Development and spread of the Rāma narrative (pre-modern):

deposited by John Brockington

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**Guidance notes: contents list followed by explanatory comments**

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Abbreviations (subdivided into categories)

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Guidance notes (i.e. this document)

B. Bibliographic inventory (amalgamated and by category)

1. amalgamated

2. *Vālmīki Rāmāyaṇa*

3. *Mahābhārata* and Purāṇas

4. Classical Sanskrit literature

5. Buddhist (South Asia)

6. Jain

7. Instructional texts

8. vernacular (North India)

9. vernacular (South India)

10. visual (India)

11. Central and East Asia

12. Southeast Asia (verbal + general)

13. Southeast Asia (visual)

14. other (folk versions, etc.)

C. Narrative Elements tabulations (cumulative and by category) (MB)

1. cumulative (verbal and visual, including alternative names, in 3 parts)

2/3A. epics (*Vālmīki Rāmāyaṇa, Mahābhārata, Harivaṃśa*)

3B. Purāṇas

4. Classical Sanskrit literature

5. Buddhist (South Asia)

6. Jain

7. Instructional texts

8. vernacular (North India), including Sikh

8A. Sikh

9. vernacular (South India)

10. visual (India)

11. Central and East Asia

12/13. Southeast Asia (verbal and visual)

D. Ancillary material

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Further Notes (visual), including visual Rāmāyaṇa locations

Publications and lectures

Brockington publications list (and CVs)

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MB publications

Lectures and papers – unpublished

Notes towards publications

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E. ‘Development of the Rāmāyaṇa tradition’ (JLB)

F. ‘New Beginnings, old material: planning the rest of Rāma’s life’ (MB)

***A. Bibliographic Inventory***

The **Amalgamated Bibliography** is a complete listing under author’s name, where known, or title for anonymous works, of all primary and secondary sources consulted. Where the title makes an item seem more relevant than it actually is, this is usually signalled in some way. Shelfmarks within the Bodleian Libraries system are regularly included, using the abbreviations **Bod.** for some of it, **Ind. Inst.** or **(IND)** for Indian Institute material, **OIL** for the Oriental Institute Library (now Nizami Ganjavi Library) and **Sackler/AAAW** for the former Sackler Library, now Art, Architecture and Ancient World Library. References to holdings in other libraries are included less systematically (and may sometimes mean that we have not yet consulted the item). In addition, the sigla **offprint, printout, download, scan** or references to typed extracts are retained because of their continuing usefulness to us; for other scholars they have the merit of confirming that we have verified the bibliographic data. Where our efforts to access an item have been unsuccessful, we have usually noted the information as **unverified**.

The **Bibliographies by category** contain all the relevant publications contained in the Amalgamated Bibliography, accompanied by extensive notes on the material to which they relate. The categories used correspond to what seems on balance the best way in which to divide up the whole field but we are well aware that no form of categorisation can take account of all the complex interactions actually involved. The most problematic material is that often labelled Buddhist which in reality often has little real Buddhist content; we have placed this material within three headings, of which only the first (and smallest) is entirely Buddhist: Buddhist (South Asia), Central and East Asia, and SE Asia (verbal).

All files start with a list of content, accompanied in several by a list of the previous, brief treatments in *RR* (i.e. JLB 1985). Next comes the more general bibliography for that category (headed “general/unassigned”). Then follow the individual texts or visual items in as much of a chronological sequence as can be established (a tentative chart of **dates of texts** used has been included within the **Ancillary Material** folder). For the verbal material, after a text’s title and author, date and provenance, come firstly the bibliographical components under the headings: texts, translations and studies, and secondly a series of notes and comments relating to it, taken from various sources (those we consider significant, whether or not we agree with the conclusions reached) and including cross-references to relevant treatments in the more general secondary sources, as well as our own observations.

The visual material, also in broad chronological sequence, is organised partly by type (e.g. early terracottas) and partly by dynastic/regional origin (e.g. Gupta, Pallava temples), under the headings of studies, object (and medium) and location (original/present). *Images and notes downloaded from museum websites (referred to as located in a folder Visual Rāmāyaṇa background material) have not been included in this archive for copyright reasons, but can usually be accessed on the appropriate websites.*

***C. Narrative Elements tabulations***

As the basis for our survey the detailed elements making up the narrative have been tabulated, and are here presented in two ways, both fully searchable: one file (now sub-divided into 3 parts for greater ease of access) contains the material in **Cumulative** format, and a group of files containing largely the same material divided into **categories**. Each entry includes a brief reference to its source, the full forms of which can be found in the **Sources analysed** file. Abbreviations used for Purāṇas and a few other texts are expanded in the **Abbreviations** file (within **Preliminaries**).

In the **Cumulative** files, the references tabulated have been grouped into the relevant category, according to our standard list (*see* above, and repeated at the beginning of the file). Within each category, the sources are listed firstly in alphabetical order of language (if applicable), then in approximate order of date (*see* file in **Ancillary material**).

Users must bear in mind that the material tabulated is as yet far from complete, and that some aspects of the arrangement are undergoing revision; no doubt it contains many anomalies, so they will always find it worthwhile to search for synonyms.

***D. Ancillary material***

The files **Further Notes (verbal+general)**and **Further Notes (visual)** collect together larger amounts of secondary material relevant to parts of the Bibliographies by category, including typed extracts from certain secondary sources; there should be references to this material in one or another of the category files. At the end of Further Notes (visual), “Visual Rāmāyaṇa locations”is an alphabetical listing of all locations that have Rāmāyaṇa-related material or are identified as the find-spots of such items, giving fuller geographical information than elsewhere (in particular district or province where situated), along with brief data about the material (usually more fully described in the relevant files in the bibliographic inventory).

The file **photographs (JLB)** contains **Rāmāyaṇa-related photographs** and also **photographs of Indian monuments, etc.** (each including a list of the items contained within it).

The file **Publications and lectures** collects together much of our published and unpublished work, along with some background material. The **Brockington publications** document lists publications by either or both of us; where these have already drawn on or have analysed and synthesised some of the material here tabulated, the fact has been noted at the relevant place. It then contains CVs for both of us. The files **JLB publications** and **MB publications** contain some of our older and our less accessible publications, arranged in suitable categories (together with a listing of some other relevant ones). **Lectures and papers – unpublished**, as its name indicates, contains various of our lectures and conference papers. **Notes towards publications** consists of background notes for several of our published books and articles (often containing a substantial amount of additional material). Its contents are listed at the beginning of each of these files/documents.

***E. The development of the Rāmāyaṇa tradition***

This file presents in a single connected essay a survey of all the major handlings of the Rāma story known to us, beginning with its development within the *Vālmīki Rāmāyaṇa* and continuing with sections mostly corresponding to the categories used for the Bibliographies by Category. It incorporates some comments on the interrelations between the different tellings of the story and the mechanisms of its spread, including that known from previous studies, but the long-term aim in our own research is to place the understanding of these relationships on a firmer footing by the detailed analysis of the Narrative Elements contained within each telling and how they relate to each other.

**F. *New Beginnings, old material: planning the rest of Rāma’s life***

The text file (with the same title) presents the latest part of a long-developing study of the narrative structure of the *Bāla* and *Uttara kāṇḍas*, the *kāṇḍas* that now preface and continue the traditional narrative of *Vālmīki Rāmāyaṇa* books 2—6. These two books are themselves far from unitary; their diverse nature sheds light on the development, not only of Stage 3 itself (including the occasional transformation of the human Rāma into an *avatāra* of Viṣṇu) but also of a few puzzling episodes in the so-called ‘core’ books.

The first three chapters look back to the ‘old material’ — the traditional Rāma story inherited by these later composers — which their ‘new beginnings’ had to take into account, and examine it in terms of narrative techniques. Chapter 4 explores the narratives and structure of the *Bāla* and *Uttarakāṇḍas* in depth, as the new tellers sought to add their own conceptions within a society with evolving values. Five additional files (in the folder **Supporting material**) present details or notes too lengthy to be incorporated into the text.

1: Inspiration, techniques and structure, including the role of allusions within the narrative

2: The core narrative of *kāṇḍas* 2—6: evidence from 3 summaries and the *Rāmopākhyāna* for its contents and segmentation

3: Boons misused

4: *kāṇḍas* 1 and 7: a new core text

5: ‘Filling in the gaps’ [*to be composed*]: a list of items of differing purpose and textual status, including the inordinate number of In-tales in both new *kāṇḍas*, and some new episodes which distort our understanding of the earlier Rāma story

6: [*now completed*] Agastya’s post-victory narrative, 7,1—34; based on the core text, amplifies and reimagines the narrative from hints and allusions in *kāṇḍas* 2—6 (mostly within a context of divinisation of the heroes and corresponding reshaped genre).

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