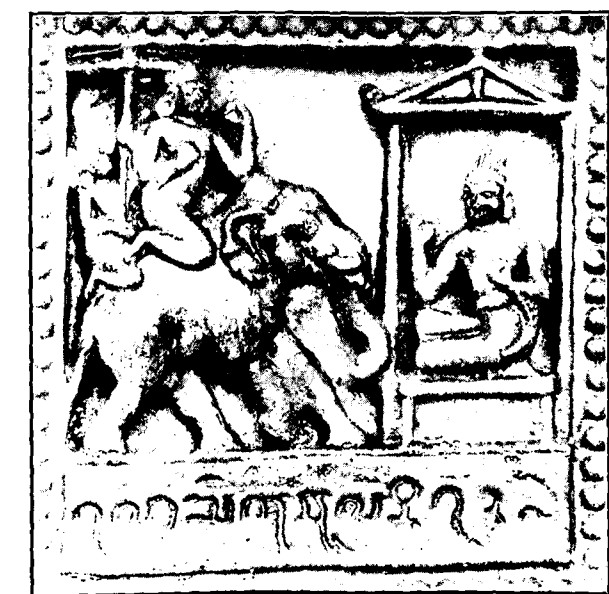
195.—(He) shows the tunnel to king Vedeha.



196.—(Vedeha) comes out from the tunnel.



197.—(Mahosadha) instructs king Vedeha.



198.—(Mahosadha) converses with (king) Cūlanī.

199. Cūlanī orders the slaughter of Mahosadha, but the latter informs him that his family will be made to suffer for any harm done to him, for they are in Vedeha's hands, far away. Cūlanī is dumbfounded; Mahosadha shows him the way the beautiful queen is gone, and in so doing reveals the existence of the tunnel.

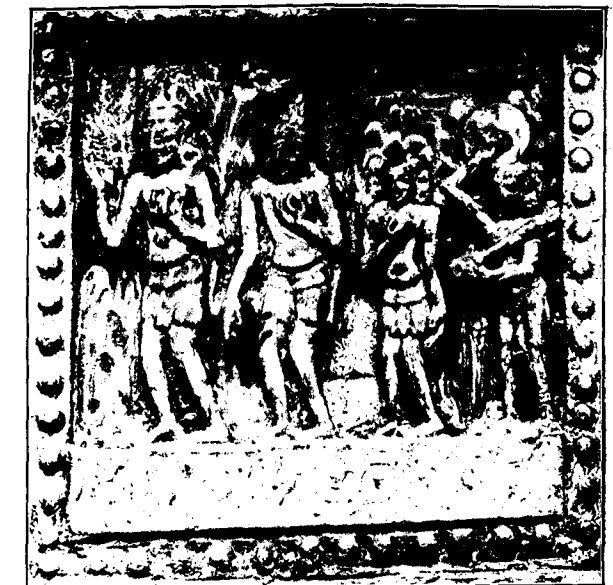
200. The sage assures the king that no harm will befall his family if he, Mahosadha, returns safely to Mithilā. He then shows the tunnel to Cūlanī; from the left: Cūlanī, recognizable by his headdress, Mahosadha, one of the vassal kings, a warrior with mace and shield.

201. As they come out, Mahosadha quickly seizes a sword he has hidden in the sand the day before, leaps eighteen cubits in the air, seizes the king, brandishes his sword and asks—"Who is the master of all the kingdoms of India?" "You, Sir," says the king. And the two strike up a sincere friendship. On the right, the tunnel-door; the sage is holding the king's left hand. Cūlanī has suddenly grown a beard; he is without it in the other plaques.

202. The sage opens the door of the tunnel, which he had closed, and the 101 vassal kings, who had accompanied him, come out, and thank him for saving their lives. He answers he saved them once already when Cūlanī wanted to poison them. They forgive Cūlanī and offer presents to Mahosadha. Four of the kings are holding presents in their hands.



199.—(Mahosadha) shows (Cūlanī) the way
(his) queen is gone.



200.—(King) Cūlanī looks at the tunnel.



201.—(Mahosadha) measures strength
with the king.



202.—The hundred kings offer ornaments
(to Mahosadha).

203. Cūlanī desires to retain the services of so eminent a man, and offers him honours and wealth; but Mahosadha declines. Cūlanī on his throne; an attendant offers presents to the sage in a casket.

204. Mahosadha takes leave of Cūlanī, who bids him an affectionate farewell. On the left, the white umbrella; two attendants holding presents, which seem to be pieces of fine cloth. The king is embracing Mahosadha. He is again given a beard in this plaque.

205. He arrives at Mithilā, where he is received amid great rejoicings. He sends back to Cūlanī his mother, wife and son. The two queens are below and the son near them. In front are presents in caskets.

206. The daughter of Cūlanī bears Vedeha a son; when he is ten years Vedeha dies. Mahosadha makes him king, and then asks him leave to go and visit Cūlanī. The young prince is under the white umbrella; a brahman is holding a conch full of the coronation water; on the right, Mahosadha.



203.—The king invites Mahosadha (to stay at his court).



204.—Mahosadha returns to the city (of Mithilā).



205.—Mahosadha sends back (C's family).



206.—Accession of the son of king Vedeha.

207. Cūlanī receives him with great honours. The queen, however, dislikes him, and sets her ladies to watch him in the hope of getting him trapped. A female ascetic regularly takes her meals at the palace. One day she meets Mahosadha and, to test his cleverness, she asks him by gestures whether he is not going to become an ascetic? She places her hand on her head, showing him the peculiar coiffure of ascetics. He answers by placing his hand on his stomach, meaning: "No; because I have a large family to support." Mahosadha, on the right, has also a hand on his head; this is a mistake, but has been made probably for the sake of symmetry.

208. The queen's ladies have seen all this, and report to the king that Mahosadha is plotting against his life with an ascetic. The king calls him; explanations take place. The king offers him the post of generalissimo. The sage thinks it is a trap; he brings some presents to the ascetic and asks her to ascertain the king's intentions. He learns that the king is indeed very fond of him. On the right, the ascetic; Mahosadha is giving her presents.

209. Persons who have lost in a case¹ decided by Mahosadha salute him respectfully; on the right, two losers; Mahosadha with, behind him, two of his companions.

210. Candakumāra is judging impartially the case which the high judge Khaṇḍahāla has wilfully decided wrongly. The prince in the court of justice; before him, the two suitors.

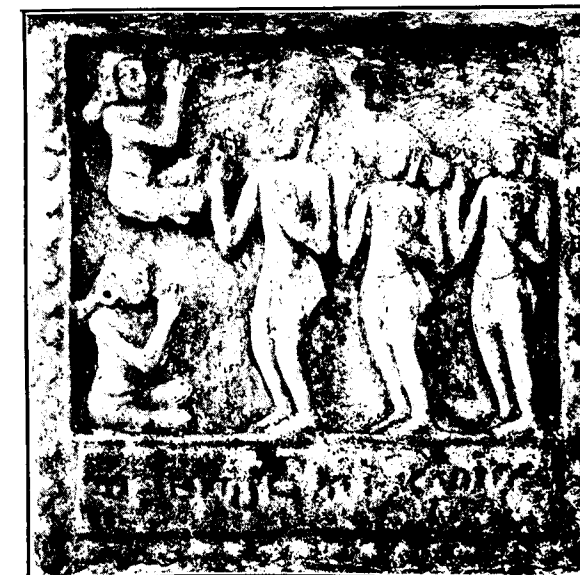
¹ See explanation of the Talaing legend.



207.—A female ascetic asks Mahosadha (by gestures, why he does not become an ascetic).



208.—Mahosadha asks the female ascetic (to find out the king's mind).



209.—The persons who have lost the case salute (Mahosadha) reverentially.



210.—Candakumāra is deciding the case.

211. The king learns of his son's success at law, and appoints him chief judge. Khaṇḍahāla, deeply offended, swears he will be revenged. Prince Candakumāra, in the hall of justice, is dispensing justice. In front of him, four suitors.

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212. The occasion for Khaṇḍahāla's revenge comes quickly. The king sees in a dream the Tāvātimsa heaven, and wishes to go there. Khaṇḍahāla tells him the only way to go to heaven is by sacrifice: he must immolate his queens and his children. The king makes known the sacrifice to the citizens by proclamation. He first calls Candakumāra and his four brothers to make known to them his will. The king on his throne; Candakumāra, the first in the top row, is arguing with his father.

213. Then Candakumāra's sisters and the queens are brought in. The prince understands that he alone is the object of Khaṇḍahāla's hatred. He is entreating the king to spare the others' lives, but in vain. Behind the prince, one of his brothers.

214. Candakumāra, failing to mollify his father, sends his wives to go and implore him. The wives are represented by one only, on the left.

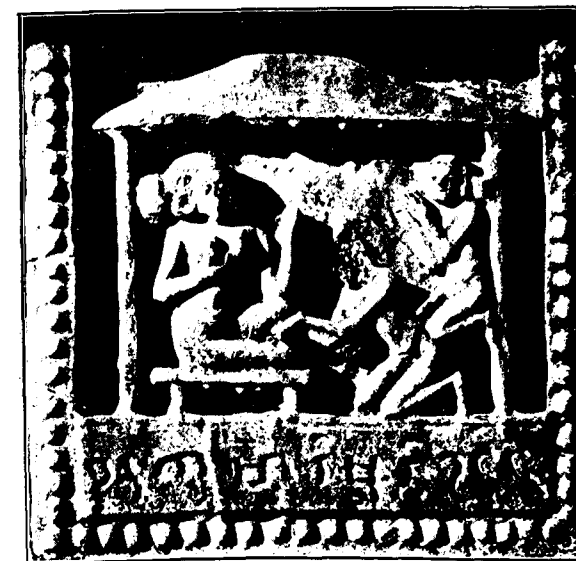


211.—The king causes him to try (cases)
(The king appoints Candakumāra a judge).



212.—They bring Candakumāra (to the king).

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213.—Candakumāra entreats (his father).



214.—Candakumāra bids (his wives to
implore the king).

215. All supplications are unavailing; owing to Khaṇḍahāla's influence Candakumāra is taken to the sacrificial pit with the other victims. He is placed near the pit, his head bent forward; Khaṇḍahāla raises the sword to strike; behind the brahman is Candakumāra's wife. Before the brahman, the sacrificial fire.

216. But at that moment, the prince's wife makes a solemn act of asseveration. Immediately, Sakka comes down from heaven, brandishing a blazing mass of iron. The king flees; the victims are set free, and the people kill Khaṇḍahāla. Candakumāra is seated; before him the sacrificial fire is still burning. Khaṇḍahāla has been thrown on the ground and the people are killing him with sticks.

217. The old king is banished, and Candakumāra made king in his stead. He is seated under the white umbrella; a brahman is about to pour the coronation water from a conch; on the left, two more brahmins.

218. After a good reign and a pious life Candakumāra ascends to heaven.



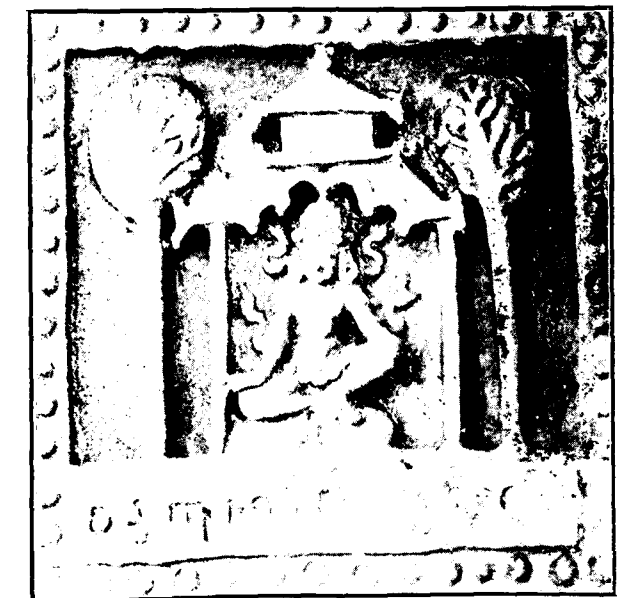
215.—Candakumāra is near the sacrificial pit.



216.—The people rush at Khaṇḍahāla (to kill him).



217.—Accession of Candakumāra.



218.—Candakumāra ascends to heaven.

219. A prince of Benares is banished to the jungle. He meets with a Nāgī, or snake fairy; he has two children. After a time he becomes king and his daughter is married to the king of the Nāgas. The Bodhisattva is coming down from heaven to be conceived in the womb of the Nāga king's queen.

220. The Bodhisattva is born. The midwife is holding the child. Near the bed are two fire-pans (see No. 116).

221. At the age of discretion, Bhūridatta receives a kingdom from his father Dhataratṭha. He is being anointed king; on the left, a brahman with the coronation water in a conch¹; on the right, a woman holding a small vase with perfumes.

222. This plaque is missing.

223. Bhūridatta used to go to the Tāvātimsa heaven to wait upon Sakka. One day a difficult question arose which none of the gods could answer. But the Bodhisattva answered it. He is on the right, on a high seat, because he alone could answer, and was therefore considered as the master. Sakka, standing in the air—represented by scrolls at his feet—is offering him divine flowers and fruits, which he is holding in his hands. Below, two gods listening to the Bodhisattva. His name before was "Datta"; but on this occasion, on account of his great wisdom, he is given the name of "Bhūridatta" by Sakka. The nāga-head over the Bodhisattva indicates he is a nāga.

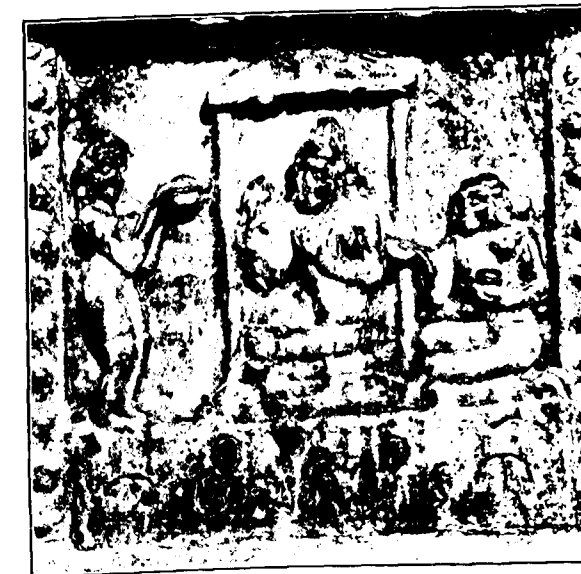
¹ No oil was used in the ancient coronation ceremonies in Burma.



219.—Conception of Bhūridatta.



220.—Birth of Bhūridatta.



221.—Accession of Bhūridatta.



223.—Bhūridatta answers Indra's question.

224. Having seen the glories of Tāvātimsa, Bhūridatta is disgusted with his birth as a nāga, and resolves to gain heaven by the observance of fast and of the precepts (sīlas). He is asking from his father permission to observe the sīlas. The king and the queen are seated, he is standing in front of them. The snake over the head of a figure always shows that figure is a nāga.¹

225. They allow him to practise the sīlas in the garden. But young nāgīs attend on him, playing instruments and dancing; and this disturbs him. A nāgī is playing on an instrument; another is dancing; a defect in the glaze, over her right shoulder, makes it appear as if she had two heads,

226. Bhūridatta wants to get rid of the female attendants. He resolves to go to the world of men, on an ant-hill, near the river Jumna. He does not tell his parents of his intentions; but he instructs his wife to send the attendants every day at dawn to accompany him back to the Nāga world.

227. A brahman hunter from Benares arrives with his son near the spot where Bhūridatta is keeping the sīlas. He hears the nāga maidens sing and dance; he goes to see; the maidens flee. The Bodhisattva, who has assumed a divine form, is left alone. To avoid telling a lie, he tells the brahman he is a nāga. Bhūridatta seated near a tree; the brahman and his son Somadatta.

¹ The respective position of these two plaques is inverted on the Ananda.



224.—(Bhūridatta) asks his father leave to observe the sīlas.



225.—Bhūridatta observes the sīlas in the garden.



226.—Bhūridatta instructs his wife.



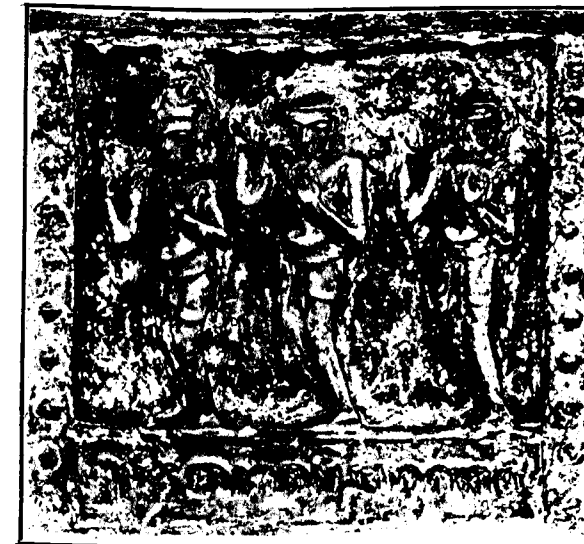
227.—Bhūridatta converses with the brahman.

228. However, to prevent the hunter, who has not a prepossessing appearance, from doing him any harm, as, for instance, selling him to a snake-charmer, he invites them to come to the Nāga world. The Bodhisattva is leading them to his abode.

229. To induce them to remain in the Nāga world, he confers upon them regal splendours and overwhelms them with good things. Bhūridatta, standing, is conversing with the two brahmins.

230. Bhūridatta goes regularly to the Jumna to observe the silas. After a time, the hunter gets tired and wants to go back. Bhūridatta offers him an all-wish-granting gem. The brahman, who wants to become an ascetic, refuses it. Now, Ālambāyana, another brahman, knows a spell powerful against snakes. Reciting the spell, he comes to the spot where Bhūridatta is; all the nāgas flee in terror, and leave behind the gem they had brought with them.

231. The hunter, in exchange for the gem, points out the Bodhisattva to the snake-charmer. Bhūridatta, in snake-form, is coiled on the ant-hill; the snake-charmer and, behind him, the hunter.



228.—Bhūridatta enters the nāga world.



229.—(Bhūridatta) confers regal glory on the Brahman.



230.—Bhūridatta gives the jewel to the brahman.



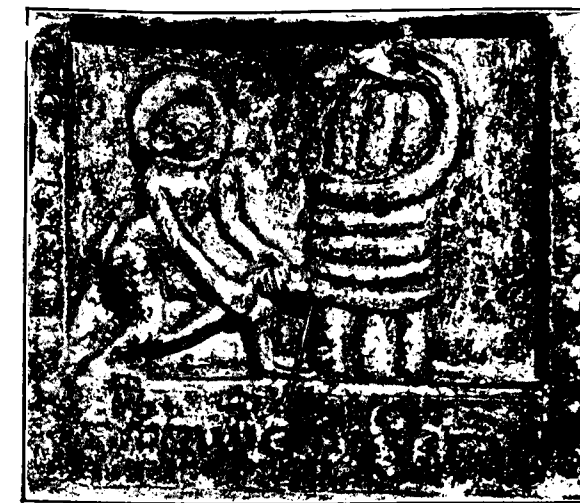
231.—Ālambāyana sees Bhūridatta.

232. The Bodhisattva makes up his mind to suffer patiently, without any resistance, whatever happens. Ālambāyana recites the spell, pulls Bhūridatta by the tail, spreads him on the ground and breaks his bones.

233. Then he puts him in a basket, and goes from place to place, making Bhūridatta dance and play tricks. He thus makes a good deal of money. On the left, villagers looking on. The Bodhisattva is dancing. On his head, the crest, which is supposed to contain the jewel; the jewel on a snake's head is a superstition common to many nations.

234. Ālambāyana wants more money, and goes to Benares to show his snake to the king. Meanwhile, Bhūridatta's family have become aware of his disappearance. One of his brothers, in the guise of an ascetic, goes in search of him, with his sister, in the form of a small frog, in his hair. They arrive at the palace as Bhūridatta is dancing; on recognizing his brother, he places his head at his feet and weeps. On the left, the king; in the middle, Bhūridatta's brother, near whose left foot is the nāga's head; on the right, Ālambāyana.

235. The Bodhisattva's brother challenges Ālambāyana to dare make his snake fight the small frog. The fight takes place; the small frog drops a violent poison; Ālambāyana becomes a leper; Bhūridatta is free and assumes the human form. On the left, the king; the figure on the right is probably Bhūridatta, and that in the middle his brother.



232.—Ālambāyana pulls Bhūridatta (by the tails).



233.—Ālambāyana makes Bhūridatta dance.



234.—Ālambāyana carrying (the snake) arrives (in) the king's (presence).



235.—Bhūridatta assumes human form.

236. The king is the brother of Bhūridatta's mother. After some explanations, the king recognizes them. The upper part of the king's body has broken off, and an attempt at restoration been made. Bhūridatta is bent forward on his lap; the king has his left arm round his neck. Behind, the Bodhisattva's brother. Their sister has been left out for lack of room. The lotus above the Bodhisattva has flaked off.

237. Then, after some time, Bhūridatta (on the left), his brother and his sister, return to the Nāga world.

238. Arrived at the Nāga world, Bhūridatta, tired and sick, takes to his bed; nāgas come to visit him.

239. When he is well again, he goes to visit his grandfather the king, who now lives the ascetic life; his brothers and parents follow afterwards. On the left, the king-ascetic; in front of him, Bhūridatta, with another nāga behind.



236.—The king recognizes Bhūridatta.



237.—Bhūridatta returns to the nāga world.



238.—Bhūridatta arrives at the nāga world.



239 — Bhūridatta converses with the hermit.

240. The king of Videha is an heretic; his daughter tries to make him give up his false beliefs. The hermit Nārada, who is the Bodhisattva, comes through the air to help her. On the left, the throne and white umbrella; the king is kneeling on the ground and listens to Nārada's teaching; the legs of Nārada are hidden by a cloud, for he stands in the air.

241. Having converted the king, Nārada goes up to the Brahma world. Behind the king is his daughter.

242. Four friendly kings assemble to observe the sabbath; among them are Dhanañjaya, king of the Kurus, a great gambler, and Varuṇa, king of the Nāgas. The wise Vidhura, the Bodhisattva, is the minister of Dhanañjaya. Those four kings have a discussion as to who is the most virtuous. They cannot agree. Vidhura is called and answers their question: they are all four virtuous alike. On the right, Vidhura.

243. The queen of Varuṇa is *enceinte*; she wants to eat Vidhura's heart; if she does not get it, she will die. Varuṇa does not know what to do; but his daughter makes it known she will be the wife of any one who brings it. Puṇṇaka, a Yakkha chief, hears of it; he plays with Dhanañjaya a game at dice, of which Vidhura is the stake, and he wins. The king is sorry. "He is only a slave," says Puṇṇaka. "If he says so, I may give him up," says the king. They go and ask Vidhura what he is. Vidhura is kneeling; Puṇṇaka is on the left, the king in the middle.



240.—The hermit Nārada converses with the king.



241.—The hermit Nārada goes (back) to the Brahma world.



242.—Vidhura answers the question of the (four) kings.



243.—The king and Puṇṇaka the Yakkha ask (Vidhura).

244. Vidhura answers he is no kinsman, but a slave, being minister to the king. The king, angry, makes him over to Puppaka, and goes away. On the left, the king, recognizable by his headdress; in the middle, the yakkha Puppaka; on the high seat (he was in the hall of justice), the Bodhisattva.

245. But before he is taken away, the king desires to hear him preach for the last time. Vidhura, on the seat, is explaining the Law to the king and queen.

246. Vidhura wants to wind up his affairs, and asks Puppaka to take him away only after three days. Puppaka agrees, and the Bodhisattva invites him to come and stay in his house. The house on the left, on the right Puppaka.

247. Vidhura having invited Puppaka makes him comfortable in his house, and gives him five hundred female attendants. Puppaka is now the guest of Vidhura, so that the latter sits on the lower seat; in the middle, a female attendant.



244.—The king hands over Vidhura.



245.—(Vidhura) explains the Law to the king.



246.—Vidhura takes Punnayakkha and goes back (to his home).



247.—Vidhura (having) called Punnayakkha (to his home, settles him comfortably).

248. He then instructs his family in the Law. Afterwards he explains to the courtiers how to obtain honours at the court. Two courtiers listening in front of him.

249. Having thus settled his affairs and taken leave of the king Vidhura informs the yakkha he is ready to go with him.

250. Puṇṇaka is eager to get the heart of Vidhura in order to win the hand of the fair Nāga maiden. He mounts his horse, which is endowed with reason and can fly; he bids Vidhura to take hold of his tail, and, springing up in the air, takes his flight over the Himālayas. Under the horse are represented the peaks of the Himālayas.

251. Vidhura, in the course of a conversation on the Himālayan peaks, tells Puṇṇaka there must be a mistake in all this, that he must have misinterpreted what is really needed by the Nāga king and his daughter.¹

¹ This plaque on the Ānanda is in the wrong place; see the text, No. 251.



248.—He expounds the rules for courtiers to obtain honours at the court.



249.—Vidhura tells (Puṇṇayakkha) he is ready to go (with him).



250.—Puṇṇayakkha carries away Vidhura.



251.—Vidhura is conversing (with the Yakkha).

252. But Punnaka reflects that, instead of killing him with his own hands, it would be preferable to make him die of fright. It is what he sets about to do. First, he assumes the form of a huge lion ready to devour him; but Vidhura remains unmoved.

253. He then takes the shape of a furious elephant, ready to gore him with his tusks; but Vidhura is not frightened.

254. He next assumes the appearance of an enormous snake, and coils himself round him; but in vain.

255. Fright is of no avail; so he determines to kill him with his own hands. He seizes him by the feet and holds him head downwards. Punnaka is in the air, represented by scrolls; under them, the Himālayan peaks.



252.—Punnaka (tries to) frighten Vidhura.



253.—Punnaka creates an elephant.



254.—Punnaka tests (the steadfastness of Vidhura by means of a snake).



255.—Punnaka turns (Vidhura) upside down (and flings him into the sky).

256. He then whirls him about and throws him into space. No. 251 (g.v.) should come after this plaque.

257. All is in vain; he cannot kill him, either by fright or by violence. He sets him on his feet, and asks him to expound the Law to him,

258. And Vidhura, nothing loath, unfolds unto him the four rules of a good man. Punnaka repents and resolves to set him free. The yakkha is listening, kneeling.

259. Vidhura requests the yakkha to take him to the Nāga world, and this Punnaka does at once. On the seat, Varuṇa, the Nāga king, then Punnaka, and on the right Vidhura. A long conversation ensues, in which everything becomes clear.



256.—Punnaka whirls (Vidhura) round.



257.—Punnaka asks (Vidhura to teach him the laws of good men).



258.—Vidhura preaches the law (to Punnaka).



259.—Punnaka conveys (Vidhura) to the Nāga (country).

260. The Nāga king is delighted and Vidhura preaches the Law to him. The Bodhisattva is on the seat; the king before him and, behind, the court.

261. The king, impressed by Vidhura's wisdom, takes him by the hand and conducts him into his apartments to present him to the Nāga queen, Vimalā. The queen is seated on a dais.

262. The Bodhisattva preaches the Law also to Queen Vimalā, who bows down to him reverentially. Puṇṇaka and the Nāga princess are married; Puṇṇaka, grateful, gives a magnificent jewel to Vidhura, takes him back to the capital of the Kurus, and sets him down at the door of the hall of truth. On the right, the hall; Vidhura in the act of entering; Puṇṇaka is going back to his own abode.

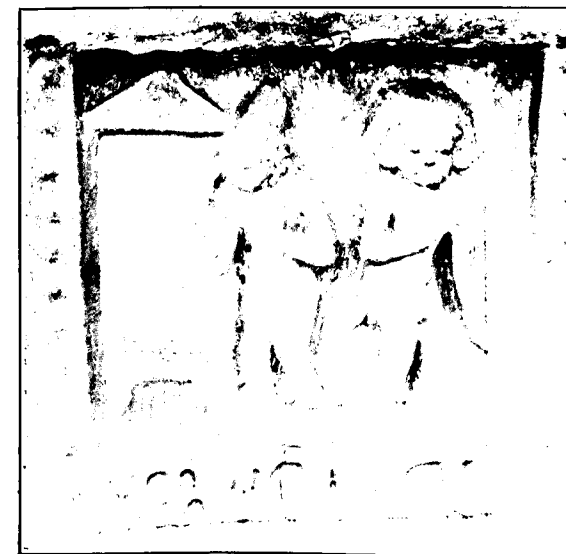
263. Vidhura is received with great pomp by the king, the court and the citizens. The Bodhisattva is offering the king the jewel given him by the yakkha.



260.—(Vidhura) preaches the Law to the Nāga king.



261.—The Nāga king introduces (Vidhura) in his house.



262.—Puṇṇaka carries (Vidhura) up (to the world of men).



263.—Vidhura gives the jewel (to the king).

264. After this great reception, the sage goes home. He is followed by some one, probably his wife.

265. Then the queens, the princes and the people bring him abundance of food and drink. At his death he is reborn in heaven.

266. King Sāṃjaya reigns at Jetuttara, the capital of the kingdom of Sivi. His chief queen's name is Phusatī. Phusatī, in her former existence in Tāvātimsa, had been given, on her death-bed, ten boons by Sakka. Sakka perceives that nine of the boons have been granted; there remains the last: that of a good son. He asks the Bodhisattva, then in the Tāvātimsa, to be reborn in her womb; he acquiesces and is conceived.

267. As the queen one day was crossing the Merchants' quarter, she felt her time had come; a lying-in chamber was hastily improvised, and there the Bodhisattva was born. As soon as he was born, he put out his hand, asking: "Mother, is there anything for me to give in alms?" She placed in his hand a purse of a thousand coins. The mother is on the bed; near it the usual pan of fire. It will be seen the scene is not faithful to the text, the queen should be placing the purse in his hand; instead, it is handed over by a palace lady. The child is on the right, standing, and can be made out by the small top-knot on his head, which is worn by most children in Burma.



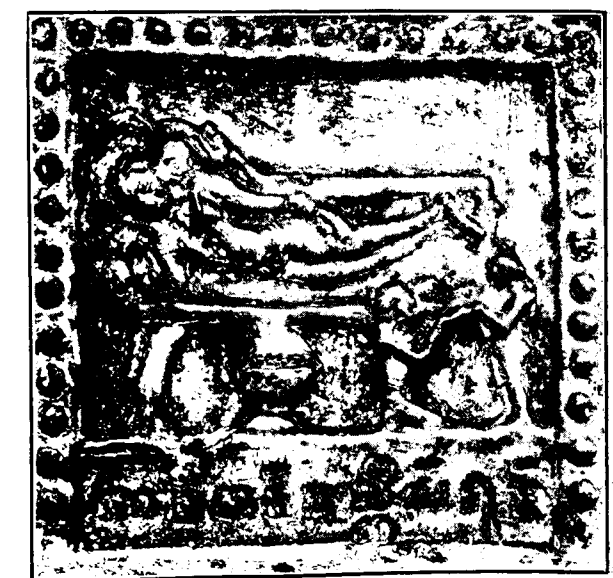
264.—(Vidhura) returns home.



265.—Vidhura is at home (receiving gifts).



266.—Conception of Vessantara.



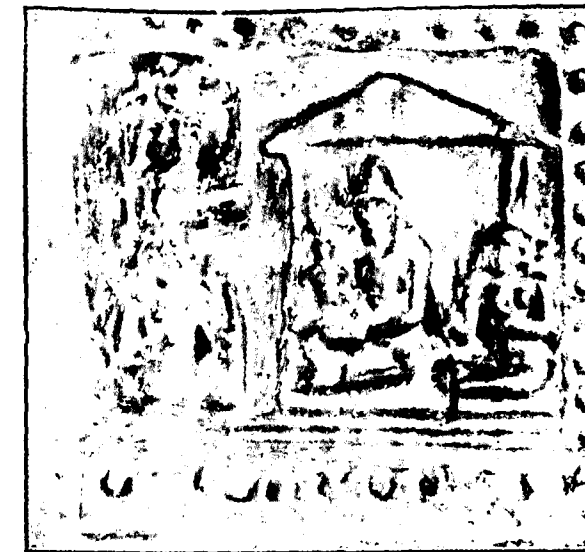
267.—(Vessantara) asks for gold to give alms.

268. On his naming day, they give him the name of Vessantara, because he was born while crossing (tara) the Merchants' (vessa) quarter. On the dais, the king holding the baby, and near him, the queen. On the left, two brahman soothsayers.

269. The king gives him sixty-four nurses, whom he chooses with the greatest care. Two nurses; the king holding the child.

270. King Sañjaya has a necklace made worth a lakh and gives it to his son. The king, on the left, is giving the necklace to Vessantara, who is on the lap of the queen.

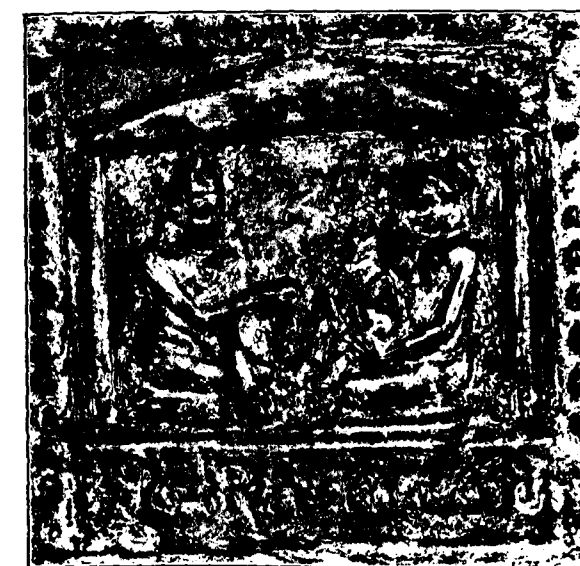
271. The boy—he is five—always ready to make gifts, gives the necklace to his nurses; the boy is on his mother's lap.



268.—They give him the name Vessantara.



269.—The father gives nurses to Vessantara.



270.—The king gives (Vessantara) an ornament.



271.—The wise (in which Vessantara) gave the ornaments (to his nurses).

272. Thus he gave away nine necklaces. Then, when eight years of age, seated on his bed, he reflects all these gifts are of no great value; he should like to give his own flesh, heart, etc.

273. At sixteen, he is married to the beautiful Maddi, and entrusted with the government of the kingdom. He has two children: a son, called Jāli, and a daughter named Kaṇhajinā. Halls to give alms are built in the city; he visits them every month on the white elephant. This elephant had been born on the same day as himself, and was endowed with magical powers, such as to cause rain, etc. On the left, an alms-hall.

274. He is now returning home from one of his monthly visits. In the previous plaque there is no mahout, but an umbrella-bearer, on the elephant; in this plaque it is just the reverse.

275. There is no rain in the country of Kaliṅga, and the king sends brahman mendicants to Jetuttara to beg the white elephant—who can cause rain—from Vessantara. The brahmins, on a small eminence, ask Vessantara for the white elephant, as he is passing by.



272.—Representing (Vessantara) thinking of (more exacting) almsgiving.



273.—Vessantara looks at the alms-halls.



274.—Vessantara returns home.



275.—The brahmins ask for the elephant.

276. Vessantara, overjoyed at the request, immediately gets down from the white elephant. A ladder against the side of the elephant; in front, kneeling, one of the brahmans.

277. He gives the white elephant to the brahmans, one of whom is represented on the left. Vessantara holds the elephant's trunk with his left hand, and, from a vase in his right hand, pours water on the ground, in ratification of his gift.

278. The brahmans then get up on the back of the elephant, and Vessantara, rejoiced at his munificent gift, assists at their departure.

279. But the people of Jetuttara have heard of the gift, and are furious. They go to King Sañjaya and tell him he must banish his son to the Vindhya Mountains. The weak-minded king agrees, and he sends an agent to apprise Vessantara of the turn of affairs. The agent, kneeling, informs Vessantara.



276.—Vessantara gets down from the elephant.



277.—(Vessantara) gives away the white elephant.



278.—Vessantara is pleased with his gift.



279.—The agent comes and informs (Vessantara of what is happening).

280. Vessantara bows to the will of the people; but before going into exile, he wishes to give alms on a very large scale. He is arranging with two officials the details of the great offering.

281. He goes to his wife Maddi and breaks to her the news. He endeavours to persuade her not to accompany him, but to stay back; but she refuses to be left behind. Maddi is on the left.

282. His mother, Queen Phusati, anxious, goes to her son's apartments; arrived at the door she hears their discussion and learns their resolves; she then enters and consoles them. On the left, Queen Phusati near the door.

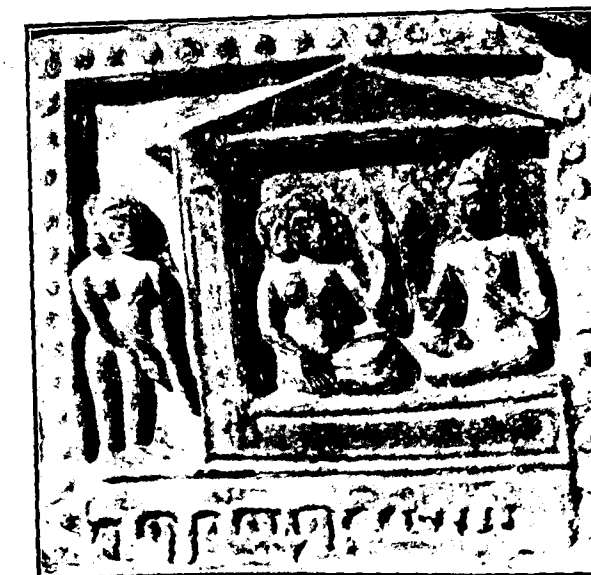
283. Meanwhile, the preparations for the great offering have been going on, and officials come to tell him everything is ready.



280.—Showing (Vessantara) arranging for the great offering.



281.—Vessantara and Maddi converse.



282.—Queen (Phusati) comes to see (Vessantara).



283.—An official comes to inform (Vessantara that the Great Offering is ready).

284. On hearing this, Vessantara goes into the city on an elephant and gives gifts of gold. An official is in the act of giving gold to a poor man,

285. When everything is over, Vessantara, accompanied by his wife and children, goes to visit his father. Vessantara, then Jāli, his son, and near the boy Maddī carrying Kaṇhajinā on her hip.

286. Vessantara and Maddī respectfully take leave of King Saṅjaya, after informing him of their resolve to go to the Vindhya with their two children.

287. On leaving the king, they go to Queen Phusatī to take leave; she tries to keep back Maddī and the children, but in vain.



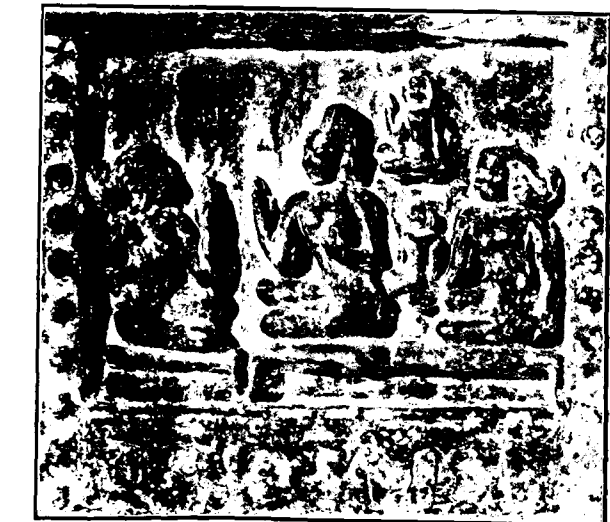
284.—Vessantara gives gold in alms.



285.—Vessantara goes to see his father.



286.—Vessantara comes and attends respectfully on his father.



287.—He comes to his mother.

288. Now, King Sañjaya tries also to keep back Maddi and the children, but is no more successful than his wife. The children are between Sañjaya and Maddi; Vessantara is on the right.

289. The entreaties of both Sañjaya and Phusatī having been in vain, Vessantara turns to depart. The female behind the Bodhisattva is probably Maddi taking final leave of Sañjaya.

290. A splendid carriage, drawn by four horses, is brought round the palace-gate. Below, on the right, the carriage; one horse only is visible; behind the carriage, Sañjaya and Phusatī; above, from the left, Vessantara, Maddi, Jāli and Kaphajinā.

291. Then Maddi, bidding adieu to her parents-in-law, mounts first the carriage with the two children. On the dais, near the carriage, Vessantara; in front of him, his father, then Phusatī.



288.—(The old king) converses with Maddi.



289.—Vessantara turns to depart.



290.—They bring a carriage.



291.—Maddi, with the children, mounts (the carriage) before (Vessantara).

292. Vessantara starts on his journey to the Vindhya Mountains. He is in front, carrying Jāli; Maddi holds her little daughter; seated below are Vessantara's parents.

293. Vessantara exhorts the people to be steadfast in alms-giving and good works. The man on the left represents the people.

294. As he is going on his way, thoughtful Phusatī sends him two carts laden with precious things for distribution. Part of the two carts are seen laden with ornaments and precious things. The head of Jāli, on Vessantara's lap, is broken off.

295. Forthwith the Bodhisattva distributes the ornaments.



292.—Vessantara goes away (to the Vindhyas).



293.—He addresses (or admonishes) the crowd while going.



294.—(Vessantara's) mother sends (him) two carts (filled with ornaments).



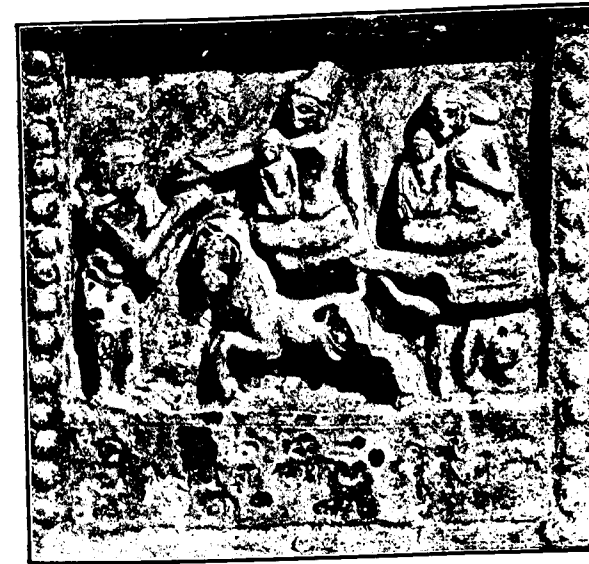
295.—Vessantara gives the ornaments.

296. Then, all the ornaments being given, he goes on with the distribution of the precious things.

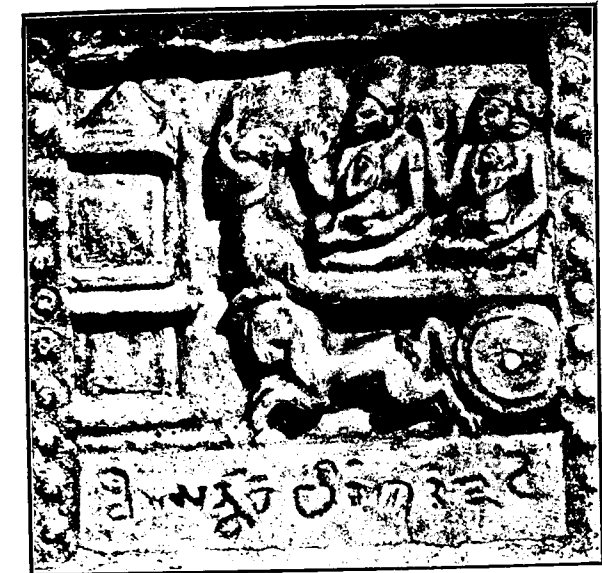
297. Having nothing more to give, he proceeds on and gets out of the city ; but he desires to see it once more. The ground under the carriage turns round to allow him to do so. On the left, the city. The *makara* ornamenting the fore-part of the carriage may be seen frequently, slightly stylized, at the extremity of cart-poles even now.

298. Having feasted his eyes, he drives on again towards the Vindhya ; he asks Maddi to see whether mendicants are coming from behind. Vessantara is turned towards Maddi, making his request ; behind, two mendicants, kneeling.

299. Maddi calls the beggars, who come running.



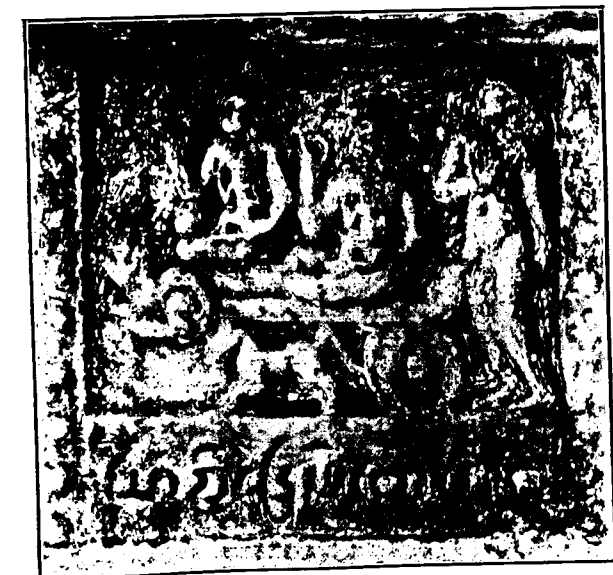
296.—Vessantara gives in alms the precious things.



297.—Vessantara looks back at the city.



298.—Vessantara drives on again.



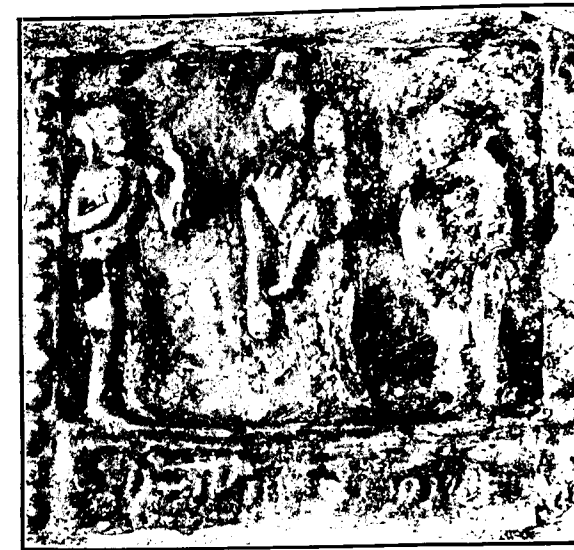
299.—The mendicants run towards the king.

304. But they do not know the way; so they stop every traveller they meet and ask the way to the Vindhya.

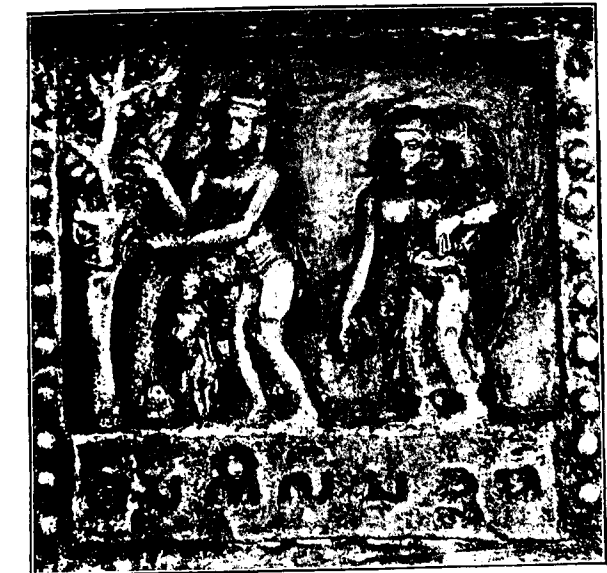
305. The children are longing for the fruits they see on the trees; the branches bend down of their own accord, Vessantara is plucking fruits.

306. In due course, they arrive at the Suvannagiri or Golden Mountain. The mountain is represented on the left.

307. And going on their way, they reach the river called Kontimāra. The banks of the river are represented by the two curved lines on the left.



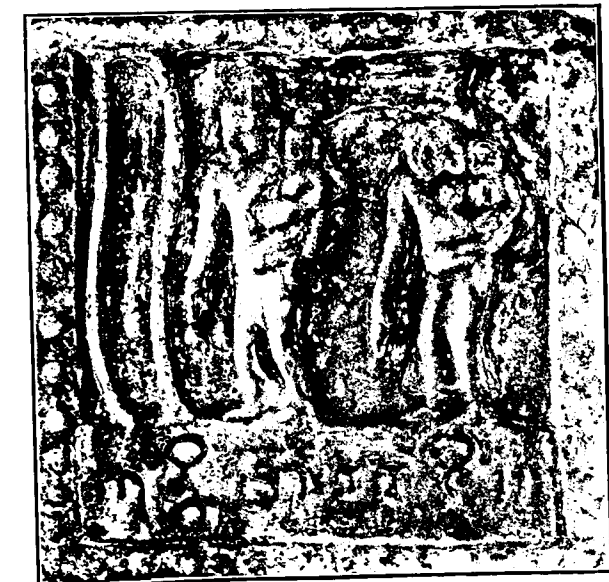
304.—They ask the way.



305.—They pluck and give the fruits (to the children).



306.—They arrive at the Suvannagiri Mountain.



307.—(They arrive at) the Kontimāra River.

308. They walk five leagues more and come to the Arañjara Mountain. The mountain is pictured on the left.

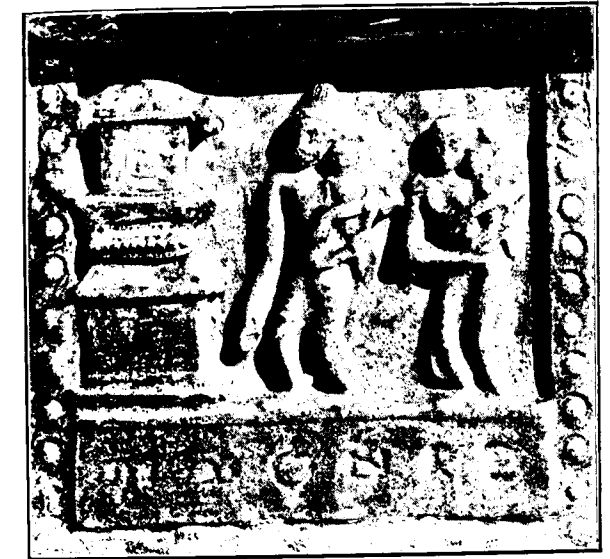
309. Five leagues bring them to the brahmin village of Dunnivitt̃ha, on the left.

310. Ten leagues further still, they reach Vessantara's uncle's city.

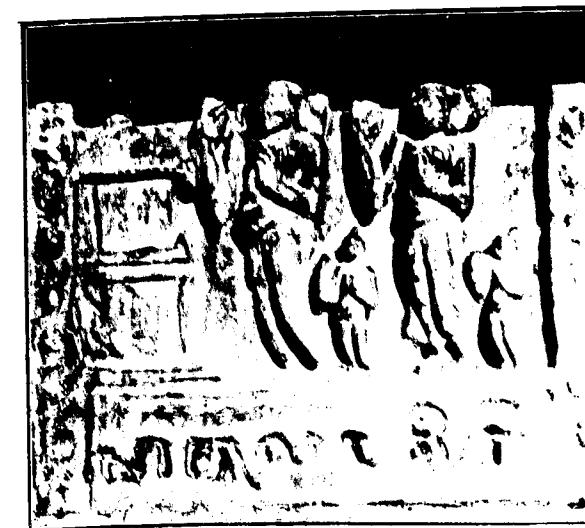
311. They do not enter the city, but stop at a rest-house outside it. The dutiful Maddi wipes the dust from her husband's feet.



308.—They come to the Arañjara Mount.



309.—(They come to) the brahmin village.



310.—(They arrive at Vessantara's) uncle's city.



311.—They stay in a rest-house (near the city).

312. Maddi, intending to make the arrival of Vessantara known, stands outside the rest-house.

313. The women of Ceta—Vessantara's uncle's city—flock round her. Maddi tells them of the fatigue of the journey. In front of Maddi, one of the women, and behind her Vessantara and the children.

314. His relations come to see him; he declines entering the city; they then bring everything necessary to make the exiles comfortable, and surrounding the rest-house keep watch over it. On the left is one of the relations with a sword.

315. His uncle and the princes are conversing with them; they try to induce him not to proceed, but in vain. On the left, Vessantara's uncle.

316. One day and one night they stayed; early in the morning they start again; the princes accompany them and, at the entrance to the forest, show them the way. On the left, a prince indicating the way with his index.

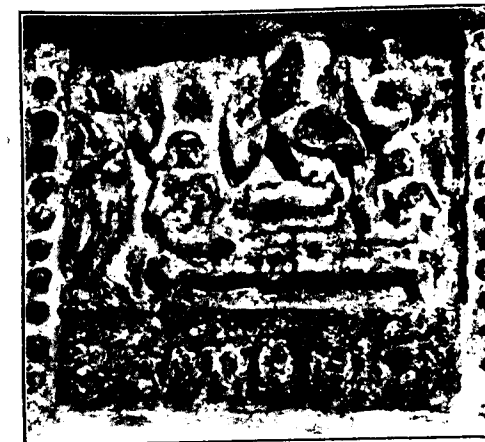
317. So that no harm may befall the exiles, the princes send along with them a skilful woodman; in due course they arrive at the Gandhamādana Mountain, which is seen on the left.



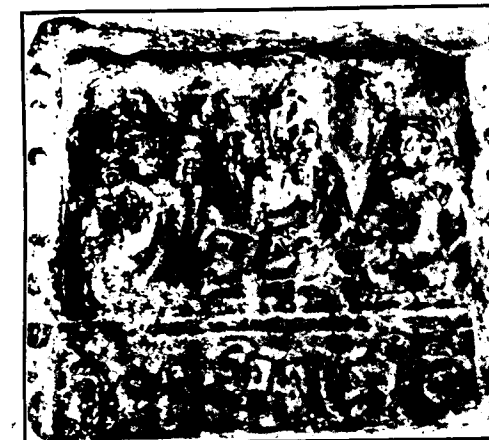
312.—Maddi stands outside the rest-house.



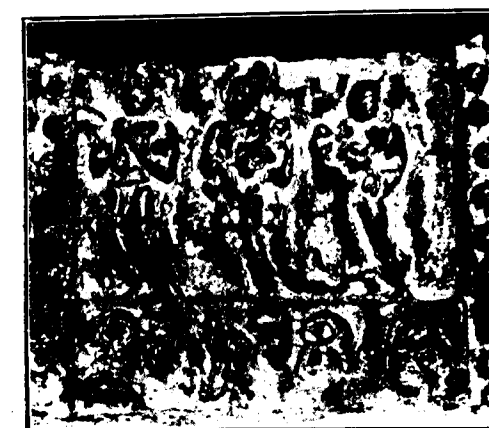
313.—Maddi converses (with the woman of Ceta).



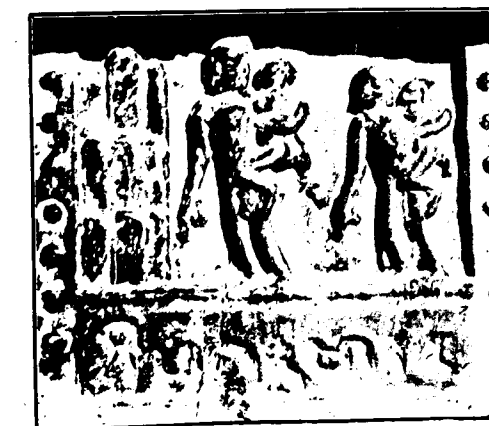
314.—They are keeping watch (on the king and queen).



315.—(Vessantara) converses with the princes.



316.—The princes show the way (to Vessantara).



317.—They arrive at the Gandhamādana Mountain.

318. Then, turning his back on the Gandhamadāna Mountain, he goes on his way; the mountain is now on the right.

319. And they arrive at the Vipula Mountain. The plaque is badly spoiled; neither the mountain on the left nor the children can be seen.

320. Going on, they come to the Ketumatī River, and there rest and take a meal prepared by the forester. Vessantara on the right; in front of him the forester, behind whom Maddī can be discerned with, near her, a child. Below them, above the legend, the band with wavy lines is the river.

321. In acknowledgment of his services, they give, after their meal, a gold hairpin to the woodman. The woodman is on the left, just at the bend of the river.

322. Then they cross the river Ketumatī, and rest peacefully under a banyan tree. They are holding the children, who are rather indistinct.

323. After their rest under the tree, they proceed on their journey and come to the Nālika Mountain—which is seen on the left.



318.—Turning his back on the Gandhamadara Mountain.



319.—They arrive at the Vipula Mountain.



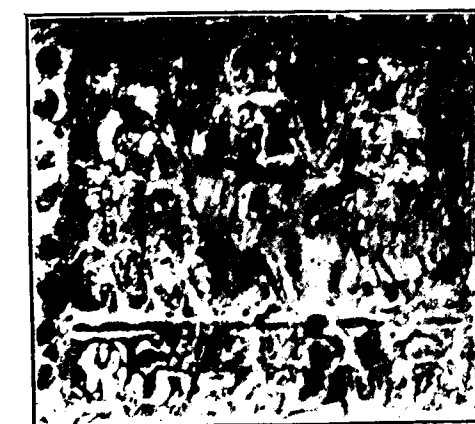
320.—(They rest near the) Ketumatī River.



321.—They give (their guide) a (golden) hairpin.



322.—Sitting under the banyan tree.



323.—They arrive at the Nāli Mountain.

324. And thence moving onwards, they come to the Mucalinda Lake. The lake, with five lotuses, is on the left.

325. Then, passing through a thick forest, they arrive at a square lake—on the left as usual.

326. Sakka perceives they have arrived; he sends the heavenly architect to build two hermitages: one for Vessantara, one for Maddi; one hermitage on the left.

327. He enters his hermitage and dons the ascetic garb. He is in the act of entering.

328. Then he comes forth, and Maddi, seeing him thus, falls at his feet, sobbing. The two hermitages; behind Maddi, her two children.

329. Maddi also assumes the ascetic garb. He asks her not to visit him unseasonably. Every day she performs all necessary duties, sweeping, bringing water, etc., and then goes into the forest for fruits and roots. Owing to the Bodhisattva's divine compassion, the wild animals within a large radius become meek and do no harm to one another.



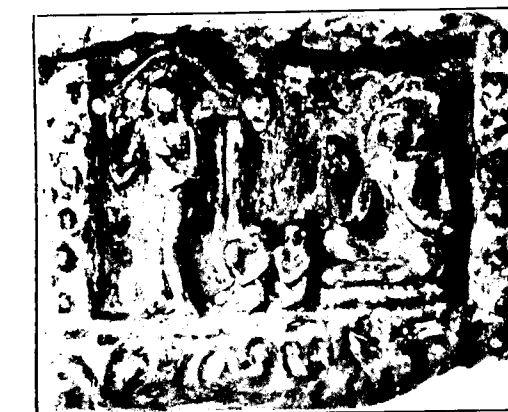
324.—He arrives at the Mucalinda Lake.



325.—He arrives at the square lake.



326.—He arrives at the hermitage.



327.—The king enters (the hermitage), becoming a hermit.



328.—(Vessantara) comes out from the hermitage.



329.—Maddi enters the forest.

330. On her return she bathes the children; and all four sit down together and partake of the fruits she has brought back.

331. The meal over, Maddi enters her hermitage with the two children. And this went on for several months. Maddi is on the left.

332. In Kaliṅga, there was an old, deformed, and cruel brahman called Jūjaka. He wants two slaves for his wife. Having heard of Vessantara's generosity, he repairs to the Vindhya to ask him for his two children. On that account, Maddi has had a dreadful dream; she tells it to her husband, who guesses what is about to happen. And he sits down, eagerly awaiting the coming of Jūjaka. Jūjaka is on the left, carrying his luggage; between them, the children.

333. Vessantara is delighted in that he will now be able to make a heroical gift; he calls out to the brahman to approach, and bids Jāli to go and meet him. On the left, Jūjaka, carrying his umbrella in his right and a staff in his left hand; in the middle, Jāli.

334. As Jāli approaches, the horrible brahman frightens him by snapping his fingers and shouting—"Get away!" Jūjaka on the left, very badly spoiled.

335. Jāli flees back to his father and, examining the brahman, finds in him all the signs of a cruel, vile man.



330.—They eat the fruits.



331.—Maddi enters her hermitage.



332.—(Vessantara) looks expectantly and sees Jūjaka coming.



333.—Jāli goes to meet (Jūjaka).



334.—(Jūjaka) frightens Jāli.



335.—Prince Jāli returns (near his father).

336. Vessantara asks Jūjaka what he has come for: Jūjaka tells him, and the Bodhisattva agrees to give his children, but asks the brahman to wait for Maddi's return. Jūjaka refuses: he is afraid of a mother's love. On the left, Jūjaka.

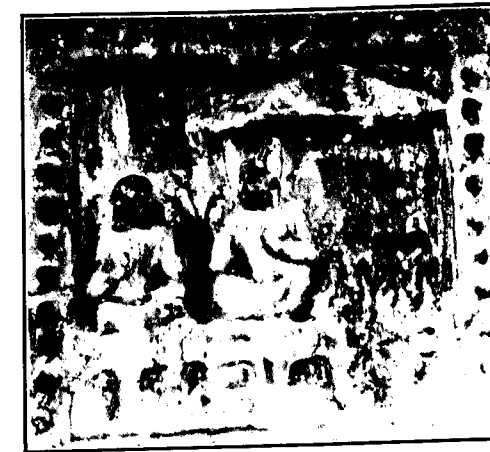
337. On hearing the brahman's refusal, the children, terrified, run and hide in a clump of bushes. On the right, Vessantara; then Jūjaka, holding his luggage at the end of a stick—this, according to the text; but here it is an umbrella. The children, under the bush on the left, are not visible, the plaque being spoiled.

338. But even then the children did not feel secure and they ran to the square lake before-mentioned, entered it and hid themselves under lotus leaves. They can dimly be made out in the lake on the left-hand top corner.

339. The brahman, not seeing the children, accuses Vessantara of conniving with them. The Bodhisattva gets up and looks for them; he calls Jāli, who comes, seizes his right foot and weeps. Jūjaka, behind Vessantara, holding an umbrella. The lotus leaf at the top of the lake indicates where the girl is still hidden.

340. Then he also calls out to Kaphajina, and she comes, embraces his left foot and cries. According to the text, the children should be holding each one of his feet.

341. He explains to them he is giving them away for the attainment of Omniscience, and they submit cheerfully. He then makes them over to Jūjaka. The Bodhisattva, on the right, is holding a vase, from which he pours water in ratification of his gift.



336.—(Vessantara) conversing with Jūjaka.



337.—(The two children) hide in a clump (of bushes).



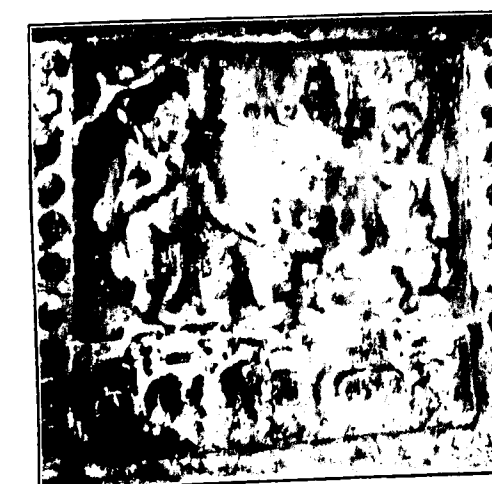
338.—The children (are concealed in the square lake).



339.—Prince Jāli comes up (from the square lake).



340.—(Kaphā) comes up from the lake.



341.—(Vessantara) gives in alms his own children (to Jūjaka).

342. The vile Jūjaka bites off a creeper to tie the children with. He is biting the creeper, holding it in his left hand.

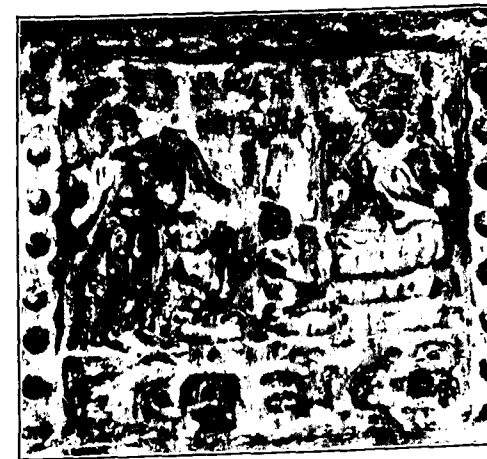
343. With one end of the creeper he ties Jālī's right hand to the girl's left, beats them with the other end and takes them away. The plaque is badly spoiled, and only Vessantara can be seen.

344. The brahman stumbles and falls; the children slip away back to their father, sobbing. Jūjaka again comes to drive them away. Vessantara is filled with violent rage and sorrow. He wants to kill the brahman, but he masters his anger and remains calm.

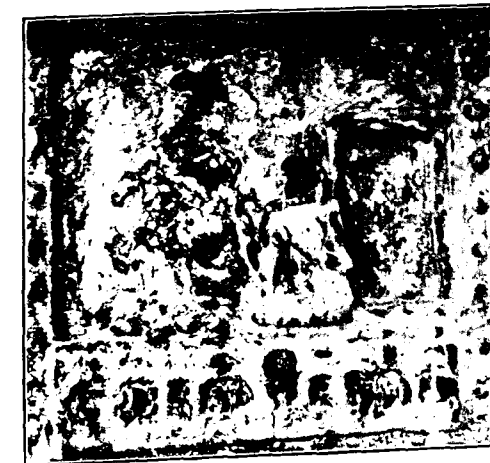
345. Again the brahman binds them and takes them away; again he stumbles and they escape; but he runs after them in a dreadful temper and binds them for the third time. The children can be seen in the middle.

346. And then again beating them, Jūjaka takes them away.

347. And as they go, they turn back and look pitifully at their father.



342.—Jūjaka bites off a creeper.



343.—Jūjaka binds and takes away (the children).



344.—Vessantara subdues his anger.



345.—Jūjaka binds (again the children).



346.—Jūjaka takes away (the children again).



347.—Kaṇhājinā looks back (at her father).

348. Hearing the lamentations of his little daughter, Vessantara's heart swells within him, and, unable to restrain his emotion, he weeps bitterly.

349. See explanation of the inscription under same number.

350. The gods reflect that, if Maddi returns early as usual, she will go after the children and get into dire trouble. They commission three of their number to assume the forms of a lion, a tiger, and a leopard, and bar her way until the sun sets. Maddi is on the left; she is, after her return, telling her husband how wild beasts barred her way; the diminutive and spoiled lion between them is therefore only symbolical.

351. She remembers her bad dream and enquires about the children; Vessantara, to all her entreaties and her tears, keeps an ominous silence.

352. Trembling with apprehension, she goes in search of her children; she comes to a clump of eugenia trees where they used to play; but they are not there. The clump is on the left. Strictly speaking, Vessantara ought not to have been represented in this scene and the five next.

353. Then she goes to the river bank, but in vain. The river is indicated by two lines on the left.

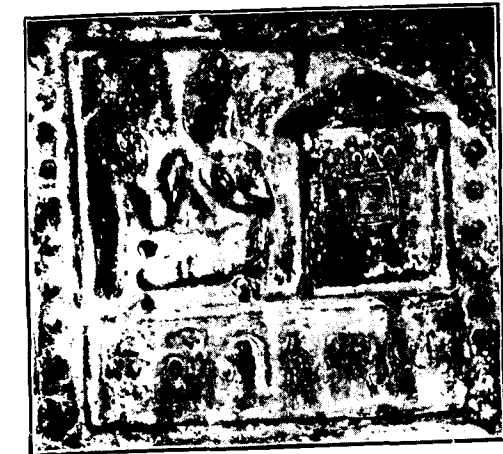
PART II.]

TALAING PLAQUES ON THE ANANDA.

[PLATE LXXXI.]



348.—Vessantara weeps.



349.—Vessantara gives . . . ?



350.—The lion bars (Maddi's path).



351.—Maddi enquires about her children.



352.—Maddi comes up to the eugenia trees.



353.—Maddi arrives at the river.

354. She ascends the hill, where her little ones used to pluck flowers; but she does not see them. The rocks on the left represent the hill.

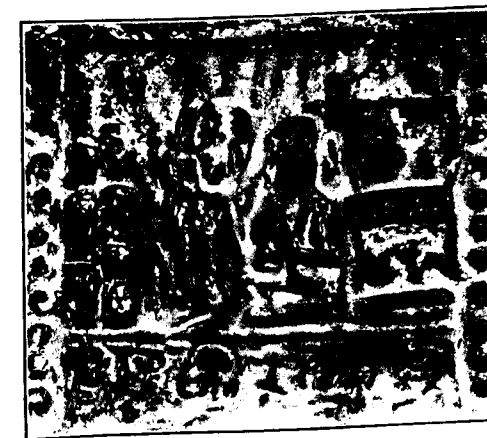
355. In her wanderings, she comes upon the toy oxen, elephants and horses, the delight of her children; but she does not see them. On the left, from the top: the elephant, the horse, the ox. Her dress is indicated merely by a line just above her ankles.

356. She then enters a clump of flowering plants and makes a search for them; but they are not there.

357. At the lakes also she does not find them. The lakes are represented by the square on the left.

358. Her search has been fruitless. She goes back to the hermitage, and finds Vessantara dejected. She asks him again about the children, but he keeps silent, and she again wanders back into the night.

359. Another fruitless search; she comes back again and, unable to obtain one word from Vessantara, falls at his feet in a swoon.



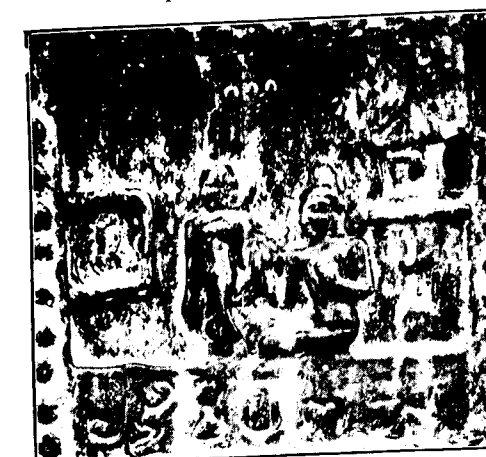
354.—Maddi ascends the hill.



355.—Maddi comes upon the (toy) elephants and horses.



356.—Maddi arrives at the clump of flower-trees.



357.—Maddi comes to the lake.



358.—(Maddi) goes back to the king.



359.—Maddi falls and swoons.

360. He believes her to be dead; he feels her heart, and perceives she is alive; he fetches a pitcher of water and places her head on his lap. He is holding the pitcher in his right hand. Maddī, whose head is broken off, is in a strangely contorted position: this is due to lack of room, for the hermitage has been made too large.

361. To revive her, he pours water on her face, which lies on his lap. The pitcher in his right hand has broken off.¹

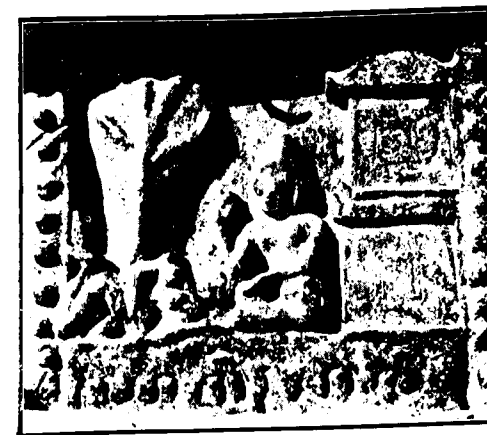
362. Then he explains to her the high ideal which has induced him to give away the children; he consoles her, assuring her they will come back. And Maddī rejoices in her husband's heroic gift.

363. Now Sakka reflects that another low beggar may come and ask for Maddī. To prevent that, he resolves to ask for her himself and then give her back; he would thus make Vessantara attain the very summit of perfection. To that end, he comes to the hermitage disguised as a brahman,

364. And he asks for Maddī; Vessantara gives her away, and pours water in ratification of his gift. Maddī, to help her husband in his high resolve, calmly submits.

365. And Sakka accepts her as a gift. He is on the left.

¹ See No. 375.



360.—(Vessantara) raises (Maddi's head) and lays (it on his lap).



362.—Maddī rejoices (at Vessantara having given away the children).



364.—(Vessantara) gives his wife (in alms).



361.—Vessantara pours water (on Maddi's face).



363.—(Sakka, disguised as) a brahman comes.



365.—(Sakka) receives the wife (of Vessantara) in alms.

366. Sakka praises her fine resolution and gives her back to Vessantara.

367. Then Sakka discloses his identity, and asks Vessantara to choose eight boons. The Bodhisattva chooses; among these boons is the following: that his father may recall him soon and set him on the throne, and Sakka answers this will soon come to pass; he is now in mid-air, on a cloud.

368. Then Sakka goes back to the Tāvātimsa heaven; he is in the act of flying. The scrolls above his left foot represent the sky.

369. Meanwhile, Jūjaka is dragging the children away to his village; every evening, afraid of wild beasts he himself sleeps on a tree, but he ties up the children at the foot of the tree; the gods, however, watch over them. Jūjaka on the tree; the boy has his right hand, and the girl her left, tied with a creeper at the trunk.

370. The gods make Jūjaka go the wrong way and bring him to the children's grandfather's palace. They are redeemed and the brahman dies of indigestion. King Sañjaya, with a large army, goes to fetch back his son Vessantara. Vessantara and Maddi hear the mighty tramp and go up a hill and look out expectantly. They are on the hill, and Vessantara waves to his father, who is approaching on an elephant.

371. King Sañjaya arrives at the hermitage.

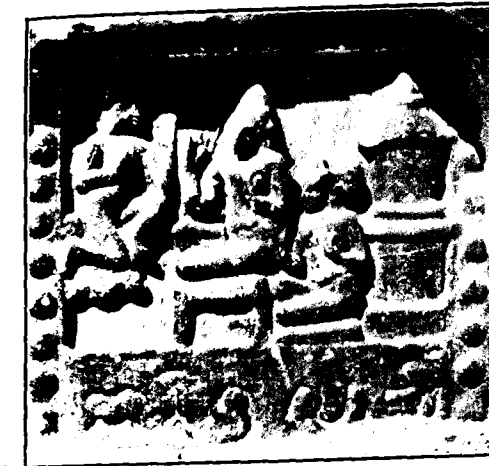
PART II.]

TALAING PLAQUES ON THE ANANDA.

[PLATE LXXXIV.



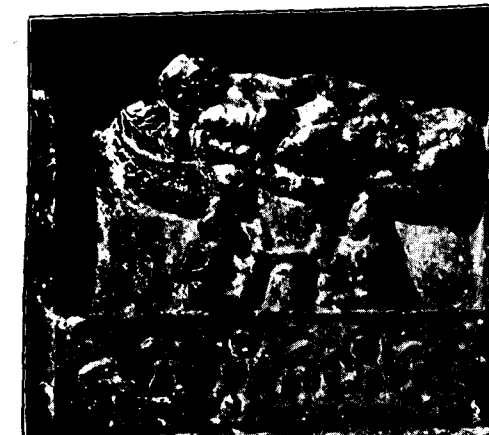
366.—(Sakka) gives back Maddi.



367.—Indra converses (with Vessantara).



368.—Indra goes back (to his heaven).



369.—Jujaka sleeps on a tree.



370.—(Vessantara) look out for his (father) the king.



371.—The king (Vessantara's father) arrives.

372. Sañjaya dismounts and comes up to his son. Maddī is on the left, Sañjaya in the middle.

373. Vessantara then respectfully salutes his father, who is on the left.

374. Phusatī, who has remained a while behind, for fear that the sight of her and of the two children at once might give the exiles a shock, now comes up to the hermitage. She is on the left, standing; Sañjaya is near her, with Vessantara at his side; the other figure is Maddī.

375. Vessantara, having poured water on Maddī, chafes her head. See explanation in text under same number.

376. And Vessantara reverentially salutes his mother; they are in each other's arms; between the tree and the hermitage, Maddī; Sañjaya in the left-hand top corner.

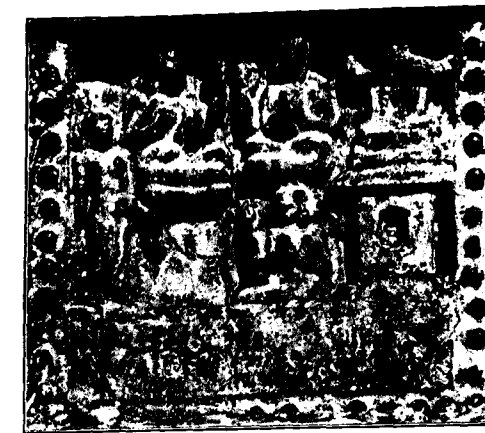
377. Jāli and Kaṇhajinā, who have followed at a short distance their grandmother, perceiving Maddī, run into her arms. The two children and Maddī on the lower plan; above, from left, Phusatī, Sañjaya, Vessantara.



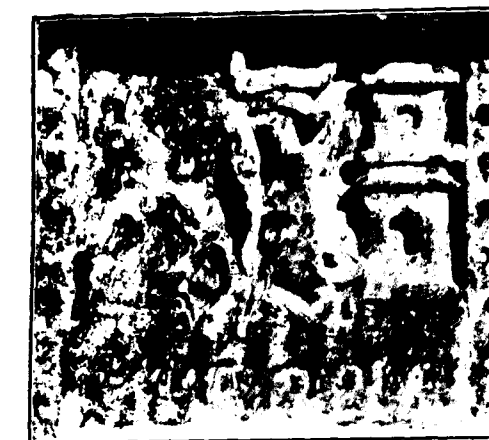
372.—The king comes up to his son.



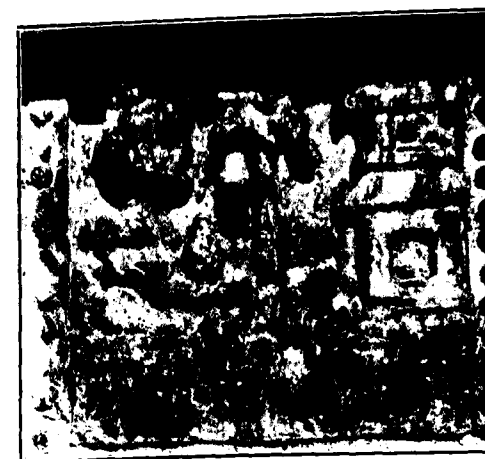
373.—Vessantara salutes his father.



374.—The queen (Phusatī) arrives.



375.—The king (Vessantara) chafes (maddi's head.



376.—The king salutes his mother.



377.—The children come to their mother.

378. On seeing her children, Maddi, overcome with happiness, falls in a swoon and the children also.

379. Vessantara and his parents follow suit. But Sakka comes, sprinkles water on them, and brings them back to consciousness. And then they all sit down and engage in happy converse.

380. Now all the courtiers come up to wish Vessantara, and ask him to change his dress. One courtier is offering regal vestments.

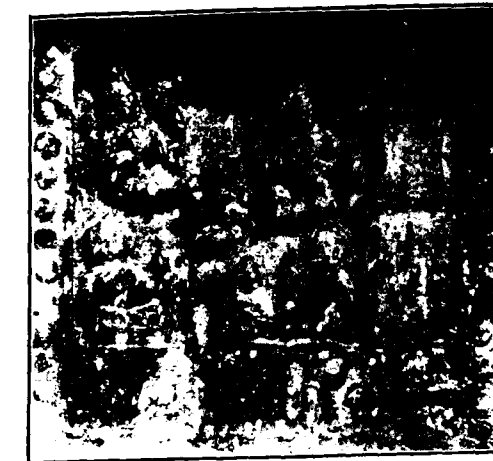
381. Vessantara, having changed his dress, salutes, with Maddi, the hermitage; for here he has lived the holy life for nine months; and here he has attained the highest summit of perfection in alms-giving.

382. Then the consecration water is poured over him, and he is made king. The scene probably represents Vessantara, just before or just after his consecration, in converse with his father. The object in the centre is not a lotus, as at first sight appears, but a lacquered stand on which is placed what looks like a regal headdress, a crown.

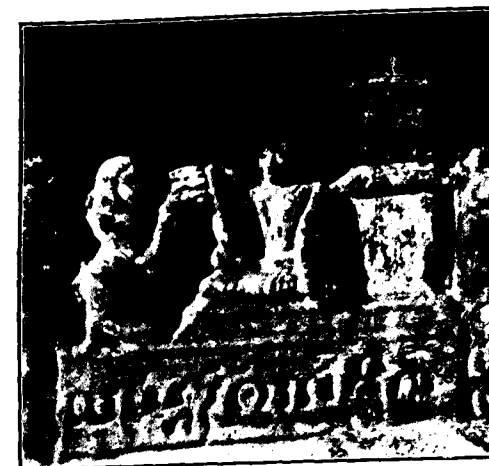
383. Similarly, Maddi is consecrated queen; she is now in converse with her husband.



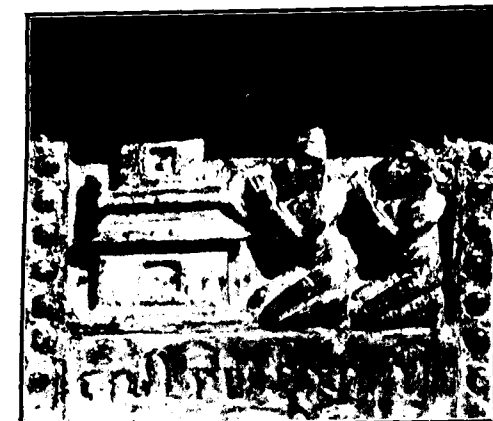
378.—Maddi falls (on the ground) with her children.



379.—Vessantara converses (with his father).



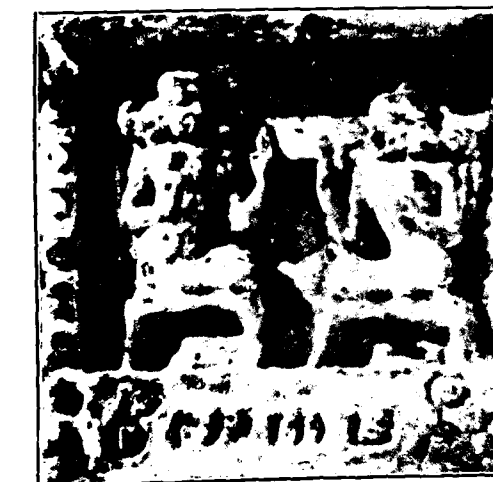
380.—Vessantara changes his dress.



381.—(Vessantara) salutes reverentially the hermitage.



382.—They consecrate Vessantara (king).



383.—They consecrate Maddi (as queen).

384. After her coronation, Maddi mounts an elephant; an official is following behind. The absence of the mahout and umbrella-bearer is remarkable. The upper portion of the plaque is broken off.

385. And now they leave the Vindhya, where they have experienced so many deep emotions.

386. At last they arrive at Jetuttara, the capital; and after the rejoicings are all over, Vessantara, with his beautiful and devoted queen, lives happy in his palace ever afterwards.

387. Vessantara is giving ornaments. See explanation in text under this number.

388. See explanations in text.

389. See explanations in text.



384.—Maddi mounts her elephant.



386.—Vessantara dwells in his palace.



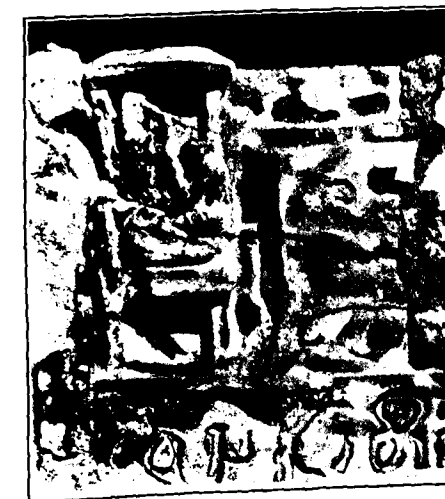
Vessantara ascends.



385.—They go out of the wilderness.



387.—(Vessantara) gives ornaments.



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TO
EPIGRAPHIA BIRMANICA, VOLUME II, PART II.

Illustrations.

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KHAMPAHĀLA (CANDAKUMĀRA)
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— is deciding the case
The king causes him to try
(cases) (The king appoints
— a judge)
They bring — (to the king)
— entreats (his father)
— bids (his wives to implore
the king)
— is near the sacrificial pit
The people rush at Kham-
pāhāla (to kill him)
Accession of —
— ascends to heaven

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BHŪRIKĀTĀ JĀTAKA, Nos. 219-239

Conception of —
Birth of —
Accession of —
— answers Indra's question
— asks his father's leave to
observe the *śilas*
— observes the *śilas* in the
garden
— instructs his wife
— converses with the brahman
— enters the nāga-world
— confers regal glory on the
brahman
— gives the jewel to the
brahman
Alambāyana sees —
Alambāyana pulls — (by the
tail)
Alambāyana makes — dance
Alambāyana carrying (the
snake) arrives (at) the
king's (presence)
— assumes human form
The king recognizes —
— returns to the nāga-world
— arrives at the nāga-world
— converses with the hermit

PLATE NO. OF
FIGURE

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MAHĀNĀRADAKASSAPA JĀTAKA,
Nos. 240-241

The hermit — converses with
the king
The hermit — goes (back) to
the Brahma world

PLATE NO. OF
FIGURE

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VIDHURA JĀTAKA, Nos. 242-265

— answers the question of the
(four) kings

PLATE NO. OF
FIGURE

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VIDHURA—contd.

The king and Puppaka the
Yakkha ask —
The king hands over —
— explains the Law to the
king
— takes Puppayakkha and
goes back (to his home)
— (having) called Puppayak-
kha (to his home, settles
him comfortably)
He expounds the rules for
courtiers to obtain honours
at the court
— tells (Puppayakkha) he is
ready to go (with him)
— Puppayakkha carries
away —
— is conversing (with the
Yakkha)
Puppaka tries to frighten —
Puppaka creates an elephant
Puppaka tests (the steadfast-
ness of —) by means of a
snake
Puppaka turns — aside
down (and flings him into
the sky)
Puppaka whirls — round
Puppaka asks — to teach
him the laws of good men
— preaches the law (to
Puppaka)
Puppaka conveys — to the
Nāga (country)
— preaches the law to the
Nāga king
The Nāga king introduces —
in his home
Puppaka carries — up (to the
world of men)
— gives the jewel (to the king)
— returns home
— is at home (receiving gifts)

PLATE NO. OF
FIGURE

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VESSANTARA JĀTAKA, Nos. 266-309

Conception of —
— asks for gold to give alms
They give him the name —
The father gives nurses to —
The king gives — an orna-
ment
The wise (in which —) gave
the ornaments (to his
nurses)

PLATE NO. OF
FIGURE

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VESSANTARA—contd.

Representing — thinking of
(more exacting) alms-
giving
— looks at the alms-halls
— returns home
The brahmins ask for the
elephant
— gets down from the ele-
phant
— gives away the white ele-
phant
— is pleased with his gift
The agent comes and informs
(— of what is happening)
Showing — arranging for the
Great Offering
— and Maddi converse
Queen (Phusati) comes to see —
An official comes to inform
(— that the Great Offering
is ready)
— gives gold in alms
— goes to see his father
— comes and attends respect-
fully on his father
He comes to his mother
(The old king) converses with
Maddi
— turns to depart
They bring a carriage
Maddi, with the children,
mounts (the carriage)
before —
— goes away (to the Vin-
dhyas)
He addresses (or admonishes)
the crowd while going
(Vessantara's) mother sends
(him) two carts (filled
with ornaments)
— gives the ornaments
— gives in alms the precious
things
— looks back at the city
— drives on again
The mendicants run towards
the king
— gives the horses in alms
The red deer drawing the
chariot
He gives away the chariot
— enters the forest
They ask the way

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VESSANTARA—contd.

They pluck and give the
fruits (to the children)
They arrive at the Suvappa-
giri Mountain
(They arrive at) the Konti-
māra River
They come to the Arāñjara
Mount
(They come to) the brahman
village
(They arrive at Vessantara's)
uncle's city
They stay in a rest-house (near
the city)
Maddi stands outside the
rest-house
Maddi converses (with the
woman of Ceta)
They are keeping watch (on
the king and queen)
— converses with the princes
The princes show the way
(to —)
They arrive at the Gandha-
mādana Mountain
Turning his back on the
Gandhamādana Mountain
They arrive at the Vipula
Mountain
(They rest near the) Ketu-
matī River
They give (their guide) a
(golden) hairpin
Sitting under the banyan tree
They arrive at the Nāli
Mountain
— arrives at the Mucalinda
Lake
— arrives at the square lake
— arrives at the hermitage
The king enters (the hermit-
age), becoming a hermit
— comes out from the hermit-
age
Maddi enters the forest
They eat the fruits
Maddi enters her hermitage
— looks expectantly and sees
Jūjaka coming
Jāli goes to meet (Jūjaka)
(Jūjaka) frightens Jāli
Prince Jāli returns (near his
father)
— conversing with Jūjaka

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FIGURE

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Vessantara—*contd.*

(The two children) hide in a clump (of bushes)	79	337
The children (are concealed in the square lake)	79	338
Prince Jāli comes up (from the square lake)	79	339
Kāphā comes up from the lake	79	340
— gives in alms his own children (to Jūjaka)	79	341
Jūjaka bites off a creeper	80	342
Jūjaka binds and takes away (the children)	80	343
— subdues his anger	80	344
Jūjaka binds (again the children)	80	345
Jūjaka takes away (the children again)	80	346
Kāphājīnā looks back (at her father)	80	347
— weeps	81	348
— gives . . .	81	349
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Maddi enquires about her children	81	351
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Maddi comes upon the (toy) elephants and horses	82	355
Maddi arrives at the clump of flower-trees	82	356
Maddi comes to the lake	82	357
(Maddi) goes back to the king	82	358
Maddi falls and swoons	82	359
— raises (Maddi's head) and lays (it on his lap)	83	360

Vessantara—*contd.*

— pours water (on Maddi's face)	83	361
Maddi rejoices (at — having given away the children)	83	362
(Sakka, disguised as) a brahman comes	83	363
— gives his wife (in alms)	83	364
(Sakka) receives the wife (of —) in alms	83	365
(Sakka) gives back Maddi	84	366
Indra converses (with —)	84	367
Indra goes back (to his heaven)	84	368
Jūjaka sleeps on a tree	84	369
— looks out for him (father) the king	84	370
The king (Vessantara's father) arrives	84	371
The king comes up to his son	85	372
— salutes his father	85	373
The queen (Phusati) arrives	85	374
The king — chafes Maddi's head	85	375
The king salutes his mother	85	376
The children come to their mother	85	377
Maddi falls (on the ground) with her children	86	378
— converses (with his father)	86	379
— changes his dress	86	380
— salutes reverentially the hermitage	86	381
They consecrate — (king)	86	382
They consecrate Maddi (as queen)	86	383
Maddi mounts her elephant	87	384
They go out of the wilderness	87	385
— dwells in his palace	87	386
— gives ornaments	87	387
— ascends	87	389

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