

田中公明、梵文『文殊金剛口伝』研究 / Kimiaki TANAKA, *The Mañjuvajra-mukhyākhyaṇa, A ritual manual belonging to the Jñānapāda school of the Guhyasamāja-tantra: Introduction, Romanized Sanskrit Text and Related Studies*,¹ Tokyo, Watanabe Publishing Co., Ltd., 2018, 108 pages, viii pl. – ISBN 978-4-902119-29-9

After his monographs on the *Vyavasthali* of Nāgabuddhi (2016)² and the *Samantabhadra nāma sādhana-tīkā* of Samantabhadra (2017),³ with the present volume Dr Kimiaki Tanaka has completed a hat-trick of very important studies on the exegesis of the *Guhyasamājatantra*, a fundamental scripture of mature tantric Buddhism. The *Mañjuvajramukhyākhyaṇa* is a relatively late ritual manual probably composed in Nepal, detailing instructions for the initiate's daily meditation sessions. The pantheon that is the focus of worship belongs to the so-called Jñānapāda school, one of the two major exegetical trends of the aforementioned scripture. Its chief virtue is that it is very good material for the study of how ritual manuals were composed by combining and updating older building blocks. These incorporations are sometimes very valuable because the originals were lost in the meantime and are available to us only in Tibetan. Moreover, here we seem to have a rather catholic compiler, since he freely borrows from the rival Ārya school, proving that practice could and did cross doctrinal boundaries.

The present volume is in the same spirit as the aforementioned two. The publisher is the same, the format is the same, it is bilingual (Japanese and English), and it summarises and upgrades some of Dr Tanaka's previous studies.

The book opens with eight black and white photographic plates of the only known full manuscript of the *Mañjuvajramukhyākhyaṇa*, the centre-piece of the study. The back of the title-page has an attractive photographic reproduction of a relief of the deity Mañjuvajra from Amaraprasadgarh, Orissa. The back of the Table of Contents is graced by a xylographic portrait of Jñānapāda, which is faced by a photograph of the author and Manabajra Bajracharya dated 1988. Pp. 6–27 contain the Introduction in Japanese, the English counterpart of which is found on pp. 28–51. Pp. 52–67 contain a Romanised transcription of the chief work, which is arranged facing a somewhat shorter but strongly related text from a manuscript now in the Tōkyō University Library. This is followed by a transcription of another related text, this time from the Cambridge University Library, on pp. 68–71. Appendix I (pp. 72–88) contains a study of some of Jñānapāda's verses incorporated

1. The dust jacket has “Articles” instead of “Studies”.

2. Kimiaki Tanaka, *Samājasādhana-Vyavasthali of Nāgabodhi/Nāgabuddhi: Introduction and Romanized Sanskrit and Tibetan Texts*, Tokyo, Watanabe Publishing Co., Ltd., 2016. See my review article, “Early Exegesis of the Guhyasamāja: Philological Notes on the *Vyavasthali* of Nāgabuddhi”, *BEFEO* 102 (2016), pp. 432–450.

3. Kimiaki Tanaka, *Samantabhadra nāma sādhana-tīkā: Introduction, Romanized Sanskrit Text and Translation*, Tokyo, Watanabe Publishing Co., Ltd., 2017. See my review in *BEFEO* 103 (2017), pp. 570–574.

into the *Mañjuvajramukhyākhyāna*. Appendix II (p. 89) gives a transcription of another incorporated verse, this time from one of the commentaries of the *Catuṣpīṭhatantra*.⁴ Appendix III (pp. 90–93) provides us with some materials for the study of a spell used in the *bali* offering. The Bibliography (pp. 94–97) is followed by a postscript in Japanese (pp. 98–99), in English (pp. 100–102), and in Nepalese (pp. 103–105). Pp. 106–107 give a short biography of the author in Japanese and English.

The author had access to *Mañjuvajramukhyākhyāna* first from the microfiches of the Institute for Advanced Studies of World Religions (IASWR), but subsequently approached the owner, Manabajra Bajracharya, and took photographs of his own. This allowed for much better readings as the IASWR images were not very good. Before I return to the book under review, a few words about the IASWR microfiches of Sanskrit works would not be out of place, and perhaps of interest. The bulk of these archives is based on a valuable private collection, that of Manabajra Bajracharya (prefixed by MBB in the catalogue). The archiving took place in the early 1970s. Some of the manuscripts were also archived by the Nepal-German Manuscript Preservation Project (NGMPP) about a decade later, but almost certainly not all of them. There are also curious cases where the IASWR photographs contain more folios than the NGMPP and vice versa, so it is always useful to check both sets thoroughly. The catalogue of the IASWR is usually given without authors (as it is here by Dr Tanaka), because they do not figure on the title-page, but we know that it is the work of Christopher George and William Stablein. Once the IASWR library was dispersed more than a decade ago, the scholarly world lost trace of the microfilms, but they resurfaced at the University of Virginia where they remain unincorporated into any library collection and thus somewhat difficult to access. A seemingly complete copy of the set is kept at Bonn University; copies of individual items are in private archives of various scholars. I for one gained access to some items due to the kindness of Prof. Alexis Sanderson.

Against this background, the plates in the book are a very welcome feature. The IASWR manuscript of the *Mañjuvajramukhyākhyāna* also has some extraneous material which the author does not attempt to identify, because it is difficult to read in the present state of the manuscript and its reproductions. However, the situation is perhaps not as hopeless as we are led to believe.

As far as folio 1 *recto* is concerned, I too must concede defeat in tracing them, but folio 11 *verso* transmits three identifiable verses after the colophon of the *Mañjuvajramukhyākhyāna*. The first verse in *upajāti* is a list of the ten areas of expertise (*daśatattva*) of a tantric officiant (I add a question mark for each *akṣara* I cannot make out precisely and a bracketed exclamation mark after readings which should be standardised, corrected, or emended):

4. Dr Tanaka was seemingly unaware that I have discussed this issue briefly in the first volume of my doctoral thesis (pp. 115–116): Péter-Dániel Szántó, “Selected Chapters from the *Catuṣpīṭhatantra*. Vol. 1. Introductory study with the annotated translation of selected chapters”, Unpublished D.Phil. thesis, Oxford University, 2012.

rakṣābhiṣeko (!) balijāpabhedāḥ [marginal gloss: ? ? *karmma*]
pratyaṅgīre maṅḍalasādhanāṅ ca |
haṭhaprayogaś ca visarjanaṅ ca
tatvaṁ daśakam (!) pravadanti buddhāḥ ||

The *locus classicus* cannot be determined precisely, but this stanza is also transmitted as an incorporation in Kalyāṅśrīmitra's *Pratiṣṭhāloka*⁵ and the first three *pādas* can also be found as an unattributed quotation in Abhayākara Gupta's *Āmnāyamañjarī* (ch. 5).⁶

The other two verses are in *anuṣṭubh* and they are copied thus:

? ? *prasārikān tyaktvā kṣiptā (!) māñā(!)dikalpanā(!)* |
caryayā vicared yogī sūthito sthānayogataḥ ||
pāna(!)pānārasam prāpya sūddham ut(!)ghuṣma(!) bhāṣayā |
caryā(!) nam(!) vicared yas tu nāsau sambodhibhājanam ||

These are without a doubt corrupt versions of verses 7–8 from Advaya Vajra's *Māyānirukti*.⁷

One of the most important features of the *Mañjuvajramukhyākhyāna* is that it contains some verses in the *āryā* metre: Dr Tanaka discovered several years ago that these originate in Jñānapāda's *Samantabhadrasādhana*. Although the editor shows awareness of how this metre works, he makes no attempt to emend the text fully, in spite of the fact that he calls the verses "restored". Moreover, he seems to be unaware of a study of mine⁸ where I believe to have solved most of the problematic readings. The verses ought to be read as follows (I underline the improvements; the verse numbers are those of the *Samantabhadrasādhana*):

yad anādimati bhavaughe samastasamkalpasambhṛtam kaluṣam |
tad deśayāmi vidhivan mahākṛpānām puraḥ sakalam || [10]
sambuddhabodhisattvair āryair anyaiś ca yat kṛtam kuśalam |
anumodya tadavaśeṣam samyak pariṇāmayāmi sambodhau || [11]
vilasanmano 'malenduprasādhitānantasatkṛpopāyān |

5. This text remains unpublished; I have read it from NGMPP reel no. B 26/27 (National Archives, Kathmandu 3-191); the verse is on folio 1 *verso*. This, the only known manuscript of the work, is dated to *Nepālasamvat* 305 = 1185 CE. The author cannot have been much earlier than this date because he refers to and copiously copies from Abhayākara Gupta's *Vajrāvalī*. The introduction to a passage he quotes suggests that Abhayākara Gupta was his master's master (*paramaguru*).

6. Tōru Tomabechi, "Quotations in Abhayākara Gupta's *Āmnāyamañjarī* Chapter 5 (Extracted from a Newly Available Sanskrit-Tibetan Bilingual Manuscript)" [in Japanese], *Journal of Kawasaki Daishi Institute for Buddhist Studies* 3 (2018), pp. 1–23. For the verse, see p. 19 and n. 24 in which it is traced to Ḍombipā's **Daśatattva* and **Vimalakīrti*'s **Daśatattva*; in the latter it is a pseudo-quotation from the *Hevajra[tantra]*, unless the author is claiming access to the *Ur-tantra*. For a study of the *daśatattva*, see Sabine Gudrun Klein-Schwind, "The Compendium of the Ten Fundamentals: *Daśatattvasaṃgraha* of paṇḍita Kṣitigarbha. Critical Edition of the Sanskrit Text with Introduction and Annotated English Translation", Unpublished doctoral thesis, Universität Hamburg, 2012.

7. Mikkyō Seiten Kenkyūkai, "*Advaya Vajrasaṃgraha*: New critical Edition with Japanese Translation (3)" [in Japanese], *Annual of the Institute for Comprehensive Studies of Buddhism [at] Taishō University* 12 (1990), pp. 49(316)–83(282). The verses are on p. 54(311).

8. Péter-Dániel Szántó, "Early Works and Persons Related to the So-called Jñānapāda School", *Journal of the International Association of Buddhist Studies* 36/37 (2013/2014 [2015]), pp. 537–561. The readings are discussed in n. 14 on p. 543.

śaraṇaṃ prayāmi sugatān ātmamanovartino nityam || [12]
nīrmuktasakalakalpanam aśeṣasattvasampadādhāram |
dharmāṃ prayāmi śaraṇaṃ samastavastvekarasarūpam || [13]
samyānīrastabandhanam uttamakarūṅśasamarpitaśrīkam |
muditādibhūpraviṣṭam gato 'smi śaraṇaṃ yatīśagaṇam || [14]
āśayavipākaśuddhyā sarvāvṛtīvāsanāsamudghāti |
utpādayāmi bodhāv adhimuktivibhūṣaṇaṃ cetaḥ || [15]
sasutasugataikamārgaṃ daśavidhadānādisuklaguṇarūpam |
sambuddhātmasamastavabhāvabuddhyā samāśrito 'smy adhunā || [16]
kṛpayāvalambya sakalāṃ lokāṃ imāṃ dṛṣṭijālapariṇaddham |
sambodhicittam atulāṃ vibhāvya vidhineti mantrī syāt || [17]

The last verse discussed here does not need reconstructing anymore, because we have good testimonia published by Kazuo Kanō (whose study Dr Tanaka is certainly aware of, because he refers to it):⁹

śūnyam svabhāvavirahād dhetuviniyogāt tathānimittam tu |
ūhāpagamād akhilāṃ vastu praṇidhānanirmuktam || [18]

The text of the *Mañjuvajramukhyākhyāna* is otherwise given in diplomatic transcript with some embedded editorial notes. These are rather meticulous, noting confusion of sibilants, alternation of *ṣa* and *kha*, and other such phenomena, all quite standard features of Nepalese spelling which editors usually standardise without a second thought. One wonders why Dr Tanaka did not prefer to prepare a critical edition if he was aware of most problems. Moreover, the Tōkyō manuscript printed on the facing pages reproduces 60% of the text, clearly through another transmission.

There are, however, certain places in the text where we would certainly expect some editorial note but find none. For example, in the description of the deity Vajrahūmkāra (p. 54) we expect *nīlavarṇaṃ ṣaḍbhujam ... ūrdhvapiṅgalakeśam trinetrām ... pralayānalakiraṇaṃ lakṣmīnārāyaṇākrāntam* and not *nīlavarṇaṣaḍbhujam ... ūrdhvapiṅgalakeśatrinetrām ... pralayānalakiraṇa lakṣmīnārāyanam ākrantam*, printed thus without any editorial intervention. Or at the very end of the text (p. 66) we find this printed: *aprāpteṣ cāparijñānetyādi|| samayadakṣiṇā āśārthāda | kṛto ye sarvasatvārthetyādi|| Oṃ vajra Mu viśa(sic)rjjana||*. Surely, we would expect *aprāpteṣ cāparijñānād ityādi | samayo dakṣiṇā āśīrvādaḥ | kṛto vaḥ sarvasattvārtha ityādi | oṃ vajra muḥ | visarjanam* . Of course, as is the case in some later ritual manuals, we can also expect the stem forms for “insert here” injunctions, thus *samaya | dakṣiṇā | āśīrvāda | ... visarjana* would be equally genuine. I do not suggest that we apply standards that the author/compiler may never have observed; I am merely suggesting that in these cases too “(sic)” should have been applied for consistency’s sake.

In spite of these kinds of minor inconsistencies and some misreadings not noted here, we must once again thank and congratulate Dr Tanaka for another fine piece of work, and we should especially applaud his and his

9. Kazuo Kanō, “Newly Available Sanskrit Material of Jñānapāda’s *Samantabhadrasādhana*” [in Japanese], *Mikkyōgaku Kenkyū* 46 (2014), pp. 61–73.

publisher's effort to produce bilingual studies, making precious scholarship available to people like myself who are woefully ignorant of Japanese.

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Thibaut d'HUBERT, *In the Shade of the Golden Palace: Ālāol and Middle Bengali Poetics in Arakan*, New York, Oxford University Press (Southasia Research), 2018, xx + 378 pages – ISBN 978-0-19-086033-2

The Bengali-speaking Muslims of northern Myanmar have received attention over the past few years as a severely persecuted ethnic group. They are not only denied citizenship in the land where they have been living for generations but the notion of their age-old existence is also threatened in their country. This is, however, not the first time that Bengali-speaking Muslims are made invisible. When, as a student, I read the most widely available English-language history of Bengali literature, that of Sukumar Sen, I was wondering why the majority of the Bengalis, the Muslims, are almost entirely absent from it. The only marked early Muslim presence in that book was that of the poet Ālāol, a towering figure of 17th-century Bengali literature, the subject of the monograph under review. Ālāol is not just an outstanding reminder of the local Muslims' contribution to the culture of what is modern-day northern Myanmar but is also an emblematic figure of what can be considered a golden age both of Myanmar's Muslim culture and of the entire region.

This monograph is an in-depth study of Ālāol's contribution to Bengali-language literary culture. In order to assess this contribution, Thibaut d'Hubert presents a thorough analysis of both the historical and literary context of Ālāol's work through a wide range of sources and methodologies. At times, he compares readings of various manuscript versions of a text while at others he presents a reevaluation of a literary tradition; at times he contests received meanings of words and phrases and at others he analyses historical narratives. As a result we arrive at an elegant reconstruction of a cultural ethos, which is both vivid and theoretically sophisticated.

Through the oeuvre of Ālāol, this book presents a cultural encounter that took place in northern Myanmar. However, the encounter is not so much between local, Burmese and Bengali forms of culture, which would be expected at a frontier region, but rather more between different cultural worlds already present in India: Bengali, Indo-Afghan, and Indo-Persian.

The 16th and 17th centuries in the region saw the flourishing of a multi-lingual political and cultural entity, the Kingdom of Arakan with its centre in Mrauk U. This kingdom was also the home of a highly aestheticised form of Bengali literature with its most outstanding poet, Ālāol. While Ālāol is the