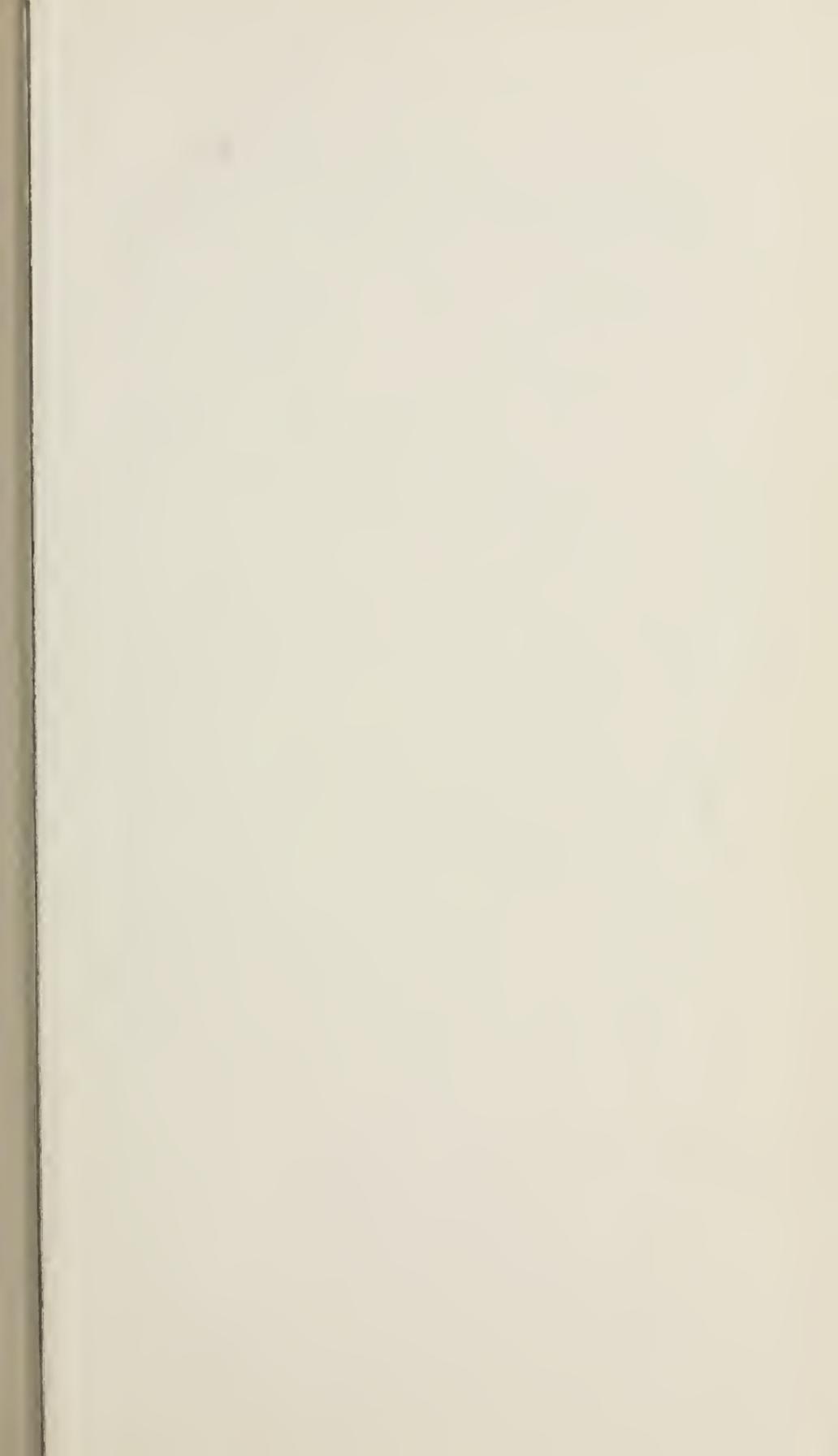# INTRODUCTION TO PRAKRIT

BY

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PUBLISHED

BY THE

UNIVERSITY OF THE PANJAB,
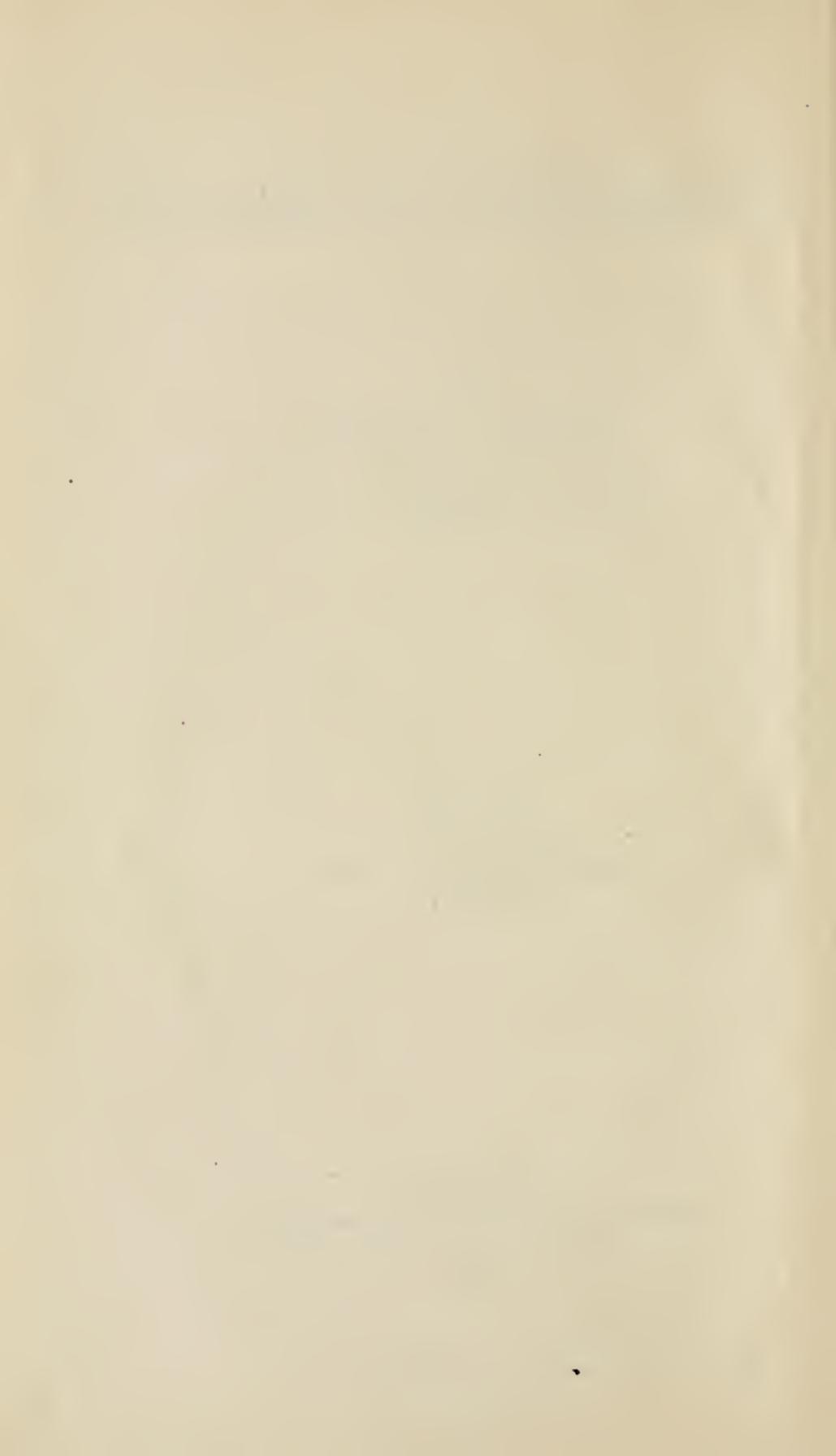LAHORE.

Ganthaāreṇa ṇiaguruṇo **Siri-**

Arthur. Anthony. Macdonell.

-ācāriaṇarindassa Baïllatitthatthassa

ṇāma

savvāiṃ uvaaraṇāiṃ sumaria

imassa potthaassa ādimmi

sasiṇehaṃ

ahilihidaṃ.

PREFACE.

Degree courses in Sanskrit almost invariably include a Drama, of which a considerable portion is in Prakrit. In practice, whatever Examiners may imagine, the student reads the Sanskrit *chāyā*, which most editions provide for him on the same page. At any rate he begins that way; reading the Prakrit afterwards, noticing certain similarities, and *some* of the differences, so that he may be able to recognize a passage, with which he is already familiar in its Sanskrit form, and perhaps in an English translation. Even the more advanced student who reads the Prakrit as it comes, at the slightest check looks down at the ' shadow.' Consequently few students have any definite knowledge of any one of the Prakrits One cannot blame them. The editions they use are often incorrect in the Prakrit portions, and there is no convenient book of reference on which they can find definite rules. One object of this *Introduction to Prakrit* is to provide students with a guide for the more attentive and more scholarly study of the Saurasenī and Māhārāṣṭrī passages in their Sanskrit Plays.

The main object however is to assist the student of the History of the great **Indo-Aryan Language** from Vedic times to the present day. The Indian student starts with an intimate knowledge of at least one **modern** Indo-Aryan language. In the Sanskrit he learns at school, he becomes familiarised with the stereotyped literary form of the ancient language. If he studies Sanskrit in the University, he will discover that the Vedic language represents a still more ancient stage of

Indo-Aryan. For this there are accurate texts, and many works of reference available.[1]

The middle stage has been comparatively neglected. In India itself, the mediæval Prakrits are in a more real sense *dead* languages, than is Sanskrit itself. Outside India scholars have found in Pali, the language of the oldest Buddhist Scriptures, a convenient representative of this stage. The student of Indo-Aryan Philology needs a clear view of the main characteristics of the different Prakrits. It is hoped that this work may prove useful for this purpose.

Method of Study. Perhaps the best plan is to begin with the thorough study of *one* dialect, afterwards comparing others with this as a standard. This was the method of the Indian grammarians who took Māhārāṣṭrī as their standard. But the only *prose* extant in Māhārāṣṭrī was written by Jains, and that not in the same dialect as the songs in the dramas. There are excellent aids to the study of Pali, but Pali is too archaic to make a good central point, and it is a separate *subject* in our curricula, and generally regarded as appropriate only to students of Buddhism. Moreover the Sanskrit student does actually first come into contact with Prakrit in the plays, and most of it is Śaurasenī. For this, among other reasons, it has been thought desirable to present a general view of the subject, with special stress on Śaurasenī and Māhārāṣṭrī.

The student making use of this book is advised to read the general sections, and to study the chapters on Phonetics and Grammar with special reference to the two main Dramatic

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[1] Particularly recommended : A Vedic Grammar for Students by Prof. A. A. Macdonell, Clarendon Press. 1916.

Prakrits. The more important examples are printed in bold type, and may be memorised. The Extracts 1 to 14 should then be thoroughly mastered, and the knowledge acquired applied to any play the student may be reading.[1]

The next step will be more philological, consisting in the comparison of the several stages and dialects as far as they are described in Chapters IV to X, and illustrated in Extracts 15 to the end.[2]

The specimens of Pali and of old Prakrit are intended as inducements to further study.

Modern forms have been occasionally quoted to show the historical continuity of words from ancient times. The student should be able to connect up a much larger number of forms from his mother tongue.

The Index is intended partly for convenience of reference, and partly to provide an instrument by which one may test one's ability to explain forms, and to recognize them out of their context.

Transliteration. The Roman script has been used for several reasons. Over a dozen years of teaching experience has convinced the writer that the slovenly spelling, so prevalent in both Roman and Devanāgarī scripts, is partly due to the fact that Hindi and Sanskrit are written in the same script, but with slightly different sound-values. A word written in Devanāgrī may be pronounced as in Sanskrit or as in Hindi, e.g.—
भगवान, as *bhagavān* or as *bhagvān*, धर्म as *dharma* or *dharam*,

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[1] If he will read a play for the sake of these two Prakrits only, let him choose Karpūramañjari (Konow's Edition).

[2] The most interesting play for variety of dialect is the Mṛcchakaṭikam.

सामवे as *sāmaveda*—or *sāmved* and so on. Confusion is increased if the student has to distinguish a Prakrit pronunciation when the spelling is identical with that of a modern word.

Another reason is that the Roman script being more atomic than Devanāgarī has advantages for stating phonetic laws in English.

Moreover any Indian student who aims at keeping abreast with modern scholarship should make himself thoroughly familiar with the use of this script. To make use of many books of reference, and Oriental Journals, it is almost as important to him, as Devanāgarī to the Western scholar.

These reasons seemed to outweigh the disadvantages of increased labour in proof-reading, and the initial feeling of unfamiliarity with Sanskrit in this guise that may be experienced by the beginner.

On doubtful points, such as derivations where " Doctors disagree," the authority of Pischel has generally been followed. Controversy has generally been avoided, and where any reference has been made to rival theories or matters of dispute, it is only to suggest to the student fields of enquiry that still await his enterprise.

Apart from facilitating the study of the Indian Drama, and of Indian Philology, it is hoped that this little book may lead some of our students and graduates to take an interest in the great field of Indian thought and literature that lies outside the Sanskrit circle. Without some knowledge of this, it is impossible to obtain an adequate idea of the life of mediæval India.

A. C. WOOLNER.

Gulmarg. }
   1917. }

TABLE OF TRANSLITERATION.

Vowels.

अ a   आ ā   इ i   ई ī   उ u

ऊ ū   ए e   ओ o

For Sanskrit add ऋ ṛ, ॠ ṝ, ऌ ḷ, ऐ ai, and औ au.

Note 1.   अइ and अउ in Prakrit should strictly be written aï and aü
to distinguish them from the Sanskrit diphthongs ऐ ai, औ
au ; but as the latter do not occur in Prakrit the dots can be
admitted without any ambiguity. e.g. uttarai ‘ he crosses ’
can only represent उत्तरइ.

2.   ए and ओ in Prakrit sometimes represent short vowels.   When
distinguished these are written ĕ and ŏ (*vide* § 61).

Consonants.

क	k	ख	kh	ग	g	घ	gh	ङ	ṅ
च	c	छ	ch	ज	j	झ	jh	ञ	ñ
ट	ṭ	ठ	ṭh	ड	ḍ	ढ	ḍh	ण	ṇ
त	t	थ	th	द	d	ध	dh	न	ṅ
प	p	फ	ph	ब	b	भ	bh	म	m
य	y	र	r	ल	l	ळ	ḷ	व	v
श	ś	[ष	ṣ]	स	s	ह	h.		

Visarga (not used in Prakrit) ḥ.

Anusvāra ṃ.

A nasalised vowel is represented as in ã, ũ.

Note 1.   Sanskrit न n is generally represented in Prakrit by ण ṇ, but
the dental n may occur before other dental, e.g. danta as in
Sanskrit.   This, however, is often written दंत daṃta.   In
Jain works the dental n is frequently written at the begin-
ning of words.

2.   Similarly other nasals are often represented by anusvāra.

पंच pamca for pañc

संख samkha for saṅkha

दंड damda for daṇḍa

जंबु jambu for jambu

but see § 35.

3.   For the weak y̌ see § 9.   Note.

4.   Hindi ड़ is represented by r̥, cerebral ळ by l̥. In practice this causes no confusion with the vowels ऋ r̥ and ऌ l̥. The letter ड ḍ was probably pronounced as a cerebral r̥ long before the diacritical dot for ड़ was devised.

5.   In general it should be understood that transliteration is merely the substitution of one set of symbols for another, and does not tell us anything more about the pronunciation.   It is quite possible that च ca was pronounced something like *tsa* in Māhārāṣṭrī as in modern Marathi, and that in Magadha शा ā was pronounced as Bengali renders it to-day.   Even if so, we may feel sure that a Midlander would use his own sounds in pronouncing either Prakrit.

CONTENTS.

PART II.

CORRECTIONS.

Page 11, § 7, *for* dhvāṅkṣa *read* dhvaṅkṣa.

,, 29, § 79, *for* ḍulaha *read* dulaha.

,, 38, last line *for* taṃ *read* tai.

,, 65, note 3, *for* Biography *read* Bibliography.

,, 75, note, line 3, *for* *Mṛcchakatikam* *read* Mṛcchakaṭikam.

,, ,, ,, 12, *for* *Candakauśikam* *read* Caṇḍakauśikam.

,, 79, line 24, *for* *Prākṛtā-* *read* *Prākṛta-*.

,, 85, penultimate line. Insert a comma after " Bow " and delete stop after " vanquishing."

,, 87, line 9, *for* niviṇṇo *read* nivinno. So in note 2.

,, 93, line 7, *for* vitthaveṇa *read* vittharena.

Footnote 6 refers to line 8 viṇṇavīadi.

Note 13, *for* Cakkavatti *read* Cakkavaṭṭi.

,, 99, line 1, *for* maṭṭaā *read* maṭṭiā.

,, 101, line 5. -paṭāā-, better reading -paḍāā-.

,, 102, line 9, *for* bhakkanti *read* bhakkhanti.

Note 9, *for* sa-dahiṇa *read* sadahiṇā.

,, 110, verse (a), *for* nisāsā *read* nīsāsā.

,, 112, verse (a), *for* sasāhara *read* sasa-hara.

,, 113, verse (b), Hyphen between -supaḍi-ṭṭhia-.

,, 115, footnote. Omit " ? rather to chastise the monkeys."

,, 116, verse 63, note, *for* saṃdattha *read* saṃdaṭṭha.

,, 120, verse 82, note, *for* viṇājjai *read* vi-ṇajjai.

,, 83, *for* nivvūḍhaṃ Nāha *read* ṇivvūḍhaṃ Ṇāha.

,, 121, verse 14, *for* latthiṃ *read* laṭṭhiṃ.

,, 124, note 13, cerebral ṇ thrice.

,, 136, verse 17, *for* pāgaḍa *read* pagaḍa.

,, 19, *for* bia *read* bīa

,, 141, note 6, *for* nirvūha *read* nirvāha.

,, 151, note 5, *for* paccurpanna *read* paccuppanna.

INTRODUCTION TO PRAKRIT.

PART I.

CHAPTER I.

SUBJECT DEFINED.

The history of the North Indian or Indo-Aryan languages may be conveniently divided into three periods—ancient, mediæval, and modern.

(i) The speech of the ancient or **Old Indian** period is represented in literature (*a*) by the language of the Ṛig Veda, (*b*) by that of later Vedic books. To this period belonged also those spoken dialects on which were based (*c*) the poetic diction of the Epics, and (*d*) the more highly polished (Saṃskṛta) literary language of Pāṇini, Patañjali, and thereafter of Kālidāsa and the others down to the present day.

(ii) The mediæval or **Middle Indian** period is represented in literature by Pāli and the Prākṛits. It comprises all the dialects from the time (whenever it was) that certain *phonetic* changes, with some variations in grammar also, had produced a language obviously different from Old Indian, down to the time (? about 1100 A.D.) when further phonetic changes and the complete break up of the old grammar had produced a new type of language similar to that of the modern vernaculars. Our knowledge of this period has to be pieced together from a variety of records, referring to different localities and different times. These records comprise inscriptions as well as literary works. Of the inscriptions the most famous are the Edicts of Aśoka. The literature comprises the Pāli Canon of the " Southern " or Hīnayāna Buddhists, the Prākrit Canon of

the Jains, the Prākrit of Lyrics, Epics and Plays and the Prākrit grammars.

(iii) The beginning of the third or modern period has not been fixed with precision. It lies between the latest sort of Prākrit, or **apabhramśa** described by Hemacandra in the twelfth century, and the earliest poetry of the Old Vernaculars. The oldest poem in Western Hindi is the Prithi Rāj Rasau by Chand Bardai of Lahore (about 1200 A.D.).

The middle period can be again divided into three stages: (1) **Old Prākrit** (or Pāli); (2) **Middle Prākrit**; (3) **Late Prākrit** or Apabhramśa.

(1) The Old Prākrit stage includes (*a*) Inscriptions from the middle of the 3rd century B.C. down to the 2nd century A.D. The dialect varies with time and place.

(*b*) Pāli of the Hīnayāna Canon and other Buddhist works, as the Mahāvaṃsa and the Jātakas.

In the Jātakas, or Birth Stories of the Buddha, the verses (gāthās) preserve a more archaic form of language than the prose.

(*c*) The language of the oldest Jain Sūtras.

(*d*) The Prākrits of early plays, such as those of Aśvaghosa of which fragments have been found in Central Asia.

(2) The Middle Prākrit stage includes (*a*) Māhārāṣṭrī, the language of the liquid lyrics of the Deccan, (*b*) the other Dramatic Prākrits, Śauraseni, Māgadhī, etc., as found in the plays of Kālidāsa and his successors, and in the grammarians; (*c*) the dialects of the later Jain books; (*d*) Paiśācī, in which the Bṛhatkathā is said to have been composed, but which is known only from the statements of grammarians.

(3) *Apabhramśas* were not much used for literary purposes. They represent the stage reached by ordinary colloquial speech when the Prākrit type of speech as found in the plays was already archaic, and had been refined and stereotyped by the grammarians. By the time that Hemacandra recorded a

particular Apabhraṃśa of the West, this was probably already archaic.

This book is concerned in general with the second, mediæval, or middle period of the Indian language, and in particular with the Middle Prākrit stage, especially the Dramatic Prākrits.

Various uses of the word " Prākṛit."

Prākṛta derived from *prakṛti* has two lines of meaning (*a*) the more precise meaning of something belonging to or derived from a *prakṛti*, the original form of anything as opposed to a *vikṛti* its modification, as in Sāṃkhya Philosophy: *prākṛta* means what is derived from Prakṛti, the original element; (*b*) the looser meanings of ‘ natural, ordinary, vulgar, provincial.’

It is probable that it was in this more general sense that ‘ *prākṛta*’ (Śauraseni ‘ *pāüda*’ Māhārāṣtrī ‘ *pāïa*’) was first applied to *ordinary common* speech as distinct from the highly polished, perfected *Saṃskṛitam*.

Grammarians and Rhetoricians of later days however explain *prākṛtam* as derived from the *prakṛti*, i.e. *saṃskṛtam*. This explanation is perfectly intelligible even if it be not historically correct. Practically we take Sanskrit forms as the basis and derive Prākrit forms therefrom. Nevertheless modern philology insists on an important reservation : Sanskrit forms are quoted as the basis in as far as they represent the Old Indian forms, but sometimes the particular Old Indian form required to explain a Prākrit word is not found in Sanskrit at all, or only in a late work and obviously borrowed from Prākrit.

If in " Sanskrit " we include the Vedic language and all dialects of the Old Indian period, then it is true to say that all the Prākrits are derived from Sanskrit. If on the other hand " Sanskrit " is used more strictly of the Pāṇini-Patañjali language or " Classical Sanskrit," then it is untrue to say that any Prākrit is derived from Sanskrit, except that Śauraseni, the Midland Prākrit, is derived from the Old Indian dialect

of the Madhyadeśa on which Classical Sanskrit was mainly based.

In Europe the word Prākrit has been used (*a*) to refer to particular languages classed as Prākrit in India, e.g. Māhārāṣṭrī, or to the Prākrit passages in plays.

(*b*) Of the Middle Period of the Indian languages (Pāli and the early inscriptions forming an earlier stage were sometimes distinguished from Prākrit [1]).

(*c*) Of the *natural* spoken language as distinct from the literary learned language. In this last sense some writers [2] distinguish Primary, Secondary and Tertiary Prākrits as the natural spoken dialects of the three great periods. Out of these successive types of spoken speech grew the various literary idioms which became stereotyped or fossilised as it were, and remained in use alongside of the living and ever-changing dialects.

CHAPTER II.

PRAKRITS.

The following are the more important literary Prākrits (Pāli being excluded) :—

M.	Māhārāṣṭrī	⎫
S'.	S'auraseni	⎬ Dramatic Prākrits.
Mg.	Māgadhī	⎭
AMg.	Ardha-Māgadhī	⎫
J. M.	Jain-Mahārāstrī	⎬ Jain Canon.
J. S'.	Jain-S'auraseni	⎭
(Apa.	Apabhraṁśa.)	

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[1] Dr. O. Franke in his *Pāli and Sanskrit* uses ' Pāli ' for the Middle Period including Inscriptions.

[2] *Vide* Article on Prākrit by Dr. Sir George Grierson in Encyclopaedia Britannica, XIXth Edition.

M. **Māhārāṣṭrī** was regarded as the Prākṛt *par excellence*. Prākrit grammars gave the rules for this first. For others there were some special rules, and then '' the rest is like Mahārāṣṭrī.'' Daṇḍin remarks (K.D. 1.35): *Mahārāṣṭrāśrayām bhāṣām prakṛṣṭam prākṛtam viduḥ.*

In the drama ladies who speak S'auraseni, sing their songs in Māhārāṣṭrī. The Māhārāṣṭrī lyrics were famous far beyond the limits of Mahārāṣṭram. The same language is used for the Prākrit Epics such as the Gaüdavaho. This language of the Deccan poets carries further than other Prākrits the principle of omitting single consonants between vowels (*vide* § 10). This is natural in a literary song-dialect, for in a song it is the melody and sentiment that matter most, the precise words or forms of words are less important. It is not to be supposed however that Māhārāṣṭri is a mere invention of the poets. It is based on the old spoken language of the country of the Godaveri, and contains many features that survive as peculiarities of modern Marathi.

S'. **S'auraseni** was the Prākrit of the Madhyadeśa taking its name from S'ūrasena the country round Mathurā (' Muttra'). This is the ordinary prākrit of a Sanskrit drama. It is spoken by ladies and the Vidūshaka; in the Camphor-cluster (Karpūra-mañjarī) even by the king. This Prākrit is the nearest to classical Sanskrit. It arose in the same country, and is descended from the spoken language, on which classical Sanskrit was mainly based. It thus forms an intermediate stage between Sanskrit and Hindi (that is, the Western Hindi on which Literary Hindi has been based). Owing however to this close kinship with the sacred tongue, S'auraseni was overshadowed; continually influenced by Sanskrit, it failed to make much independent progress.

Mg. **Māgadhī** is the Prākrit of the East. Its geographical centre was in the ancient Magadha not far from the land of modern Māgahī, a dialect of Bihārī. In the plays Māgadhī is

spoken by low people.   Dialects of Māgadhī also occur, e g.,
Dhakkī in the Mrcchakaṭikam.   This Prākrit differs conspicu-
ously from the others in its phonetics.   स is replaced by श, and
र by ल.   The nominative singular of -a stems end in -e.   य
remains and even replaces ज.   (For further particulars vide
Chap. X).   Where other Prākrits say *hattho*, Māgadhī has *haśte*;
others *so rāā = so rājā*, Māgadhī śe lāā.

Jain Prākrits.

AMg.   The oldest Jain Sūtras were composed in **Ardha
Māgadhī**, a prākrit based on the dialect spoken between
Śūrasena and Magadha (about Oude).   In its phonetic character
it resembles Māgadhī in some respects.   It preserves more
traces of the old grammar than Śauraseni, and shows a greater
independence from Sanskrit.

J. M.   The non-canonical books of the Śvetāmbaras were
written in a form of Māhārāstrī that has been termed **Jain
Māhārāṣtrī**.

J. S.   The language of the Digambara Canon in some res-
pects resembles Śauraseni and has been termed *Jain Śauraseni.*

Apabhraṃśa has been used in India (*a*) for anything
diverging from Sanskrit as the standard of correct speech, (*b*)
for spoken languages as distinct from literary "Prākrits,"
including non-Aryan as well as Aryan languages; (*c*) a literary
form of any such vernacular.   The only literary Apabhraṃśa
described in detail by the grammarians is the *Nāgara* Apa-
bhraṃśa which appears to have belonged to Gujarat.   To this
is said to be related the *Vrācada* Apabhraṃśa of Sindh.
Dhakkī and some other dialectic forms of the main Prākrits
are sometimes styled *apabhraṃśas*.   If we had records of the
apabhraṃśas spoken in the areas connected with each of the
main Prākrits an important link in the history of the Indian
languages would be supplied.   Even as it is, the tendencies of
Apabhraṃśa in phonetics and grammar, as shown by the rules

and specimens given by Hemacandra, help to bridge the gap between typical Prākrit and the modern languages.

The use of various Prākrits in the Drama is discussed in Chapter XI on Prākrit Literature. Further details as to sub-dialects, Paiśācī dialects, the dialects used in Inscriptions, and their relationships, are given in Chapter X on the classification of Prakrits.

CHAPTER III.

GENERAL CHARACTER OF PRAKRIT.

Prākrit (including Pāli) was still a synthetic language. The ancient grammar had been somewhat simplified. The number of case forms and verbal forms tends to dwindle. The Rigveda possessed a greater variety of forms than the later Vedas. Pāṇini's Sanskrit has discarded a number of forms used in the Brāhmaṇas. Pāli and old Ardhamāgadhī retain a good deal that has disappeared from the Māhārāṣṭrī and Śauraseni of the lyrics and plays. Apabhraṃśa finally indicates the approaching dissolution of the last remnants of the old etymology. The time was approaching when a noun might have only two or three distinct endings, and the verb was reduced to little more than one tense and two participles. The ambiguity thus produced was avoided by new devices, and out of the ruins of the old language grew up the analytic languages of modern India.

Though simplified, yet the remaining Prākrit grammar is of the same type as Sanskrit grammar. There is a strong tendency to reduce all declensions to one type, that of *a*-stems, and to conjugate all verbs according to one scheme, that of the old *A*. Conjugation. The Dative disappears. Nominative and Accusative Plurals tend to coincide. The Imperfect, Perfect and numerous Aorists had gone by the

time of the Middle Prakrit stage. The Dual number was
found unnecessary. The Ātmanepada hardly survived
after the Old Prākrit stage and never in its original mean-
ing. But it was not yet necessary to resort to postpositions
or auxiliary verbs. The essentials necessary for ordinary
conversation and even verse-writing remained down to the
Apabhraṃśa stage. For more important work, for more exact
thinking the tendency was to resort to Sanskrit. As Pāli,
Ardhamāgadhi and the other Jain Prākrits successively lost
the advantage of being the language of the day, or of the
locality, they were unable to withstand this tendency and
were eventually replaced by Sanskrit.

Apart from this simplification the main changes arising in
Prākrit are phonetic. Conjunct consonants are mostly assimi-
lated : *rakta* became *ratta* (as Latin fructu-s became Italian
frutto); *sapta* became *satta* (as Latin septem became Italian
sette). Some of the sounds of the old language disappear :
ऋ *ṛ*, ऐ *ai*, औ *au*, य *ya* (except in Mg. and a shadowy य to
bridge hiatus), श *śa* (except in Mg. where स is missing), ष *ṣa* and
Visarga ; whereas the only sounds contained in Prākrit and not
recorded for Sanskrit are the short vowels ĕ and ŏ. Final
consonants are avoided. Not more than two consonants can
follow a short vowel, nor more than one follow a long vowel.

[For details see Chapters IV to VI.]

The cumulative effect of such changes in the case of a particu-
lar word may be such as to completely alter its appearance.
" Vappaïrāā " does not immediately suggest Vākpatirājā,
" oïṇṇa " is not very like *avatīrṇa*. On the other hand some
words are identical with Sanskrit and the *majority* could
readily suggest a Sanskrit equivalent to anyone with a living
colloquial knowledge of the classical language. This is true
not only of Saurasenī but also of the others.

From this circumstance it may be understood that the
different Prākrits were mutually intelligible among the edu-

cated. A speaker of Sanskrit, whose *mother* tongue was the spoken form of any one of the Prākrits, would readily understand any of the literary Prākrits. Moreover a speaker of Śaurasenī would easily learn to recognise many Sanskrit words, and even grasp the meaning of a Sanskrit sentence without being able to speak Sanskrit. In the older stage the difference was still less marked. Still further back we should find only the difference between 'correct' and 'incorrect' pronunciation, grammatical speech and ungrammatical, standard speech and dialectical—the differences between the speech of educated and uneducated people speaking substantially the same language. At this stage though differences existed the new speech had not attained a separate existence, it was not yet distinct enough to be recognized as a separate language capable of having a fixed grammar and a literature of its own.

Even in the Rigveda we find "*prākritisms*," that is phonetic variations along just those lines that were followed by the Prākrits. For instance *Śithirá* = "loose" instead of *Śrithirá* as might be expected from the root *śrath*. From this and similar instances it is not necessary to deduce a wide difference between the language of the hymns and contemporary speech. Rather the inclusion of such "prakritisms" in the sacred texts indicates that the priests were not yet conscious of the difference.[1]

An interesting parallel to the history of the Indo-Aryan languages is shown by that of the Romance languages in Europe. Of several old Italic dialects, that of the Latin tribe prevailed, and Latin became the dominant language of Italy—and then of the Roman Empire. It became the language of the largest Christian Church of the middle ages, and thence the language

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[1] It has to be remembered that phonetic changes are generally *unconscious*. Men slip into new pronunciations without knowing that they have done so. They will therefore retain archaic spellings centuries after the sounds have changed. This is very conspicuous in Tibetan and in English.

of Science and Philosophy until the modern languages of
Europe asserted their independent existence. Like Sanskrit
in India, Latin was long the medium of conversation between
educated men of different nations. Again, as the language of
religion Latin was always to be heard in the mouths of priests,
and common people caught stray phrases of it. The mediaeval
quack or schoolmaster, however ignorant, must needs air his
Latin.[1] Here again phonetic changes and the working of ana-
logy have gradually simplified the old grammar until prepo-
sitions and auxiliary verbs had to be used to avoid ambiguity.

Some speculation has been devoted as to the *causes* of such
changes as in India may be styled prakritic. Economy of
effort, progressive refinement especially in courts and cities,
softening influence of a semi-tropical climate, influence of the
speech habits of non-Aryan peoples who adopted the Aryan
speech—all these may have been at work both in India and
in Europe.

CHAPTER IV.

PHONETICS.

Single Consonants.

§ 1. **A. Initial.** The general rule is that a single consonant
at the beginning of a word remains unaltered, except
n, y, ś, and ṣ. (**न, य, श, ष**).

n is cerebralised (§ 7).

y becomes j (except in Mg.).

jadhā = *yathā* (Mg. yadhā). jaï = *yadi*, Saur. also has jadi
(Mg. yaï, yadi). jogī = *yogī*.

ś and ṣ become s (§ 8).

§ 2. The initial consonant of the second member of a compound
is usually treated as if it was in the middle of a word.
A verbal root however often retains its initial letter.

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[1] See Love's Labour Lost, Act V. Holofernes the Schoolmaster.

putta = *putra*, but *āryaputra* becomes ajjaütta.
paāsei = *prakāśayati*.   āadaṃ or āgadaṃ = *āgatam*.

§ 3. Enclitics are similarly treated.   kiṃ uṇa = *kiṃ punar*.   vi =
(*a*)*pi*.   a = *ca*.

In *tāvat* and *te* (2nd pers. pron.) Śaur. and Mg. change *t*
to *d* as in the middle of a word.   mā dāva = *mā tāvat*.
ṇa de = *na te*.   piduṇo de = *pitus te*.   tado de = *tatas te*.

§ 4. In several dialects bh becomes h in the root bhū and its
derivatives.   M. hoï = *bhavati* (Śaur. bhodi).
S. havissadi (Mg. haviśśadi) = *bhaviṣyati*.
S. Mg. hodavva = *bhavitavya*.

(5). Ph at the beginning of the second member of a com-
pound is often retained as at the beginning of a word.
S. cittaphalaa = *citraphalaka*, bahuphala saphala.

(6). *Aspiration.*
kh for k.   khujja = kubja.   √ kheḷ = √ *krīḍ*.
ph for p.   S. phaṇasa.   M. paṇasa = *panasa* "bread-fruit
tree," an aspirated sibilant becomes ch.   AMg. chāva =
Pāli chāpa = *śāba* or *śāba* "young animal."   M. AMg.
cha = *ṣaṭ*, chaṭṭha = *ṣaṣṭha*.

(7). *Change of Place of Articulation.*
Examples.   Palatal for Dental.   M. ciṭṭhaï.   S. ciṭṭhadi.
Mg. cisṭhadi = *tiṣṭhati*.
Cerebral for Dental.   M. ḍhaṅkha = dhvāṅksa   "crow."
ṇ for n.   ṇūṇa = *nūnam*, ṇaaṇa = *nayana*.

(8). The three sibilants ś, ṣ, s (श ष स) are reduced to one, the
dental s (except in Māgadhī where we have the pala-
tal ś).

§ 9. **B. Medial.** Medial or intervocal k, g, c, j, t, d, are
generally dropped. (क, ग, च, ज, त, द).
M. loa = *loka*, saala = *sakala*, aṇurāa = *anurāga*, juala =
yugala, ṇaara = *nagara*, paüra = *pracura*, bhoaṇa =
bhojana, rasāala = *rasātala*, hiaa = *hṛdaya*.

Medial p, b, v, are sometimes dropped. (प, ब, व).

M. rūa = *rūpa*, viuha = *vibudha*, diaha = *divasa*.

Medial y is always dropped (य).

vioa = *viyoga*, pia = *priya*.

Note.—In place of the omitted consonant was pronounced a weakly articulated *ẏa* (*laghu-prayatnatara-ya-kāra*). This was weaker than the य of Sanskrit or Māgadhī, and was not expressed in writing, except in MSS. written by the Jains, e.g., hiẏaẏa = *hṛdaya*.

§ 10 This principle of omitting single consonants between vowels was carried to great lengths in the literary form of Mahārāṣṭrī used in Lyrics. It naturally leads to ambiguity. **Kaï** may represent *kati*, *kavi*, or *kapi*! A string of vowels like uaa (= *udaka*) has lost all the character of the original word. The fact that such changes were possible at all shows that the Indian consonants were, as now, weaker in articulation than the English consonants. The actual workaday dialects however were more conservative. In Apabhraṃśa, Hemacandra tells us, k, t, p between vowels were not dropped, but became g, d, b, respectively. ṇāagu = *nāyakah*, āgado = *āgataḥ*, sabhalaũ = *saphalakam*. Some of the literary Prākrits also have the same change. In the older stage, as in Pāli, k, t, p remain unchanged.

§ 11. *Examples.*

Śaur: adidhi = *atithi*, kadhedu = *kathayatu*, pāridosia = *pāritosika*, bhodi = *bhavati*, kadhido = *kathitaḥ*, Kirāda = *Kirāta*, āṇedi = *ānayati*, tado = *tataḥ*, kida = *kṛta*, gada = *gata*, sakkada = *saṃskṛta*, Sarassadī = *Sarasvati* (M. Sarassaï).

Māgadhī : pālidośia = *pāritosika*, śāadaṃ = *svāgatam*, hage ("I") *ahakaḥ, a derivative of *aham*.

Ardha-Māgadhī and Jain Māhārāṣṭrī : Asoga = *Aśoka*, loga = *loka*, āgāsa = *ākāśa*.

Pāli : loka, gacchati, rūpa.

§ 12. In this treatment of medial t we have one of the charac-
teristic distinctions between the S'auraseni and Mahā-
rāṣṭrī of the plays. Compare the following :—

S'auraseni.	Māhārāṣṭrī.	Sanskrit.
jāṇādi	jāṇāï	jānāti.
edi	ei	eti.
hida	hia	hita.
pāuda	pāua	prākṛta.
maragada	maragaa	marakata.
ladā	laā	latā.
ṭhida	ṭhia	sthita.
pahudi	pahui	prabhṛti.
sada	saa	śata.
edaṃ	eaṃ	etad.

§ 13. **The aspirates kh, gh, th, dh, ph, and bh between
vowels are generally reduced to h.** (ख, घ, थ, ध, फ
and भ become ह).

muha = *mukha*, sahī = *sakhī*, meha = *megha*, lahua = *la-
ghuka*, ruhira = *rudhira*, vahū = *vadhū*, sahara = *śapha-
ra*, ahíṇava = *abhinava*, ṇaha = *nabhas* or *nakha*.

§ 14. Here again S'auraseni, Māgadhī and some other dialects
merely replace the surd th by the sonant dh.

S'. adidhi, kadhedu, tadhā, adha, jadhā = *yathā*.

Mg. yadhā = *yathā*, tadhā. (Pāli retains the surd—atha,
yathā, tathā.)

This forms another distinction between S'auraseni and
Māhārāṣṭrī, e.g. :—

S'auraseni.	Māhārāṣṭrī.	Sanskrit.
adha	aha	atha.
maṇoradha	maṇoraha	manoratha.
kadhaṃ	kahaṃ	katham.
ṇādha	ṇāha	nātha.

§ 15. Sometimes instead of being dropped (§ 9) or reduced to
h (§ 13) a consonant between vowels is doubled.

S'. ujju = *rju*, M. ṇakkha = *nakha*, M. S'. ĕkka = *eka*.

Note 1. Other consonants are similarly doubled, e.g. :—
jŏvvaṇa = *yauvana*, tĕlla = *taila*, pĕmma = *preman*.

Note 2. The vowel before the double consonant is
always short. Here ए and ओ represent the short
vowels ĕ, ŏ. (§ 68).

Note 3. An aspirate is doubled by prefixing the corres-
ponding non-aspirated sound : kkh, ggh, and so on.

Some MSS. literally double the aspirates, writing khkh,
chch, and so on. This is merely an orthographical
difference, the pronunciation was the same.

§ 16. *Cerebral surds* ṭ ṭh *between vowels become sonant* ḍ ḍh (ट,
ठ *become* ड, ढ).

paḍa = *paṭa*, paḍāa = *paṭāka*, kuḍila = *kuṭila*, kuḍumba
= *kuṭumba*, vaḍa = *vaṭa*, paḍhaṇa = *paṭhana*.

Some dialects had the further change of ḍ to ḷ. (§ 22).
M. kakkoḷa = *karkoṭa*. Mg. śaaḷa = *śakaṭa* (S'aur : saaḍa).
Mg. yūḷaka = *jūṭaka* (S'aur : *jūḍaa).

(17). **P** *if not omitted becomes* **V**. (प *becomes* व).
rūva = *rūpa*, dīva = *dīpa* (cf. Dīwālī), uvari = *upari*, uva-
araṇa = *upakaraṇa*, uvajjhāa = *upādhyāya* (cf. Ojha),
avi = *api*, avara = *apara* (Hindi aur), tāva = *tāpa*.

(18). **B** *becomes* **V**. (ब *becomes* व).
kavala = *kabala*, savara = *śabara*.

(19). **Aspiration.** Prakrit sometimes has kh instead of Sanskrit
k (§ 6). This in the middle of a word generally be-
comes h.

M. ṇihasa = *nikaṣa*, M. S'. phaḷiha = *sphaṭika*.

ṭa through ṭha becomes ḍha. AMg. vaḍha = *vaṭa*, ṭa
becomes ṭha, then ha.   M. bharaha = *bharata*, vasahi =
vasati Rarer ; p through ph becomes bh. A.Mg.
kacchabha = *kacchapa*. n, m, l and the sibilants are

sometimes aspirated.   Aspiration is sometimes shifted.
M. dihi from *dithi = dhṛti. M. dhūā S' Mg. dhūdā =
duhitā, S'. Mg. bahiṇī = bhaginī, M. ghĕttuṃ = grahītum
through *ghṛptum). Aspiration is sometimes lost. S'.
saṅkalā = śṛṅkhalā but saṅkhalā and siṅkhalā are also
found.

(20). *Change of place of articulation.*
Cerebral for Dental.

paḍi = prati, M. paḍia S'. Mg. paḍida = patita, paḍhama
= prathama. This cerebralising is much commoner in
Ardhamāgadhī :

AMg. osaḍha = auṣadha (M. S'. osaha).

In most dialects n regularly becomes ṇ (ण for न) ṇūṇa,
ṇaaṇa.

(21). **Sibilants.** *The three sibilants of Sanskrit are represented
by the dental* s (except in Māgadhī which has only the
palatal ś), asesa = aśeṣa, etc.

Mg. keśeśu = keśeṣu (S'aur. etc. kesesu).

(22). **D** often becomes ḷ. (§ 16) (ड becomes ळ).
In North India books and MSS. use ल for ळ.
M. garuḷa (S'. garuḍa ; Mg. galuḍa), M. S'. kīḷā = krīḍā,
√ kheḷ = √ krīḍ.

(23). **T** *and* d *sometimes become* l *or* ḷ. (त, द become ल or ळ).
S'. alasī = atasī, M. S'. vijjuliā = *vidyutikā " lightning "
(whence Hindi bijlī). M. Sālavāhaṇa = Sātavāhana.
M. S'. dohaḷa = dohada.

(24). **D** becomes r in adjectival and pronominal compounds
with -dṛś -dṛśa -dṛkṣa.
erisa = īdṛśa (S'. also īdisa) kerisa, aṇṇārisa tumhārisa,
sarisa.

(25). In dialects m sometimes became v. (म becomes व).
So M. vammaha S'aur. mammadha = manmatha. M.
oṇavia = avanata (from *avanamita).

This change is more frequent in Apabhraṃśa which at the same time nasalises the preceding vowel and the semivowel, and then often omits either the semivowel or the nasal element. Thus Apa. kāvala = *kamala*, Jāūṇā = Yamunā, ṇavahī = *namanti*. This nasalisation also appears in M., e.g. Cãuṇḍā = S'aur. Cāmuṇḍā.

This change accounts for forms like "Kanwar" from *Kumāra*, and gã̃v (गांव) with its many minute variations in the modern dialects. (Skt. *grāma-*. Pāli and most Prākrits (g)gāma-). Cf Beames, I, 254.

(26). In Māgadhi r always become l, in other dialects the change is exceptional. (र become ल).
M. S'. dalidda = *daridra*, muhala = *mukhara*.
The change is more frequent in Ardha Māgadhī than in M. or S'.

(27). Sometimes sibilants become h, especially after long vowels. M. aṇudiaham (S'aur aṇudiasaṃ) = *anudivasam*. Loc : Sing : tahiṃ = tassiṃ (*tasmin*).
The change is commoner in Apabhraṃśa and has an important effect on the inflectional system.

(28). Sometimes instead of h in Sanskrit we find an aspirate dh etc. in Prākrit, eg S'. Mg. idha M. ita.
Here S'auraseni preserves the more original sound. H. in Sanskrit often represents an original sonant aspirate. Cf. *hanti* and *aghnan*, *jaghāna*.

§ 29. C. *Final.* All final mutes are dropped
Nasals become anusvāra. aḥ becomes o, otherwise visarga is dropped. Sometimes the final vowel is then nasalised.
For treatment of finals in compounds see Sandhi (Ch. VII).

CHAPTER V.

COMPOUND CONSONANTS.

§ 30. **At the beginning of a word only a single consonant can remain.**

Exceptions 1. ṇh, e.g., ṇhāṇa = *snāna*.

        2. mh as in mhi = (*a*)*smi*, mho mha – *smaḥ* (enclitic).

        3. At the beginning of the second member of a compound.

§ 31. **In the middle of a word no group may exceed two consonants, and these must be only**

(1) **Doubled**, e.g. kk (or for aspirate kkh),

(2) **Mute after nasal of the same class**, e.g. ṅk, ṇḍ, *or*

(3) **Aspirated Nasal** (or lh).

§ 32. Consequently most compound consonants are either assimilated or separated by a svarabhakti vowel.

§ 33. **Assimilation.** The general rule is that between equals the second prevails, between unequals the stronger prevails

The consonants can be arranged as follows in a scale of decreasing strength for this purpose.

(i) Mutes. (The five vargas less the nasals).

(ii) Nasals.

(iii) l, s, v, y, r, in order.

    h stands by itself (§§ 52-54).

§ 34. **Two mutes.** According to the rule given above, k + t becomes tt, g + dh becomes ddh, d + g becomes gg and so on.

Examples. jutta = *yukta*, vappaïrāā = *vākpatirājā*, dud-dha = *dugdha*, chaccaraṇa = *ṣaṭ + caraṇa* (§ 6), khagga = *khaḍga*, balakkāra = *balātkāra*, uppala = *utpala*,

2

uggama = *udgama*, sabbhāva = *sadbhāva*, sutta = *supta*,
khujja = *kubja* (§ 6), sadda = *śabda*, laddha = *labdha*.

§ 35. A nasal before a mute of the same class remains, before
a mute of another class it becomes anusvāra.

Saṅkhala = *śṛṅkhala*, kŏñca = *krauñca*, kaṇṭha, man-
thara, jambū, but dĭmmuha = *diṅmukha*, paṁti =
paṅkti, viṁjha = *vindhya* (§ 44).

§ 36. A nasal following a mute is assimilated.
aggi = *agniḥ*, viggha = *vighna*, savatti = *sapatnī*. jugga
= *yugma*.

Exceptions. (a) jña becomes ṇṇa. āṇavedi = *ājñāpayati*.
aṇahiṇṇa = *anabhijña*. jaṇṇa = *yajña*.

Note 1. At the beginning of the second member of a
compound *jña* can become *jja*, e.g. maṇŏjja = *manojña*.
Note 2. Māgadhī has *ññā* according to Hemachandra
(4-293).

(b) *ātman* in M. nearly always, in Apa. always becomes
appa (cf. Hindi āp). The other dialects vary between
appa and atta.

(c) *dma* becomes *mma*, pŏmma = *padma* (also païma, § 57).

§ 37. L with a mute is assimilated.
vakkala = *valkala*, phagguṇa = *phalguna*, appa = *alpa*,
kappa = *kalpa*. [Exception √*jalp* becomes √jamp, but
also japp]. pavaṁga = *plavaṁga*.

§ 38. Mute and Sibilant. The mute of course can only be a
surd. When the sibilant comes first, it is assimila-
ted, and the mute is aspirated, e.g. sta becomes tht.
When however the sibilant stands at the end of the
first member of compound, the following mute need
not be aspirated, especially if the first member is a
prefix like *dus*. śca becomes ccha, accharia = *āścarya*,
pacchā = *paścāt* but ṇiccala = *niścala*, duccarida = *duś-
carita*.

[In Māgadhī *śca* remains: niścala.]

Ṣka and ṣkha become kkh. S. pŏkkhara = *puṣkaṛa*,
sukkha = *śuṣka*. In this case however the aspiration
is often omitted.

M. caükka. S. cadukka = *catuṣka*. M. S. dukkara =
duṣkara, nikkam— for *niṣkram*— etc.

Ṣṭa and ṣṭha become ṭṭh. diṭṭhi = *dṛṣṭi*, suṭṭhu = *suṣṭhu*.
Exception veḍha = *veṣṭa* (cf. Pāli veṭhati).

Ṣpa and ṣpha become pph. puppha = *puṣpa*, ṇipphala
= *niṣphala*.

Sta and stha become tth. thaṇa = *stana*, atthi = *asti*,
hatthə = *hasta* (cf. Panjabi hatth), avatthā = *avasthā*,
kāatthaa = *kāyasthaka*. Compound. duttara = *dustara*.
Sometimes this tth is cerebralised. M. S. aṭṭhi = *asthi*.
The √*sthā* especially varies between tth and ṭṭh. Saur.
thida or ṭhida = *sthɩta* (M. thia or ṭhia). M. S. ṭhāṇa
= *sthāna* (M. also thāṇa). S. thidi or ṭhidi = *sthɩti* (M.
thii or ṭhii).

Spa and spha become pph. phaṃsa = *sparśa* (§ 49).
phaḷiha = *sphaṭika*. A. Mg. phusaï = *spṛśati*.

§ 39. When the sibilant follows the mute they become cch.
acchi = *akṣi*, riccha = *ṛkṣa*, M. chuhā = *kṣudhā*, macch-
ara = *matsara*, vaccha = *vatsa* (also = *vṛkṣa*), accharā =
apsarā, jugucchā = *jugupsā*.

§ 40. Kṣa however more generally becomes kkh. Saur.
khattia = *kṣatriya*, khitta = *kṣipta*, ̀akkhi = *akṣi*,
ṇikkhividuṃ = *nikṣeptum*, sikkhida = *śikṣita*. dak-
khiṇa = *dakṣiṇa* ("Deccan").

Sometimes the dialects vary between cch and kkh.
M. ucchu, S. ikkhu = *ikṣu*, M. kucchi, S. kukkhi = *kukṣi*,
M. pĕcchaï, S. pĕkkhadi = *prekṣate*, M. sāriccha, S.
sārikkha = *sādṛkṣya*.

Sometimes kṣa *becomes* jjh.

S. pajjharāvedi = *prakṣarāpayati*, M. S. jhīṇa = *kṣīṇa* (also
khīṇa).

[*Note.* Pischel distinguishes : (*a*) original kṣa (Avestan xša) becomes kkh, (*b*) kṣa from śṣa (Avestan ša) becomes ccha, (*c*) kṣa from źźa becomes jjha.   Śṣa and źźa would seem rather difficult to pronounce.   Presumably śṣa represents in origin a front palate stop plus the corresponding fricative, and źźa the sonant equivalent, while the original kṣa is a back palate stop plus a fricative.   The ष in क्ष can hardly have been originally identical with the Indian cerebral sibilant.   The history of the different pronunciations of ष and क्ष, and the relation in Iranian languages of χ and š, need further investigation].

§ 41. In compounds $-t + \acute{s}-$ or $-t + s-$ become $-ss-$ or with lengthening of previous vowel simply $s-$ pajjussua $= paryutsuka$, ūsava $= utsava$, S'. ussāsa.   M. ūsāsa $= ucchvāsa$.

§ 42. **V** with a mute is assimilated.
M. kaḍhia S. kaḍhida $= kvathita$, S'. pakka $- pakva$, ujjala $= ujjvala$, satta $= sattva$, dia $= dvija$, uvvigga $= udvigna$.

§ 43. **Y** with a mute is assimilated.
Cāṇakka $= Cāṇakya$, sŏkkha $= saukhya$,   jŏgga $= yogya$, ṇaṭṭaa $= nāṭyaka$, abbhantara $= abhyantara$.

§ 44. *A dental is first palatalised.*
Sacca $= satya$, ṇevaccha $= nepathya$, accanta $= atyanta$, racchā $= rathyā$,   ajja $= adya$,   uvajjhāa $= upādhyāya$, samjhā $= sandhyā$, majjha $= madhya$.

§ 45. **R** with a mute is assimilated.
takkemi $= tarkayāmi$, cakka $= cakra$, magga $= mārga$, gāma $= grāma$, samucchida $= samucchrita$, ṇibbandha $= nirbandha$, citta $= citra$, patta $= pattra$, attha $= artha$, bhadda $= bhadra$, samudda $= samudra$, addha $= ardha$.
Exception—*atra* becomes attha, *tatra* becomes tattha.
[When R precedes a dental it sometimes cerebralises it first.   *vaṭṭadi $= vartate$*].

§ 46. **Two Nasals.** ङ् *ṅ* and ण् *ṇ* before म *m* become anusvāra : न *n* is assimilated to following म *m* and म *m* to following न *n* (i.e., ण् *ṇ*).

dimmuha = *diṅmukha*. M. chammuha = *ṣaṇmukha*. um-muha = *unmukha*, ṇiṇṇa = *nimna*, Pajjuṇṇa = Pradyumna.

§ 47. **Nasal with sibilant.** If the nasal precedes it becomes anusvāra. When the sibilant precedes it becomes h and the order is reversed.

Śna becomes ṇha. paṇha = *praśna.*
Śma becomes mha. Kamhīra = Kāśmīra.
Ṣṇa becomes ṇha. uṇha = *uṣṇa*, Kaṇha = Kṛṣṇa.
Ṣma becomes mha. gimha = *grīṣma.*
Sna becomes ṇha. ṇhāṇa = *snāna.*
Sma becomes mha. amhe = *asme*. vimhaa = *vismaya.*

Exceptions :

(1) *raśmi* always becomes rassi.
(2) Initial *śma* becomes m. masāṇa = *śmaśāna.*
(3) *Sneha, snigdha,* either ṇehā ṇiddha or siṇeha, siṇiddha.
(4) Loc. Singular Pronominal ending − *smin* becomes *mmi*; − *smin* becomes either − *ssiṃ* or − *mmi.*
S. edassiṃ = *etasmin* M. eassiṃ or eammi. (AMg. *ṃsi* logaṃsi = *loke*).

§ 48. **Nasal with semivowel.** The semivowel is assimilated.

gumma = *gulma*, mĕccha = *mleccha*, aṇṇesaṇā = *anvesaṇā*, puṇṇa = *puṇya*, aṇṇa = *aṇya*, sŏmma = *saumya*, dhamma = *dharma*, kaṇṇa = *karṇa.*

Note. *my* after a long vowel become m. kāmāe = *kāmyayā.*

§ 49. **Sibilant and semivowel.** The semivowel is assimilated.

sāhaṇīa = *ślāghanīya*, pāsa = *pārśva*, M. āsa S. assa = *aśva*, avassaṃ = *avaśyam*, M. mīsa S. missa = *miśra*, maṇussa = *manuṣya*, S. parissaadi = *pariṣvajate*, rahassa = *rahasya*, vāssa = *vayasya*, tassa = *tasya*, sahassa =

sahasra, sahattha = *svahasta*, S. Sarassadī = Sarasvatī.
sāadaṃ = *svāgatam*.

Note 1. Sometimes this *ss* is reduced to *s* with (*a*) leng-
thening of the previous vowel (M. *mīsa*, *āsa* above) or
(*b*) nasalisation of the previous vowel, which is more
frequent from *śra* and general with *rśa*. Aṃsu = *aśru*,
phaṃsa = *sparśa*, daṃsaṇa = *darśana* (§ 64).

Note 2. A further dialectic change is *s* becomes *h*. So
Māgadhī kāmāha, Apabhraṃśa kāmahŏ. Later on
this had an important effect on inflections.

§ 50. **Two semivowels.** The stronger prevails in the order
l, v, r, y.

gallakka = *galvarka*, mulla = *mūlya*, dullaha = *durlabha*,
kavva = *kāvya*, parivvājaa = *parivrājaka*, savva =
sarva.

Exception. In ry *y* becomes *j*, hence it becomes jj, ajja
= *ārya*, kajja = *kārya*. Sometimes *r* becomes *l*, hence
ll, pallattha = *paryasta*.

Note. *yya* becomes *jja*, except in Māgadhī.

§ 51. **Visarga** *before* k, kh, p, ph *is treated like a sibilant*,
dukkha = *duḥkha*, antakkaraṇa = *antaḥkaraṇa*; *so is
visarga before a sibilant*. S. cadussamudda = *catuḥ-
samudra*, dussaha = *duḥsaha* (also M. S. dūsaha).

§ 52. *When* h *precedes a nasal or* l, *the group is inverted.*
avaraṇha = *aparāhṇa*, majjhaṇha = madhyāhna, M.
geṇhaï, S. geṇhadi = *gṛhṇāti*, ciṇha = *cihna* (M. also
cindha), bamhaṇa = *brāhmaṇa*, palhattha = **prahlasta*
(from √*hlas* = *hras*).

§ 53. *In* hy *the semivowel becomes* j *and then the group becomes*
jjh. Sajjha = *sahya*, aṇugejjhā = *anugrāhyā*.

§ 54. *Hv* becomes either *bbh* (through *vh*) or *h*. vibbhala =
vihvala, jīhā = *jihvā* (AMg. jibbhā). (For *hr, rh* see § 57.)

§ 55. **Cerebralisation.** Dental groups sometimes become cerebral. maṭṭiā = *mṛttikā*, vuḍḍha = *vṛddha*, gaṇṭhi = *granthi*.

§ 56. The same principles apply to groups of three consonants, e.g., *matsya* becomes maccha, *arghya* aggha, *astra* attha, and so on.

§ 57. **Svarabhakti.** *When one of two consonants is a nasal or a semivowel, the two may be separated by an inserted svara-bhakti vowel.* The two consonants are then treated according to the rules for simple consonants. The vowel is generally *i*, or *u* with a labial, but sometimes *a*.

M. raaṇa, S'. radaṇa, Mg. ladaṇa = *ratna*, M. S'. salāhā = *ślāghā*, āmarisa = *āmarṣa*, varisa = *varṣa*, harisa = *harṣa*, kilanta = klānta, kiliṇṇa = *klinna*, milāṇa = *mlāna*, tuvara = *tvara(sva)*, duvāra duāra = *dvāra*, suvo = *śvaḥ*, ariha = *arha*, paüma = *padma* (Pāli paduma) S'. sumaradi = *smarati*.

§ 58. *If one of the consonants is y, this is then omitted.* ācāria = *ācārya*. (The actual difference of pronunciation here is slight) verulia = *vaiḍūrya*, coria = *caurya*, hio = *hyas*.

Sometimes ī appears. accharia *or* S'. acchariā = *āścarya* (M. also acchera § 76). S'. paḍhiadi = Pāli paṭhīyate = *paṭhyate*.

CHAPTER VI.

VOWELS.

§ 59. The sonants *ṛ* and *ḷ* (ऋ and ऌ) counted as vowels in Sanskrit Grammar disappear in Prākrit, as in Pāli. In the old Indian language ऋ was not pronounced *ri* (रि) as it is nowadays. It was not a consonant plus a vowel, but a "sonant" fricative used as a vowel. Its

pronunciation may have been similar to the sonant *r* in
some Slavonic languages, e.g. Srbi, the name of the
Serbs in their own language. Languages not possessing
this sound naturally represent it either with the neutral
vowel *ə* or introduce a vowel sound before or after the
consonant *r*. (Sometimes both before and after).
Hence it is more intelligible why (*a*) the guṇa of *r̥* is *ar*
(not *re*), (*b*) Vṛtrahan appears in Avestan as Vĕrĕth-
raghna, *r̥ju* as ĕrĕzu, (*c*) Pāli has iritvija for *r̥tvij*,
irubbeda for *r̥gveda*, and (*d*) Prākrits not possessing *e*
(or a sign for it) replace *r̥* by *a*, *i*, or *u* as well as by *ri*.
Still less does *lri* express the old pronunciation of ऌ.
This was more like the final sound ('sonant' or
syllabic *l*) in English " battle " where there is no vowel
between the *t* and the *l*. Its guṇa is *al*. It is repre-
sented in Prākrits by *ili*, *li*, or *a*. Kilitta = *kl̥pta*.

§ 60. Substitutes for r̥.

ri. (for initial *r̥*) [Māgadhī li.]
riddhi = *r̥ddhí*, riccha = *r̥kṣa*, risi = *r̥ṣi*.

a. M. kaa S. kada = *kr̥ta*, vasaha = *vr̥ṣabha*.

i. (commonest) kiviṇa = *kr̥paṇa*, giddha = *gr̥dhra*, diṭṭhi =
dr̥ṣṭi, siāla = *sr̥gāla*, hiaa = *hr̥daya*.

u. (after labials or when another u follows).

M. nihua S. nihuda = *nibhr̥ta*, M. pucchai S. pucchadi =
pr̥cchati, muṇāla = *mr̥ṇāla*, vuttanta = *vr̥ttānta*.

Note 1. The vowel often varies even in the same dialect.
S. daḍha or diḍha = *dr̥ḍha*. M. ṇiatta or ṇivutta = *ni-
vr̥tta*.

Note 2. Nouns in *r̥* generally have *u* for *r̥* before the
suffix -*ka*, and when they begin compounds. S. jāmā-
dua = *jāmātr̥ka*, bhādusaa = *bhrātr̥-śata*. But *i* also oc-
curs: S. bhaṭṭidāraa = bhartr̥dāraka.

Note 3. *a*, *i*, *u*, also occur at the beginning of a word.
M. acchaï = *r̥cchati*, S. isi = *r̥ṣi*, ujju = *r̥ju*.

Note 4. Long *r̥̄* becomes *ī* or *ū*.

§ 61. *The Diphthongs* ai, au *are replaced by* e, o. Before double consonants ĕ and ŏ are short (§§ 15, 68).

S'. edihāsia = *aitihāsika*, Erāvaṇa = Airāvaṇa, tĕlla = *taila*, vĕjja = *vaidya*.

M. komuī, S'. komudī = *kaumudī*, jŏvvaṇa = *yauvana*, sŏmma = *saumya*.

Note. Sometimes in M. and other dialects *ai* become *a—ï*, and *au* becomes *aü*, eg. vaïra = *vairin*, maüli = *mauli*. This is not correct for S'auraseni or Māgadhī.

§ 62. **Change of Quantity.** *A long vowel can be followed by only one consonant, and therefore every vowel before a double consonant is short.* This law obviously covers many cases where a long vowel in Sanskrit appears as a short vowel in Prakrit. There was also a tendency to shorten the consonant and lengthen the vowel in such cases. This is commoner in Māhārāṣṭrī (and especially in Ardha Māgadhī and Jain-Māhārāṣṭrī) than it is in S'auraseni or Māgadhī. This principle has played a great part in the modern Indian languages (cf. Pr. aggi Panjabi agg, but Hindi āg).

§ 63. **Lengthening of short vowel.**

This occurs most frequently before *r* + consonant (especially a sibilant), and before sibilant + *ya*, *ra*, *va*, or sibilant. S'. kāduṃ = *kartum*, kādavva = *kartavya*. AMg. phāsa = *sparśa*, AMg. maṇūsa = *manuṣya* (S'auraseni maṇussa) M. āsa = *aśva* (S'. assa). M. S'. ūsava = *utsava*, dūsaha = *duḥsaha*.

§ 64. *Instead of being lengthened in such cases the vowel is often nasalised.* daṃsaṇa = *darśana*, phaṃsa = *sparśa* (49) M. aṃsu = *aśru* (S'. assu), AMg. aṃsi = *asmi* (S'. mhi).

§ 65. Vice versa a vowel is sometimes lengthened instead of being nasalised before *r*, *s*, or *h*.

dāḍhā = *daṃṣṭrā*, M. pīsaï S'. pīsedi = **piṃsati* = *pinasti*, M. sīha = *siṃha* (also siṃgha S'. siṃha).

§ 66. There are a number of other cases where the vowel is lengthened : sometimes in the middle of a compound, before certain inflections, or by analogy with other words, e g. M. śāriccha = *sadṛkṣa* by analogy with tāriccha, jāriccha.

§ 67. **Shortening of vowels.** As stated above every vowel followed by a double consonant must be short, so must every vowel with anusvāra and a consonant.

A vowel is sometimes shortened when the previous vowel is accented : alia = *álīka* : or when the following vowel is accented : M. maṃjara = *mārjárá*, but also maṃjāra (S′ majjāra).

Note. Māhārāṣṭrī follows rather the Vedic, and S′aurasenī the classical Sanskrit accent. The difference often accounts for divergences between Marathi and Hindi.

§ 68. A long vowel before a single consonant is often shortened, the consonant being doubled, if the word was originally accented on the last syllable.

ĕvvaṃ = *evám*, jŏvvaṇa = *yauvaná*, tĕlla = *tailá*, pĕmma = *premán*.

Note 1. Final vowels are shortened before enclitics with double consonants, e.g. M. ṭhia mhi = *sthitâsmi*.

Note 2. S′aurasenī *jeva jĕvva* = *eva* becomes *jjeva jjĕvva* after a short vowel : e.g. ajjassa jjĕvva = *āryasyaiva* : or after a shortened ĕ ŏ : bhūmiĕ jjĕvva = *bhūmyāmeva*, idŏ jjĕvva = *ila eva*.

Note 3. S′rī becomes Siri.

Note 4. In M. the final *ā* of adverbs is very often shortened : jaha = *yathā*.

§ 69. **Vowel for vowel.** Examples.

a becomes i in syllables preceding the accent. (Commoner in M. than S′. or Mg.) pikka = *pakvá* (S′. also pakka).

M. majjhima but S′. majjhama = *madhyama*,

M. kaïma but S′. kadama = *katama*.

[*Note.*   Hindi has pákkā, Marathi piká.]

a becomes u (i) with labials : puloedi = *pralokayati* (commoner in M. AMg. than in Ś.).

(ii) stems in a especially -jña : savvaṇṇu = *sarvajña.*

ā becomes i (sometimes) after the accent ; M. jampimo = *jálpāmaḥ* : before the accent : AMg. vihatthimitta = *vitastimātra*.   In this case i generally becomes ĕ. mĕtta- = *mātra-*.

§ 70. *i becomes u* if an *u* follows : M. ucchu = *ikṣu*, AMg. usu = *iṣu.*

i becomes ĕ before a double consonant : ĕttha = *itthā*, gĕjjha = *gṛhya* (from* gijjha, from* *gṛhya* for *grāhya*).

ī becomes e in *īdṛśa* etc., *or* it remains : Ś. erisa, generally īdisa, so kerisa, kīdisa.

[*Note.*   erisa is really from Vedic *ayā́* + *dṛś.*]

§ 71. *u becomes a* in the first syllable when the second contains *u.* garua = *guruka*, maüla = *mukula.*

u becomes i.   purisa = *puruṣa* (Mg. puliśa).

u becomes ŏ before a double consonant.   Ś. pŏkkara = *puṣkara*, pŏtthaa = *pustaka* (cf. Hindi pōthī), mŏggara = *mudgara*, M. gŏccha = *guccha.*

ū becomes ŏ or *o* before double consonant, or where a compound consonant has been simplified.   M. mŏlla = mūlya, thora from *thŏrra = *sthūra*, so tambola = *tāmbūla* [tāmbūla—*tambulla—*tambŏlla—tambola].

§ 72. *e becomes i* (i) in unaccented syllables : M. iṇá = *ená*, viaṇā́ = *vedanā́*, diará = *devará.*

(ii) before double consonants : Ś. Mittea = Maitreya.

(iii) (dialect) after a long vowel : Ś. Mg. ediṇā = *etena* (also edeṇa).

§ 73. *o becomes u* (i) before double consonants : M. aṇṇuṇṇa for aṇṇóṇṇa (§ 61) = *anyonya.*

(ii) In Apabhraṃśa where o comes from aḥ, as in the Nom. Sing. of nouns in *a* : e.g. loü = *lokaḥ*, sīhu

$= siṃhaḥ$. [This survives in Sindhī, e.g. caṇḍu
or caṇḍru = "moon."]

§ 74. **Omission of Vowels.** Examples.

AMg posaha = $upavasathá$, Ś. vaṭṭhida = $avasthita$, M
raṇṇa = $araṇya$ ("Rann" of Kach).

api after anusvāra becomes **pi**, after vowels **vi**.

iti after anusvāra becomes **ti**, after vowels **tti**.

Ś. Mg. idānīṃ in its weaker sense "then" becomes
dāṇiṃ.

M. piussiā = $pitṛsvasṛkā$ from *piusasiā.

M. Ś. pŏpphali = $pūgaphalī$ — **khu** = $khalu$.
majjhaṇṇa = $madhyáṃdina$, Ś. Mg. **dhīdā** = $duhitā$ (*du-
hitā).

Note. Only unaccented vowels are omitted. Such omis-
sion therefore sometimes throws light on the accentua-
tion of a word.

§ 75. **Saṃprasāraṇa.** The reduction of *ya* to *i* and of *va* to *u*
is more frequent than in Sanskrit. *Aya* and *ava*
become *e* and *o*. Ś. tiriccha = *$tiryakṣa$ from $tiryak$,
turida = $tvarita$, **kadhedu** = $kathayatu$, **odāra** = $avatāra$,
ṇomāliā = $navamālikā$, M. loṇa = $lavaṇa$ Ś. bhodi =
$bhavati$.

§ 76. **Epenthesis.** *-aria* from *-árya* sometimes becomes *-era*,
peranta = $paryanta$, M. acchera = $āścarya$ (but also
accharia as in Ś.), M. kera = $kārya$. Ś. tumhakera,
amhakera.

[*Note.* From a derivative keraka was derived the Old
Hindi and Old Gujarati kerō kerī used to form a geni-
tive. Beames disputed the derivation of keraka from
$kārya$, vide B. ii. 286. Generally H. kā, kī, etc., Rājas-
thānī -ro -rī, etc., and Bengali -er are derived from
keraka.]

CHAPTER VII.

SANDHI.

A. Consonants.

§ 77. As Prakrit does not allow final consonants (§ 29) most
of the complications of Sanskrit external sandhi dis-
appear.

Sometimes however the final consonant, usually dropped,
is as it were *revived* before a *vowel*:

AMg. jad atthi = *yad asti*. Mg. yad iścaśe = *yad icchase*,
or before an *enclitic*: AMg. chacceva = *ṣaḍ eva* chap
pi = *ṣaḍ api*. *R* in *dur* and *nir* regularly remains.

S. durāgada = *durāgata*, ṇirantara.

m sometimes survives as in M. ĕkkam-ĕkkaṃ = *ekaikam*.

§ 78. This form is then declined, e.g. ĕkkam-ĕkke. Thus *m*
comes to be used as a *sandhi consonant*, e.g. aṅga-m-
aṅgammi = *aṅge' ṅge*, AMg. goṇa-m-āī = *gavādayo*, esa-
m-aggī = *eṣo'gnih*.

More rarely *ў* and *r* are used as sandhi consonants.

AMg. dhi-r atthu = *dhig astu*.

§ 79. In *compounds* the final consonant of the first member is
usually assimilated to the initial consonant of the
second member: but sometimes the two are treated as
separate words.

M. sarisaṃkula = *saritsaṃkula*, ḍulaha = *durlabha* (usually
dullaha), dusaha = *duḥsaha* (usually dussaha or dūsaha).

B. Vowels.

§ 80. Prakrit is tolerant of *hiatus*: but in *compounds* the final
vowel of the first member is usually combined with the
initial vowel of the second, as in Sanskrit.

S. kilesāṇala = *kleśānala*, jammantare = *janmāntare* (ă
before two consonants) rāesi = rāa + isi = *rājôrṣi*.

Sometimes however they are not combined. S'. pūāariha
= *pūjārha*, vasantussava-ŭvāaṇa = *vasantótsavópāyana*.

§ 81. If the second member of a compound begins with *i* or *u*
before a double consonant, or with *ī*, *ū* the final *a* or *ā*
of the first member is dropped.

M. gaïnda = *gajendra* S'. ṇarinda = *narendra* manda-mārud'-
uvvĕllida = *manda-mārulodvellita*, mah'ūsava = *mahotsa-
va*, vasantūsava.

Exception. Sometimes when the second member begins
with long *ī*, *ū* followed by a single consonant, the
vowels are combined : S'. mantharoru ; so regularly
with a prefix : S'. pĕkkhadi, M. pĕcchaï, Mg. peskadi =
prekṣate. Hiatus between *ī* or *ū* and a dissimilar vowel
remains.

§ 82. *Hiatus caused by dropping intervocal consonants remains.*
Exceptions. (i) Similar vowels are sometimes contracted :
pāikka for pāäikka = *pādālika* ' foot-soldier.'

(ii) *ă*, *ā* followed by *ĭ*, *ī* or *ŭ*, *ū*, thera for thaïra =
sthavira.

M. pŏmma S'. paüma = *padma*, mora = *mayūra* (also
maūra), M. moha = *mayūkha* (also maūha).

(iii) In compounds. M. andhāria = *andhakārita*. D.
cammāraa = *carmakāraka*. AMg. lohāra = *loha-
kāra*. deula = *devakula*, Mg. lāüla = *rājakula*.

§ 83. *Between words in a sentence hiatus remains.*
Exceptions. (i) *Na* (''not'') is often combined with an
initial vowel. ṇatthi = *nāsti*, ṇāhaṃ = *na + aham*.
S'. ṇādidūra = *nátidūra*, nĕcchadi = *na + icchati*.

(ii) In S'aur. Mg. *nu + etad* make one word ṇedaṃ.

(iii) Initial *a* after *e*, *o* is sometimes dropped, as in
Sanskrit.

CHAPTER VIII.

DECLENSION.

§ 84. Prakrit declensions differ from those of Sanskrit mainly through (*a*) the working of the phonetic rules given above and some others affecting particular inflections, (*b*) the simplification effected by transferring words from one declension to another, i.e. by *analogy*. There are a few cases where the Prakrits preserve old endings or methods not found in Sanskrit. There is little that is new. On the whole Prakrit Grammar represents the gradual wearing away of the old system rather than the building up of a new one.

§ 85. The **Dual** has been lost. The **Dative** is almost entirely merged in the Genitive—(Dat. sing of a-stems occurs in M.) The general phonetic rules rule out the consonantal declension, though some traces of it remain.

The great majority of nouns are declined as :—

1. Masculine or Neuter stems in *a*.
2. Masculine or Neuter stems in *i* or *u*.
3. Feminine stems in *ā*, *i*, *ī*, *u*, *ū*.

§ 86. **Declension of A stems.** Normal.
Masc : **putta** = *putra* " son."

		S'auraseni.	*Māhārāṣṭri.*
Singular :	Nom.	putto	putto
	Acc.	puttaṃ	puttaṃ
	Instr.	puttena	puttena(ṃ)
	Dat.	——	puttāa
	Abl.	**puttādo**	**puttāo**
	Gen.	puttassa	puttassa
	Loc.	putte	**puttammi** or putte.

Plural :	Nom.	puttā	puttā
	Acc.	putte	puttā or putte
	Instr.	puttehiṃ .	puttehi(ṃ)
	Abl.	(puttehiṃ-to)	(various)
	Gen.	puttāṇaṃ	puttāṇa(ṃ)
	Loc.	puttesu(ṃ)	puttesu(ṃ).

Note. (i) puttādo puttāo, abl. sing. = *putratas.* Before this ablatival ending *-tas* a short vowel is lengthened, though when used adverbially it can keep the short vowel, e.g. aggado = *agratah,* jammado = *janmatah.*

(ii) putte acc. plur. by analogy with pronouns tumhe, ime, etc.

(iii) puttehiṃ instr. plur. = *putrebhih* (as in the Ṛgveda) (§ 29).

(iv) abl. plur. is rarely found except in AMg. The form quoted = Instr. plur. + *tas.*

(v) puttammi = *putrasmin.* pronom. declension.

§ 87. Neut : **phala,** "fruit."
This is declined like putta except :
Nom. Acc. Sing. phalaṃ. N. Acc. Plural **phalāiṃ.**

§ 88. **Declension of I stems, Normal.**
Masc. **aggi** = *agni,* " fire."

Singular :	Nom.	**aggī.**
	Acc.	aggiṃ.
	Instr	agginā.
	Abl.	Not common. Various forms.
	Gen.	aggiṇo or in M. aggissa.
	Loc.	aggimmi.
Plural :	Nom.	**aggīo** or aggiṇo (M. aggiṇo or **aggī**).
	Acc.	aggiṇo.
	Instr.	aggīhiṃ (M. aggīhi).
	Gen.	aggīṇaṃ (M. *or* aggīṇa).
	Loc.	aggīsu(ṃ).

Note. (i) Gen. Sing. aggiṇo like the Neuter in Sanskrit is borrowed from the declension of *in*-stems; aggissa by *analogy* with puttassa.

(ii) Loc. Sing. aggiṃmi compare puttammi.

(iii) Nom. Acc. Plural aggiṇo from *in*-stems aggīo compare the Feminines in *ī* plural -*īo* = *ī as*.

(iv) M. aggī by analogy with puttā from putta.

(v) aggīhiṃ Instr. Plur. The vowel is always lengthened before the endings -*hi hiṃ*, cf. puttehiṃ. The final anusvāra is optionally omitted in all these forms by M. and some other dialects.

§ 89. Neut. dahi = *dadhi*, ''curd.''

This is declined like aggi except :

Nom. Acc. Sing. dahiṃ or dahi.   Plur. dahīiṃ.

§ 90. *Closely parallel are the U stems.*

Thus vāu = *vāyu* (wind) has Sing. Nom. vāū, Acc. vauṃ, Instr. vāuṇā, Gen. vāuṇo (or in M. vāussa), Loc. vāummi.

Plur. Nom. vāuṇo (or in M. vāū), Acc. vāuṇo, Instr. vāūhi(ṃ), Gen. vāūṇa(ṃ), Loc. vāūsu(ṃ).

Neuter. mahu = *madhu*, 'honey,' has Nom. Acc. Sing. mahu(ṃ).   Plur. mahūiṃ.

§ 91. **Feminine Declension.** The instrumental, genitive and locative singular have fallen together. Nouns in ā, ī, ū are exactly parallel.

Singular :				
	Nom.	mālā	devī	vahū, 'bride.'
	Acc.	mālaṃ	deviṃ	vahuṃ.
	Abl.	mālādo	devīdo	vahūdo.
		(M. mālāo)	(M. devīo)	(M. vahūo).
I. G. Loc.		mālāe	devīe	vahūe.
	Voc.	māle	devi	vahu.
Plural :	Nom. Acc.	mālāo mālā	devīo	vahūo.
	Instr.	mālāhi(ṃ)	devīhi(ṃ)	vahūhi(ṃ).
	Abl.	(mālāhiṃto	devīhiṃto	vahūhiṃto).
	Gen.	mālāṇa(ṃ)	devīṇa(ṃ)	vahūṇa(ṃ).
	Loc.	mālāsu(ṃ)	devīsu(ṃ)	vahūsu(ṃ).

3

> *Note* 1.   Abl. Sing. ādo-āo from the masculine declension. Śauraseni also uses *āe.*
>
>> 2.   I. G. Loc. Sing. -āe from Skt -*āyai* used for Gen. Abl. in Yajur Veda and Brāhmaṇas
>>
>> 3.   Nom. Plural -āo by analogy with devīo, etc. ($-\bar{\imath}o = \bar{\imath} + aḥ$).

§ 92. Variants in the Normal Declensions.

A stems. (i) Nom. Sing. in Mg. and AMg. ends in *e.* Mg. puliśe.   AMg. purise = *puruṣaḥ*; in Apabhraṃśa Nom. Acc. Sing. in *u.*

> (ii) AMg. has a Dat. Sing. in āe (from fem. decl.): devattāe = *devatvāya.*
>
> (iii) Abl. Sing.-*āo* in M. AMg. becomes āü metri causa: raṇṇāu = *araṇyāt.*
>
>> M. AMg. have also a form in ā from -*āt:* vasā = *vaśāt,* gharā = *gṛhāt.*
>>
>> Common in M. is Abl. Sing. in *hi:* mūlāhi, dūrāhi. Rarer is -hiṃto: hiaāhiṃ-to = *hṛdayāt.*
>
> (iv) Gen. Sing. Mg. has -*śśa* or = *ha.* Cāludattaśśa or Cāludattāha.
>
> (v) Loc. Sing.   In M. forms in -*e* -*ammi* often stand together : gaammi paose = *gate pradoṣe.*
>
>> In AMg. the commonest form is in *ṃsi* (= *smin* § 47).   logaṃsi = *loke.*
>>
>> Some dialects have Loc. in -*hiṃ.*   Mg. pavahaṇāhiṃ = *pravahaṇe.*
>
> (vi) Neut. Plur M. āiṃ -aī -ai.   Forms in āṇi also occur in AMg. and Śauraseni.
>
>> Dialectic also ā (as in Veda) Ś. midhuṇā, jāṇavattā = *yānapātrāṇi.*
>
> (vii) Acc Plur. Masc   Dialectic ā = ān M. guṇā = *guṇān,* AMg. āsā = *aśvān* (common in Apabhraṃśa.)

§ 93. *I and U stems.*

> (i) Abl. Sing. Examples. M. uahīu = *udadheh*, AMg. kucchīo = *kukṣeh*, JM. kammaggiṇo = *karmāgneh*.

> (ii) Loc. Sing. In AMg. the commonest form is in *ṃsi*: kucchiṃsi = *kukṣau*; in Apabhraṃśa *hĩ*: āihĩ = *ādau*.

> (iii) Nom. Plural. AMg. risāo = *ṛṣayah*, sāhavo = *sādhavah*, (Neuter) M. acchīiṃ = *akṣīṇi*, also acchīṇi, AMg. maṃsūiṃ or maṃsūṇi = *śmaśrūṇi*.

> (iv) Masculines in *ī* and *ū* shorten these and are declined like nouns in *i* and *u*.

§ 94. *Feminine stems.* Ā stems.

> (i) 1. G.L. Sing. -*āe* is shortened *metri causa* to *āï*.

> (ii) A form in -*āa* is forbidden by some grammarians: but occurs as in M. jŏṇhāa = *jyotsnayā*.

> (iii) Abl. Sing. Commonest form is in M -*āo* S'. Mg. -*ādo*. S'. Mg. also have -*āe*. imāe maa-taṇhiāe = *asyā mṛgatṛṣṇikāyāh*.

> (iv) N. Acc. Plur. sometimes in *ā*: M. rehā = *rekhāh*. S'. pūijjantā devadā = *pūjyamānā devatāh*.

§ 95. Ī, Ū stems.

> (i) For -*īe* M. often has *īa*.

> (ii) S'. diṭṭhiā = *diṣṭyā* preserves the older form of the Instr.

> (iii) Nom. Acc. Plur. *īo ūo* become *īu ūu*, metri causa.

§ 96. Stems derived from Skt. Ṛ stems. The distinction between relations and agents is maintained. In the Nom. Acc. Sing. and Nom. Plural Prakrit follows the Sanskrit. Otherwise the stems become stems in *u* (or in *i*) or a new stem is made from the Accusative: piu-, pii-, or piara- = *pitṛ*-; bhattu, bhatti-, or bhattāra- = *bhartṛ*.

§ 97. Agent.   bhattu = *bhartṛ* Relation.   piu = *pitṛ*.

Singular: Nom. bhattā	S' pidā, M. piā.

Acc. *bhattāram*	*pidaram, M. piaram.*

Ins. *bhattuṇā*	piduṇā, M. piuṇā.

Gen. bhattuṇo	piduṇo, M. piuṇo.

Loc. *S'. bhattāre*

Plural: Nom. *bhattāro*	*S'. pidaro, M. piaro.*

Acc.	pidaro or pidare piaro or piuṇo.

Ins. *bhattārehiṃ*	piūhiṃ.

Gen. bhattārāṇa(ṃ)	piūṇaṃ.

Loc. bhattāresu	piūsu(ṃ).

Note. 1. *bhartṛ* = "lord" becomes an i-stem. Nom. bhaṭṭā. Acc. bhaṭṭāraṃ. Inst. bhaṭṭiṇā.

2. *mātṛ* Nom. M. māā. S'. Mg. mādā.

Acc. M. māaraṃ. S'. mādaraṃ.

Inst. māāe. S'. mādāe.

Can be declined as māā— māī— māū— or māarā—

§ 98. *AN stems.* These are mostly reduced to A stems by omitting N (= middling base before *pada* endings and in compounds), or a new A stem is formed from the strong base.

So pĕmma = *preman* Nom. Acc. pĕmmaṃ; I. pĕmmeṇa; G. pĕmmassa; Loc. pĕmme (M pĕmmammi); Plur. Nom. Acc. pĕmmāiṃ; Gen. pĕmmāṇaṃ.

Muddhā or muddhāṇo = *mūrdhā*. AMg. Instr. muddheṇa or muddhāṇeṇaṃ; (the Nom. Sing. in ā is often the only relic of the old declension). The old -*an* declension however is partially preserved, especially in the common words rājan and ātman.

§ 99. Declension of rāa = *rājan*.

Singular : Nom. rāā = *rājā*.

Acc. rāāṇaṃ = *rājānam*.

Ins. raṇṇā = *rājñā* (§ 36) or rāiṇā (with Svarabhakti vowel i).

Gen.   ranno = *rājñaḥ* or rāino.

Loc.   (rāimmi rāammi rāe).

Voc.   rāaṃ = *rājan*.

Plural : Nom. (Acc). rāāno = *rājānaḥ*.

       Ins.   rāīhiṃ (as if from an I stem: from rāiṇā).

       Gen.   rāīṇaṃ.

Note. In Compounds *rāa* does not always follow the A declension. S. mahārāo = *mahārājaḥ*, juarāo = *yuvarājaḥ*, Vaccharāo = *Vatsarājaḥ*, but AMg. devarāyā = *devarājaḥ*.

S. mahārāaṃ (Acc.), mahārāeṇa (Ins.), mahārāassa (Gen.), but AMg. devarannā, devaranno.

§ 100. *Ātman* becomes atta- *or* appa- (§ 36*b*).

	M.	S. Mg.
Nom.	appā	attā.
Acc.	appāṇaṃ	attāṇaaṃ = * *ātmānakaṃ*
Ins.		appaṇā
Gen.	appaṇo *or* attaṇo	attaṇo (Mg. attāṇaaśśa).

AMg. also declines Nom. appo in the A declension.

New A stems are also formed; appāṇo, attāṇo, and in Compounds attaṇa-, appaṇa-.

§ 101. *-IN stems.* These partly retain the Sanskrit method, and partly become I stems. As the I stems in Prakrit have borrowed from the -IN declension the difference is apparent only in a few forms.

Nom. Sing. hatthī = *hastī*, but Acc. hatthiṃ = *hastinaṃ* (occasionally S. has Acc. in -*iṇaṃ*). Jain Prakrits often have Gen. in -*issa*, otherwise it is regularly -*iṇo*.

§ 102. *-AT stems.* Stems in -*at*, -*mat*, -*vat* form *A*-stems anta, manta, vanta.

Examples. S'. karĕnto = *kurvan*, puloanto = pralokayan, karĕntena-*kurvatā*, mahantassa = *mahatah*, gacchante-him = *gacchadbhih*.

§ 103. *Exceptions.* Ardha-Māgadhī often retains the old declension, *e.g.* kuvvam = *kurvan*, mahao = mahatah. Other dialects do so in **bhavat** and **bhagavat**.

Nom.	bhavam	bhaavam
Acc.	bhavantam	bhaavantam
Ins. M. bhavaā. S'. bhavadā		M. bhaavaā. S'. bhaavadā
Gen. ,, bhavao. S'. bhavado		,, bhaavao. S'. bhaavado.

§ 104. *Stems in -S.* Nouns in *-as -is -us* form stems in *-a -i -u*.

Examples. S'. Purūravassa, dīhāum = *dīrghāyusam*, AMg. sajoī = *sajyotisam*.

Exceptions. There are some traces of the old declension. S'. Purūravā (Nom.), Purūravasam (Acc.), Purūravasi (Loc.) Old Instrumentals are common in AMg. JM. manasā, sahasā, tavasā = *tapasā*, teÿasā = *tejasā*, cakkhusā = *caksusā*.

§ 105. Other exceptions or irregular forms consisting generally of the old forms subjected to phonetic changes, occur sporadically, and cannot be reduced to rules.

§ 106. **Pronouns.** A great variety of forms is found for the pronouns of the first and second persons.

The following table gives only the commonest :—

		1*st Person.*	2*nd Person.*
Singular:	Nom.	aham 'ham	tumam (M. tam)
	Acc.	mam (M. ma-mam)	tumam te
	Ins.	mae	tae tue
	Abl.	(mamāo)	(tumāhimto) (a plural form)
	Gen.	mama me maha	tuha te (AMg. tava)
	Loc.	mai	tam (M. tumammi)

Plural :

	Nom.	amhe	tumhe
	Acc.	amhe, ṇo	tumhe, vo
	Ins.	amhehiṃ	tumhehiṃ
	Abl.	(amhehiṃto)	( )
	Gen	amhāṇaṃ, ṇo	tumhāṇaṃ
	Loc.	amhesu.	(tumhesu).

§ 107. *Personal Pronouns.   Variants.*

1st Person. Sing. Nom. A group is derived from a
form *ahakam or ahakaḥ : M. ahaaṃ JM. ahaẏaṃ
Mg. hage, Apa. haṅ. Acc. M. Amg. JM. mamaṃ
formed from Gen. mama. Ins. Apa. maï, also Acc.
Loc. Mg. maï. Abl. is rare.

Gen. M. uses maha(ṃ) majjha(ṃ) (derived from *mah-
yam*) and me.

Plur. Nom. amhe = Vedic *asme.* AMg. also vaẏaṃ.

Acc. S'. amhe, ṇo ; M. amhe amha ṇe ; Mg. aśme.

Gen. Mg. aśmāṇaṃ. M. AMg. JM. amhaṃ. Saur : very
often ṇo.

2nd Person Sing. Nom. Commonest form is tumaṃ,
taṃ is common in M. AMg. has tʋme. Ḍhakkī has
tuhaṃ, Apa. tuhū. Acc. mostly like the Nom. Apa.
taï. te in AMg. and in S'. Mg. where as enclitic it
becomes de.

Ins. MSS. vary between tae tue. M. has also taï, tuï,
tumāͬe, tumāi, tume. Abl. S'. tatto = *tvattaḥ* also
tuvatto. M. tumāhi, tumāhiṃto, tumāo.

Gen. S'. tuha, te M. also tuhaṃ, tujjha(ṃ), tumhaṃ,
tumma, tu.

Loc.   S'. taï, tui M. taï tuvi tumaṃmi tume.

Plur. Nom. tumhe by analogy with amhe. AMg. has
tubbhe.

Gen. M. also tumha. AMg. tubbhaṃ, M. S'. also vo.

For the Abl. a great variety of forms is given by
the Grammarians. Tumhatto, tubbhatto, tujjhatto,
etc.

§ 108. *3rd Person.*   sa- and ta-

		Masc.	*Neut.*	*Fem.*
Singular :	Nom.	so	taṃ	sā
	Acc.	taṃ		taṃ
	Ins.	teṇa(ṃ)		
	Gen.	tassa		tāe *or* tīe
	Loc.	tassiṃ or tammi		

Plural : Nom. Acc. te tāiṃ (AMg. tāṇi) tāo *or* tā
        Ins.   tehi(ṃ)   tāhi(ṃ)
        Gen.   tesiṃ *or* tāṇa(ṃ)   tāsiṃ *or* tāṇa(ṃ)
        Loc.   tesu   tāsu.

§ 109. *Variants.* From sa are found also : Nom. *Sing.* Mg. śe.
Acc. AMg. se.   Gen. M. AMg. S'. se.   Mg. śe (any
gender). *Plur.* Nom. AMg. se Mg. śe, also se for
Acc. Gen.

From ta-, Abl. *Sing.* AMg. tāo. S'. Mg. tado = *tatas.*
M. tā = Vedic *tāt.*

Gen. Mg. taśśa. M. also tāsa. Fem. M. also tissā.
AMg. tīse.

Loc. S'. tassiṃ. Mg. taśśiṃ M. tammi. AMg. taṃsi.

Plur : Nom. te becomes de in S'. Mg. after any other
pronoun : ede de.   Abl. AMg. tĕbbho tehiṃto.

§ 110. Similarly are declined :—

eso	esā	S'. edam	M. eaṃ	(= *etat*)
jo	jā		jaṃ	(= *yat*)
ko	kā		kiṃ	
imo	imā		imaṃ or iṇaṃ (= *idam*)	

The other stems used in Skt. with *idam* also occur :

S. aaṃ = *ayam*, AMg. ayaṃ is used for all three genders.
Ś. iaṃ = *iyam*. M. AMg. S'. idaṃ (*only* Nom.).

M. assa = *asya*, eṇa = *anena*, AMg. S'. aṇeṇa.

-iṇa becomes ṇa : ṇaṃ, ṇeṇa, ṇe.

Amū is declined like a Noun in u.

§ 111. *Pronominal adjectives* are similarly declined.

　　Examples. S'. aṇṇassiṃ = *anyasmiṅ*, kadarassiṃ = *kata-rasmin*, avarassiṃ = *aparasmiṅ*, parassiṃ = *parasmin*, aṇṇe = *anyān*. S'. savvāṇaṃ AMg. savvesiṃ = *sarve-ṣām*.

§ 112. *Declension of Numerals.*

　　1. ĕkka (AMg. ega) follows the pronominal declen-
　　　　sion. Loc. Sing. S'. ĕkkassiṃ Mg. ĕkkaśśiṃ
　　　　M. ĕkkammi AMg. egaṃsi or egammi. Plur.
　　　　ĕkke AMg. ege.

　　2. do (= *dvau*) duve (from *dve* Neut. Dual.) also
　　　　Neuter (by analogy with tiṇṇi (= *trīṇi*)) dŏṇṇi
　　　　dŭnni. All are used without reference to gen-
　　　　der. S'. dŏṇṇi kumārīo = *dve kumāryau.* Ins.
　　　　dohi(ṃ), Gen. doṇha(ṃ), Loc. dosu.

　　3. tiṇṇi = *trīṇi*, AMg. tao = *trayaḥ* (used without dis-
　　　　tinction of genders). Ins. tīhiṃ, Gen. tiṇh(aṃ)-
　　　　Loc. tīsu.

　　4. cattāri is the commonest form. Cattāro from the
　　　　Nom. Masc. and caüro from the Acc. occur and
　　　　are used for either case. Ins. caühi(ṃ), Gen.
　　　　cauṇha(ṃ), Loc. caüsu.

　　5. pañca I. pañcahi(ṃ), G. pañcaṇha(ṃ), L. pañcasu.

　　6. cha I. chahiṃ, G. chaṇha(ṃ), L. chasu, and so on
　　　　up to 18.

　　19 to 58 are neuters in -aṃ or feminines in -ā in the
　　　　Nom: other cases mostly like feminine singular,
　　　　e.g. 20 Nom: vīsaṃ vīsā Acc. vīsaṃ I.G.L.
　　　　vīsāe (also Nom. vīsaī and vīsaiṃ).

　　59-99 are neuters in iṃ or feminines in ī.

　　100. S'. sada M. saa and 1000, sahassa are neuters and
　　　　declined according to the A declension.

CHAPTER IX.

CONJUGATION.

§ 113. The Prakrit Verb has undergone greater changes than the Noun. The general phonetic laws have naturally disintegrated the consonantal conjugation, and by forbidding final consonants have tended to make the old forms ambiguous. There has been the same tendency, as in the case of declension, to reduce all verbs to one type. This process had not gone so far in the old Prakrits such as Pali, whereas by the Late Prakrit or Apabhraṃśa period only one conjugation remained, with a dwindling number of "irregularities," i.e. isolated survivals of the older system.

Moreover fewer forms were used. The **Dual** Number disappears: the **Ātmanepada** Voice has almost gone; apart from some scattered remnants all the wealth of **Perfects, Imperfects** and **Aorists** has been lost, and the past tense is expressed by a participle with, or without, an auxiliary verb. Thus of the old system there remain only: Present Indicative, Imperative, Optative, and Future: Active and Passive: Participles, Infinitive and Gerund.

In place of the old **Ten** classes of Verbs only two are normal:—

(i) the A-class including the great majority of verbs and the Passive.

(ii) the E-class (with *e* derived from *aya*) including all Causatives, most Denominatives and some simple verbs.

The inflections of the two classes are the same.

§ 114. **Present Indicative.**   (*Normal Conjugation*)

A-Class.

Singular: 1. pucchāmi = *pṛcchāmi*
2. pucchasi
3. **S**. pucchadi   **M**. pucchaï

Plural : 1. pucchāmo
2. **S**. pucchadha **M.** pucchaha
3. pucchanti.

E-Class.

	S.	M.
Singular: 1.	kadhemi	kahemi = *kathayāmi*
2.	kadhesi	kahesi
3.	kadhedi	kahei
Plural : 1.	kadhemo	kahemo
2.	kadhedha	kaheha
3.	kadhĕnti	kahĕnti.

Note 1. AMg. follows M. in pucchaï, pucchaha. Māga-
dhī has the same endings as Saur. puścadi, puścadha,
and of course puścaśi.

Note 2. Apabhraṃśa has travelled much further :
Sing. 1. pucchaü, 2. pucchasi or pucchahi, 3. pucchaï.
Plur. 1. pucchahü, 2. pucchahu, 3. pucchahï. From
this stage it is not a long step to the modern forms,
e.g. Hindi. Sing. 1. pucchũ̈, 2-3. pucche. Plur.
pucchẽ. *2 pl. puccho,*

§ 115. *Ātmanepadam.*

In Saurasenī this is rare, occurring occasionally in verse,
and in stock expressions. It is somewhat commoner
in M. AMg. JM. The endings are shown in : Sing. 1.
jāṇe, 2. jāṇase, 3. jāṇae (S. would have jāṇade if it
occurred). Plur. 3. jāṇante.

Examples. M. S. jāṇe, M. maṇṇe = *manye*, S. lahe
= *labhe*, icche, M. jāṇase, Mg. iścaśe = *icchase*, M. pĕc-
chae = *prekṣate*, tīrae = *tīryate* (passive).

§ 116. Imperative.

• Singular 1. (pucchāmu)
2. puccha, kahehi, pucchasu, kahesu.
3. **S**. pucchadu   **M.** pucchaü.

Plural   1. pucchamha.   kahĕmha.
            2. S̓. pucchadha   M. pucchaha   (= Indic.)
            3. pucchantu.   kahĕntu.

Note 1.   By rule hi is added to a long vowel in the 2nd
            Sing. AMg. generally, M. Mg. sometimes add it to a-
            stems lengthening the ă. AMg. gacchāhi (S̓. gaccha).

Note 2.   The ending -su has been explained as a survival
            of the Skt. Ātmanepada ending -*sva*. Pischel (§ 467)
            explained it as a product of analogy : Indic. pucchadi,
            pucchanti : Imperat. pucchadu, pucchantu. ∴ Indic.
            pucchasi, Imperat. pucchasu. So also the 1st person
            Singular, Indic. pucchāmi : Imperat. *pucchāmu*.
            This -*āmu* however is found only in grammars. It is
            true that Śauraseni and Māgadhī often have the form
            in -*su* though otherwise they rarely use the Ātmane-
            padam. S̓. karesu = *kuru*, āṇesu = *ānaya*, kadhesu =
            kathaya. As however Pali derives -*ssu* from *sva*, and
            uses this also with Parasmaipada stems (E. Müller,
            Pali Grammar, p. 107), this is probably its origin,
            though analogy may have aided its adoption in the
            active voice.

Note 3.   1st Plur. -mha = *sma* is from the Aorist accord-
            ing to Pischel (§ 470), who compares Vedic *jeṣma*
            deṣma (Whitney 894 c.).

§ 117. **Optative.** This is common in AMg. JM., rarer in M. and
            exceptional in the other dialects

            There are two types—(i) the usual form in M. AMg.
            JM. derived from the Opt. of the 2nd conjugation.
            = *yām*, -*yāḥ*, -*yāt*, etc.

e.g., Singular   1. vattĕjjă, (vattejjāmi, analogy with Indic.)
                 2. vattĕjjăsi (°ăhi) (°ăsu).
                 3. vattĕjjă.

      Plural   1. vattĕjjāma.
                 2. vattĕjjăha
                 3. vattĕjjā = 3rd Sing.

(ii) the only form in S'auraseni, also found in the others
derived from the Opt. of the 1st conjugation,
-*eyam*, -*eḥ* -*et*.

Singular   1. **vaṭṭeam** (vaṭṭe analogy with 2, 3, persons).

              2. **vaṭṭe.**

              3. **vaṭṭe** also used for 3rd Plural.

Note. The short ĕ in -*ĕjja* seems to be for ĭ (§ 72). So
jāniyāt becomes AMg. jāṇijjā, jāṇĕjjā, but doubtless
its prevalence is partly due to the influence of the 1st
conjugation.

§ 118. **Future.**   (-*issa*- from -*isya*-)

Singular   1. **pucchissaṃ**, AMg. **pucchissāmi.**

              2. **pucchissasi** (M. AMg. pucchihisi).

              3. **pucchissadi,** M pucchissaï (or pucchihii).

Plural   1. **pucchissāmo.**

              2. **pucchissadha**, M. pucchissaha.

              3. **pucchissanti** (AMg. pucchihinti).

Note. The forms in *ihi* arose from forms in *hi* after
diphthongs or long vowels. The 3rd Sing. pucchihii
contracts to pucchihī as the metre requires. The
grammarians give also 1st Singular in *ihāmi, ihimi*:
(Apabhraṃśa has pĕkkhīhimi = *prekṣiṣye*), 1st Plural
-*ihimo*, 2nd Plural -*ihiha ihittha*.

§ 119. **Passive.** The Prakrit passive either (i) corresponds to
the Sanskrit form in -*ya* (*y* being omitted in S' Mg.
and becoming -*jj*- in the others), or adds -*ia*- (S'. Mg.
ia, others -*ijja*) to (ii) the root, or more commonly to
(iii) the present stem.

The endings are those of the (A-class) parasmaipada ;
but M. AMg. often have ātmanepada endings especially
in the Present Participle.

Examples. (i) M. jujjaï. S'. jujjadi = *yujyate*. M. gam-
maï, M. dijjaï, Ś. dijjadi = *dīyate*.

    (ii) From √*gam* M. gamijjaï, S'. gamīadi.

    (iii) From gacch- S'. gacchīadi.

		S'auraseni.	*Māharāṣṭri.*
Singular	1.	pucchiāmi	pucchijjāmi,
	2.	pucchiasi	pucchijjasi,
	3.	pucchiadi	pucchijjaï,
		and so on.	and so on.

§ 120. **Causatives.** This is formed as in Skt. by the addition of *aya* (becomes e) to the *strong* form of the root. hāseï = *hāsayati*. After *ā* Skt. inserts *p*; -*paya* becomes Pkt. **ve**.

ṇivvāvedi = *nirvāpayati*. Prakrit extends this usage to many other stems, lengthening the *ă* of the present stem, e.g. pucchāvedi.

§ 121. **Participles.** The normal forms are shown in the following scheme:—

Active.

Present. **pucchanto**, F. pucchantā, N. pucchantaṃ, causal, pucchāvento..etc.

Future. **pucchissanto**, -tā, -taṃ.

Perfect. *nil.*

Middle (active meaning, common in AMg.)

Present. **pucchamāṇo** -ṇā (ṇī), -ṇaṃ.

Future. **pucchissamāṇo** etc.

Passive.

Present. S'. **pucchīanto**, AMg. pucchijjamāṇo.

Future. ("Gerundive") **pucchidavvo** — M. pucchiavvo (pucchaṇīo). M. **pucchaṇijjo**. [kajjo = *kāryaḥ*] (§ 137).

Past. S'. **pucchido**, M. pucchio (§§ 124-5).

§ 121. **Infinitive.** Sanskrit -*tum* becomes S'. Mg. -*duṃ*. M. -*uṃ*. The ending is added (*a*) to the root, (*b*) to the present stem (with i). S' **pucchiduṃ** M. **pucchiuṃ**.

Examples. gantuṃ, S'. gacchiduṃ, gamiduṃ, S'. kāmeduṃ = *kāmayitum*, dhāriduṃ = *dhārayitum*, S'. kāduṃ and kariduṃ M. kāuṃ = *kartum*.

(For Inf. in -ttae see § 136.)

§ 122. **Gerund**.

S̒. pucchia. M. pucchiūṇa. AMg. pucchittā or puc-
chidūṇa. S̒. Mg. have kadua = *kṛtvā*, gadua = *gatvā*.
S̒. has sometimes in *verse* the ending ūṇa-dūṇa, e.g.
pekkhiūṇa, otherwise only -ia is correct.

Examples. S̒. ṇaïa (for nītvā) = *nayiya* but avaṇīa =
apanīya, odaria = *avatirya* (Mg. odalia), pĕkkhia,
bhavia, pavisia,

In Māgadhī the form in -ūṇa is the commonest.
Examples. haūṇa, gantūṇa, hasiūṇa, kāūṇa.

AMg. prefers the form in *ttā* (*tā* after a nasal) :
bhavittā, gantā, hasittā, karittā, also *ttāṇaṃ* : bhavit-
tāṇaṃ.

§ 123. **Irregular Verbs**.

The normal or regular conjugation being as given above,
there are also numerous "*irregular*" forms. These
are of two kinds; (*a*) those that agree with Sanskrit in
their formation, only undergoing phonetic changes ;
(*b*) those that are irregular by both Sanskrit and
Prakrit standards. These latter, which are not very
numerous, may be due to analogy, or to the survival
of forms used in the ancient spoken language, but not
recognised by classical Sanskrit.

§ 124. A large number of "irregular" verbs in Prakrit differ
from the normal conjugation only in the **Past Parti-
ciple Passive**. It was natural that older forms
should be preserved in the case of this participle
Some words like *gataḥ*, *kṛtaḥ* were in such constant
use, that their phonetic equivalents, e.g. gado, gao,
kido, kao, were likely to hold their own against new
forms suggested by analogy such as *gacchido, karido.*
Moreover in many cases this participle has acquired a
width of meaning as an adjective over and above its
literal meaning as a participle. Words, e.g. like *snig-
dha*, *mugdha*, *Buddha* are not necessarily thought of

as parts of verbs, though their derivation is clear.
The degree to which normal analogous forms pre-
vailed, or older forms survived (or were introduced
from Sanskrit) varies with different dialects and differ-
ent writers. It is not a matter of precise rule, nor
would an extensive list of occasional exceptions be of
much value. There are however a number of forms
of more frequent occurrence, with which the student
should be familiar from the outset (§ 125).

§ 125. Past Participles Passive.

Irregular Forms.

P. P. P.		Sanskrit.	Present Tense.
avaraddha	'offended'	*aparāddha*	M. avarajjhai.
ādhatta	'applied'	(*ādhatta*)	M. ādhāi (or ādha-
		āhitā	vai if Causal).
aṇatta	'ordered'	*ājñapta*	S. āṇavedi (§ 36).
āraddha	'begun'	*ārabdha*	S. ārambhadi.
ārūḍha	'mounted'		M. āruhai.
āsaṇṇa	'sat down'	*āsanna*	S. āsiadi.
utta	'spoken'	*ukta*	(AMg. vutta).
uttiṇṇa	'crossed'	*uttīrṇa*	M. uttaraī.
oiṇṇa S. odiṇ- na	'descended'	*avatīrṇa*	o-araī.
M. kaa AMg. kaẏa	'made'	*kṛta*	M. karei.
S. kida (§ 11) kada (§ 60.)			S. karedi.
kiliṭṭha	'afflicted'	klista	M. kilissai.
kuvida	'angered'	*kupita*	S. kuppadi.
—°kkanta	'gone'	—°krānta	S. kamadi.
M. khaa, (khāa),		khaṇṇa	(AMg. khaẏa khat- ta).
[S. khaṇida]	'dug'	*khāta*	M. khaṇaī.
M. khaa, S. khada	'hurt'	*kṣata*.	

khiṇṇa	'wasted'	kṣīna	M. khījjaï.
khitta	'thrown'	kṣipta	khivaï.
M. gaa, Ś. gada	'gone'	gata	Ś. gacchadi.
gaviṭṭha	'sought'	gavesita	M. gavesaï.
M. gahia, Ś. gahida	'seized'	gṛhīta	Ś. gĕṇhadi (§ 52).
gīa	'sung'	gīta	M. gāaï.
gūḍha	'hidden'	gūḍha	Ś. gūhadi.
chiṇṇa	'cut'	chinna	M. chindaï, Ś. chindadi.
M. jāa, Ś. jāda	'become'	jāta	Ś. jāadi.
M. jia, Ś. jida	'conquered'	jita	Ś. jaadi, M. jiṇaï.
jutta	'yoked'	yukta	M. juññaï, Ś. yujjadi (Pass. § 119).
catta	'abandoned'	tyakta	M. caaï.
M. ṭhia Ś. ṭhida (§ 12). thia thida (§ 38).	'stood'	sthita	Ś. ciṭṭhadi.
ṇada (M. ṇaa)	'bowed'	nata	ṇamadi.
ṇattha	'destroyed'	nasta	ṇassadi.
M. ṇāa (Ś. ṇāda) [also jāṇi(d)-a]	'known'	jñāta.	jāṇādi.
Ś. viṇṇāda	'discerned'	vijñāta	viṇṇavīadi (pass.).
padiṇṇāda	'promised'	pratijñāta.	
ṇīda (M. ṇīa)	'led'	nīta	ṇedi.

(Ś. avaṇīda = apanīta, paccāṇīda = pratyānīta, uvaṇīda = upanīta, pariṇīda = parinīta, duvviṇīda = durvinīta. āṇīda = ānīta.)

[M. also ṇia. aïṇia = atinīta, āṇia = ānīta].

ṇhāa	'bathed'	snāta	ṇhāi (AMg. siṇāi).
tatta	'heated'	tapta	(also tavida).
tuṭṭa	'broken'	truṭita tuṭṭai	[cf. Hindi ṭūṭā].
tuṭṭha	'pleased'	tusṭa	tussadi.

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dattha (dak-ka)	'bitten'	*dasta*	dasai [Ś. damsadi damsida].
daddha	'burnt'	*dagdha*	dahaï (Ś. dahadi) dahaï.
ditta	'lit'	*dīpta*	dippadi.
dittha	'seen'	*dista*	disadi.
dinna	'given'	*datta*	dedi.
paatta pavatta paatta pautta	'set out'	*pravṛtta*	pavattaï, etc.
pautta	'used'	*prayukta*	pauñjaï.
pauttha	'exiled'	*pravasta,* = *prosita*	[pavasaï. (?)]
painna	'scattered'	*prakīrṇa*	[païrījjaï pakirïadi. (?)]
padivanna	'resorted to'	*pratipanna*	padivajjadi.
patta	'obtained'	*prāpta*	pāvaï, pāvedi.
M. palāia Ś. palāida M. palāa JM. palāṇa	'fled'	*palāyita* *palāta*	palāyaï.
pavittha	'entered'	*pravista*	pavisadi.
pasattha	'praised'	*praśasta*	pasaṃsai.
pīda	'drunk'	*pīta*	pivadi.
puttha[1] [usually pucchida.]	'asked'	*pṛsta.*	pucchadi.
baddha	'bound'	*baddha*	bandhaï.
buddha	'enlightened'	*buddha*	bujjhaï.
bhattha	'fallen'	*bhrasta*	
bhinna	'split'	*bhinna*	bhindaï.
bhīa bhīda	'frightened'	*bhīta*	biheï (Ś. bhāadi).
Ś. bhūda	'become'	*bhūta*	bhodi.

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[1] Also 'touched' *spṛsta* (phusai).

bhutta	'enjoyed'	*bhukta*	bhuñjadi.
mukka	'released'	**mukna = mukta*	muñcadi.
muda (M. mua maa)	'dead'	*mṛta*	maradi.
mūḍha	'perplexed'	*mūḍha*	mujjhaï.
raa	'gratified'	*rata*	ramaï.
ratta	'reddened'	*rakta*	rajjadi.
ruia	'brightened'	*rucita*	ruccaï (Ś. ruccadi).
ruttha	'vexed'	*ruṣṭa*	rusaï.
M. runna (Ś. rudida)	'wept'	*rudita*	M. ruaï. Ś. rodadi roadi.
ruddha	'obstructed'	*ruddha*	rundhedi.
lagga	'fixed'	*lagna*	laggaï (Ś. laggadi).
laddha	'taken'	*labdha*	lahaï.
lia līṇa	'attached'	*līna*	lei.
līḍha	'licked'	*līḍha*	lihaï.
viṇṇatta	'reported'	*vijñapta*	viṇṇāveï.
vūḍha	'carried'	*ūḍha*	vahaï.
samāsattha	'consoled'	*samāsvasta*	samassasai. (?)
sittha	'told'	*śiṣṭa* (√*śās*)	sāhaï.
sitta	'sprinkled'	*sikta*	siñcaï.
siddha	'accomplish-ed'	*siddha*	sijjhaï.
sutta	'slept', 'asleep'	*supta*	suvaï.
suda (M. sua)	'heard'	*śruta*	suṇedi.
suddha	'purified'	*śuddha*	sujjhaï.
M. haa, Ś. ha-da	'killed'	*hata*	haṇaï.
haa	'seized'	*hṛta*	haradi.
M. hūa (Ś. bhūda)	'become'	*bhūta*	hoï.[1]

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[1] Hemacandra allows M. *hoï, huvaï, havaï, bhavaï*; Ś. *huvadi, bhavadi, havadi, bhodi, hodi*.

§ 126. Irregularities in Present Indicative.

Regular or Normal Indicatives are of the type **pucchadi** or **kadhedi** (§ 114) and are either (*a*) the phonetic equivalents of Sanskrit Indicatives of the 1st Conjugation, or (*b*) from roots in the 2nd Conjugation, equivalents of what Sanskrit would most naturally have had, if they had been included in the 1st Conjugation. Thus we may class as *regular* such forms as (*a*) gacchadi, icchadi, siñcadi, muñcadi, maradi, sumaradi pivadi, phusadi, kuppadi, naccadi, kadhedi, takkedi, cintedi, (*b*) hanadi ($\sqrt{han}$) sasadi ($\sqrt{śvas}$).

' *Irregular* ' forms comprise (i) forms not of the normal type, e.g. ṭhāï; (ii) verbs attracted into the E class, e.g. karedi; (iii) forms diverging from Skt. types in a ; (iv) nasalised roots ; (v) addition of *n* original or by analogy ; (vi) other survivals of Skt. conjugation ; (vii) anomalies.

§ 127. (i) Type with 3rd Sing. in *āï* (S. ādi) arises (*a*) by *contraction*. Apa. khāï = khāaï = *khādati* ; (*b*) by *survival* of form in Skt. 2nd class. M. vāï = *vāti* but also vāaï (Ś. vāadi), M. paḍihāï = *pratibhāti* (Ś. paḍihāadi), Ś. bhādi = *bhāti*, vihādi = *vibhāti* ; (*c*) by *analogy* M. ṭhāï = * *sthāti* for *tiṣṭhati* (Ś. ciṭṭhadi) and so with all roots ending in ā. dhāi or dhāaï, gāi, jhāi (= Epic *dhyāti*).

Other *contracted* forms are Ś. bhodi = *bhavati*, ṇedi = *nayati*.

$\sqrt{}$ dā to give has demi desi dedi—děnti.

dedi is from *dáyati, cf. Ś. Fut. daïssaṃ. Absol. daïa.

§ 128. (ii) Many verbs are attracted to the E class (10th class in Skt.). *Examples.* **Karedi** (= *Karoti*) (distinguish from causal kāredi = *kārayati*), muñcedi (causal moāvedi), hasedi, sumaredi, ciṇedi, suṇedi, bhaṇedi, dhuvedi, etc.

§ 129. (iii) √ *ru* has ravaï (1st class), ruvai (6th) and rovaï
  Inf. rovium. (Ś. has forms from *rud.* rodidum).

  √ *dhau.* M. dhuvaï. AMg. dhovaï dhoveï Ś. dhoadi.

  √ *bhū* has M. **hoi** huvaï. Ś. **homi hosi bhodi.** Opt.
  bhaveam bhave. Infin bhavidum.

  ruccadi = *rucyate (transferred to 4th class) (also roadi
  Mg. loadi)—similarly **laggadi,** vajjadi (√ *vraj*), jujjadi
  = *yujyati (Epic *yuñjati*).

§ 130. (iv) From *chid* come chindaï **chindadi.** This is natural
  as the root was nasalised in the Sanskrit Present.
  Similarly with other roots of the 7th class. Bhin-
  daï, bhañjaï, bhuñjadi.

  The nasal in rambhaï (√ *rabh*) is also familiar in Skt.
  derivatives. (Epic *rambhati*).

  muñcadi (M. muñcaï) is regular, but M. has also muasi
  = **mucasi.*

§ 131. (v) Ṇ is preserved in ciṇai Ś. ciṇedi (*Skt. cinoti*), kuṇaï
  (Vedic *kṛṇoti*), suṇedi (M. suṇai), jāṇāï Ś. jāṇādi,
  na āṇādi, kiṇaï = *krīṇāti*, gĕṇhadi = *gṛhṇāti*, Ś. sak-
  kaṇomi sakkuṇomi = *śaknomi*, dhuṇai (Ś. dhoadi,
  Pāli dhovati): by analogy in jiṇaï (Ś. jaadi) thuṇai
  (√ *stu*).

§ 132. (vi) √i '' to go '' has emi esi edi (M. ei)—ĕnti: √ *as* to
  be..mhi si atthi, mha (M. mho) ttha santi.

  (*Note.*—Atthi the only common non-enclitic form is used
  with all numbers and persons).

  √ *bhī.* M. bihei (Ś. bhāadi).

  (vii) bhaṇādi as if from bha-ṇā-mi (9th class) also bha-
  ṇedi, suṇādi = suṇedi as if in 9th class.

  √ *svap* becomes suv, hence suaï and (by analogy with
  ruaï rovaï) sovaï Ś. sovadi.

§ 133. *Survivals of other conjugational forms.*

  Imperfect. **āsī** = *āsīt* used for all persons of both num-
  bers.

Optative. AMg. siyā = *syāt*, kujjā = *kuryāt*, būyā = *brūyāt*,
sakkā = Vedic *śakyāt* (Pischel § 465).

Precative M. AMg. hojjā̃ = *bhūyāt*. AMg. dějjā = *deyāt*.

Aorist. AMg. akāsi = *akārṣīḥ* or *akārṣīt*. Plural -*iṃsu*
akariṃsu (cf. the Aorist in Pali).

Perfect. AMg. āhu = *āhuḥ*. Plural āhaṃsu.

§ 134. Irregular Futures.

Futures in -*issadi* (or M. *ihii*) are normally formed from
the Present base: pucchissaṃ, kadhissaṃ, M. pucchi-
haṃ kahehaṃ (§ 118). They are also formed from
the root as in Sanskrit. M. ṇehii = *neṣyati*, but Ś.
ṇaissadi, Ś. gamissadi.

From √ *bhū* various present bases are used to form the
future. Ś. bhavissaṃ, huvissaṃ, Mg. huviśśaṃ M.
hohii hossaṃ.

√ *Sthā* M. ṭhāhii (pres. ṭhāi). Ś. ciṭṭhissadi (pres. ciṭ-
ṭhadi). Other forms represent the Sanskrit—*syāmi*
especially in M. AMg: so daccham = *drakṣyāmi*, (2. s.
dacchisi, 3. s. dacchii 3 pl. dacchinti), möccham (√ *muc*)
věccham (√ *vid*), röccham (√ *rud*) vöccham (√ *vac*).
daccham and the rest are not used in Ś. Mg.

Ś. pěkkhissaṃ (M. pěcchissaṃ) rodissaṃ, vedissaṃ.
Causatives and others in E-class form Futures (*a*) as in
Sanskrit (omitting intervocal *y*). Ś. kadhaissaṃ moā-
vaissasi = *mocāpayiṣyasi*,   ṇiattaissadi = *nivartayiṣ-
yati* (b) M. AMg. from the e-stem : vattehāmi = *vartayiṣ-
yāmi* (c) omitting *aya* = e. M. kahissaṃ, Ś. kadhissaṃ,
M. puloissaṃ = *prolokayayiṣyāmi* Ś. takkissadi = *tarkay-
iṣyati*, sussūissaṃ = *śuśrūṣayiṣyāmi*.   Mg. māliśśaśi =
mārayiṣyasi.

√ *dā* has Ś. daïssaṃ M. dāhaṃ, √ kṛ has Ś. karissaṃ
M. also kāhaṃ.

§ 135. Irregular Passives.

(*a*) Many passives that are often called irregular as
not being formed with the commonest ending

-*ijjaï* *S.* *ïadi*, are regular equivalents of Sanskrit passives. (§ 119. (i)) e.g. **jujjadi** = *yujyate*, gam-maï = *gamyate*. Other examples are:—Khippaï (*kṣip*), luppaï (*lup*), bhajjai (*bhaj*), bajjhai (*badh* : dhy becomes jjh § 44), rujjhai (*rudh*), ārabbhaï (*ā-rabh*), gijjaï (*gā*), khajjai (*khād*), labbhaï *S.* lab-bhadi (*labh*), chijjai (*chid*), bhijjaï (*bhid*), bhujjaï (*bhuj*), muccaï (*muc*), vuccai (*vac*), tīrai (*tṛ*), kīraï (*kṛ*).

(*b*) Others are similarly formed from obsolete roots or modified forms of roots, e.g. vubbhaï = *uhyàte* (from *vubh), dubbhai = *duhyate*, libbhaï = *lihyate*, rubbhai = *rudhyate*, ghĕppaï = *gṛhyate*; and with *ur* for *ū* ruvvaï = *ruvyate (Ś. rodīadi), suvvaï (*śru*) (Ś. suṇīadi), thuvvaï (*stu*), dhuvvai (*dhū*) also dhuṇijjaï. Similar are civvaï (*cīv* for *ci*) also ciṇij-jaï, Ś. cīadi, jivvaï (*jiv* for *ji*).[1]

(*c*) ādhappaï is a causative passive = *ādhāpyate*, so also vidhappaï.

(*d*) jammaï, "is born," is derived from *janman* Pkt. jamma; similar is the case with hammaï (√ *han*) khammaï (√ *khan*).

Anomalous summai (*śru*), cimmai (√ *ci*).

Note.—Śaurasenī and Māgadhī often prefer the form from the present base. M. labbhaï, Ś. labbhadi, but also *lambhïadi* ; M. muccaï, Ś. *muñcïadi* ; M. suvvaï, Ś. *suṇī-adi*, Mg. śuṇīadi ; M. ruvvai, Ś. *rodīadi* ; M. bhujjaï, Ś. *bhuññïadi* ; M. kīraï, Ś. *karīadi* (AMg. kajjaï = *karyate) ; M. ṇajjaï, Ś. *jāṇīadi* ; M. bhaṇṇaï, Ś. *bhaṇīadi*.

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[1] The two passives civvai jivvai are assigned to *ci* and *ji* by the Grammarians. They have been explained as analogous to the forms from roots in u or ū. Pischel held that civvai was a regular passive from *cīv* given in the Dhātupātha (= 'take' or 'cover') and jivvai probably from *jiv* (= 'please'). Vide Pischel, § 537.

§ 136. Infinitives.   (Variations).

The commonest form especially in Śauraseni is that
derived from *itum* (M. *iuṃ*, S. *iduṃ*) added to the pre-
sent base, *i.e.* gacchiduṃ, aṇucitthiduṃ (*sthā*), geṇhi-
duṃ (*grah*), jāṇiduṃ (*jñā*), dahiduṃ (*dah*), khividuṃ
(*kṣip*), hariduṃ (*hṛ*). Causatives, kāreduṃ, dhāre-
duṃ, daṃseduṃ = *darśayitum*, (sometimes uncontrac-
ted Ś. ṇiattāiduṃ = *nivartayitum*), or by analogy with
A-stems: dhāriduṃ, māriduṃ, kadhiduṃ.

Equivalents of Sanskrit forms in *-tum* are also found in
Śaur: but are commoner in M.

Ś. ṭhāduṃ (*sthā*), pāduṃ (to drink), kāduṃ kāuṃ (*kṛ*),
gantuṃ (*gam*). M. bhŏttuṃ = *bhoktum*, datthuṃ =
draṣṭum, dāuṃ (*dā*), ṇeuṃ (*ni*), pāuṃ (*pā*) Ś. pāduṃ
JM. piviuṃ, souṃ (*śrotum*), jeuṃ (*ji*) (AMg. jiṇiuṃ),
laddhuṃ (*labh*), vodhuṃ (*vah*), chĕttuṃ (*chid*), bhet-
tuṃ (*bhid*), mŏttuṃ (*muc*), ṇāuṃ (*jñā*). Similarly
formed are ghĕttuṃ (§ 19) (= * ghṛp-tum for *grahītum*) [1]
sŏttuṃ (= * sov-tum for *svaptum* cf. rŏttuṃ = *rotum*).
√ *vac* has M. vŏttuṃ Ś. vattuṃ.

Ardha-Māgadhī often uses the *-tum* form as a gerund, so
that kāuṃ means *kṛtvā*. For the Infinitive this dialect
prefers a form in *ttae* or *ittae*. citthittae (*sthā*), gacchittae
(*gam*). This is derived from a Dative Infinitive as
found in Vedic.

§ 137. Gerundives (Varieties).   (cf. § 121).

(a) From *-tavya*, either (i) with the present stem, or (ii)
with the root (strong form).

(i) pucchidavva, gacchidavva, hodavva (§ 4) or bhavi-
davva, aṇucitthidavva, dādavva, suṇidavva, jāṇi-
davva, gĕṇhidavva.

(ii) sodavva M. soavva (*śru*), ghĕttavva, kādavva (§ 63)
M. kāavva (*kṛ*).

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[1] Also M. gahiuṃ, AMg. giṇhiuṃ, JM. gĕṇhiuṃ, Ś. gĕṇhiduṃ.

(b) From -*nīya*. M. AMg. -*aṇijja*, Ś. Mg. -*aṇia*: karaṇīa, daṃsaṇīa, (from Present stem pucchaṇīa), M. karaṇijja, daṃsaṇijja.

(c) From -*ya*. kajja (§ 50) = *kārya*. AMg. vójjha = *vāhya*; from Present stems: gĕjjha (§ 70) = *gṛhya from present stem gṛha (as in Vedic *gṛhe* and Apa: (Hemacandra) gṛhanti).[1]

CHAPTER X.

CLASSIFICATION OF PRĀKRITS.

The rules and examples given in the last six chapters deal mainly with Māhārāṣtrī and Śaurasenī, other languages being mentioned incidentally.

The principal peculiarities of some of these may now be brought together.

Māgadhī. It is a matter for regret that the sources of information about this language are not more abundant, as it is in some ways the most interesting of the Prakrits. We have here striking variations in phonetics that are not easily accounted for.

Ś. for S. (श for स) is an equation that is reflected in the modern languages of the East of India, where people speak, and even write of the " Shām Ved " and " Sheeta." As other Prakrits use only स *s* this law should cause the student no difficulty : bhaviśśadi is easily recognised as the equivalent of Ś. *bhavissadi*, taśśiṃ of *tassiṃ*, śā of *sā*, puttaśśā of *puttassa* and so on.

L or R (ल for र) is more striking, especially at the beginning of a word. lāāṇo = " kings."

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[1] This is Pischel's derivation. However *grāhya* would become *gajjha, and association with the group gĕṇhadi ghĕttuṃ, etc., might account for the change of vowel *a* to *ĕ*.

puliśo = Ś. *puriso*, galuḍa = Ś *garuḍa*, Cāludatta, ovālida-śalīla = *apavāritaśarīra*, śamale = *samare*, ṇagalantala = *nagarān-tara*.

This change *l* for *r* is found occasionally in other Prakrits (§ 26) and in Pali (taluṇo = *taruṇo*) ; it is found also in the Vedic language, where *alam* √ *kṛ* replaces *aram-(kṛṇoti)*, and √ *luc* replaces *ruc*. There are many instances in other languages, and it is often difficult to determine which was the original sound.

It is however remarkable to find an Aryan dialect without an R sound at all. The modern dialects of Bihar and Bengal have not replaced every *r* with an *l*. Perhaps this rule for dramatic Māgadhī is a conventional exaggeration of a marked tendency of the Eastern dialects. Possibly as Māgadhī is put in the mouths of only low-class people, it represents only the habit of a non-āryan stratum of society, which like the Chinese coolies of to-day may have had no R's.

Y remains and replaces J (य for ज).

yadhā = Ś. jadhā (§ 1), yāṇadi = *jānāti*.

yāṇidavvaṃ = Ś. jāṇidavvaṃ, yaṇavada = *janapada*.

yāyade = *jāyate*. (jh becomes yh. Yhatti = *jhaṭiti*.)

Dy. rj. ry. all become yy. So that where Śauraseni has jj, Māgadhī has yy. (य्य for ज्ज).

ayya = *adya* or *ārya* (Ś. ajja).

avayya = *avadya*, mayya = *madya*.

(dhy becomes yyh : mayyhaṇṇa = majjhaṇṇa § 74).

ayyuṇa = *arjuna*, kayya = *kārya* (kajja § 50).

duyyaṇa = *durjana*.

From these examples it is clear that य in Māgadhī represents a front palate fricative different from the semivowel sound in English " yes." The equivalent of य was used in the North-West to express a foreign sound written Z in Greek. So on coins of King Azes we find the genitive Ayasa. Words spelt in Bengali with the equivalent of ज, are pronounced in some dialects with a sound resembling Z, in ' zeal ' or zh in ' azure.' A similar sound is commonly given to य in many words, e.g. (य = य़ pronounced zhe.

Ṅy, ny. jñ. ñj become ññ.

puñña = *puṇya* (Ś. puṇṇa § 48). añña = *anya*.

(Ś. aṇṇa) kaññakā = *kanyakā*. lañño = *rājñah* (Ś. raṇṇo § 99).

aññali = *añjali* (Ś. keeps ñj).

Medial cch becomes śc. (च्छ becomes श्च.) [1]

gaśca = *gaccha*, iściadi = *icchati* (*icchyate*), uścaladi = *ucchalati*, puścadi = *prcchati*.

tiliści peskadi = M. tiricchi pĕcchai = *tiryak prekṣate*.

A sibilant is retained at the beginning of a group of consonants. Grammarians differ as to which sibilant should be written. MSS. vary too much to give much help in the matter.

Ṣka. शुष्क becomes शुस्क according to Hemacandra, otherwise we find शुश्के śuśke = *śuṣkah*, Tuluśka = Turuṣka.

Ṣta ṣth become sta (or śta) कष्ट becomes कस्ट or कश्ट *susthu* becomes śustu or śuśtu.

Ṣpa, ṣpha become spa, spha, ṇisphala = *niṣphala* (M. Ś. ṇipphala, § 38).

Ska, skha. paskhaladi = *praskhalati*.

Sta. stha become sta (or śta) haśte or haste = *hastah* (M.Ś. hattho § 38) uvastida = *upasthita*.

Spa. Buhaspadi = Brhaspati (or Bihaśpadi).

Kṣa becomes ska. peskadi = prekṣate (or it is written śka. paśka = *pakṣa*. Hemacandra says pahka, i.e. with visarga jihvāmūlīya).

The real Māgadhī sound may have been neither the स nor the श of the Midland Sanskrit. These groups being difficult, it is not surprising to 'find that MSS. generally write the assimilated forms *tth*, etc.

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[1] As verbal forms in *ccha* go back to I.E. forms in *-SKA* the Māgadhī śc might be regarded as more archaic than the Vedic *cch* (however pronounced): cf. Slavonic, but this is considered inadmissible as Māgadhī has śc also for secondary cch as in uścaladi, maścali (=Fish. *matsya-li-* Pr. maccha), cf. Hindī machlī. On the other hand if originally correct for icchadi etc., the same group would be readily introduced in other cases where Śauraseni etc. had *cch*.

rth becomes st. (or śt) so tista = *tīrtha*, aste = *arthaḥ*.   This
may be merely conventional analogy,[1] e.g. Śauraseni hattho :
Māgadhī haste ∴ Ś. attho : Mg. aste. **In grammar** the two
characteristic points are Nom. Sing. in -e. śe haste = so hattho
and hage = "I" (§ 107). Otherwise the grammar closely
follows Śauraseni.

Some *Dialects of Māgadhī* appear in the plays.

Śākārī is spoken by the King's brother-in-law in the Little
Clay Cart.

Peculiarities.—A weak **y** before palatals.   Ycistha = *tistha*.[2]
ḍa in Past Participles especially from roots in *ṛ*. kaḍa = *kṛta*
(the same feature is found in AMg.).   Gen. Sing. in *āha* as well
as *aśśa* Cāludattāha. Loc. Sing. āhiṃ. pavahanāhiṃ = *prava-
hane*. Voc. Plur-āho. (Vedic-*āsah*).   These last three points
resemble Apabhraṃśa.

Ḍhakkī spoken by Māthura and the two gamblers in the
Mṛcchakaṭikā. A form of Māgadhi that approaches the Apa-
bhraṃśa stage. Has both *sa* and *śa*.

Cāṇḍālī and **Śābarī** appear to be dialects' of Māgadhī.

Ardha Māgadhī.   Jacobi called this Jaina Māhārāṣṭri and
regarded it as an older, more archaic Māhārāṣṭri. The Indian
grammarians called the language of the old Jain Sutras
"Ārṣam" from Ṛṣi. Hemacandra explains that all his rules
have exceptions in "Ārṣa." Trivikrama, another grammarian,
excluded "Ārṣa" from his treatise, because its meanings
were *rūḍha*, or conventional, not strictly in accordance with
etymology, i.e. not based on Sanskrit.

Namisādhu commenting on Rudraṭa's Kāvyālaṃkāra (2-12),
derives the word Prākṛit from *prakṛti* in the sense of natural

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[1] On the other hand the change *rt* becomes *ś* is found in Iranian.
Avestan mašyo = *martyah*. G.I.P. I. § 289.

[2] Mārkaṇḍeya gives this for Māgadhī and Vrācaḍa Apabhraṃśa.
Ycilaṃ = *ciram*. The pronunciation is not clear (*vide* Selections, Māgadhī).

speech free from the rules of grammarians, or from *prāk kṛta*, ' created of old ! ' because, says he, the Prākrit of the Ārṣa canon, Ardhamāgadhī is the language of the gods. *Ārisa-vaijane siddham devānam Addhamāgahā vāṇī.* Obviously Nami-sādhu was a Jain. The Jains indeed supposed that Ardha-Māgadhī, the language in which Mahāvīra preached, was the original language from which all others were derived.[1]

There is some difference between the prose and verse portions of the Canon. Verses often have Nom. Sing. in -*o* instead of the characteristic -*e* (like Mg.), gerunds in *tūṇa ūṇa* (like M.) while prose prefers *ttā* or *ttāṇam* (§ 122).

Other points are. Verse mĕccha, prose milakkhu. Verse kuṇai, prose kuvvaï (=*kurvati*). The verse dialect is thus somewhat nearer to M. than the prose.

Ardha Māgadhī agrees with Māgadhī in the Nom. Sing. in -*e*, the use of Gen. Sing. *tava* ; past participles in *ḍa* for *ta* after roots in *ṛ* (but not always) ; in *ka* becomes *ga* '' Asoga '' (but this is rare in Mg.) ; and in Pluti of -*a* in Voc. Sing. (common in Apabhraṃśā).

It differs markedly in the retention of *ra* and *sa*. In general AMg. (like Pali) retains more archaic features than the drama-tic Prakrits. AMg. is assigned by the Bhāratīya-nāṭya-śāstra (followed by Sāhityadarpaṇa) to servants, Rajputs, and the heads of guilds. The Jain monks in the plays who might be expected to speak AMg. appear to speak ordinary Māgadhī.[2]

AMg. differs in many respects from Māhārāṣṭrī.[3]

Phonetics.—am becomes ām before eva and avi (=*api*).

> iti become i after pluti vowel or in *iti vá*.
> prati drops i : paḍuppanna = *pratyutpanna* (rare in other dialects).

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[1] *Vide* Pischel, § 16.

[2] One of the dialects in the fragments of Buddhist dramas found in Central Asia is classed by Lüders as Old Ardha Māgadhī.

[3] Jacobi considered the language of the Jain Canon to be an older form of Mahārāṣṭrī. Kalpa Sūtra, S.B.E. XII. Pischel showed this view to be untenable. Pr. Gr. § 18.

   dentals for palatals. teicchā $=$ *cikitsā*.

   ahā $=$ yathā.

   use of samdhi consonants (§ 78).

Noun : dative in -ttāe (§ 92),

   instrumental in sā (§ 104),

   locative in -ṃsi (§ 92 v.).

Verbs : √khyā āïkkhaï (Pāli ācikkhati) M. akkhāï,

   kuvvai (in prose, see above).

   Relics of Aorists, e.g. 3 plur. pucchiṃsu.

   Infinitives in ṭṭu -ittu used as gerunds, e.g.
kaṭṭu (means *kṛtvā*) avahaṭṭu (means *apahṛtya*)
suṇittu, jāṇittu.

   Infinitives in -ttae -ittae (§ 136).

   Gerunds in -ttā, ttāṇaṃ, -ccā, -ccāṇa(ṃ),
-yāṇa(ṃ).

Moreover where they agree what is common in AMg. is often rare in M. Cerebralisation is much commoner in AMg. and so is the change *la* for *ra*.

The vocabulary is also often quite distinct.

It will be obvious that AMg. differs still more from Śauraseni.

The later Jain writings belong to times when the sects had spread more widely and were influenced by other dialects. Owing possibly to the popularity of this religion among the rich mercantile communities on the West coast, the non-canonical writings of the Śvetāmbara Jains are in a language which may be regarded as a form of Māhārāṣtri, although it retains a number of the peculiarities of AMg., e.g. infinitive in -*ittu*, gerund in -*ittā* and *ga* for *ka*. This is the main dialect of Jacobi's Selected Narratives in Mahārāṣtrī.

The language of the Digambara canon has Nom. Sing. in *o* : t, th become d, dh. Hence it has been called **Jain Sauraseni**. It has however much that is foreign to Śauraseni, but found in either M. or AMg. In the direction of Gujarat were many strongholds of Jainism, and here the Śauraseni type of dialect would meet Mahārāṣtri. That JŚ. preserves rather more of

the peculiarities of AMg. than JM. does, is probably due to the fact that it is somewhat older.

The resemblances and differences of the principal Prakrits given above would not necessarily lead to a closer classification. We have an Eastern Prakrit (Māgadhī), a Southern Prakrit (Māhārāṣtrī), and a Central Prakrit (Śaurasenī). Ardhamāgadhī appears to resemble the Southern more than the Central Prakrit. Hoernle,[1] on the basis of a comparative study of some of the modern Indo-Aryan languages, supposed that the whole of Aryan-speaking India was at one time divided between two languages, a " *Sauraseni tongue* " and a " *Māgadhī tongue*." Māhārāṣtrī he regarded as an artificial literary language, without any direct relation to the spoken language of Mahārāṣtram. Further study of the Prakrits and of the modern dialects has shown that this view is untenable.

Māhārāṣtrī (and Jain Māhārāṣtrī) has peculiarities which can be traced in modern Marāṭhī, and there can be no doubt that this Prakrit was based on the language of the Marāṭhi country.[2]

Grierson[3] with more abundant material has developed the idea of the geographical classification of the Prakrits on the basis of a comparison with modern dialects. His classification is—

Central Prakrit	..	.. Śaurasenī.
Outer Prakrits	..	.. E. Māgadhī.
		S. Māhārāṣtrī.
Intermediate	..	.. Ardha Māgadhī.

This is a convenient classification inasmuch as Śaurasenī is the most Sanskritic, and the representative of the Madhya-deśa, which was the centre of Hindu culture after the early Rigvedic times: while literary centres at a distance from this

[1] Grammar of the Gaudian Languages, 1880. Introd., p. xxx.

[2] See Introduction to Volume on Marāṭhi in the Linguistic Survey of India.

[3] See Article on Prakrit in Encyclop. Britannica, 11th edition, and chapter on Language in Imperial Gazetteer of India.

middle point naturally show more independence from Sanskrit.
This classification is indeed connected with a theory relating to
the immigration of the Aryan-speaking tribes into the Penin-
sula.   The speakers of the dialects out of which classical Sans-
krit was created, and on which later on Śauraseni was based,
are supposed to have forced their way into the Madhyadeśa
some time after a previous Aryan invasion.   The descendants
of those first-comers produced the " Outer Band " of languages.

Much may be said both for and against this particular
theory as an explanation of certain linguistic facts.   It is
however possible to accept a classification based on such facts,
without necessarily accepting this particular explanation.

A weak point in the classification might appear to be the
position of Ardha Māgadhī.   If this was centred in Oude, one
would expect the language to be roughly speaking half Māgadhī
and *half Śauraseni*.   Now Māgadhī as far as we know it hardly
differs from Śauraseni except in striking phonetic variations.
If we allowed Ardha Māgadhī a Nom. Sing. in e, a certain
amount of l for r, and ś for s with perhaps some traces
of the other phonetic peculiarities of Māgadhī, we could invent
a Prakrit that would fit in with the scheme, but it would be
quite different to the real Ardha Māgadhī of the old Jain
Canon.   Eastern Hindi does indeed lie between Western Hindi
and the dialects of Bihar, and combines some of the peculiarities
of the languages on either side ; but in the case of the Prakrit
Ardha Magadhī this does not appear to be the case.

It must however be remembered that this classification deals
primarily with the spoken languages on which the literary
languages were based.   The literary Prakrits were not all
crystallised at the same time, and so do not represent strictly
contemporary dialects.   Ardha Māgadhī is obviously more
archaic than Śauraseni.   Further the language of even the
oldest Jain Sutras may have been influenced by the spreading
of the sect towards the West.   It is also possible that later
literary Prakrits were influenced by earlier literary Prakrits.

Pāli. *Pāli* originally meaning a "boundary, limit, or line" was applied to the *Canon* of the Hīnayāna Buddhists. Thence it is used of the *language* of that Canon, found also in some non-canonical books : all being preserved in what were originally the missionary Churches of Ceylon, Burma and Siam. Thence again ' Pali ' is sometimes applied to (*a*) the inscriptions of Aśoka, although these comprise three or four distinct dialects ; (*b*) the official court language of Aśoka's Empire, a form of Middle Indian widely understood,[1] and (*c*) ' monumental Prakrit ' including all the inscriptions down to the time when Sanskrit ousted Prakrit (or " Pali ").[2] The Pali language of the Buddhist books forming a separate academic subject, (a classical language appropriate to Buddhists of Burma), has not been much studied in India. Nevertheless it is important for the study of (*a*) the history of Indian speech, and (*b*) the Old Prakrit inscriptions.

For the study of classical Pali numerous grammars, readers, texts and translations are available.[3] Only a very general description need be given here.

Characteristics of Pali. Pali retains more of the old grammatical system than AMg. The ātmanepada is commoner ; Aorists, especially the S-Aorists, abound. (The Aorist and Imperfect have fused together). The reduplicated Perfect is rare, but occurs. There are more survivals of the old conjugational classes, e.g suṇoti = Ś. suṇadi, karoti (Ātm kubbate) = Ś. karedi, dadāti (also deti) = Ś. dedi.

In Phonetics the striking points are :—the sibilant is dental स, *y* remains, *r* sometimes becomes *l*, but not always as in Mg., *n* is sometimes cerebralised but not always. Intervocal consonants generally remain, and surds are only exceptionally

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[1] See Rhys Davids, Buddhist India.

[2] This wide use of " Pali " is made by Dr Otto Franke, Pāli und Sanskrit. Pischel preferred " Leṇa " dialect for ' monumental Prākrit,' and " Lāṭ " dialect for Aśoka's inscriptions. Lüders suggests that the widely understood Leṇa dialect was really Old Ardha Māgadhī.

[3] See Biography.

replaced by sonants.   Hence we have bhavati, or hoti, katheti, pucchati, gacchati, etc. : mato = *mṛtah*, kato = *kṛtah*.

In some words conjuncts like dr- br- remain.

Svarabhakti is common.   Ārya becomes ayya or ariya.

From these examples it will be seen that Pali is more archaic than the Prakrits described above.

The geographical basis of Pali has been disputed.   The Buddha was supposed by tradition to have preached in Māgadhī.   The Scriptures were naturally supposed by Southern Buddhists to be in the language of the Buddha.   Therefore Pali should be Māgadhī.   As a matter of fact it is not.   The Nom. Sing. in -o, the presence of sa, ra, ja show this clearly. Some regard it as the language of Ujjain, whence Mahinda, the son of Aśoka, took the sacred Canon to Ceylon, others as the Aryan language of the Kalinga country.[1]   The latter seems the more probable.   Pali would then represent a very old form of Eastern Mahārāṣṭri in touch with Māgadhī on the North.

Asoka's Edicts are found in two different scripts, Kharoṣṭhī and Brāhmī, and in a variety of dialects.[2]   These often preserve conjuncts not found in Pali, e.g. *pr* in priya.   Such are not to be explained as Sanskritisms but as Archaisms, survivals of the old phonetics, especially in the North-West where such conjuncts still exist.   Cf. Sindhi traṇ, Lahndā tre = 3.

Dealing with the circle of Buddhist ideas these inscriptions have in many instances to be interpreted by comparison with the Pali scriptures.

Later Prakrit inscriptions are generally of a simpler character, often too brief for their dialect to be classified with certainty.

Apabhraṃśa (see Ch. II, p. 6).

To the student of philology it will be of interest to state

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[1] *Vide* Oldenberg, Vinayapitaka, Introduction, p. liv.

[2] Pischel (Gr. § 29) admitted clear traces of dialects, but considered the " Lāt.-dialect " to be on the whole one definite language, perhaps the official language more widely understood than spoken in the North-West and South.

some of the main features of the Apabhraṃśa stage.   Whereas
in the Old Prakrit stage the typical phonetic and gramma-
tical charges are not carried so far as in Dramatic Prakrits,
so naturally in this Late Prakrit all such changes are carried
further.   At the same time being in close touch with spoken
dialects, the Apabhraṃśas occasionally retained very ancient
features, that had survived outside the main current of lin-
guistic development.   Some of the " Outer " dialects preserve
quite ancient features to the present day.

The following tables of typical declension and conjugation
gives only forms peculiar to Apabhraṃśa, not those shared with
Prakrits.

Declension.

Sing. Nom.   Acc. puttu
       [Neut. phalu]
       Ins.   puttẽ
       Abl.   puttahẽ puttahu.
       Gen.   puttassu puttahŏ puttaha
       Loc.   putti puttahī

Plur. Nom.   Acc. putta (Neut. phalaī)
       Ins.   puttahi(ṃ)
       Abl.   puttahū
       Gen.   puttahā
       Loc.   puttahī

If the oblique forms be compared it is apparent that it
needed only the blurring of the final vowels to reduce these to
one form for the singular and a nasalised form for the plural
(vide Beames, II, § 42). The Apabhraṃśa Nom. Sing. in *u*
is seen in the Sindhi forms with a very short *u*.[1] In the
Genitive Sing. an *s* form survives in Apabhraṃśa. This *s*

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[1] Nom. Sing. in *ō* (Rajasthānī and Western Hindī dialects) or *ā* (Stan-
dard Hindī and Panjābi) is derived directly or by analogy from forms in
-*aka-*. K was dropped, hence from *ako we get *a-o. Apa. a-u which
becomes either *o* or *ā*.

appears in the Marāṭhī dative and in Kāshmīrī.[1] In Hindi it
is seen only in the pronominal declension tis-kā kis-kā.[2]

Conjugation.

Sing.	1.	**pucchaü**	Plur :	1.	**pucchah̃ū**
	2.	**pucchasi** or -hi		2.	**pucchahu**
	3.	**pucchaï**		3.	**pucchahī.**

This is very close to Old Hindi and not far from the modern
forms pucchū̃, pucche, puccho, pucchē̃.

In general it may be said that the Apabhraṃśa forms, when-
ever these can be ascertained, should be taken as the starting
point for the derivation of words in the modern languages and
the comparative study of their phonology.[3] Thus to derive
Hindi *pahlā* "first" we should start from an Apabhraṃśa
form *pahilaü* rather than from *prathamaḥ* or *paḍhamo*.[4]

Paiśācī Prākrit.—Paiśācī lies outside the circle of languages
dealt with so far. The term seems to have been used (*a*) of
the language of demons " Bhūtabhāṣā," (*b*) of a number of
uncivilized languages, including some Apabhraṃśas and some
non-aryan languages, (*c*) the Paiśācī dialect of the grammarians
(especially Hemacandra) with a subdialect Cūḷikā Paiśācī (C.P.).
This Paiśācī dialect is archaic in character. Its chief pecu-
liarity is the substitution of surd mutes for sonants. Tamo-
tara = *Damodara*.   C.P. nakara = *nagara*, rācā = *rājā*, khamma
= *gharma*, kaṃtappa = *kandarpa*.

ṇa ण becomes *na* न, ल *la* becomes ळ *ḷa* : य *ya* remains.
Intervocal consonants are not dropped. Aspirates are not
reduced to *h*.   *jñ*, *ny* become *ññ* (as in Mg. and probably every
other dialect at a sufficiently early stage).

Who were the speakers of this dialect ? The Shāhbāzgarhī
Edict agrees with this dialect in a number of particulars. The

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[1] Also in " Romani " of Gypsies in Europe, Čores-kero = ' of a thief.'

[2] These forms have fused with the old feminine *tissā*, etc.

[3] See Grierson's Phonology of the Indo-Aryan Vernaculars.

[4] Grierson derives from an Apabhraṃśa *paḍhāvillaü* apparently deduced
from AMg. *paḍhamilla* with the suffix -illa so frequent in M.: cf. Pischel
§ 449 who assumes Old Indian *prathila*.

Bṛhatkathā of Guṇāḍhya was composed, according to the story, in Paiśācī. This work was popular in Kashmir in the 11th century. Somadeva produced one version in the Kathā-saritsāgara, and Kṣemendra a shorter one in the Bṛhatkathā-mañjarī. Some scholars have concluded that Cūlikā Paiśācī was a dialect of the North-West of India. Sir George Grierson connects it with the Dard and Kāfir languages of the Hindu Kush, including Shiṇā and the under-layer of Kashmiri.[1]

On the other hand it is admitted that Guṇāḍhya was a South-Indian. The Bṛhatkathā was composed many centuries before that late literary development in Kashmir which produced Kṣemendra, Bilhaṇa, Somadeva and Kalhaṇa. ण ṇa becomes न na, and ळ becomes ळ] are suggestive of Dravidian influence. Other features such as the retention of medial *t*, and of *y* are merely archaic. Surd for sonant can be paralleled in the South as well as in the North. It is a common corruption when a language is adopted by an alien race.[2] The student will remember the Welsh parson Sir Hugh Evans in the Merry Wives of Windsor. Speakers of Gaelic have the same tendency. Any such corrupt dialect on the fringes of Aryan speech would necessarily disappear with the continued extension of Aryan speech. So that it seems quite as possible that the original Cockscomb[3] Demons belonged to the Vindhyas as that they were Cannibals of Kashmir.[4]

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[1] *Vide* the Piśāca Languages of North-Western India. R. As. Soc. Mon. Vol. VIII, 1906. The author's theory that these, mostly mixed, dialects should be provided with a separate compartment between the Iranian and Indian subdivisions of Aryan, because they combine Indian and Iranian peculiarities, is not convincing. Nor is the connection with C. Paiśācī obvious, as the main peculiarity of C.P. (surd for sonant) is *exceptional* in this area.

[2] It is quite probable that the same change in Armenian (tasn = ' ten ') and Teutonic (Gothic taihun) is due to the same cause.

[3] If that is the meaning of *cūlikā, cuḷikā*.

[4] References. Grierson's Monograph, pp. 1 and 2. Sten Konow. Home of Paisāci Z.D.M.G. lxiv, pp. 95 ff. Grierson Z.D.M.G. xlix. pp. 393–421.

CHAPTER XI.

PRAKRIT LITERATURE.

If the whole of the Middle Indian period be included, the first place in literary development must be assigned to **Pali**. Its claim to this place is due not only to its antiquity, but also to the inherent worth and historical interest of the early Buddhist literature. Of all Indian religions, Buddhism has had the profoundest effect on Asia as a whole. The Pali **Tipiṭaka** or " Triple Casket '' contains the oldest scriptures of that religion. Moreover from the Pali books we get incidentally a view of Indian life, that serves to supplement the more pedantic outlook of the orthodox priesthood, and the romances of the bards. Every student of Indian History should at least read some of the **Jātakas** or Birth Stories of the Buddha.[1] Representations of these stories, and scenes from the life of the Buddha occur continually on the sculptured panels of Buddhist *stūpas* and *vihāras*. Indeed without a knowledge of the outlines of the Buddhist doctrine, and some comprehension of the lives of Buddhists, lay and cleric, as revealed by these old scriptures, the student cannot really grasp what was one of the dominant factors in Indian History for more than a thousand years after the Founder's death. The student of Indian Philosophy will find that acute reasoning and bold speculation were not confined to the orthodox schools of thought, but also found among the Bauddhas.

History is represented by the versified monkish chronicles contained in the **Mahāvamsa** dealing with the early history of Ceylon.

The term Prakrit Literature however does not ordinarily include Pali Literature. If Pali works be excluded, then the greater part of the whole of the Prakrit Literature is made up of **Jain Literature**. This, as we have seen, is found in three distinct Prakrits.

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[1] See Bibliography.

Ardha-Māgadhī is the language of the oldest Jain books, which form the Canon of the S'vetâmbara sect. This canon comprises 45 *āgamas* including eleven *aṅgas* and twelve *upâṅgas*. These are sometimes spoken of under their Prakrit names and sometimes under the Sanskrit equivalents, e.g.

1st Aṅga.	Āyāraṅga-suttaṃ	= *Ācārâṅga-sūtram.*
2nd ,,	Sūya-gadaṅgaṃ	= *Sūtrakṛtâṅgam.*
7th ,,	Uvāsaga-dasāo	= *Upāsaka-daśāḥ.*[1]
1st Upâṅga.	Ovavāïya-suttaṃ	= *Aupapātika-sūtram.*

This great collection of writings was arranged by Devaddhi Gaṇin in the 5th century A.D. The date of the completion of the work is given as 980 years after the entrance to *nirvāṇa* of the Founder of Jainism, i.e. A.D. 454 (or possibly A.D. 514).

The older books, called *Pūrvas*, on which this redaction was based, have completely disappeared. Thus the collection contains materials of different centuries mixed together, so that it is difficult to distinguish them. Some portions are ascribed to Bhadrabāhu (about 300 B.C.). One such work is the **Kappa-suttaṃ**[2] (*Kalpa-sūtram*) which contains a life of Mahāvīra. This apparently is not really older than the 5th century A.D.

The style of the oldest prose books is diffuse, delighting in elaborate descriptions and endless repetitions. Their chief interest to the general student lies in their incidental references to facts and circumstances of the ordinary everyday life in India.

The oldest *Kāvya* work in Jain literature is the Paüma-cariya, which gives a version of the Rāmāyaṇa. It dates perhaps from the 3rd century A.D.

In Jain Māhārāṣṭrī there are non-canonical books of the Śvetâmbaras, consisting mainly of collections of stories: stories from the lives of famous saints, and narratives of the conversion of various people to the Jain religion. The Śvetâm-bara literature has as yet been only partially explored by

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[1] Edited and translated by Hoernle in the Bibliotheca Indica.

[2] **Edited** by Jacobi, and translated in Sacred Books of the East Series. See Bibliography.

modern scholars, and much material both for philology and for history awaits scientific treatment. Even less known are the works of the **Digambara** sect in **Jain S'aurasenī**. Bhandarkar has published extracts from the Pavayana-sāra of Kundakund-ācārya and the Kattigeÿānupĕkkhā of Kārttikeyasvāmin, both of which are in verse.

Jain literature is neither so famous, nor so widely studied as the Pali Buddhist literature. Much of it is still in manuscript, or in uncritical editions. Much of it again is difficult without (and even with) a commentary.

Apart from the Jain Canon the early literary development of Ardhamāgadhī has been deduced from its occurrence in certain inscriptions, and in fragments of plays [1] ascribed to Aśvaghoṣa or his contemporaries. Jain Māhārāṣṭrī is found in the Kakkuka inscription.

For the purposes of **Kāvya** however the most important Prākrit was from an early date **Māhārāṣṭrī**.[2] This was the language of the Prakrit Epics and Lyrics, and formed the starting point for Prakrit Grammarians.

Most famous of the Epics is the **Setubandha**, a work of such excellent technique, that it has often been ascribed to Kālidāsa. The poem, which is called in Prakrit *Rāvaṇavaho* or *Dahamuhavaho*, relates the story of Rāmā, but is supposed to commemorate the building of a bridge of boats in Srinagar by Pravarasena, king of Kashmir.[3]

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[1] Lüders.

[2] Jacobi (Selected Narratives, Introd., 1886) suggested the 4th century A.D. as about the time when M. attained this position. Early inscriptions of M. country are of the Pali type: the latest of these (showing some instances of elision of single intervocal consonants) date from 150 and 200 A.D. The Jain Canon according to tradition was written down in 454 A.D. Its language [AMg.] was influenced by M. [Pischel denies this]. Daṇḍin praises the Setubandha.

[3] Macdonell. Sanskrit Literature, p. 331. For Pravarasena II see Rājataraṅgiṇi, *Stein's trans.*: Bk. III, V. 354. For an attempted identification of Kālidāsa with Mātṛigupta, see Stein's note on verse 129.

The **Gauḍavaho** celebrates the conquest of Bengal by Yaśovarman of Kanauj about the end of the seventh century A.D. Its author's name was **Bappairāā** (= *Vākpatirājā*) possibly a *nom de plume*. The same author composed another Epic *Mahumahaviaa* of which only one or two verses have been preserved in quotations.

The Rāvaṇavaho and the Gauḍavaho have both been much influenced by Sanskrit models, and delight in long compounds.

The last eight cantos of Hemacandra's *Dvyāśraya-Mahākāvyam* form a small Prakrit Epic entitled *Kumārapālacarita* describing the deeds of Kumārapāla of Aṇhilvāḍā in Gujarat. The object of these cantos, as of the whole work, is to illustrate the rules of the author's compendious Sanskrit and Prakrit grammar called Siddha-Hemacandra.

The most important work for the study of Māhārāṣṭrī is the **Sattasaī** (*Saptaśatakam*) of **Hāla**. This is an anthology comprising verses by many poets. One commentary gives 112 names, another, that of Bhuvanapāla, gives 384.) The various recensions differ very much in the distribution of the verses, and probably few can now be definitely assigned to their authors. The collection is evidence of the immense amount of Māhārāṣṭrī poetry that must have been composed, but not preserved. Besides *Hāla* who is identified with *Sātavāhana* (spelled variously Sālivāhana, etc.) there are a few names known from other sources. *Hariuḍḍha, Nandiuḍḍha* and *Poṭṭisa* are mentioned in Rājaśekhara's Karpūramañjarī Act I, p. 19, 2. The Vidūṣaka says, " tā ujjuaṃ jeva kiṃ ṇa bhaṇīadi : amhāṇaṃ cediā Hariuḍḍha-Nandiuḍḍha-Poṭṭisa-Hāla-ppahudīṇāṃ pi purado sukaī tti." [1]

The date of this anthology has not been determined. Weber put it in the 3rd century at earliest, but earlier than the 7th century. Macdonell says, the poet Hāla probably lived before

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[1] In Lanman's racy translation this runs : "Then why don't you say it straight out : Our little pussy 's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Poṭṭisa and the rest." (Sukaï-*Sukavi.*)

1000 A.D. Some confusion has been caused by the identifica-
tion of this Hāla-Sātavāhana with the 17th king of the Andhra
dynasty (68 A.D.).[1] Jacobi on the other hand identified him
with the Sātavāhana, king of Pratisthāna, who induced the
Jains to change their Church Calendar in 467 A.D.

There can be no doubt that this anthology, including lyric
poets well known in the time of Rājaśekhara, was not put
together in the 1st century A.D.[2] when we should rather expect
early Prakrit of the Pali stage. The introductory verses of the
Sattasaī rather suggest that these love lyrics of the South
were not so universally on the lips of men as they had formerly
been.

Another anthology of similar material is the **Jaavallaham**
or Vajjālagga of Jayavallabha a Śvetāmbara Jain. It contains
some 700 verses. Some of these are common to Hāla's collec-
tion.

Dramatic Prakrits. The ordinary use of three Prakrits
(M. Ś. Mg.) in Sanskrit plays is familiar to every student of
Sanskrit. The authorities however differ as to the precise
allotment of the Prakrits among the rôles. The Mṛcchakati-
kam is one of the richest in its variety of Prakrit dialects.

The Hero of course, and male characters of similar standing,
except the Vidūṣaka, speak and sing in Sanskrit. It is excep-
tional for a woman to speak Sanskrit, but the Nun in Māla-
timādhavam does so. A purely Prakrit play in which even the
Hero speaks Prakrit is also exceptional. A well-known instance
is the Camphor-cluster.

The author however thinks it well to explain why no
Sanskrit has been used. In the Prologue the Stagemanager

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[1] See Vincent Smith, Early History of India, 2nd edition, p. 196,
whence it has been copied by school histories of India.

[2] Vincent Smith has evidently given too much weight to his " latest
leading authority", on the relations between the vernacular language and
the ' classical ' or ' secondary ' Sanskrit," i.e. Professor O. Franke's " Pali
and Sanskrit," 1902. This is a book of some ingenuity, but little historical
judgment.

reflects, " Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prakrit?" His assistant replies in Māhārāstrī—

"parusā Sakkaabandhā Pāüa-bandho vi hoï suumāro ı

"purisa-mahilānam jettiam ihantaram tettiam imānam ıı

"Sanskrit poems are harsh : but a Prakrit poem is very smooth : the difference between them in this respect is as great as that between man and woman."

Śaurasenī is the ordinary prose language of ladies and of the jester. Māhārāstrī is the corresponding verse dialect. Māgadhī is used by menials, dwarfs, foreigners and the like, e.g. the two policeman and the fisherman in Śakuntalā. It is also spoken by Jain monks and small boys.[1] MSS. and texts often assign the dialects contrary to the rules of Poetics and the statements of commentators. They also confuse the dialects, so that Māgadhī appears almost the same as Śaurasenī.

This mixture of languages in the Indian Drama has been much discussed, and various explanations suggested.

There is no exact parallel to the Indian usage. Comedy has always made fun of the speech of foreigners. Aristophanes brings in the Thracian barbarian Triballos, who speaks a jargon with a vague resemblance to Greek. The Phoenician

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[1] The following note of characters supposed to speak Māgadhī as recorded by Pischel (§ 23) may be useful to students of the Drama.

Mrcchakatikam: Śakāra, his servant Sthāvaraka, the shampooer-Kumbhīlaka, Vardhamānaka, the two Cāndālas and Rohasena. *Śakun*, *talā*: Fisherman and two policemen, Sarvadamana Śākuntalā's young son. *Prabodhacandrodaya*: the Cārvāka's pupil and the messenger from Orissa. *Mudrārāksasa*: servant, Jain monk, messenger, Sīddhārthaka and Samiddhārthaka while they appear as Cāndālas. *Lalita-vigraha-rāja*: the bards and the spy (who also speaks Ś.). [Otherwise Turuska captives and spy. The Indian spy speakes Ś.]. *Venīsamhāra*: the Rāksasa and his wife. *Mallikāmārutam*: elephant-keepers. *Nāgānanda*: servants. *Caitanyacandrodaya*: servants. *Candakauśikam*: Cāndālas and Rascal. *Dhūrtasamāgama*: barber. *Hāsyārnava*: Sādhupimsaka. *Latakamelaka*: Digambara Jain. *Kamsavadha*: the Hunchback. *Amrtodaya*: Jain monk.

tongue was parodied in Latin comedy, though the readings are
too corrupt for much to be made of it now. Shakespeare's
Welshmen and Frenchmen are familiar. Again the **vulgar**
speech of common people, as opposed to the language of the
educated, has always found its way on to the comic stage.
Dialect also, in a more or less conventional form, has appeared
even in serious plays from Shakespeare's time onwards. More-
over in Greek Tragedy we have the chorus singing in a dialect
different to the general language of the play. The Doric chorus
in the Attic play, like other lyric poetry, is in a *conventional*
dialect, a literary poetic language based on the Doric dialects,[1]
in fact what in India would be called a (literary) Prakrit.

The Indian usage however differs from all these partial
parallels. In the first place we may find four, and regularly
three, different dialects used in the same household, nay by
members of the same family ; secondly, one of these is a learned
('dead') language belonging to a previous stage of linguistic
development; thirdly, dialects purporting to represent widely
distant areas are combined in a single play, and assigned to
particular characters without any obvious reason ; and finally,
the practice has been reduced to definite rules.

The systematisation of the Dramatic Prakrits is not sur-
prising. Everything else about the Drama has been classified
and codified, from the virtues of the various sorts of Hero to
the 'faults' in the endless kinds of poetic ornament. The
making of minute rules seems to have characteristics of the
Brahman in all ages.

Explanations of this Sanskrit-Prakrit Drama may follow two
or three different lines. One line is the **Realistic** : namely that
the conversations in the plays represent the actual conditions
of Indian life in say the Gupta period. Grierson writes : " In
India there is nothing extraordinary in such a polyglot medley.

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[1] See Giles. Manual of Comparative Philology. §§ 614-6. Almost
every word of these three sections dealing with Greek dialects can be
applied to Indian dialects.

It is paralleled by the conditions of any large house in Bengal at the present day, in which there are people from every part of India each of whom speaks his own language and is understood by the others, though none of them attempts to speak what is not his mother tongue.'' [1]   Beames suggested a similar explanation.[2]   Of course it is admitted that the dialects are conventional in form, not faithful copies of spoken vernaculars, also that the assignment of a particular dialect to a particular sort of menial may have been more or *less* true to fact.   Again, granted that educated men could speak Sanskrit and that ladies generally could not, it is not to be supposed that the men could speak nothing but Sanskrit, and habitually addressed not only their wives but even their grooms in that language.

The well-educated man was able to speak Sanskrit.   The hero therefore spoke Sanskrit, and by a stage convention spoke it always, just as stage kings almost always, and real kings rarely, wear a crown.

Of course this explanation implies that the form of the classic drama was fixed in the Śaurasenī country.   Another line must be adopted to explain the use of Māhārāṣṭrī in verse.   This is clearly a case of Literary convention.   A school of lyric poetry developed in the South and became famous far beyond the borders of the Great Kingdom.   Māhārāṣṭrī verses were doubtless sung throughout India as Persian verses still are. It was natural to regard this dialect as the only appropriate one for Prakrit songs.

It is more difficult to account for the use for the other dialects along this line.[3]   The solution of the problem is obviously bound up with the history of the origin and development of

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[1] Encyclopaedia Britannica, 11th ed., Vol. 22, p. 254.

[2] Grammar, Vol. I, p. 7.

[3] Sylvain Levi—Le Théatre Indian (1890), p. 331, suggested that the use of Śauraseni was connected with the development of the Krishna cult at Mathurā the capital of the Śūrasena country.   The use of Māgadhi he would regard as a legacy from the ancient *Māgadhas*, the bards of Magadha.

the Indian drama. Of this we have little direct knowledge. Opinions have differed as to whether richness in Prakrit, as in the case of the Mrcchakaṭikam, is a sign of early or of late date. Again some authorities believe in an original Prakrit drama to which Sanskrit was added later.

The fragments of Buddhist plays ascribed to the time of Kanishka show the use of two or three distinct Prakrits. The Sanskrit is not quite "correct" and Prakrit is sometimes used in stage directions. On the other hand the plays ascribed to Bhāsa (not yet dated) evidently prior to the Mrcchakaṭikam are not so rich in Prakrit. One play has none, and some at least of these plays are closer in feeling and diction to the Mahābhārata than to Kālidāsa or Bhavabhūti. The extreme antiquity of Bhāsa's plays has been supposed to be supported by the character of his Prakrit, e.g. ayyautta instead of ajjautta. This however is a common feature in South Indian MSS. The Trivandrum edition of Bhāsa's works is based on South Indian MSS. As so often happens, these MSS. are evidently unreliable for the original form of the Prakrit.[1]

A Prakrit origin has been proposed not only for the Drama, but also for the Epic and Purāṇas,[2] that the Bṛhatkathā was composed in Paiśāci Prākrit is recorded by literary tradition (*vide* p. 69 above). The evidence for Prakrit originals of the Mahābhārata and Purāṇas consists in small points of grammar and metre considered to point to *translation* from Prakrit. The question cannot be discussed here. It should be remembered however that all poetry and verse, that has had a

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[1] hm for mh and hn for nh at first sight appear archaic, but are probably only orthographical variations; cf. guhmadu=(*gumphatu*). In the Svapnavāsavadatta the Vidūṣaka speaks Śauraseni, while the dialect of the ladies and servants contains many forms proper to Māhārāṣṭri (or AMg.).

[2] Pargiter. Dynasties of the Kali Age. Grierson. Enc. Brit. Prakrit, p. 253.

Compare also the theories of the origin of the Pañcatantra. (Hertel.)

Jayadeva's Gītagovinda is supposed to be based on an Apabhramśa original. (Pischel).

popular origin, must have existed (in some form however indefinite and fluctuating) in the popular speech before it was crystallised in Sanskrit. If the poem be old enough, the original must have been current in Primary Prakrit, not in Middle Indian. Primary Prakrit would not be identical with the "Sanskrit" of Pāṇini but it would bear a strong family resemblance thereto. Progressive Sanskritising at a later period, acting unevenly on various portions of the work, would produce much the sort of phenomenon we actually find in the Epic Dialect. Such a sanskritisation of Primary Prakrit is very different in its significance from translation out of a Middle Indian Prakrit into the Classical Sanskrit.

A special section of Prakrit Literature is formed by the **Prakrit Grammars**.

The oldest authority is the *Bhāratīyanāṭya śāstra* which gives only a short description of Prakrit grammar in verses 6–23 of Chapter 17. Chapter 32 contains examples in Prakrit. Unfortunately the text of this work is so corrupt, that little use can be made of it.

There seems to be no good authority for ascribing to Pāṇini a grammar called *Prākṛtalakṣaṇa*. The oldest Prakrit grammar extant is the **Prākṛtaprakāśa** of Vararuci Kātyāyana, who has been identified with the author of the *Vārttika kāra*.[1] The oldest commentary on the *Prākṛtā-prakāśa* is the Manoramā of Bhāmaha. With this commentary the work has been edited and translated by Cowell. (See Bibliography). In Chapter X on Paiśāci Bhāmaha gives two short quotations from the lost Bṛhatkathā.[2]

Caṇḍa in his **Prākṛtalakṣaṇa** deals with M. and the Jain Prākrits (AMg. JM. JŚ.) together. The arrangement of the work shows it is comparatively ancient.

The most important of the Prakrit grammars is that of **Hemacandra** of Gujarat (1088–1172 A.D.).

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[1] **For the authorities see Pischel Gr. § 32.**

[2] **Under Sūtra 4.** *ivasya pivaḥ* || **Kamalaṃ piva mukham.** Sūtra 14. *hṛdayasya hitaakaṃ* || Hitaakaṃ harasi me taluni.

This forms the eighth chapter of his Siddha Hemacandra, the first seven chapters of which deal with Sanskrit grammar. The same author compiled a Deśīnāmamālā.

Other grammars are :—The last chapter of the *Saṃkṣipta-sāra* of *Kramadīśvara* ; this follows Vararuci and is of little value.   *Prākṛtavyākaraṇa* of *Trivikramadeva* (about 13th century) follows Hemacandra.

Prākṛtasarvasvam of *Mārkandeya Kavīndra* who lived in Orissa in the reign of a Mukundadeva (perhaps 17th century).

Prākṛtakalpataru of Rāmatarkavāgīśa and many others of less importance.

Isolated verses in **Apabhraṃśa** occur in Jain works, in treatises on poetics and in late collections of stories like the Seventy Tales of a Parrot and the Twenty-five Tales of the Vampire. More remarkable is the inclusion by many MSS. of Apabhraṃśa verses in the 4th Act of the Vikramôrvaśīyam to be recited by King Purūruvas.[1]   Another source of Late Prakrit or Apabhraṃśa verses is the Prākṛta-Paiṅgalaṃ, an Anthology of the fourteenth century or later.[2]

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[1] S. P. Paṇḍit (Bombay Sanskrit Series) omits them as spurious.   His reasons for doing so have been disputed.

[2] Edited by C. M. Ghosh in the Bibliotheca Indica, with commentaries. various readings and glossary.

PART II.

        Extract No. 1.

Interlude preceding the 2nd Act of the **Ratnāvalī**. A dialogue between the heroine's two girl-friends Susaṅgadā and Niuṇiā.

Susaṅgadā enters with a *maina* in a cage.

Susaṅ : Haddhī haddhī[1] | Adha kahiṃ dāṇiṃ mama hatthe imaṃ sāriaṃ ṇikkhivia[2] gadā me piasahī Sāariā bhavissadi ? (*Looking another way*) Esā khu[3] Niuṇiā, ido jjevva āacchadi.

[*Enter Nipuṇikā*].

Nipu : Uvaladdho[4] khu mae bhaṭṭiṇo vuttanto : tā jāva gadua bhaṭṭiṇīe nivedemi. (*Steps round*).

Susaṅ : Halā Niuṇie ! Kahiṃ dāṇiṃ vimhaâkhittahiaā[5] via idha-ṭṭhidaṃ maṃ avadhīria ido adikkamasi ?

Nipu : Kadhaṃ Susaṅgadā ? Halā Susaṅgade ! suṭṭhu tae jāṇidaṃ.[6] Edaṃ[7] khu mama vimhaassa kāraṇaṃ.

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[1] Haddhī = *hā dhik*. Adha § 14. Kahiṃ in form a loc. sing.=*kasmin* also used for " where ? " and " whither ? " dāṇiṃ § 74.

[2] ṇikkhivia gerund of ṇikkhivadi (*ni + kṣip*). In the previous Act the Heroine Sāgarikā mentioned giving her *maina* into Susaṅgadā's charge, " Sāriā mae Susaṅgadāe hatthe samappidā " (= *samarpitā*) before going with Queen Vāsavadattā to the Love God's grove, where indeed she saw not the God but the King. gadā § 125. piasahī §§ 9, 45, 13.

[3] Capeller has Esā kkhu for esā khu (=*khalu* § 74) but only e and o should be so shortened in Ś. (Pischel, § 94). idö jjĕvva § 68 (2).

[4] uvaladdho §§ 17, 125. mae § 106. bhaṭṭiṇo § 96. tā from vedic *tāt* " so." jāva §§ 1, 29. gadua, gerund § 122. " So I will go and tell my mistress."

[5] vimhaa § 47. ākhitta (√*kṣip*) § 125. hiaa §§ 9, 60. via=*iva* (from (*v*)*iva*). (ṭ)ṭhida (√*sthā*) § 125. adikkamasi (√*ati kram*).

[6] suṭṭhu § 38. jāṇidaṃ § 125 (√*jñā*) " you are quite right."

[7] edaṃ § 12.

6

Ajja [1] kila bhaṭṭā Siri-pavvadādo āadassa Siri-Khaṇḍa—
Dāsanāmadheassa dhammiassa saāsādo aāla-kusuma-sañja-
naṇa-dohalaṃ sikkhia, attaṇo [2] parigahidaṃ ṇomāliaṃ
kusuma-samiddhi-sohidaṃ [3] karissadi tti edaṃ vuttantaṃ
devīe ṇivediduṃ pesida mhi.   Tumaṃ uṇa [4] kahiṃ
paṭṭhidā ?

Susaṅ : Piasahiṃ Sāariaṃ aṇṇesiduṃ. [5]

Nipu : Diṭṭhā [6]   mae   Sāariā   gahida-samuggaa-citta-phalaa-
vattiā kaalīharaṃ pavisantī.   Tā gaccha piasahiṃ.   Ahaṃ
pi Devīsaāsaṃ [7] gamissaṃ.

<div align="center">[Exeunt].</div>

<div align="center">Translation.</div>

Susaṅ : Oh dear, oh dear!   Now wherever has Sāariā got to
after thrusting this maina into my hand ?   (Looking another
way) Why, here is Ṇiuṇiā coming this way.

  [Enter Nipuṇikā].

Nipu : Well I have received this news from the master, so I
will just go and tell my mistress.   (Steps round).

Susaṅ : Hullo Ṇiuṇiā! why, how is this ? you seem altogether
perplexed, and go walking off without noticing me stand-
ing here.

Nipu : What Susaṅgadā ? Hullo Susaṅgadā! You are quite
right.   This is the cause of my perplexity.   To-day the

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[1] ajja § 44.   Siri § 68.   pavvadādo " from the mountain." § 50, § 86.
āada § 2.   dhammia ' righteous ' here = " juggler," dhammiassa saāsādo
" from a juggler " (sakāśāt).   aṅla = akāla.

[2] attaṇo § 100.   gahida (√grah) § 125.   ṇomāliā § 75.

[3] " bright with an abundance of flowers " tti § 74.   pesidā mhi § 68(1)
(pra + iṣ).

[4] uṇa = ' but ' (punar in this meaning is treated as an enclitic § 3 :
meaning " again " it becomes puṇo).   paṭṭhidā (pra + √sthā).

[5] aṇṇesiduṃ Inf. fr. aṇṇesadi (anu + √iṣ).

[6] diṭṭha § 125 (dṛś) samuggaa " box " (samudga).   citta-phalaa " paint-
ing tablet," vattiā " paint brush " (vartikā also means " wick." cf. H.
battī).   kaalīharaṃ for kaalīgharaṃ.

[7] saāsaṃ " to," pi § 74.

master learned from a juggler named Siri Khaṇḍa Dāsa, returned from the mountain of Śrī, about the longing to see flowers produced out of season, and I have been sent to inform the Queen, that he will make a jasmine bright with an abundance of flowers if she will embrace it. But where are you off to ?

Susaṅ : To hunt for our Sāariā.

Nipu : I saw Sāariā with her paint-box, tablet and brush going into the plantain-house. So go to your friend. I will go to the Queen.

Saurasenī.   **Extract No. 2.**

Ratnāvalī, Act II.   Soliloquy of Sāgarikā and conversation with Susaṅgatā.

[*Enter Sāgarikā with a painting tablet, and evidently in love*].

Sā : Hiaa, pasīda pasīda.[1] Kiṁ iminā[2] āāsa-mettaphalaeṇa dullahajaṇa-ppatthaṇâṇubandheṇa? Aṇṇam ca.   Jeṇa jĕvva ditthamĕtteṇa īdiso[3] saṁtāvo vaṭṭadi puṇo vi taṁ jĕvva pekkhiduṁ ahilasasi tti aho de[4] mūḍhadā! Adiṇisaṁsa[5] hiaa.   Jammado[6] pahudi saha saṁvaddhidaṁ imaṁ jaṇaṁ pariccaia khaṇa-mĕtta-daṁsaṇaparicidaṁ[7] jaṇaṁ aṇugacchanto ṇa lajjasi ? adha vā ko tuha doso ? Anaṅga-sarapadaṇabhīdeṇa[8] tae evvaṁ ajjhavasidaṁ. Bhodu! Anaṅgaṁ dāva uvālahissaṁ.[9] (*Tearfully*) Bhaavaṁ Ku-

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[1] Pasīda (*pra* + *sad*).

[2] iminā = aṇeṇa. -mĕtta § 69. dullaha ' hard to attain ', ppatthaṇā ' desire' (*prārthanā*). aṇṇaṁ § 48.

[3] īdiso § 70. saṁtāvo ' anguish ' (*tap*). vaṭṭadi § 45. ahilasasi (*abhi* + *laṣ*).

[4] de § 3.

[5] *ati* — *nṛśaṁsa* ' very cruel.'

[6] Jammado ' from birth ' pahudi § 12. vaddhida past. part. (*vṛdh*). pariccaïa cf. sacca § 44. (*pari* + *tyaj*).

[7] daṁsaṇa §§ 49, 64.

[8] padaṇa § 20 (cf. H. पड़ना). ajjhavasidaṁ cf. § 44. (*adhi* + *ava* + *so*) bhodu cf. § 75.

[9] uvālahissaṁ ' I will reproach ' (*upa* + *ā* + *labh*).

sumâuha ṇijjida-surâsuro ¹ bhavia, itthījaṇaṃ paharanto
na lajjasi? savvadhā mama mandabhāiṇīe iminā duṇṇi-
mittena ² avassaṃ maraṇam uvaṭṭhidaṃ. (*Looks at her
tablet*) Tā jāva ṇa ko vi idha āacchadi tāva ālĕkkha-samapp-
pidaṃ ³ taṃ ahimadaṃ jaṇaṃ pekkhia⁴ jadhāsamīhidaṃ
karissaṃ. (*Takes the tablet and resolutely fixes her atten-
tion, then sighs*) Jaï vi adi-saddhaseṇa ⁵) vevadi aaṃ adi-
mĕttaṃ me aggahattho, tadhā vi tassa jaṇassa aṇṇo
daṃsaṇôvāo ⁶ ṇatthi tti jadhā tadhā ālihiǎ pekkhissaṃ.
[*Enter Susaṅgadā*].

Susaṅ : Edaṃ khu kaalīharaṃ tā jāva pavisāmi. (*Enters and
looks surprised*) Kiṃ uṇa esâ garuâṇurāâkhitta-hiaâ ⁷
ālihantī ṇa maṃ pekkhadi. Tā jāva diṭṭhipadaṃ se ⁸
pariharia ṇirūvaissaṃ. (*Goes softly behind her, and looks
over her shoulder. Delightedly*) Kadhaṃ? Bhaṭṭā ālihido!
sāhu Sāarie sāhu! Adha vā ṇa kamalâaraṃ ⁹ vajjia rāa-
haṃsī aṇṇassiṃ ahiramadi.

Sā : (*Tearfully*) Ālihido mae eso. Kiṃ uṇa ṇivadanta ¹⁰-bāha
-salilā me diṭṭhī pekkhiduṃ ṇa pabhavadi. (*Looking up
and forcing a smile*) Kadhaṃ Susaṅgadā? Sahi Susaṅgade
ido uvavisa.¹¹

¹ ṇijjida (*nir + ji*). bhavia § 122. itthī (=*strī*) held to indicate old form
*istrī. paharanto pres. part. (*pra + hṛ*).

² duṇ-ṇimittaṃ ' omen.' uvaṭṭhidaṃ (*upa + sthā*).

³ = *ālekhya-samarpitam.*

⁴ pekkhia § 122.

⁵ saddhasa=*sādhvasa.*

⁶ uvāo. ' means ' § 17. ṇatthi " isn't " § 83.

⁷ garua " heavy " § 71.

⁸ se · her ' § 109. pariharia. gerund (*pari + hṛ*). ṇirūvaissaṃ ' I will
investigate ' § 17.

⁹ kamalâaraṃ ' mass of lotuses,' a lotus pool. vajjia gerund of vajjed
(*vṛj*) " excepting."

¹⁰ ṇivadanta § 17. -bāha- (*bāṣpha*) against § 38. For -" tear," appar-
ently bappha becomes *bāphṇ—būha (§§ 63. 13). In the meaning ' steam,'
etc., it remains bappha (cf. H. बाफ भाप) (Pisch. § 305).

¹¹ uvavisa (*upa + viś*).

Susaṅ : (*Approaching and looking at the tablet*) Sahi, ko eso tae ālihido ?

Sā : Sahi ṇaṃ paütta-mahûsavo [1] Bhaavaṃ Anaṅgo.

Susaṅ : (*Smiling*) Aho de ṇiuṇattaṇaṃ! Kiṃ uṇa suṇṇaṃ via cittaṃ paḍibhādi ! tā ahaṃ pi ālihia Radi-saṇādhaṃ karissaṃ. (*Takes the brush and paints*).

Sā : (*Indignantly on recognising the drawing*) Kīsa [2] tae ahaṃ ettha ālihidā ?

Susaṅ : Sahi kiṃ aāreṇa kuppasi [3] ? Jādiso tae Kāmadevo ālihido, tādisī mae Radī ālihidā tā aṇṇadhā-saṃbhāviṇi kiṃ tuha ediṇā [4] ālavideṇa ? Kadhehi savvaṃ vuttantaṃ.

Sā : (*In confusion aside*) Ṇaṃ [5] jāṇida mhi piasahīe. (*Aloud*) Piasahi, mahadī khu me lajjā. Tā tadhā karesu [6] jadhā ṇa edaṃ vuttantaṃ avaro ko'vi jāṇissadi.

Susaṅ : Sahi, mā lajja, mā lajja.

Translation.

Sā : Be quiet, my heart, be quiet. What is the use of keeping on wanting a person that is unattainable ! It only results in trouble. Another thing—What folly is this, that though the mere sight of him results in such anguish, thou desirest to see him again ! Cruel, cruel heart ! art not thou ashamed to desert this person that has grown up with you from birth, and go after one known only from a moment's glance ? Nay what fault is it of thine ? Thou didst so determine when frightened by the falling of the Love-God's arrows. Be it so, then I will chide the God of Love. Revered Lord of the Flower Bow after vanquishing. Gods and Demons art not ashamed to harry womenfolk ?

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[1] paütta § 125 (*pra + vṛt*).

[2] Kīsa " why ? " ettha " here " § 70.

[3] kuppasi " art angry."

[4] ediṇā = edeṇa. ālavida (*ā + lap*). savva § 45. (H. sab.)

[5] ṇaṃ = *nūnám.*

[6] karesu § 116. avaro § 17. (H. āur).

Utterly illfated that I am, this omen inevitably means
my death is imminent.

So while no one is coming, I will just gaze at this beloved
one in picture limned, and gaze to my heart's content.
Although perturbation makes my finger shake so violently,
yet I have no other means of seeing him, so I shall see
him just as I draw him.

Sūsaṅ : This must be the plantain house. So I will go in.
Why her heart is so beset with deep attachment that she
does not see me as she draws. I will avoid her line of
vision and find out what she is up to. What ? drawn the
master, Bravo, Sāariā bravo ! Of course a swan does not
delight in ought but a lotus pool.

Sā : I have drawn him, but my sight is drowned in falling tears
and cannot see him. What Susaṅgadā ? Sit down here
my dear Susaṅgadā.

Susan : Who is this you have painted ?

Sā : The Revered Lord of Love, whose great Festival it is.

Susaṅ : Ah, how clever you are ! But the picture seems rather
empty. So I will paint in Rati at his side.

Sā : Why have you drawn *me* there ?

Susaṅ : My dear, why are you angry without any reason ? I
have drawn a Rati to match your God of Love ! So, dis-
sembler, away with circumlocution, and tell me all about it.

Sā : So she has found me out—the dear !
My dear, I am much ashamed. So do take care that
nobody else comes to know of it.

Susaṅ : My dear, there's nothing to be ashamed of.

Śaurasenī.   Extract No. 3.

This extract is taken from the Bengal recension edited by
Pischel (1877), p. 29. A comparison with the usual or " Deva-
nāgarī " version will show that considerable liberties must
have been taken with the original text. Here the king carries

a bow in his hand and wears a garland of forest flowers, in the other version he is attended by **Javaṇīhiṃ** 'with Yavana women' who carry the bows and wear the flowers. There the king passes a sleepless night thinking of his beloved, here it is the Vidūsaka who cannot sleep though worrying about his return—to luxury !

The Vidūsaka in the second act of Śakuntalā describes his troubles as companion to a sportive monarch.

Hī māṇahe,[1] bho hadö mhi, edassa miaā-sīlassa[2] raṇṇo vāassabhāveṇa nivviṇṇo. 'Aaṃ mao,[3] aaṃ varāho' tti majjhandiṇe vi gimhe virala-pādava-cchāyāsu vaṇa-rāisu[4] āhiṇḍia, patta-saṇkara-kasāa-virasāiṃ[5] uṇha-kaḍuāiṃ pijjanti giri-naī-salilāiṃ. Aṇiada-velaṃ[6] ca uṇhôṇhaṃ maṃsaṃ bhuñjiadi. Turaa-gaāṇaṃ ca saddeṇa rattiṃ[7] pi ṇatthi pakāma-suidavvaṃ.

Mahantē jjeva paccūse[3] dāsīe puttehiṃ sāuṇia-luddhehiṃ kaṇṇôvaghādiṇā[9] vaṇagamaṇa-kolāhaleṇa pabodhiāmi[10] ettikeṇâvi[11] dāva pīḍā ṇa vuttā jado gaṇḍassa uvari vipphoḍao

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[1] Hī māṇāhe, an exclamation assigned by high authority to Vidūṣakas, expressing weariness. Another reading is Hī hī bhō. This however is said to express astonishment.

[2] miaā 'hunting.' raṇṇo § 99. nivviṇṇo 'disgusted' $(nir + vid)$.

[3] mao "deer." majjhaṃdiṇe cf. § 69. gimhe 'in summer' § 47. pādava 'tree' § 17.

[4] vaṇa-rāisu 'in forest tracks.' āhiṇḍia 'wandering' hiṇḍ a Prākritic possibly non-āryan root, "to wander" cf. āhiṇḍaa = traveller (Mṛcch.)

[5] patta 'leaf' § 45. saṃkara "mixture." uṇha 'hot' § 47. kaḍua 'bitter.' pijjanti Passive 'are drunk.'

[6] aṇiada 'uncertain' $(\sqrt{yam})$. bhuñjiadi Passive 'is eaten.'

[7] rattiṃ pi, acc. of duration, 'Through the night': the other version has rattimmi vi 'even at night.' suidavvaṃ = suvidavvaṃ from suvadi 'sleeps.'

[3] paccūse 'at dawn' cf. § 44. sāuṇia $(= \acute{s}\bar{a}kunika)$ -luddha $(= lubdha,$ commoner $lubdhaka)$ 'hunter,' 'fowler.'

[9] 'ear-splitting.' kaṇṇa cf. Panjabi kann, H. kān. vaṇa-gamaṇa 'forest-going,' i.e. of foresters not of ascetics. The other version has -ggahaṇa 'forest-taking' explained by commentary as a "drive." This makes better sense.

[10] pabodhiāmi 'am awakened' passive.

[11] Ś. ĕttika (M. ĕttia) etāvat. vuttā 'finished' $(vṛt)$. vipphoḍao 'a pimple on top of a boil' $(vi + sphuṭ)$.

saṃvutto. Jeṇa¹ kila amhesuṃ avahīṇesuṃ tattha-bhava-
dā maâṇusāriṇā assama-padaṃ paviṭṭhena² mama adhaṇṇadāe
Sauntalā ṇāma kā vi tāvasa-kaṇṇaā diṭṭhā. Taṃ pekkhia
saṃpadaṃ ṇaara gamaṇassa kadhaṃ³ pi ṇa karedi. Edaṃ
jjeva cintaantassa mama pahādā⁴ acchīsuṃ rāaṇī. Tā kā
gadī ? Jāva ṇaṃ kidââraparikammaṃ⁵ pia-vaassaṃ pekkhā-
mi. Eso bāṇâsaṇa-hattho hiaa-ṇihida-pia-aṇo vaṇa puppha-
mālā-dhārī ido jjeva âacchadi piavaasso. Bhodu aṅga-madda-
vialo⁶ bhavia ciṭṭhissaṃ, evaṃ pi ṇāma vissāmaṃ⁷ laheaṃ.

Translation.

Pf. heigho ! I am weary to death of being companion to this
king with his hunting habits. After wandering along tracks
in the jungle with hardly a tree to give shade, in the middle of
a summer day, mind you, with cries of 'Here's a deer' or
'Here's a boar'; then the water we drink is from mountain
streams warm, bitter, and with a nasty astringent flavour from
being mixed with leaves. Meals at ungodly hours, and nothing
to eat but meat, burning hot ! Even during the night it is im-
possible to get proper sleep for the noise the horses and
elephants make. At earliest dawn the rascally ³ fowlers wake
me with the earsplitting din of a forest drive.⁶ And with all
this my troubles are not ended, for now there's a pimple on
top of the boil. For (yesterday) after leaving us behind, His

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¹ The other version has hio 'yesterday' § 5S. amhesum loc. plur.
§ 106. The anusvāra is optional.

² paviṭṭha (pra + viś) adhaṇṇadā 'misfortune,' § 4S. Saüntalā. this is
correct not Saündalā.

³ kadhaṃ 'mention' § 13. (kathām).

⁴ pahādā (pra + bhā). acchīsuṃ loc. plur. § 39.

⁵ kida § 125, āāra (ācāra), parikaṃmo "toilet."

⁶ madda 'crushing,' 'bruising' (mṛd) : the other version has bhaṅga
vialo (= vikalo) 'lame.'

⁷ vissūmaṃ 'rest' (vi-śram). laheaṃ opt. § 117, (ii) (labh).

³ Literally 'sons of a slave (girl),' mere abuse like the mediaeval
"whoreson" so frequent in Shakespearian comedy.

⁶ Reading -ggahaṇa.

Highness in pursuit of a deer entered a hermitage and, to my misfortune, caught sight of some hermit girl called Saüntalā. From the moment he saw her, not a word does he say about returning to town. I was thinking of this when night fell on my eyes. Well, what's to be done ? I will go and see my good friend when he has finished his usual toilet. (*Steps round and looks up*). Here he comes with bow in hand, his beloved fixed in his heart, and a garland of forest flowers round his neck. Good, I will pretend my limbs are so knocked about I can't stand up straight. So perhaps I may get a rest. (*Stands leaning on his staff*).

Śauraseni.   Extract No. 4.

Śakuntalā before the King, who has forgotten her (Act 5).[1] (*Aside*) Imaṃ avatthantaraṃ[2] gade tādise aṇurāe kiṃ vā sumarāvideṇa.[3] Adha vā attā dāṇiṃ me sodhaṇīo.[4] Bhodu, vavasissaṃ.[5] (*Aloud*) Ajjaütta! (*Breaks off*) Adha vā saṃsaido[6] dāṇiṃ eso samudāāro.[7] Porava! juttaṃ[8] nāma tuha purā assamepade sabbhāv-uttāṇahiaaṃ[9] imaṃ jaṇaṃ tadhā samaa-puvvaṃ[10] saṃbhāvia saṃpadaṃ īdisehiṃ akkharehiṃ paccācakkhiduṃ.[11]

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[1] Pischel's Edition, p. 104. cf. Monier Williams, p. 203.

[2] 'Changed condition.'

[3] Past part. caus. of sumaredi.

[4] sodhaṇīo caus. gerundive (*śudh*). The other version has soaṇīo 'to be sorrowed for.'

[5] vavasissaṃ fut. (*vy + ava + so*) 'I will decide.' Comm. supplies 'to tell a secret.' Perhaps " will make an effort." Ajjaütta § 2.

[6] " questionable " (*sam + śi*).

[7] =*samudācāro* " address," i.e. the word 'Ajjaütta.' In the drama this is the regular form of address for a wife to her husband, but t is not limited to this relation.

[8] juttaṃ nāma 'It is fitting forsooth' § 34. Other version has na juttaṃ nāma.

[9] " Open-hearted through good nature."

[10] With (preceded by) a contract (*samaya*). saṃbhāvia. The other version has patāria ' having seduced ' or ' misled.' akkhara ' syllable.' ' word.'

[11] 'To repulse' (*prati + ā + cakṣ*).

The King is shocked and indignant.[1]

Śakuntalā continues :—

Bhodu. Paramatthado[2] jaï para-pariggaha-saṅkiṇā tae edaṃ paüttaṃ, tā ahiṇṇāṇeṇa[3] keṇa vi tuha[4] saṃdehaṃ avaṇaïssaṃ.[6]

[The King mutters a legal phrase about the ' Primary Rule '].

Haddhī haddhī! aṅgulīaa-suṇṇā[6] me aṅgulī.   (*Turns in distress to Gautamī*).

Gautamī. Jāda[7] ṇaṃ de Sakkāvadāre Sacītitthe[8] udaaṃ vandamāṇāe pabbhatthaṃ aṅgulīaaṃ.

[The King smiles and reflects on female cunning].

Śak : Ettha[9] dāva vihiṇā daṃsidaṃ pahuttaṇaṃ,[10] Avaraṃ de kadhaïssaṃ.[11]

[The King is still willing to listen].

Ṇaṃ ekkadiasaṃ vedasa-ladā-maṇḍavae ṇaliṇī-vatta-bhāaṇagadaṃ[12] udaaṃ tuha hatthe saṃṇihidaṃ āsi.[13]

[The King still listens].

Takkhaṇaṃ[14] so mama putta-kidao maa-sāvao uvaṭṭhido. Tado tae aaṃ dāva padhamaṃ[15] pivadu tti aṇukampiṇā uva-

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1 Sanskrit coming between the Śauraseni speeches has been omitted.

2 = *paramārthato* 'really.' jaï Ś. has also jadi § 1. pariggaha 'wife.' pauttam § 125 (*yuj*).

3 'token.' The name of the play in Śauraseni would be Ahiṇṇāṇa Saüntalaṃ.

4 Pischel read tava. In 1900 he would have preferred the other reading tuha. cf. Grammar § 421.

5 (*apa + nī*).

6 ' devoid of its ring.'

7 Jāda " my son."

8 Śakrāvatāre Śacītīrthe.   pabbhatthaṃ ' slipped off ' (*pra + bhraṃś*).

9 ettha ' here.'   § 70.

10 = (*prabhu-ʾvam*) -ttaṇaṃ goes back to -*tvanam*

11 kadhaïssaṃ § 134.

12 ' lying in a lotus-leaf cup.'

13 āsī § 133.

14 = *tat kṣaṇam*. puttakidao ' fosterchild.' The compound is inverted. maa-sāvao ' fawn ' (-*śābaka*).

15 padhamaṃ § 20. uvacchandido ' coaxed ' (*upa + chand*).

cchandido. Ṇa uṇa de avaricidassa[1] hatthādo udaaṃ avagado
pāduṃ. Pacchā tassiṃ jjevva udae mac gahide[2] kado teṇa
paṇao.[3] Etthantare vihasia bhaṇidaṃ tae. "Saccaṃ savvo
sagandhe vīsasadi,[4] jado duve vi tumhe āraṇṇakāo " tti.

[The King is touched, but thinks that these are "false
honied words," and to Gautamis' protest replies with a verse
on the guile of female cuckoos—much more the guile of
women!]

S̀akuntalā is indignant.

Aṇajja! attaṇo hiaâṇumāṇeṇa kila savvaṃ edaṃ pekkhasi.
Ko ṇāma aṇṇo dhamma-kañcua-vavadesiṇo[5] taṇa-channa-
kūvôvamassa tuha aṇukārī bhavissadi.

[Duṣyanta's acts are well known—says the King. This is
nonsense].

Sutthu. Dāṇiṃ attacchandânuāriṇī saṃvutta mhi jā imassa
Puru-vaṃsassa paccaeṇa[6] muha-mahuṇo hiaa-pattharassa
hattha-bbhāsaṃ uvagadā.

(Hides her face in the end of her sārī and weeps).

Translation.

S̀ak : (Aside) When such love has so changed, what use is
there in bringing it to mind ? Yet it is for me to clear
myself. Well, I will try. (Aloud) My sweet lord ! (Breaks
off) Nay this address may now be questioned. Scion of
the Purus ! It is meet forsooth for thee after union with
me at that time in the hermitage, after a solemn pledge
to me, that am openhearted through good nature, now to
repulse me with such words as these.

So be it. If in real truth you think I am another's wife and

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[1] avarīcida ' stranger ' (a + pari + ci).

[2] gahida § 125.

[3] paṇao ' confidence ' (pra + nī).

[4] vīsasadi = vissasadi (vi + śvas) cf. § 63. dhamma § 48.

[5] vavadesi ʿ pretending ' (vi + apa + diś). channa " hidden."

[6] paccaa (= pratyaya). patthara (cf. H. patthar) (pra + str). abbhāsaṃ
(= abhyāśam sometimes written abhyāsam) ' proximity.' etc.

hence your attitude, then I will remove your doubts with a token—alas! there is no ring on my finger.

Gautamī : Why, your ring must have slipped off when you were worshipping the water at Śacī's tirtha in Śakrávatāra.

S'ak : In this indeed Fate shows its power! I will tell you another thing.—One day then in the Cane Bower some water lying in a lotus-leaf cup was resting in your hand— at that moment my fosterling the fawn came up. Then you coaxed it gently that it should drink first. But it would not come to drink the water from your hand, as you were a stranger. Afterwards when I took that very water it gained confidence. Then you langhed and said— '' Truly, everything trusts its kin, and both of you are forest-born.''

Caitiff! You look at all this in the light of your own con- science. What other could resemble you airing the garb of virtue, but all the while like a hidden well in the grass ?

Very well! Now am I become a wanton, who through trust in this race of Puru sought refuge with a man of honey-lips and a heart of stone.

S'auraseni.   Extract No. 5.

Karpūra-mañjarī.   Act. IV.[1]

The Heroine '' Camphor Blossom '' has been shut up in a room in the Queen's section of the palace, but there is a subterranean passage from this room to the palace-garden. The Queen has had the garden end of this passage closed up.

Sārangikā enters to the King and Jester with a message from the Queen.

[1] Harvard Oriental Series, No 4. An excellent edition of this play by Dr. Sten Konow with Vocabulary, and also a racy translation by Prof. Lanman, with some touches of Western apabhraṃśa ! Text pp. 102–110 Trans. pp 281–285.

Sāraṅgikā. (*Looking before her*) Eso mahārāo maragada-
puñjādo[1] Kaalīgharaṃ aṇuppaviṭṭho. Tā gadua devīe
viṇṇāvidaṃ[2] nivedemi. (*Approaches*) Jaadu jaadu bhaṭṭā.
Devī viṇṇavedi jadhā sāaṃsamae[3] tumhe mae pariṇāi-
davva[4] tti.

Jester : Bhodi kiṃ edaṃ akaṇḍa-kumbhaṇḍa-paḍaṇaṃ ?[5]

King : Saraṅgie sabbaṃ vitthaveṇa[6] kadhesu.

Sāra : Edaṃ viṇṇavīadi. Aṇantarâdikkanta-caduddasī-divase[7]
Devīe pŏmma-rāa-maī Gorī Bheravāṇandeṇa kadua
paḍiṭṭhāvidā.[8] Aaṃ ca dikkhā-vihi-ppaviṭṭhāe[9] Devīe
viṇṇatto[10] joīsaro guru-dakkhiṇā-ṇimittaṃ. Bhaṇidaṃ
ca teṇa "Jaï avassaṃ dakkhiṇā dādavvā, tā esā dīadu."[11]
Tado Devīe viṇṇattaṃ. "Jaṃ ādisadi Bhaavaṃ" ti
Puṇo vi ullavidaṃ[12] teṇa. "Atthi ettha Lāḍadese
Caṇḍaseṇo ṇāma rāā. Tassa duhidā Ghaṇa-sāra-mañjari
tti. Sā devva-ṇṇaehiṃ[13] ṇidiṭṭhā jadhā esā Cakkavatti-
gharinī bhavissadi tti. Tado sā mahārāeṇa pariṇedavvā,[14]

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[1] maragada § 12. "emerald-heap" apparently the name of a seat or
an arbour, whence the king watched 'Camphor-cluster' on the swing.
aṇuppaviṭṭho (*anu + pra + viś*).

[2] Past part. caus. (*vi + jñā*).

[3] sāaṃsamae "in the evening."

[4] Gerundive of causal (*pari + ṇï*), lit. "you are to be made to marry
by me."

[5] akaṇḍa 'unexpected' kumbhaṇḍa 'white gourd.' § 62. Lanman
renders "shower of water-melons from a clear sky."

[6] Causal Passive.

[7] 'On the fourteenth day just past.' pŏmma § 36 'made of rubies.'

[8] Caus. p. part. (*prati + sthā*).

[9] dikkhā 'consecration' vihi 'observances' ppaviṭṭha (*pra + viś*)
'begun.'

[10] viṇṇatto 'consulted' (*=vijñapto*), joīsaro 'sorcerer'—lord of *yoga*,
dakkhiṇā 'present,' 'fee.'

[11] dīadu Pass. Imperative 'let it be given.'

[12] (*ut + lap*).

[13] devvaṇṇa 'soothsayer' (*daiva-jña*), ṇidiṭṭhā (*ni + diś*). gharinī 'wife.'
of a Cakkavatti 'Emperor.'

[14] 'Must be married.'

jeṇa gurussa[1] vi dakkhiṇā diṇṇā bhodi; bhaṭṭā vi Cakka-
vaṭṭī kido bhodi. Tado devīe vihasia bhaṇidaṃ "Jaṃ
ādisadi Bhaavaṃ" ti. Ahaṃca viṇṇaveduṃ pesidā.
Guru-dakkhiṇā vi diṇṇā.

Jester: (*Laughing*) Edaṃ taṃ sīse sappo, desantare vejjo![2]
Idha ajja vivāho, Lāḍadese Ghaṇasāramañjarī!

King. Kiṃ de Bheravāṇandassa pahāvo parŏkkho?[3]

Sāra: Devīe kāridaṃ pamad-ujjāṇassa[4] majjha-ṭṭhida-vaṭa-
tarumūle Cāmuṇḍā adaṇam.[5] Bheravāṇando vi Devīe
samaṃ tahiṃ āgamissadi. Tag-gade[6] a tak-khaṇa-vihide
kodua-ghare vivāho bhavissadi—(*Steps about and exit*).

King. Vāassa! savvaṃ edaṃ Bherav āṇandassa viambhidaṃ[7]
ti takkemi.

Jester: Evaṃ ṇedaṃ.[8]   Ṇa hu maa-lañchaṇaṃ[9] antareṇa
aṇṇo miaṅka-maṇi-puttaliaṃ[10] pajjharāvedi sehāliā-kusum-
ukkaraṃ vā karedi.

[*Enters the magician Bhairavānanda*].

Bhaira: Iaṃ sā vaṭa-taramūle ṇibbhiṇṇassa[11] suraṅgā-duvā-
rassa pidhāṇaṃ Cāmuṇḍā. (*Stretches out his hand to her
in worship and recites a verse in Māhārāṣṭrī*)—"Victorious
is Kālī," etc. (*Enters and sits down*) Ajja vi ṇa ṇiggacc-
hadi suraṅgā-duvāreṇa Kappūra-mañjarī.

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[1] gurussa § 90.   diṇṇa § 125.   viṇṇavedum to inform.

[2] Proverb. " Snake on the head, and doctor abroad." vejjo=*vaidyo*
§ 61.

[3] pahāvo, power (*pra + bhū*), parokkha=*paro'kṣa*.

[4] ' Pleasure-garden ' (*pra + mad*), majjha § 44, ṭṭhida §§ 38, 125.

[5] āadaṇaṃ ' sanctuary' (*āyatanam*), tahiṃ § 27.

[6] tag-gade=Skt. *tad-gate*, kodua=*kautuka*.

[7] viambhidaṃ ' exploit, machination' (*vi + jṛmbh*).   takkemi § 45.

[8] ṇu + idaṃ.

[9] ' moon ' (*mṛga-l°*).

[10] miaṅkamaṇi ' moon-gem,' puttalia ' statue,' pajjharāvedi ' causes to
ooze ' caus. (*pra + kṣar*) § 40.   sēhāliā (= *śephālikā*), ukkara ' multitude.'

[11] ṇibbhiṇṇa (*nir + bhid*), duvāra ' door ' § 57.

[*Enters Karpūra-mañjarī making an opening in the mouth of the passage*].

Karpa : Bhaavaṃ paṇamāmi [1] !

Bhaira : Uidaṃ [2] varaṃ lahasu.   Idha jjevva uvavisa.

[*Karpūra-mañjarī sits down*].

Bhaira : (*Aside*) Ajja vi ṇa edi Devī.

[*Enter the Queen*].

Queen. [*Stepping about and looking in front of her*].
Iaṃ Bhaavadī Cāmuṇḍā [*Bows.   Then looking round*].
Iaṃ Kappūra-mañjarī. Tā kiṃ ṇedaṃ ? (*To Bhairavā-nanda*) Idaṃ viṇṇaviadi,[3] ṇia-bhavaṇe vivāha-sāmaggiṃ kadua āada mhi. Tā geṇhia [4] āgamissaṃ.

Bhaira : Vacche evaṃ karīadu.

[*The Queen steps round as if departing*].

Bhaira : (*Laughing to himself*) Iaṃ Kappūra-mañjarī-thāṇaṃ aṇṇesiduṃ [5] gadā.

(*Aloud*) Putti Kappūra-mañjari suraṅgā-duvāreṇa jjeva turida-padaṃ [6] gadua sa-ṭṭhāṇe ciṭṭha. Devīe āgamaṇe puṇo āgantavvaṃ.

[*Karpūramañjarī does so*].

Queen. Idaṃ rakkhā-gharaṃ [7]. (*Enters, looks around—aside*).
Ae, iaṃ Kappūra-mañjarī ! Sā kā vi sārikkhā [8] diṭṭhā.
(*Aloud*) Vacche Kappūra-mañjari kīdisaṃ [9] de sarīraṃ ?

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[1] (*pra + nam*).

[2] =*ucitam.* lahasu § 116, note ii (*labh*).   uvavisa (*upa + viś*).

[3] viṇṇaviadi Caus. Pass. (*vi + jñā*).   niabhavaṇe ' in (my) own house.'

[4] geṇhia Gerund of geṇhadi (*grah*), vacchā ' girl ' (=vatsā) cf. H. bacā = *vatsako*.

[5] ' to search.'

[6] ' at a quick pace ' § 75.   gadua § 122.   sa-ṭṭhāṇe ' in your own room ' cf. § 20.

[7] = *rakṣā-gṛham.*

[8] sārikkhā ' like ' §§ 66, 40.

[9] kīdisaṃ § 70.

(*In the air*) Kiṃ bhaṇāsi maha siro-veaṇā [1] samuppaṇṇa tti. (*To herself*) Tā puṇo tahiṃ gamissaṃ. (*Enters and looks to every side*) Halā sahīo vivāhôvaaraṇāiṃ [2] lahuṃ geṇhia āacchadha. (*Steps about*).

[*Karpūramañjarī enters and sits down just as before*].

Queen. (*Looking before her*) Iaṃ Kappūra-mañjarī!

Bhaira : Vacche Vibbhamalehe āṇīdāiṃ [3] vivāhôvaaraṇaiṃ ?

Queen : Adha iṃ! Kiṃ uṇa Ghaṇa-sāra-mañjarī-samuidāiṃ āharaṇāiṃ [4] visumaridāiṃ. Tā puṇo gamissaṃ.

Bhaira : Evaṃ bhodu.

[*Queen acts in pantomime as if making an exit*].

Bhaira : Putti Kappūra-mañjari taṃ jeva kariadu. [5]

[*Exit Karpūra-mañjarī*]

Queen : (*Pretends to enter the prison-room—seeing Karpūra-mañjarī*) Ae! Sārikkhidāe viṇaḍida [6] mhi. (*Aside*) Jhāṇavimāṇeṇa ṇivvigghaṃ parisappiṇā taṃ āṇedi joīsaro. (*Aloud*) Sahīo jaṃ jaṃ ṇivedidaṃ taṃ geṇhia āachadha. (*Pretends to return to Cāmuṇḍa's shrine and sees Karpūra-mañjarī*) Aho sārikkhadā !

Bhaira : Devi uvavisa. Mahārāo vi āado jjeva vaṭṭadi.

S'auraseni.   Extract No. 6.

Karpūra-mañjarī. Act II. (pp. 40, 41 and 245-6).
Specimen of decadent punning style—The Vidūṣaka describes his master's love-fever.

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[1] siro-veaṇā ' headache.'

[2] uvaaraṇa = *upakaraṇa* § 17. lahuṃ ' quickly ' (=*laghu*).

[3] (*ā* + *ṇi*).

[4] āharaṇa ' ornament,' visumarida ' forgotten.' cf. sumaradi § 57.

[5] Imperat. Pass.

[6] viṇaḍidā " puzzled " (ṇaḍ a Pkt. root).   jhāṇa ' meditation, magic ' § 44.   ṇiv-viggham ' without hindrance' § 36. vaṭṭadi § 45. In such more or less redundant verbs " to be " we have the beginnings of the later system of auxiliary verbs. āado vaṭṭadi cf. ā gayā hai, diṇṇā bhodi cf. diyā hai, kido bhodi cf. kiyā hai.

Eso piavaasso haṃso via mukkamānaso,[1] karī via maakkhāmo,[2] munāladaṇḍo[3] via ghaṇaghammamilāṇo,[4] diṇadiṇṇadīvo[5] via vialidacchāo,[6] pabhāda-puṇṇimā-caṇḍo via paṇduraparikkhīṇo ciṭṭhadi.

Śauraseni.   Extract No. 7.

Little Clay Cart. Act 6. [Edition Hiranand and Parab. Bombay 1902]. Vasantasenā and a maid.

Maid : Kadhaṃ ajja vi ajjaā[7] ṇa vivujjhadi. Bhodu. Pavisia paḍibodhaissaṃ. (*Steps around*).

[*Enter Vasantasenā wrapped up and sleepy*].

Maid : Utthedu[8] utthedu Ajjaā! Pabhādaṃ saṃvuttaṃ.

Vasa : (*Waking*) Kadhaṃ ratti[9] jjeva pabhādaṃ saṃvuttaṃ ?

Maid : Amhāṇaṃ eso pabhādo. Ajjaāe uṇa ratti jjeva.

Vasa : Hañje,[10] kahiṃ uṇa tumhāṇaṃ jūdiaro ?

Maid : Ajjae, Vaḍḍhamāṇaaṃ samādisia pupphakaraṇdaaṃ[11] jiṇṇujjāṇaṃ gado ajja Cārudatto.

Vasa : Kiṃ samādisia ?

Maid : Joehi[12] rattīe pavahaṇaṃ, Vasantasenā gacchadu tti.

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[1] (*a*) 'out of spirits,' (*b*) 'having left (Lake) Mānasa.'

[2] (*a*) 'thin with love-fever' (*kṣāma*), (*b*) 'thin as an elephant with rut.'

[3] munāla § 60.

[4] (*a*) 'languishing from violent ardour,' (*b*) 'wilted in the intense heat.' milāṇa § 57.

[5] 'a lamp given in day-time.' Note the alliteration "like a lamp that is lit in daylight."

[6] vialida 'vanished' (*vi+gal*). chāā (*a*) colour, (*b*) light.

[7] Ajjaā 'my Lady.' vivujjhadi 'awakes' (*vi+budh*).

[8] utthedu 'let her get up' (*ut+sthā*). Pabhādaṃ 'morning.'

[9] 'What, it's night, how is it morning ?' Saṃvuttaṃ is Neuter. In the next sentence pabhādo is masculine.

[10] Hañje regular form of address by a lady to her maid. Jūdiaro 'gambler' (*dyūtakaro*).

[11] puppha § 38. karaṇdaa 'basket,' jiṇṇa 'old' (*jīr*), ujjāṇa 'garden.'

[12] joehi 'harness' imperat. caus. (*yuj*). rāttīe as in the edition quoted is impossible. Bombay edn. rādīe.

7

Vasa : Hañje, kahiṃ mae gantavvaṃ ?

Maid : Ajjae, jahiṃ Cārudatto.

Vasa : (*Embracing the maid*) Sutthu ṇa ṇijjhāido[1] rattīe. Tā ajja paccakkhaṃ[2] pekkhissaṃ.   Hañje, kiṃ pavitthā ahaṃ iha abbhantara-cadus-sālaaṃ ?

Maid : Ṇa kevalaṃ abbhantara-cadus-sālaaṃ.   Savvajaṇassa vi hiaaṃ pavitthā.

Vasa : Avi saṃtappadi[3] Cārudattassa pariaṇo.

Maid : Saṃtappissadi.

Vasa : Kadā ?

Maid : Jado ajjaā gamissadi.

Vasa : Tado mae padhamaṃ saṃtappidavvaṃ. (*Persuasively*) Hañje, geṇha edaṃ raaṇâvaliṃ.[4]   Mama bahiṇiāe[5] ajjā Dhūdāe gadua samappehi !   Bhaṇidavvaṃ ca 'Ahaṃ Siri-Cārudattassa guṇaṇijjidā dāsī, tadā tumhāṇaṃ pi.   Tā esā tuha jjeva kaṇthâharaṇaṃ hodu raaṇâvalī.'

Maid : Ajjae, kuppissadi[6] Cārudatto ajjāe dāva.

Vasa : Gaccha.   Ṇa kuppissadi.

Maid : (*Taking the necklace*) Jaṃ āṇavedi. (*Exit and re-enter*) Ajjae, bhaṇādi ajjā Dhūdā—'ajjaütteṇa tumhāṇaṃ pasā-dīkidā.[7]   Ṇa juttaṃ mama edaṃ geṇhiduṃ.   Ajjautto jjeva mama āharaṇa-viseso tti jāṇādu bhodī.'

[*Enter* **Radanika** *with a child*].

Rada : Ehi vaccha, saadiāe[8] kīlamha.

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[1] =*nidhyāto.*

[2] *pratyakṣaṃ.*   cadus-sālaaṃ ' having four halls.'

[3] ' Is in distress.'

[4] raaṇa ' jewel ' § 51.   Śaur. has also radaṇa.

[5] bahiṇiā ' sister.'   samappehi imperat. caus. (*sam + r*).

[6] kuppissadi ' will be angry.'

[7] ' presented it to you,' i.e. the necklace.

[8] saadia ' toycart ' (*śakaṭika*).   kīlamha ' let us play ' § 22, § 116.

Child : (*Mournfully*) Radaṇie! Kiṃ mama edāe mattaā [1] saaḍiāe ? Taṃ jjeva sovaṇṇa-saaḍiaṃ dehi.

Rada : (*Sighing despondently*) Jāda, kudo aṃhāṇaṃ suvaṇṇavavahāro. Tādassa puṇo vi riddhīe [2] suvaṇṇa-saaḍiāe kīlissadi. Tā jāva viṇodemi [3] ṇaṃ. Ajjaā Vasantasenāāe samīvaṃ uvasappissaṃ. [4] (*Approaches*) Ajjae paṇamāmi.

Vasa : Radaṇie, sāadaṃ de. Kassa uṇa aaṃ dārao ? [5] Aṇalaṃkida sarīro vi candamuho āṇandedi mama hiaaṃ.

Rada : Eso kkhu ajja-Cārudattassa putto Rohaseṇo ṇāma.

Vasa : (*Stretching out her arms*) Ehi me puttaa āliṅga. (*Sets him on her lap*) Aṇukidaṃ aṇeṇa piduṇo [6] rūvaṃ.

Rada : Ṇa kevalaṃ rūvaṃ, sīlaṃ pi takkemi. Ediṇā ajja-Cārudatto attāṇaaṃ viṇodedi.

Vasa : Adha kiṃ ṇimittaṃ eso roadi. [7]

Rada : Ediṇā paḍivesia-gahavaī-dāraa-keriāe [8] suvaṇṇa-saaḍiāe kīlidaṃ. Teṇa a sā ṇīdā. Tado uṇa taṃ maggantassa [9] mae iaṃ mattiāsaaḍiā kadua diṇṇā. Tado bhaṇādi " Radaṇie, kiṃ mama edāe mattiā-saaḍiāe. Taṃ jjeva sovaṇṇasaaḍiaṃ dehi " tti.

Vasa : Haddhī haddhī. Aaṃ pi ṇāma para-saṃpattīe saṃtappadi. Bhaavaṃ Kaanta [10] pokkhara-vatta-paḍida-jala-

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[1] mattiā ' earth ' § 55 (cf. H. miṭṭī). Rohasena the son of Cārudatta is supposed to speak Māgadhī : but the text here gives him ordinary Śaurasenī.

[2] riddhī=*rddhi* § 58.

[3] Caus. imperat. (*vi + nud*).

[4] (*upa + sṛp*).

[5] ' boy.'

[6] piduṇo § 97.

[7] roadi ' weeps,' cf. roda, rodasi further down, and rodissaṃ.

[8] paḍivesia ' neighbour,' gahavai (= *gṛhapati*), keria, belonging to. Hence the Genitive in kerau (in Chand Bardai's Old Hindi).

[9] magganta Pres. Part. of maggadi ' demands,' Skt. *mārgati* (H. māṅgṇā).

[10] Kaanta ' Fate.' pokkhara § 38, § 71, ' vatta ' leaf.

bindu-sarisehiṃ kīlasi tumaṃ purisa-bhāadheehiṃ. (*Tear-
fully*) Jāda, mā roda!¹ sovaṇṇa-saaḍiāe kīlissasi.

Child : Radaṇie, kā esā ?

Vasa : Piduṇo de guṇa- ṇijjidā dāsī.

Rada : Jāda, ajjaā de jaṇaṇī bhodi.

Child : Radaṇie, aliaṃ² tumaṃ bhaṇāsi. Jaï amhāṇaṃ ajjaā
jaṇaṇī, tā kīsa alaṃkidā ?

Vasa : Jāda, muddheṇa muheṇa adikaruṇaṃ mantesi. (*Put-
ting off her jewels—and weeping*) Esā dāṇiṃ de jaṇaṇī
saṃvuttā. Tā geṇha edaṃ alaṃkāraaṃ. Sovaṇṇa-saaḍ-
iaṃ ghaḍāvehi.³

Child : Avehi. Ṇa geṇhissaṃ. Rodasi¹ tumaṃ.

Vasa : (*Wiping away her tears*) Jāda, ṇa rodissaṃ. Gaccha
kīla. (*Fills the clay-cart with jewelry*) Jāda, kārehi
sovaṇṇasaaḍiaṃ.

[*Exit Radanikā with the child*].

There is an excellent translation of this play in the Harvard
Oriental Series, Vol. 9, Dr. A. W. Ryder.

S'aurasenī.   **Extract No. 8.**

Two of the Jesters' speeches in the **Little Clay Cart** to
illustrate the use of long compounds. (Act 4, p. 114).

A maid says to the Jester : Pekkhadu ajjo amha-keraaṃ
geha-duāraṃ.

The Jester looks and says with admiration : Aho salila-sitta-
majjida-kida-haridôvalevaṇassa⁴ viviha-suandhi-kusumôvahā-
ra-citta-lihida-bhūmi-bhāassa⁵ gaaṇa-talâaloaṇa-koduhala-dūr-

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¹ roadi ‘ weeps,’ cf. roda, rodasi further down, and rodissaṃ.

² aliaṃ § 67.

³ Caus. from √ghaṭ fashion, make (cf. H. gharṇā gharānā).

⁴ sitta ‘ sprinkled ’ (*sic*), majjida ‘ swept ’ (*mṛj*), harida ‘ green,’ uva-
levaṇa ‘ smearing ’ (with cowdung) (*upa + lip*).

⁵ suandhi ‘ fragrant,’ uvahāra ‘ oblation-scattering,’ citta-lihida lit.,
‘ picture painted.’ bhāa=*bhāga*.

uṇṇāmida-sīsassa [1] dolāamānâvalambid-Erāvaṇa hattha-bbha-
māida-malliā-dāma-guṇâlaṁkidassa [2] samucchida-danti-danta-
toraṇâvabhāsidassa [3] mahā-raaṇôvarāôvasohiṇā pavaṇa-bal-
andolaṇâlalanta-cañcal '-aggahatthena ' ido ehi ' tti vāharan-
teṇa via maṁ sohagga-paṭāā-nivahenôvasohidassa [4] toraṇa-
dharaṇa-tthambha-vediā-ṇikkhitta - samullasanta - harida - cūḍa-
pallava-lalāma - phaṭiha - maṅgala - kalasâbhirāmôhaa - pāsassa [5]
mahāsura-vakkha-tthala-dubbhejja-vajja-ṇirantara-padibaddha-
kaṇaa-kavādassa [6] duggada-jaṇa-maṇorahââsa-karassa [7] Va-
santasenā-bhavaṇa-duārassa sassiriādā [8]! Jaṁ saccaṁ majjha-
tthassa vi jaṇassa balādiṭṭhiṁ āāredi. [9]

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[1] gaaṇa = ' sky,' tala + a(v)aloaṇa, uṇṇāmida ' raised high,' sīsa ' head,
top.'

[2] avalambida ' hanging '—bbhamāida. Comm. gives = *bhramâgata*.
This should be Ś. -bbhamāada. Rather it is bbhamā(v)ida ' agitated.'
cf. rodāvida, ' made to weep ' in this play. malliā-dāma-guṇa ' festoons
of jasmine.'

[3] ' Shining with an elevated portal of ivory.'

[4] uvasohida ' made brilliant ' ṇivahena ' by a multitude ' of sohagga
' auspicious ' paṭāā ' flags,' vāharantena, ' calling ' [Pres. part. from vāha-
radi—(*vi + ā + hṛ*)], uvasohiṇā ' brilliant ' with uvarāa ' colouring ' of mahā-
raaṇa ' precious jewels ' or (=*mahārajana*) ' safflower,' agga-hatthena
' with finger ' cañcala ' quivering ' alalanta, ' waving to and fro ' with
the andolaṇā ' swing,' from the bala ' force ' of the pavaṇa ' wind.'

[5] ' Having both (uhaa) its sides (pāsa, § 44) charming (abhirāma)
with auspicious pitchers (maṅgala-kalaśa) made of crystal (phaṭiha § 19,
phaḍiha or phaḷiha would better *vide* Pischel, § 206) placed (ṇik-
khitta) on the ' altar ' or ' balcony ' (vediā) of the columns (tthambha)
supporting (dharaṇa) the gateway (toraṇa), and brilliant (samullasanta)
with head-ornaments (lalāma) of green mango shoots (harida-cūḍa-
pallava).' [pāssa is impossible.]

[6] ' With golden door-panels (kaṇaa-kavāda) studded (padibaddha)
closely (ṇirantara) with impervious (dubbhejja) [*dur + bhid*] adamant (vajja)
like the breast-expanse (vakkha-tthala) of a mighty demon (mahāsura).'

[7] ' Which causes (kara) trouble (ââsa) to poor people (dug-gada = *durgata*).'

[8] sassiriādā = *saśrīkatā* ' beauty, loveliness,' -ss- as if the *svarabhakti*
vowel had not been used. cf. sakkuṇodi = *śaknoti*.

[9] Edition has ' balāddiṭṭhiṁ ' which is impossible. balā is found in
M., perhaps balādo is better Śaur. āāredi causal (*ā + kṛ*), majjhattha. ' in-
different.'

The maid says: Edu edu. Imam padhamaṃ paottham [1] pavisadu ajjo.

The Jester enters and looks about: Hī hī bho! Idho vi padhame paotthe sasi-saṅkha-muṇāla-sacchāhāo [2] viṇihida-cuṇṇa-mutthi-pāṇḍurāo [3] viviha-raaṇa-paḍibaddha-kañcaṇa-so-vāṇa [4] -sohidāo pāsāda-pantio [5] olambida-muttā-dāmehiṃ phaṭi-ha-vādāaṇa [6] -muhacandehiṃ nijjhāantī [7] via Ujjaiṇaṃ. Sot-tio [8] via suhôvavittho ṇiddāadi dovārio. Sadahiṇā [9] kamalô-daṇeṇa palohidā ṇa bhakkanti vāasā baliṃ sudhā-savaṇṇadāe. Ādisadu bhodi.

A sentence of such enormous length as this " Aho——Va-santasenā-bhavana-duārassa sassiriādā ! " is difficult to trans-late into English. Dr. Ryder breaks it up into nine separate sentences, of which the eighth is—" Yes Vasantasenā's house-door is a beautiful thing." (H. O. S. vol. 9, p. 67).

Extract No. 9.

Māhārāṣṭrī.   Hāla's Sattasai.

Verse 2.   Amiaṃ pāüa-kavvaṃ
                           paḍhiuṃ souṃ a je ṇa āṇanti,
                    Kāmassa tatta-tantiṃ
                           kuṇanti, te kaha ṇa lajjanti ?

[1] paottham ' courtyard ' (=*prakoṣṭham*).

[2] ' Having the same hue as ' (sa-cchāhāo cf. M. chāhā ' shadow,' but M.Ś. chāā, ' beauty.' Pischel (§ 255) derives chāhā from *chākhā from *chāyākhū from *chāyākā) ' moon, conch, or lotus-stalks.'

[3] mutthi ' handful,' cuṇṇa ' lime.' (Apa. cuṇṇau H. cūṇā.)

[4] sovāna ' stairs,' § 17.

[5] ' rows of palaces,' § 35.

[6] ' window ' " where the wind comes in " (*vātāyana*). [The English word means " wind-eye "]

[7] ṇijjhāanti ' look at ' (*nir + dhyai*).

[8] sottio=*śrotriyo*, niddāati " slumbers " (H. nīd), duvārio door-keeper.'

[9] sa-dahiṇa instr. ' with sour milk ' (*dadhi* cf. H. dahī), kamala ' au-tumn rice,' palohida (*pra-lubh*), bhakkanti ' eat ' (*bhakṣ*), vāasā ' crows.' [Edn. has *rāyasā* which is Sanskrit not Śaurasenī].

Amia = *amṛta.* pāüa Śaur. pāüda, § 12. kavvaṃ § 50. paḍhium, ' to read,' H. paṛh. souṃ " to hear." āṇanti, ' know ' § 131. tatta-tantiṃ. This is the reading in the Kāvyāmālā, which represents it by *tattva-cintām* in the Sanskrit version, in accordance with Gaṅgādhara Bhaṭṭa's commentary, which adds however *tantravārtāṃ vā.* Weber (1870) finding the reading taṃttataṃttiṃ conjectured *tantratantrīm.* In his edition (1881) he read on the authority of other MSS. tattatattiṃ (= —*taptiṃ*). We may translate it either—' practise the mysteries of love,' or ' take thought on the principles of love,' i.e. on the principles laid down in the Kāmaśāstra. kaha = kahaṃ, ' how.'

Verse 3.   Satta saāiṃ [1] kaï-vacchaleṇa koḍīa majjhaārammi |
　　　　　Hāleṇa viraïāiṃ sālaṅkārāṇa gāhāṇaṃ ॥

" The Seven Centuries of embellished verses were arranged from among a *crore* by Hāla devoted to the poets."

Kaï = *kavi*, vacchala, § 39. ' devoted to poets.' koḍīa, ' of a crore,' § 95, i. majjhaāra JM. majjhaÿāra *deśi* word for *madhya.*

Verse 4.　　　ua ṇiccala-ṇipphaṃdā [2]
　　　　　　　bhisiṇī-vattammi [3] rehaï balāā [4]
　　　　　　　ṇimmala-maragaa-bhāaṇa-
　　　　　　　-pariṭṭhiā [5] saṃkhasutti vva ॥

ua ' Lo!' Weber explained as a shortened form from the vedic √*ūh*, ' mark, observe.' Pischel conjectured a *√*up* whence oppaṃ, ' seen ' in Trivikrama. bhisiṇī = *bisinī*, Ś. bisiṇī. Pali and AMg. have bhisa for bisa. Aspiration of a sonant is rare, of a surd commoner, § 6. vattammi = *pātre*, rehaï, ' shines ' cf. Vedic *rebhati*, ' crackles,' etc., *rebhāyaii*, ' shines.' bhāaṇa ' platter.' saṃkhasutti, ' mother of pearl.' This verse is

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[1] KM. satāiṃ, *wrong.*
[2] KM. ṇippandā. pph is commoner.
[3] patammi.
[4] W. valāā following majority of MSS.
[5] KM. -ṭṭhidā, *wrong.*

quoted by the Kāvyaprakāśa and other works on poetics to
illustrate *vyaṅgya*—the suggestive.

" Lo there gleams a crane quite motionless on a lotus leaf,
like mother of pearl at the edge of a platter of pure emerald."

Verse 8.   attā! taha ramaṇijjaṃ
                        amhaṃ [1] gāmassa maṇḍaṇī-hūaṃ ।
                        lua-tila-vāḍi-saricchaṃ
                        sisireṇa kaaṃ bhisiṇī-saṇḍaṃ ॥

attā cf. attiā in Mṛcch. (p. 110) Commentators " mother-in-
law." Apparently used to any elder lady in the household,
mother, elder-sister, etc. lua, ' cut ' (= *luta for *lūna*) vāḍi,
' garden ' (= *vāṭī*). cf. H. bāṛā (*vāṭa + ka-*).

" Oh mother! so the mass of lotuses that was so delightful
and the ornament of our village, the cold has made like a
garden of cut sesamum."

Thus the lady gives a hint to a lover. As to her precise
meaning the paṇḍits differed. Some said the lotus-tank was
to replace the sesamum garden as a meeting place, as people
would be going and coming to harvest the sesamum. The
frost-bitten lotuses would be deserted. Another view was,
that neither place was suitable.

Verse 13.   randhaṇa-kamma-ṇiuṇie!
                        mā jhūrasu, ratta-pāḍala-suandhaṃ ।
                        muha-māruaṃ pianto
                        dhūmāi sihī, ṇa pajjalai ॥

" Skilled in the work of destruction," i.e. in love's magic.
jhūrasu, ' be angry,' √*jvar* or *jūr*, ' get hot ' (because the fire
does not burn). dhūmāi = *dhūmāyate*. The denominative -*āya*-
becomes -āa-, so Mg. cilāadi = *cirāyati*, S'. sīdalāadi = *śītalāyati* ;
this -āa- often contracts to -ā- in M., etc. pajjalai ' blazes '
(*pra + jval*). While the fire can drink in the breath of thy
mouth, fragrant as red pāṭalas he will only smoke and not
burst into flame, for then thou wouldst blow no more.

Verse 16.   amaa-maa gaana-sehara
                    raanī-muha-tilaa canda de chivasu ।
              chitto jehi piaamo
                    mamaṃ pi tehiṃ cia karehiṃ ॥

Addressed to the moon. amaamaa consisting of *amṛit*. de
said to = *he*. chivasu imperat. of chivaï, ' touch ' ($\sqrt{kṣip}$).
chitto p.p.p. of the same. cia (KM. reads via) a restrictive
particle ' with these very hands.'

Verse 42.   ārambhantassa dhuaṃ
                    Lacchī Maraṇam va hoi purisassa ।
              taṃ Maraṇam aṇārambhe
                    vi hoi, Lacchī uṇa na hoi ॥

dhuaṃ, ' certainly' (*dhruvaṃ*).   Lacchī = *Lakṣmī*.

Verse 49.   thoaṃ pi na nīsareï [1]
                    majjhaṇhe ua sarīra-tala-lukkā ।
              āava-bhaeṇa chāhī
                    vi, tā pahia kiṃ na vīsamasi ॥

thoaṃ, ' a little ' (*stokam*).   nīsarei for nīsarai (= *nihsarati*) :
majjhaṇha, ' mid-day,' § 52.   ua see v. 4.
-lukkā ' sticking to,' as explained in Skt. by *līna* : ' torn loose
or torn out ' = *lukna* connected with $\sqrt{luñc}$ (Pischel, § 466).
āava ' heat ' (*ātapa*).   chāhī ' shadow,' not derived directly
from *chāyā*, but from *chāyākī* ⟶ *chāyākhī* (aspiration,
§ 19).   ⟶ *chāāhī* contracts to chāhī. (Pischel, § 255).
pahia ' traveller.'   vīsamasi (*vi + śram*).   For short vowel cf.
forms from $\sqrt{kram}$ nikkamaï, Ś. adikkamasi, etc., so from
śram M. JM. vīsamaï, etc., Ś. vīsama, pass. vīsamīadu.
At midday the shadow does not move out, even a little way
from the body—*or* but clings to the body—from fear of the
heat—so traveller stay by me.   ,

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[1] KM. nīsarai.   Weber rejected this as against the metre.   Later he
adopted nīti imā.

Verse 76.   ṇa vi taha viesa-vāso
                       doggaccaṃ maha jaṇei santāvaṃ ॰
                   āsaṃsiattha-vimuho
                       jaha paṇaïaṇo ṇiattanto ॥

viesa 'abroad' (*videśa*). doggaccaṃ 'poverty' (*daurga-tyam*). vimuho 'indifferent to, without a thought of.' āsaṃsia 'desired' (*ā + śaṃs*). paṇaï 'beloved' (*praṇayi*), -aṇo = jaṇo. ṇiattanto 'returning' (*ni + vṛt*).

Verse 81.   addaṃsaṇeṇa pemmaṃ
                       avei, aïdaṃsaṇeṇa vi avei ॰
                   pisuṇa-jaṇa-jampieṇa vi
                       avei, emea vi ave iॢॢ

'Out of sight, out of mind' and 'familiarity breeds contempt.' avei = *apeti*. emea = *evameva* (Pischel, § 149).

Verse 94.   suaṇo jaṃ desam alaṃ-
                       -karei, taṃ cia karei pavasanto ॰
                   gāmâsaṇṇ' ummūlia-
                       -mahā-vaḍa-ṭṭhāna-sāriccha ṃ ॥

pavasanto (*pra + vas*). vaḍa 'fig-tree' (*vaṭa*). ummīlia 'rooted up.' The *rendezvous* is cancelled.

Verse 107.   Golā-aḍa-ṭṭhiaṃ pecchiūṇa
(= KM. ii. 7).   gaha-vaï-suaṃ halia-soṇhā ॰
                   āḍhattā uttariuṃ
                       dukh'uttārāĕ paav īe ॥

Golā = Godāvarī, aḍa 'bank' (*taṭa*). -suaṃ 'the son' of gaha-vaï (= *gṛhapati*). soṇhā 'daughter-in-law,' for commoner suṇhā contracted from *suṇuhā, cf. Paiśāci sunusā = *snuṣā*. āḍhattā 'she began' (*ā + dhā*. caus. āḍhavaï with pass. āḍhappaï p.p. āḍhatta). halia 'ploughman.' paavīe 'by a path.'

She wishes to see if he will help her.

Verse 115.   savvattha disā-muha-pasariehi
(= KM. ii. 15)   aṇṇoṇṇa—kaḍaa-laggehiṃॢ
                   challiṃ va muaï Viṃjho
                       mehehi visaṃghaḍantehiṃ

challiṃ 'mantle, skin.' muai ($\sqrt{muc}$): meha 'cloud.' ka-
daa 'slope,' etc. (*kaṭaka*). vi + saṃ + ghaṭ 'dispersing.'

The end of the rains.

Verse 128. mahu-māsa-māruâhaa-
(= KM. ii. 28). -mahuara-jhaṃkāra-ṇibbhare raṇṇe
          gāï virah'akkharâvaddha-
              -pahia-maṇa·mohaṇaṃ govī ǁ

In a forest full of the buzzing of bees carried by the vernal
zephyr there sings of love in absence maddening to the
traveller's heart, the maiden with the kine.

Verse 171.   Goḷā-ṇaïe kacche
(= KM. ii. 71).   cakkhanto rāïâï pattāiṃ
              upphaḍaï makkaḍo khokkei
                  a pottham a piṭṭeï ǁ

'On the bank of the Goḷā river,' cf. 107 above. cakkhanto
pres. p. cakkhai = *jakṣati* devours, cf. Marathi $\sqrt{}$cākh. rāïā
'mustard,' *rājikā* H. rai. makkaḍo 'ape' (*markaṭa*). uppha-
daï KM. gives -*utpatati* which should = uppaḍai. Weber suggests
$\sqrt{}$sphaṭ related to *sphuṭ*, cf. phuḍai phiḍai. khokkhei 'snarls'
deśī word. pottham 'belly' ? -*prostham* 'bench or stool.'
piṭṭei 'crams' *deśī*. Weber suggests a connection with
$\sqrt{}$piṇḍ.

"On the bank of the Goḷā river, devouring the leaves of
black mustard, there leaps the monkey, snarls and stuffs his
belly."

Māhārāṣṭrī.   **Extract No. 10.**

Verses from Śakuntalā.

(a) Spring song in Prologue.

          Īsīsi-cumbiāiṃ [1] bhamarehiṃ suumāra-kesara-sihāiṃ
          odaṃsaanti [2] daamāṇā pamadāo sirīsakusumāiṃ ǁ

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[1] īsīsi = *īsadīsat*.   [2] (*ava + taṃs*).

(b) Grief at Śakuntalā's departure.

> Ullalia-dabbhakavalā [1] maī pariccatta-naccaṇā [2] morā
> osaria-paṇḍu-vattā [3] muanti aṃsūiṃ va [4] laāo ‖

(c) Act III. Śakuntalā reads the verse she has composed at her friend's bidding.

> Tujjha ṇa āṇe hiaaṃ, mama uṇa maāṇo divā a rattiṃ ca
>
> ṇikkiva dābaï baliaṃ tuha hutta-maṇorahāi aṅgāiṃ ‖

ṇa āṇe 'I do not know,' cf. No. 9, verse 1. maāṇo Monier-Williams reads kāmo. ṇikkiva 'cruel' *niṣkṛpa*. dābaï comm. gives tāpayati. Pischel (p. 154) says, not exactly tāpayati but Marathi dābṇē, Gujarāti dābavũ, Urdu dābnā to press, compress. (M.W. tabeï, i.e. taveï=*tapayati*). baliaṃ (*balīyaḥ*). hutta 'facing' Comm. '*abhimukha*.' Derivation uncertain. With numerals M. huttaṃ AMg. khutta = kṛtvaḥ. M.W. reads vutta = *vṛtta*. -āi gen. sing.

"Thy heart I know not, cruel one, but day and night does Love grievously afflict my limbs, whose desires are fixed on thee."

(d) Act V. Haṃsapadikā is overheard singing.

> Ahiṇava-mahu-loluvo tumaṃ
>> taha paricumbia cūa-mañjariṃ
> kamala-vasaï-metta-ṇivvuo
>> mahuara visario 'si naṃ kahaṃ ?

loluvo 'greedy,' Bengal version has loha-bhāvio. cūa 'mango.' metta § 69. ṇivvuo (*nir + vṛt*), M.W. reads ṇivvudo

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[1] Ullalia, *deśi* word (cf. H. ulṭnā, ulālnā). *udgalita* is an explanation, hence the Pkt. reading uggalia. (Pischel's edn., p. 191.) -kavala 'mouthful.' maī 'doe' as in Pischel's edn. Devanāgari MSS. have miïo. Boehtlingk conjectured miā 'deer.'

[2] ccatta=*tyakta*. ṇaccaṇā, cf. H. nācṇā. morā 'peacocks,' Pischel morī 'a peahen.'

[3] osaria (*ava +sṛ*). vatta 'leaf.' muanti (*muc*).

[4] Pischel, Bengali version reads aṅgāiṃ va. Devanāgari MSS. have assūṇi via. Boehtlingk conjectured aṃsū-. 'assūṇi (for assūiṃ) via ladāo' is Śaur. not Mahā. The reading above aṃsūiṃ va laāo suits dialect, metre and meaning. aṃsu, §§ 49, 64. aā, § 12.

which is S'aur. mahuara ' bee.' vīsario ' forgotten.' M.W. has
vimharido. He supports this by Vararuci iii. 32, by which
vimhaa, etc., cf. § 47. But -ido is not M. M. has vīsaria,
visaria. S'. sumarida (JS'. vīsarida, JM. vissariẏa, dialectic
vimharia), cf. Hindī bisarnā. The past part. is active in
meaning.

(e) Act VI. (MW. p. 230, P. p 120).

> Arihasi me cūaṅkura diṇṇo Kámassa gahiacāvassa
> saccavia-juai-lakkho pañcabbhahio saro houṃ.

gahia = S'aur. gahida, cāva ' bow.' saccavia, past part. of
saccavai = satyāpayati ' make true, verify, contract.' juai =
yuvati. pañca + abhy-adhika. houṃ ' to be.' M.W. differs, for
arihasi houṃ he has hohi ' be,' and begins with tuṃ si mae
" Thou art offered by me to " ; for saccavia the easier pahia-
jaṇa, cf. Megh. 8. pathika-vanitāḥ.

" Oh mango-sprout, given by me to Kāma grasping his bow,
do thou become the best arrow of his five, with contracted
maidens as thy mark."

Māhārāṣṭrī.   Extract No. 11.
Mṛcchakaṭikam.

(a) (Verse 19).

> Vicalaï ṇeurajualaṃ, chijjanti a mehalā maṇi-kkhaiā
> valaā a sundaraārā raaṇaṅkura-jāla-padibaddhā.

neura, regular Pkt. for Skt. nūpura ; from a form *nepūra
cf. keyūra, Pkt. keūra. (P. § 126). chijjanti, pass. (chid).
khaia (khac). sundaraara = S'aur. sundaradara. raaṇa § 51.

(b) Act II. Karṇapūraka (verse 20).

> Āhaṇiūṇa sarosaṃ taṃ hatthiṃ Viṃjha-sela-siharâbhaṃ
> moāvio mae so dantantara-saṃthio parivvājao.

āhaṇiūṇa gerund (ā + han). Viṃjha, § 35. sela = śaila [H.P.
edition reads " saila " which is not Prakrit, vide Pischel,
gr. § 60]. moāvio past part. causal (muc). thio § 38. pa-
rivvājao ' mendicant.'

(c) Act IV (verse 30).   The Vidūṣaka mocks at Vasantasenā's
    mother.

> sīhu-surâsava-mattiā
>   eâvattham gaā hi attiā,
> jai marai ettha attiā,
>   hoi siāla-sahassa-pajjattiā.

sīhu 'rum' (sīdhu).   surā 'wine, etc.'   āsava 'intoxicating
drink made from uncooked vegetables and water,' ' toddy.'
eâvattham = eta + avasthām.   attiā 'mother,' vide M.W. Dic.
sub attā, apparently a non-aryan word.   pajjattiā 'sufficiency'
(paryāptīkā).   "She would make a good meal for a thousand
jackals."   Texts read gadā and bhodi, these are S'aur. forms.

Māhārāṣṭrī.   **Extract No. 12.**

Karpūramañjari.

(a) Act II.   Verse 10.

> nisāsā hāra-laṭṭhī-sarisa-pasaraṇā caṇḍaṇ-uccoḍakārī,
> caṇḍo dehassa dāhō, sumaraṇa-saraṇā hāsa-sohā muhammi,
> angāṇaṃ paṇḍu-bhāvo diaha-sasi-kalā-komalo; kiṃ ca tīe
> niccaṃ bāha-ppavāhā tuha, suhaa, kae hŏnti kullāhi tullā.

nīsāsa 'sigh.'   laṭṭhī a lāthī, also a necklace string [" es-
cape like pearls from off their string" Lanman.]   uccoḍa ' wither-
ing.'   cut meaning not certain ; cuṭ is said to mean 'split off'
or ' grow small.'   Perhaps the sandal ' throws out' fragrance
owing to the moist heat of the sighs.   caṇḍo 'fierce.'   sumara-
ṇa-saraṇā " has memory as its refuge."   tuha kae 'for thee.'
suhaa = subhaga.   kullā ' river-canal.'   tulla ' equal to.'   bāha
(vide p. 84).

(b) The Jester's rejoinder.   (Verse 11.)

> Param jŏṇhā uṇhā, garala-sariso candaṇa-raso,
> khaa-kkhāro hāro, raaṇi-pavaṇā deha-tavaṇā,
> muṇālī bāṇālī, jalaï a jala-ddā taṇu-laā
> variṭṭhā jam diṭṭhā kamala-vaaṇā sā su-ṇaaṇā.

joṇhā 'moonlight.'   uṇha § 47.   garala 'poison.'   khaa ' a
wound.'   khāra ' alkali,' kṣāra.   -tavaṇā (tap).   jalai ' blazes.'

jala-dda 'running with water.'   taṇu-laā 'body-creeper,' § 12.
variṭṭhā 'the choicest maid.'

Note the internal rhymes.

(c) Verse 25.

Nisagga-caṅgassa vi māṇusassa sohā samummīlaï bhūsaṇehiṃ
maṇīṇa jaccāṇa vi hīraehiṃ vihūsaṇe laggai kā vi lacchī.

nisagga 'nature' (ni + sṛj).   caṅga ''handsome,'' cf. Pan-
jābi caṅgā 'good.'   maṇīṇa for maṇīṇaṃ, gen. plur.   jaccāṇa,
gen. plur. 'genuine' (jātya).   lacchī lakṣmī.

(d) Describes the swinging of the Heroine.   (Verse 32.)

    Raṇanta-maṇi-ṇeuraṃ jhaṇa-jhaṇanta-hāra-cchaḍaṃ
    kaṇakkaṇia-kiṅkiṇī-muhala-mehalā-ḍambaraṃ
    vilola-valaâvalī-jaṇia-mañju-siñjā-ravaṃ
    ṇa kassa maṇa-mohaṇaṃ sasi-muhīa hindolaṇaṃ.

raṇ 'to tinkle.'   jhaṇajhaṇ 'to jingle.'   chaḍā 'mass-lustre.'
kaṇa-kkaṇ 'to ring' (kvan).   kiṅkiṇī 'bell.'   muhala 'noisy'
§ 26 mukhara.   ḍambara 'mass-noise.'   siñjā 'jingle.'   sasī
-muhī 'moon-faced maiden.'   Lanman describes this stanza
as '' a 'tour de force' in the use of imitative words,'' p. 255.

(e) Even the Jester waxes eloquent, and describes the swing-
        ing in eight verses concluding : (Verse 40).

    Ia eāi vilās-ujjalāiṃ dolā-pavañca-cariāiṃ
    kassa ṇa lihaï va citte ṇiuṇo kandappa-cittaaro ?

ia 'thus' related to iti.   eāi = Saur. edāiṃ.   pavañca 'dis-
play,' prapañca.   citta 'heart.'   citta-aro 'picture-maker.'

(f) Act III, Verse 2.

    Maragaa-maṇi-gutthā hāra-laṭṭhi vva tārā
      bhamara-kavaliantā mālaī-mālia vva ।
    rahasa-valia-kaṇṭhaṃ tīa diṭṭhī variṭṭhī
      savaṇa-paha-ṇiviṭṭhā māṇasaṃ me paviṭṭhā ॥

guttha 'strung' (gumph).   tārā 'bright.'   kavalia 'eaten,
sucked.'   anta 'end.'   rahasa 'impetuously.'   valia 'turned
round.'   savaṇa 'ear' (śru).   paha = patha.

(g) Verse 31. The Heroine's composition.

Maṇḍale sasāharassa gorīe danta-pañjara-vilāsa-corae
bhāi lañchaṇa-mao phurantao keli-koïla-tulaṃ dharantao.

sasa-hara ' hare-bearer = moon.''   danta ' ivory.'   bhāi ' is
bright ' ["appears in all its beauty ''].   -mao ' antelope.'
phurantao ' manifest ' (sphur.)   -tulaṃ ' likeness.'

(h) Act IV, Conclusion.   " Bharata-vākyam.''

Anudiahaṃ viphuranto manīsi-jaṇa-saala-guṇa -viṇāsa-aro
rittattaṇa-dāvaggī viramau kamalā-kaṭakkha-varisena.

maṇīsi ' clever, learned.' rittattaṇa ' emptiness—Poverty.'
dāvaggī ' forest fire.'   Kamalā = Lakṣmī.   kaṭakkha ' side-long
glances.'   varisa ' rain ' § 57.

Māhārāṣṭrī.   Extract No. 13.
Ratnāvalī.

(a) Act I.   Madanikā sings.

Kusumâuha-piya-dūao maülāia-bahu-cūao
sidhilia-māṇa-ggahaṇao vāaï dāhiṇa-pavaṇao.
viraha-vivaḍḍhia-soao kaṅkhia-pia-aṇa-melao
paḍivālaṇâsamatthao tammaï juvaï-satthao.
iha paḍhamaṃ mahumâso jaṇassa hiaāiṃ kuṇaï mauāiṃ
pacchā vijjhaï kāmo laddha-ppasarehiṃ kusuma-bāṇehiṃ.

vāaï ' blows.'   dāhiṇa ' south,' dakkhiṇa becomes *dākhiṇa
by lengthening the vowel, hence dāhiṇa by § 13.   Cf. ' Deccan'
and H. dāhinā right.   kaṅkhia ' longed for.'   pia-aṇa ' lovers,'
vālaṇa (pāl).   asamatthao ' unable.'   satthao · troop.'   kuṇaï
' makes.'   maüa · tender' (mṛdu).   pacchā § 38.   vijjhai (vidhya
ti) § 35.   laddha-ppasara ' unimpeded.'

"The south wind blows, sweet messenger of Love, making
many a mango blossom, and dissolving fits of sulky temper.
With pangs increased by separation, longing for union with
their lovers, a troop of ladies is faint with love, incapable of
defence.   First comes the month of sweetness and softens
mortals' hearts, then Love wounds them with his flowery
arrows unimpeded.''

(b) Act IV. The Magician.

> Paṇamaha calaṇe indassa indaālammi laddhaṇāmassa,
> taha ajja-Sambarassa vi māā-supaḍi ṭṭhia-jasassa.
> (Deva) kiṃ dharaṇīe miaṅko āāse mahiharo jale jalaṇo,
> majjhaṇhammi paoso, dāvijjaü dehi āṇattiṃ.

paṇamaha, imperat. (pra + nam). calaṇe, nom. acc. plur.
for Skt neut. indrajāla 'illusion.' paḍi-ṭṭhia (prati + stha).
jasa 'renown.' āāsa 'sky.' jalaṇo (jval) majjhaṇha § 52.
dāvijjau, imperat. pass. caus. (dā) 'let it be caused to be given-
demanded.' āṇattiṃ (ā + jñā).

"Revere the deeds of Indra, who takes his name from
sorcery, so also those of worthy Sambara whose renown is well
established by his magic. What shall it be? moon on the
ground, earth in the sky, or flames in water? or dusk at noon?
give your commands."

(c) Kiṃ jappieṇa bahuṇā ? jaṃ jaṃ hiaeṇa mahasi saṇda-
    ṭṭhuṃ,
> taṃ taṃ daṃsemi ahaṃ guruṇo manta-ppahaveṇa.
> mahasi 'desirest.'

(d) Hari-Hara-Baṃha ppamuhe deve daṃsemi devarāaṃ ca-
> gaaṇammi Siddha-Vijjāhara-bahu-satthaṃ ca ṇaccantaṃ.

Baṃha, cf. § 52. deve. acc. plur.

[There is very little Māhārāṣṭri in this play. Note its
simplicity, and the great contrast with the decadent Camphor
Cluster which uses the same motif of the magician producing
a vision of the Heroine, by bringing on the lady herself].

Māhārāṣṭrī　　　　**Extract No. 14.**

Setubandha or Rāvaṇavaho.

Bk. I. Verse 57. How the monkeys crossed the mountain
            streams.

> Bolanti a pecchantā paḍimā-saṃkanta-dhavala-
>   ghaṇa-saṃghāe ।
> phuḍa-phaḍiha-silā-saṃkula-khaliôvari-patthie via
>   ṇaippavahe ॥

√bol 'pass, cross,' cf. boleï 'passes (the time).'   M. pecchaï = S'. pekkhadi § 40.   pecchantā, nom. plur. pres. part.   paḍimā-saṃkanta - 'reflected.'   saṃghāe, acc. plur. § 86.   khalia = S'. khalida.   patthia = S'. patthida (*pra-sthā*).   -ppavahe = *pra-vāhān*.

" And they cross the streams of rivers that they see reflecting masses of white clouds, as if trickling through and running over a welter of clear crystal rocks."

Bk. VII. Verse 56.   The waves splash on high as the monkeys drop in the mountains.

Utthaṅghia-duma-ṇivahā giri-ghā'-uvvatta-mucchia-mahā-macchā,

velā-sela-kkhaliā uddhaṃ bhijjanti uahi-jala-kallolā.

utthaṅghia.   Comm. = *uttambhita* (*ut* + *stambh*).   This is regularly in M. uttambia, S'. uttambida.   uvvatta (*ud* + *vṛt*).   mucchia 'stunned,' maccha § 56.   kkhalia (*skhal*).   bhijjanti pass of *bhid*.   uahi 'ocean.'

" Supporting a multitude of trees, with mighty fish turned over stunned by the impact of the mountains, the ocean billows break on high checked by the rocks of the shore."

Bk. VIII. Verse 3.   The sea subsides.

Giri-saṃkhoha-vimukkā jhīṇā appatta-paḍhama-gaman-oāsā,

maṇḍ-andolaṇa-maüā gaāgaa ccia samudda-salila-uppīḍā.

saṃkhoha = *saṃkṣobha*.   vimukka (*vi* + *muc*).   jhīṇā § 40.   appatta (*a* + *pra* + *āp*) paḍhama § 20.   oāsa = *avakāśa*.   maüa = *mṛduka*.   ccia 'like.'   uppīḍā 'bursts'.

" The jets of sea-water when freed from the shock of the mountains do not mount so high as before, but subside, and oscillate in a slow and gentle swing."

Verse 6.   Mingled spoil of land and sea.

Mottā-ghaḍanta-kusumaṃ   sama-maragaa-vatta-bhaṅga-bhariâvattaṃ

vidduma-milia-kisalaaṃ   sa-saṅkha-dhavala-kamalaṃ pasammai salilaṃ.

mottā 'pearl.' ghaḍanta, pres. part. (ghaṭ) 'being joined with.' maragaa 'emerald' § 12. vatta 'leaf.' āvattaṃ (ā + vṛt). vidduma 'coral.' pasammai (pra + śam).

"Quiet grows the water, blossoms united with pearls, the whirlpool filled with fragments of leaves and emeralds, buds mingled with coral, white lotuses with the Triton's shells."

Verse 14. Weariness of the workers—(Sugrīva speaks to Nala).

Khavio vānaraloo duratthia-virala-pavvaaṃ mahi-vedhaṃ
na a dīsaï seu-vaho, mā hu ṇamejja guruaṃ puṇo Rāma-
dhaṇuṃ.

Khavio 'exhausted' (kṣap caus. of kṣi). pavvaa 'mountain.' mahi 'earth.' vedha = veṣṭa 'enclosure' § 38, cf. M. vedhia, S'aur. vedhida, Comm. gives the meaning as mahī-pṛṣṭham. dīsai = dṛśyate. -vaho = patho. ṇamejja, opt. 3rd person sing. or plur.

The Comm. is uncertain whether -dhaṇum is nom. or acc.

(a) Nom. then neuter, 'may Rāma's bow not bend,'

(b) Acc. 'let not him (i.e. Rama) bend Rāma's bow. Comm. suggests namayata but ṇamejja is not 2nd person plural.

"The monkey-people are exhausted, the surface of the earth has mountains left, but few and far between, yet the mole of the Bridge is not in sight, so let not Rāma's bow bend [1] heavily again.

Verse 20. Nala's reply.

Khavio pavvaa-ṇivaho ḍaliā va rasā alaṃ dhuŏ vva
samuddo.
jīaṃ va pariccattaṃ ajja va sāṃbhāvanā tuhaṃ
ṇivvūḍhā.

pariccattaṃ (pari + tyaj). Comm. vā is affirmative. After ajja one Comm. would prefer to read vi.

"A multitude of mountains has been exhausted, the surface of the earth may be torn up, the sea may be agitated, and life despaired of, but now must your design be carried out."

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[1] Comm. says samudra-tādanāya, 'to chastise the sea'? rather to chastise the monkeys.

The Rākṣasas show Sītā a vision of Rāma's severed head.—
Bk. XI, Verse 61, p. 345.

Pecchai a sarahas-ôharia-maṇḍalaggâhighāa-visama-cchinnaṃ
dūra-dhaṇu-saṃghiañcia-sara-puṅkhâliddha-sāmaliāāvaṅgaṃ,

oharia, past part. (*ava + hṛ*). *maṇḍalâgra* 'scimitar.' ahighāa
(*abhi + han*). saṃghiañcia = *saṃhita + añcita* § 65. sara-puṅkha
'shaft of arrow.' āliddha (*a + lip*) = *āligdha*. avâṃga 'eye-
corner' § 17. The object of pecchai comes in verse 69.
—"Rāma-siraṃ."

"And Sītā saw (a human head) rudely lopped, hacked off
with a scimitar's stroke, the corners of the eyes darkened by
the shaft of the arrow set to the bow and drawn far back."

Verse 62.   nivvūḍha-ruhira-paṇḍura-maülanta-cchea-
                  māsa-pellia-vivaraṃ
             bhajjanta-padia-paharaṇa-kaṇṭha-cchea-
                  dara-lagga-dhārā-cuṇṇaṃ,

niv-vūḍha = (*nirvyūḍha*). maülanta lit. 'budding' (*mukula*)
§ 71. chea 'the cut.' pellia through *pelia *peria = *prerita*.
Comm. gives the meaning as *mudritam*, 'sealed up.'   bhajjanta
part. from bhajjaï 'is broken.'   dara 'cleft.'

"The dust of the sword-edge clung to the cleft hewn in its
neck where the weapon fell breaking in pieces, while the pale
bloodless flesh at the wound had shrivelled and sealed the hollow
thereof—"

Verse 63.   niddaa-saṃdaṭṭhâhara-mūl-ukkhitta-dara-
                  diṭṭha-dāḍhā-hīraṃ,
             saṃkhāa - soṇia - paṅka - paḍala - pūrenta-
                  kasaṇa-kaṇṭha-ccheaṃ,

niddaa 'ruthless.' saṃdattha (sam + daṃś). *adhara*. ukk-
hitta (*ut + kṣip*). dāḍhā 'tusk,' § 65. saṃkhāa Comm. = *sam-
styāna* 'coagulated' from the rare root *styai*. Rather from a
past part. *sam-styāta* through *saṃskyāta*. kasaṇa = *kṛṣṇa*.

"A tooth of adamant is seen through the gaping rent at the
base of the lower lip, ruthlessly bitten through, and the dark
neck-wound is filled with a muddy film of blood congealed."

Verse 64.   ṇisiara - kaa - ggahâṇīa-ṇilāda-aḍa-ṇaṭṭha-
              bhiuḍi-bhumaā-bhaṅgaṃ,
              galia-ruhir-addha-lahuaṃ aṇahia-ummil-
              latāraaṃ Rāmasiraṃ !

ṇisi-ara = *niśicara. kaaggaha ' hair-seizing ' (kaca-). āṇia =
āṇīa ṇilāḍa ' forehead ' also ṇalāḍa, Pāli nalāṭa or lalāṭa and
with metathesis M. ṇaḍāla or M. S'. ṇiḍāla. Apa. ṇiḍalā (Pischel
§ 260). taṭa, bhiuḍi Comm. = bhrukuṭi really = bhṛ-kuṭi, which
occurs. AMg. bhiguḍi. The forms bhuuḍi huuḍi Pischel says
are incorrect. (P. § 124). bhumaā ' brow.' aṇahiaa means
ahṛdaya cf. anaïmilia = amīlita. aṇadīhara = adīrgha.

"The frown that furrowed its brows had faded from its
broad forehead, for the demons brought it with a grip of the
hair—lighter by half with the blood poured forth, with its orbs
open but devoid of soul—the head of Rāma.''

Sītā's Lament.

Verse 75 (p. 350).

Āvàa-bhaaaraṃ cia ṇa hoi dukkhassa dāruṇaṃ ṇivvahaṇaṃ-
jaṃ mahilā-vīhatthaṃ diṭṭhaṃ sahiaṃ ca tuha mae avasāṇaṃ.

Āvāa = āpāta. cia (AMg. ciẏa), ccia after vowels means eva :
also cea. (caiva cf. ṇeẏa = naiva). vīhatthaṃ = bībhatsam. sa-
hiaṃ ' endured.'

' Though frightful in its onset the end of sorrow is not so
terrible, if I can view a sight loathsome to women and endure
thy death.'

Sita not knowing that the vision is unreal, marvels that she
should continue to exist. The commentary takes mahilā-
vīhatthaṃ to mean ' a cause of reproach among women.'

Verse 76.   vāhuṇhaṃ tujjha ure jaṃ mocchihimi tti
              saṃthiaṃ maha hiae,
              ghara-niggamaṇa-paattaṃ sāhasu taṃ
              kammi ṇivvavijjau dukkhaṃ ?

vāha or bāha = '' tear.'' uṇhaṃ ' hot.' Text has uhṇaṃ,
incorrect. tujjha this oblique base of tuaṃ survives in H. tujh
ko ; it comes from *tuhyam analogous to mahyam. ure loc. of

uro 'breast.' 'mocchihimi. Fut. of *muc*, also moccham.
thia § 12. paattaṃ = *pravṛttam*. sāhasu 'tell' imperat. *śās*.
kammi loc. = Śaur. kassiṃ. niv-vavijjau (nir + vap) pass.
imperat. 'let it be poured out.'

"It was fixed in my heart from the moment of leaving
home, that I would dissolve my sorrow with hot tears on thy
breast. Now tell me, where shall my grief be out-poured?"

Verse 77.   virahammi tujjha dhariaṃ dacchāmi
                    tumaṃ tti jīviaṃ kaha vi mae,
                 taṃ esa mae diṭṭho phaliā vi maṇorahā
                    ṇa pūrenti mahaṃ.

dacchāmi 'I shall see,' also dacchimi and dacchaṃ; Saur.
uses pekkhissaṃ. kaha vi = *katham api*, kahaṃ is commoner.
Final anusvāra in pronouns and adverbs tends to be optional
So mahaṃ = maha, esa = eso. esa is used freely, according to
Hemacandra, for all genders. sa on the other hand is rare.

"In separation from thee my life was barely stayed by the
thought of seeing thee. Now I see thee thus, my desires
though bearing fruit bring no satisfaction."

Verse 78.   Puhavīa hohii paī bahu-purisa-visesa-cañcalā Rāasirī,
                 kaha tā mahaṃ cia imaṃ ṇīsāmaṇṇaṃ uatthiam
                    vehavvaṃ.

Puhavī 'Earth,' Saur. Pudhavī, oblique forms in īa are
common in M. paī = *patiḥ*. hohii "will be." 'tā = Vedic *tāt*.
uatthia (*upa + sthā*). vehavvaṃ 'widowhood.'

"Of the Earth there will be a Lord. Royal Fortune is
fickle with many distinguished men, so why falls absolute
widowhood on me alone?"

[Earth and Royal Fortune are regarded as the other wives
of Rāma. 'Absolute,' lit. having nothing in common (with
those other two).]

Verse 79.   Kiṃ ea tti palattaṃ visa-ummillehi loaṇehi a
                    diṭṭhaṃ,
                 vialia-lajjāe mae phudaṃ Nāha tuha muhaṃ ti
                    paruṇṇaṃ.

eaṃ ti (Saur. edaṃ ti) is more usual. palattaṃ = *pralaptam. visa meaning *viṣama*; reading should apparently be visam-ummill°. vialia (vi + gal). phuḍa § 38. parunnaṃ (pra + rud) past. part. by analogy with *bhid bhinna* : *chid, chinna,* etc., Saur. rudida.

"'What is this?' I cried, and looked with obliquely opened eyes, then casting modesty aside 1 shrieked. 'Clearly it is thy face, my lord.'"

Verse 80.   Sahio tujjha vioo raaṇi-arihi samaaṃ sahīhi va
                    vuttham
                    daṭṭhuṃ tumaṃ ti hottaṃ jai ettāhe vi jīviaṃ
                    vialantaṃ.

vioo 'separation' § 9. vuttham = *vyuṣṭam* 'dawned.' daṭ-thuṃ = *draṣṭum.* hottaṃ = hontaṃ pres. part. of hoï. ettāhe (Comm. = *idānīm*) cf. ettio so much? *ettādṛśe *ettaise *ettāhe cf. Apa. taisa for tārisa and M. divaha for divasa. Hottaṃ and vialantaṃ are used in the sense of the conditional, cf. the Hindi usage, agar hotā.

" Separation from thee I endured with female demons as friends—it dawned with the stars as companions—were it only to see thee, then would my life melt away.''

Verse 81.   Jāe paraloa-gae tumammi vavasāa-matta-suha-
                    daḍḍhavve
                    harisa-chāṇe vi mahaṃ ḍajjhai aditṭha Dahamuha
                    -vahaṃ hiaaṃ.

matta = *mātra* commonly mĕtta § 69. daḍḍhavva = *draṣṭa-vya.* -chāṇe Comm. = *sthāne*; this should be (t)thāne, or perhaps we should read harisa-cchane. chaṇa = *kṣaṇa*, but this gene-rally means 'festival,' 'moment' being khaṇa (Pischel, § 322).

"Now that thou hast gone to the other world, and I may see thee with joy though only through tribulation, in place of that joy my heart burns, not to have seen the slaying of the Ten-Headed demon.''

Verse 82.   Vāhaṃ ṇa dhareï muhaṃ āsābandho vi me ṇa
                 rumbhai hiaaṃ.

                 ṇavari a cintijjante ṇa viṇajjai kena jīviaṃ sam-
                 ruddhaṃ.

rumbhai means *ruṇaddhi* (*rudh* forms rundhaï) ; this is from
a root *rubh*, analogous to libbhāi = *lihyate* from a root *libh*
(Pischel §§ 266, 507). ṇavari "thereupon," some say from
na pare, Pischel disputes this (P. § 184): cf. ṇavaraṃ ꙮ only."
cintijjante pres. part. pass. viṇājjai pass. (vi + jñā).

"My face bears no tear, even the bond of hope does not
stay my heart, and when it is considered, it is not seen by
what my life is restrained."

Verse 83.   Bolīṇo maara-haro majjha kaeṇa maraṇaṃ pi de
                 paḍivaṇṇaṃ

                 nivvūḍhaṃ Nāha tume ajja vi dharai akaaṇṇuaṃ
                 maha hiaaṃ.

Bolīṇo 'passed.' Form appears to be pres. part., cf. melīṇa
from melai (*mil*). maara-hara 'home of sea-monsters.' paḍi-
vaṇṇaṃ (*prati* + *pad*). akaaṇṇua cf. savvaṇṇu § 69.

"For my sake thou didst cross the ocean and incur thy
death. Thou hast gone my lord, and yet my ungrateful heart
survives."

Verse 84.   Uggāhihi Rāma tumaṃ guṇe gaṇeūṇa purisa-maio
                 tti jaṇo.

                 galia-mahilā-sahāvaṃ sambhariūṇa a mamaṃ ṇiatti-
                 hii kahaṃ.

uggāhihi 'will sing.' gaṇeūṇa counting. gerund. ṇiattīhii
Fut. caus. (*ni* + *vṛt*). bhariūṇa 'remembering' gerund from
bharaï; *mbharai *mharai = *smarati* Saur. sumaredi, sumaria.
kahaṃ 'story.'

"Folk will sing of thee, Rāma, counting thy virtues as of one
made of valour, and remembering me that missed a woman's
nature they will change the story."

Verse 85.   Tuha bāṇāukkhaa-ṇihaaṃ dacchimmi Daha-kaṇtha-
            muha-ṇihāaṃ ti kaā,

            maha bhāadhea-valiā vivarā-huttā maṇorahā pal-
            hatthā.

ukkhaa for ukkhāa ' destroyed.' ṇihaa (ni + han). dacchimi
or dacchāmi have better authority (see v. 77 above). ṇihāa
= nighāta. vivarā = vi + parāṅ · huttā, Comm. = mukhā, this has
the same meaning, but the form is like AMg. khutta for kṛtva
as with numerals (Pischel § 206) cf. AMg. aṇanta-khutta ' end-
ess times, endless-ly ' ; k becomes kh becomes h, cf. ṇihasa
§ 19. palhattha, Comm. = paryasta ' upset,' but that would be
pallattha (r assimilates y and becomes l). palhattha = *prah-
lasta from root hlas = hras to diminish.

" Those wishes of mine, that I might see Ten-necks with
his faces smashed, destroyed and struck down by thy arrow,
have gone awry reversed by destiny and come to nought."

Verse 86.   Jaṃ taṇuammi vi virahe pemā-bandheṇa saṅkaï
            jaṇassa jaṇo.

            taṃ jāaṃ ṇavara imaṃ pecchantīe a tārisaṃ maj-
            jha phalaṃ.

taṇua ' short.' pemā- = premā-, pemma is commoner § 68.
ṇavara, Comm. = kevalam, means " only," cf. ṇavari v. 82
above, Pischel's objection (§ 184) to the derivation from na
param ' no more,' i.e. that the anusvāra appears to be secon-
dary, is not conclusive.

" What a body dreads through love of another, even in a
tiny separation, such a dread result has come to pass for to
me only gazing at this sight."

Bk. XV. Verse 14.   Happy return to Ayodhyā.

Ghettūṇa Jaṇaataṇaaṃ kañcaṇa-latthiṃ va hua-vahammi
    visuddhaṃ

patto puriṃ Raghuvaï kāuṃ Bharahassa sapphalam aṇu-
    rāaṃ.

Ghettūṇa ' taking' cf. ghettuṃ § 136. latthi (Hindi lāthī) the
equation with yaṣṭi is curious. kāuṃ = S. Mg. kāduṃ S'aur.

also has kariduṃ. sapphalam, Comm. = *saphalam*, but this
would be saphalam (§ 5), rather = *sat-phalam*.

" Taking Janaka's daughter, purified in the fire like a staff
of gold, Raghupati arriyed at the city, to give good fruits to
Bharata's loving kindness—"

Jain Māhārāṣṭrī.]   Extract No. 15.
Maṇḍiya.

[Jacobi's Selected Stories, No. IX.]

Veṇṇāyade ṇayare [1] Maṇḍio ṇāma tuṇṇāo [2] para-davva-hara-
ṇa-pasatto āsī. so ya duttha-gaṇḍo mi-tti jaṇe pagāsento
jāṇu-deseṇa ṇiccam eva addā'valeva litteṇa baddha-vaṇa-
patto [3] rāya-magge tuṇṇāga-sippam uvajīvai. cakkamanto vi
ya daṇḍa-dharieṇaṃ pāeṇam kilimmanto kahaṃci cakkamai. [4]
rattiṃ ca khattaṃ khaṇiūṇa davvajāyaṃ ghettūṇa—nagara-
sanṇihie ujjāṇ'ega-dese bhūmi-gharaṃ tattha nikkhivai. [5] tat-
tha ya se bhagiṇī kaṇṇagā citthai. tassa bhūmi-gharassa

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[1] Veṇṇāyada or Beṇṇāyada (*Bernātaḍa*) a town in Western India.
The letter y in this section represents the *laghuprayatnayakāra* ẏ not the
strong य (*vide* p. 9) ṇayara, hence in many modern names -nair, -ner.

[2] tuṇṇāo or tuṇṇāgo appears to mean a ' beggar ' with an implication
of rascality. Exact derivation uncertain, but evidently connected with
tūrṇa as in *tūrṇa-ga* a ' swift goer.' pagāsento pres. part. of pagāsei
" shows " (*pra + kāś*) For k   g compare AMg. Asoga (§ 11).

[3] duttha = *duṣṭa*. gaṇḍo has a variety of meanings in Sanskrit includ-
ing " cheek," " pimple," " rhinoceros " ; for Prakrit Hemacandra gives
vaṇaṃ ('abundance' ?) *dāṇḍa-pāśiko* M.W. ' policeman,' Jacobi. (for
this passage) ' nightwatchman,' ' beggar ', (Probably slang). *laghu-
mṛgo* (?) and *nāpitaḥ* ' barber.' adda ' damp ' (*ārdra*). avaleva ' ointment
(*ava + lip*). litta ' smeared.' vaṇa ' wound ' (*vraṇa*). -patta ' bandage '
whence *paṭṭikā* modern paṭṭī. This context suggests that dutthagaṇḍo
is bahuvrīhi and means ' one with a bad boil.' The trick is still familiar
enough.

[4] cakkamai ' goes in circles,' ' wanders.' pāeṇa ' with his foot.' Kilim-
manto pres. part. kilimmai ' gets weary ' (*klam*).

[5] khattaṃ ' hole.' -jāya (*jāta*) " quantity." -sannihie ' in the vicin-
ity ' (*saṃ + nidhā*). egadese " portion," cf. § 11.

majjhe kūvo. jaṃ ca so coro davveṇa palobheuṃ[1] sahāyaṃ
davva-voḍhāraṃ āṇei, taṃ sā se bhaginī agaḍa-samīve puvva-
natth'-āsaṇe ṇivesiuṃ pāya-soya-lakkheṇa pāe geṇhiūṇa tammi
kūvae pakkhivai.[2] tao so vivajjai.[3] evaṃ kālo vaccai[4] ṇaya-
raṃ musantassa. cora-ggāhā taṃ ṇa sakkenti geṇhiuṃ tao
ṇayare bahu-ravo jāo.[5] tattha ya Mūladevo rāyā puvva-
bhaṇiya-vihāṇeṇa jāo.[6] kahio ya tassa paurehiṃ takkara-
vaiyaro, jahā: ettha ṇayare pabhūya-kālo musantassa vaṭṭai
kassai takkarassa, ṇa ya tīrai keṇai geṇhiuṃ.[7] tā kareu
kiṃpi uvāyaṃ. tāhe so aṇṇaṃ nagar'ārakkhiyaṃ thavei, so
vi ṇa sakkai coraṃ geṇhiuṃ. tāhe Mūladevo sayaṃ nīla-
paḍaṃ pāuṇiūṇa rettiṃ ṇiggato.[8] Mūladevo aṇajjanto egāe
sabhāe ṇivaṇṇo acchai jāva, so Maṇḍiya-coro āgantuṃ bhaṇai:
ko ettha acchai?[9] Mūladeveṇa bhaṇiyam: ahaṃ kappaḍio
teṇa bhannai: ehi, maṇūsaṃ karemi.[10] Mūladevo uṭṭhio.
egammi īsara-ghare khattaṃ khayaṃ.[11] su-vahuṃ davva-jāyaṃ
ṇīṇeūṇa Mūladevassa uvariṃ cadāviyam.[12] payattā ṇayara-

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[1] palobheuṃ from palobhei "entices, allures" causal (*pra + lubh*);
form infin. used as gerund.

[2] agaḍa Pkt. word "well," "spring." nattha 'placed' (*nyasta*).
nivesiuṃ gerund of causal (*ni + viś*). soya 'washing' (*śauca*).

[3] vivajjaï "perishes" (*vi + pad*).

[4] vaccaï "goes, passes," generally referred to *vraj* (a case of c for j),
but Pischel thinks possibly from *vrātya* so="tramps": *vrtyate* would
be a simpler explanation. (cf. Pischel, Gr. § 202) H. bacnā.

[5] Sakkenti. From *śak* either sakkei or sakkai.

[6] -vihāṇa 'manner' (*vi dhā*).

[7] -vaiyaro 'story' (*vyatikara*). kassai (*kasya + api*). tīrai pass. from tṛ.
'is accomplished.'

[8] pāuṇiūṇa 'putting on' (*prā + vṛ*) pāuṇomi, p.p p. pāuṇia.

[9] aṇajjanto 'unknown' pres. part. of ṇajjai 'is known' pass. (*jñā*).
nivaṇṇo (*ni + pad*). acchai 'stays' § 60. Pischel refers to *rcchati* (Gr
§ 480. He quotes the other theories. āgantuṃ gerund.

[10] kappaḍio 'pilgrim,' *kārpaṭika*. bhannai pass. of bhaṇai.

[11] īsara 'rich man.'

[12] cadāvia past part. caus. from caḍai which Hemacandra represents by
ā + ruh. (cf. H. caṛh-nā). suvahuṃ = *subahum*.

vāhiriyaṃ.[1] Muladevo purao, coro asinā kaḍḍhieṇa[2] piṭṭhao
ei. sampattā bhūmi-gharaṃ. coro taṃ davvaṃ ṇihaṇiuṃ[3]
āraddho. bhaṇiyā ya ṇeṇa bhagiṇī: eyassa pāhuṇayassa[4]
pāya-soyaṃ dehi! tāe kūva-taḍa-[5] -sanniviṭṭhe āsaṇe ṇivesio.
tāe pāya-soya lakkheṇa pāo gahio, kūve chuhāmi-tti.[6] jāva
atīva sukumārā pāyā, tāe ṇāyaṃ, jah': esa koi aṇubhūya-
puvva-rajjo vihaliy'aṅgo.[7] tīe aṇukampā jāyā. tao tāe pāya-
tale saṇṇio: ṇassa-tti mā mārijjihisi-tti. pacchā so palāo.
tāe volo kao:[8] ṇaṭṭho ṇaṭṭho-tti. so-y-asiṃ kaḍḍhiūṇa magge
olaggo[9] Mūladevo rāya-pahe aisannikiṭṭhaṃ ṇāūṇa caccara-
siv'antario ṭhio.[10] coro taṃ siva-liṅgaṃ, esa puriso-tti kāuṃ
kaṅkamaeṇa asiṇā duhā-kāuṃ[11] paḍiniyatto gao bhūmi-gha-
raṃ. tattha vasīuṇa pahāyāe rayaṇīe tao ṇiggantūṇa gao
bāhiṃ. antar'āvaṇe tuṇṇāgattaṃ karei. rāiṇā purisehiṃ
saddāvio.[12] teṇa cintiyaṃ, jahā: so puriso ṇūṇaṃ ṇa mārio,
avassaṃ ca esa rāyā bhavissai-tti. tehiṃ purisehiṃ āṇio.
rāiṇā abbhuṭṭhāṇeṇa pūio āsaṇe ṇivesāvio,[13] su-vahuṃ ca

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[1] payaṭṭā =pravṛttāḥ. vāhiriya=bāhiriya " outside."

[2] kaḍḍhia ' drawn' from kaḍḍhai (H. 4. 187=kṛṣ): kṛṣṭa could give
*kaṭṭha thence *kaḍḍha.

[3] ṇihaṇiuṃ ' to bury' (ni khan).

[4] pāhuṇaya ' guest' (prāghūrṇa).

[5] taḍa ' edge.'

[6] chuhai or chubhai " throws." Hemacandra=kṣip : rather from
kṣubh cognate with English " shovo."

[7] vihaliya (vihvalita) ' trembling.'

[8] saṇṇio (saṃjñitaḥ) ' made a sign.' mārijjai pass. of mārei " kills."
palāo ' fled' past part. of palāyai ' flees.' volo=bolo ' a cry' in M.
bolo=' speech' cf. modern bōlnā.

[9] so-y-asiṃ ' and he' (drawing his) ' sword' or y is merely a sandhi
consonant. olaggo ' followed' means anulagna, but the form is ava or apa
+ lagna.

[10] aï-sannikiṭṭhaṃ=ati-saṃ-nikṛṣṭaṃ. caccara ' square' (catvara) Pis-
chel. § 299. antario ' hidden.'

[11] kaṅkamaa ' shaped like a heron's beak.' duhā kāuṃ ' having split'
(dvidhā kṛtvā).

[12] āvaṇa ' market.' saddūvio (śabdāpitaḥ).

[13] ṇivesāvio past part. of ṇivesāvei fuller form of ṇivesei.

piyaṃ ābhāsio saṃlatto: mama bhagiṇiṃ dehi-tti. teṇa
diṇṇā, vivāhiyā rāiṇā. bhogā ya se sampadattā.[1] kaisuvi[2]
diṇesu gaesu rāiṇā Maṇḍio bhaṇio : davveṇa kajjaṃ-ti. teṇa
su-vahuṃ davva-jāyaṃ diṇṇaṃ. rāiṇā sampūjio. aṇṇayā
puṇo maggio ; puṇo vi diṇṇaṃ. tassa ya corassa atīva sakkāra
sammāṇaṃ paüñjai.[3] eeṇa pagāreṇa savvaṃ davvaṃ davā-
vio.[4] bhagiṇiṃ se pucchai ; tīe bhaṇṇati : ettiya ṃceva
vittaṃ. tao puvv'āveiya-lekkhaṇusāreṇa[5] savvaṃ davvaṃ
davāveūṇa Maṇḍio sūlāe ārovio.

Mandio.

In the town Bernātaḍa there lived a beggar named Maṇḍio
addicted to taking other people's property. He used to practise
the beggar's art on the high-road, tied up in bandages, with
a smear of grease, kept always wet, about his knee, to show
that he suffered from a virulent sore. Mouching wearily
around with his foot supported on a crutch he wandered at
random. And at night he would dig a hole (in a wall) and
taking a lot of property - to a *baoli* in a corner of a garden
near the town—would bury it there. And there lived his
unmarried sister. In the middle of that *baoli*, there was a
well. Anybody the thief brought with him to carry his loot,
having allured him therewith, the sister would have sit down
on a seat previously arranged at the edge of the spring, and
then, taking hold of his feet on the pretence of washing them,
she would tip him into the well. And so he perished. Thus
time went on while he robbed the town. The thief-catchers
were unable to catch him, and a great noise about it arose in
the town.

Now Mūladeva had become king there in the manner re-
lated above. The citizens told him about the thief; that a

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[1] sampadattā (*sam + pra + dā*). se ' on her.'

[2] kaisuvi (*katisu + api*).

[3] sakkāra ' favour.' paüñjai ' employs ' (*pra + yuj*).

[4] pagāra ' manner ' (*prakāra*). davāvio past. part. caus. dā.

[5] āveia past part. of āveei causal (*ā + vid*) lekkha ' list '

certain thief had been for some time robbing the town, and
that nobody had succeeded in catching him—so he should
devise some remedy. Thereupon he appoints another superin-
tendent of the town police. He also is unable to catch the
thief. Then Mūladeva himself put on a dark cloak and went
out one night. Mūladeva goes and lies down *incognito* in a
certain hall and stays there. The thief Mandio comes and
says, ' Who is it stopping here ? ' Mūladeva said, ' I am a
pilgrim.' The other said, ' Come I will make a man of you '
Mūladeva got up   A hole was cut in a certain rich man's
house. He t ook out a great quantity of plunder and piled
it up on Mūladeva. They set out for the outskirts of the
town. Mūladeva goes in front, the thief comes up behind
with a drawn sword. They came to the *baoli*. The thief set
to work to bury the loot, and he said to his sister, ' Wash
the feet of this guest ' ; she set him on the seat placed on the
edge of the well, and took hold of one of his feet as if to wash
it, meaning to shove him into the well. As his feet were very
delicate she perceived that this was some one who had enjoyed
royalty and had sensitive limbs. She took pity on him, and
made a sign on the surface of his foot. '' Flee, lest you be
slain.'' After that he made his escape. She raised a cry—
'' He's fled, he's fled,'' and the other drew his sword and
pursued him down the road. Mūladeva finding he was very
close to him on the highway, stood hidden behind a *liṅgam* in
a square. The thief mistook this Śiva's *liṅgam* for a man,
split it in two with his heron-bill sword, and went back to his
baoli. He stayed there till the night grew light ; and then he
came out and went abroad. He plays the beggar in the mar-
ket-place. The king sent men to summon him. He thought
to himself, '' so that fellow was not killed, and no doubt he
will turn out to be the king.''

The king rose to greet him, and made him take a seat.
After several friendly remarks the king said to him, ' Give me
your sister.' He gave her, and the king married her. Wealth
was bestowed upon her.

When a few days had passed, the king said to Mandio, 'I
need some treasure.' So he gave him a good quantity. The
king honoured him. Then again he asked, and again it was
given. He lavishes the greatest favour and consideration on
the thief. In this way he made him give all his wealth. He
asks his sister. She said, he had just so much property.
Then he caused all this wealth to be given away according to a
list previously announced, and Mandio he had impaled.

Jain Mahārāṣṭri.]   Extract No. 16.

Domuha.

[Jacobi's No. V.]

Sampai Dummuha-cariyam.[1] atthi ih' eva Bhārahe vāse
Kampillam nāma puram. tattha Hari-kula-vamsa-sambhavo
Jao nāma rāyā. tassa Guṇamālā nāma bhāriyā. so ya rāyā
tīe saha rajja-sirim aṇuhavanto gamei kālam. annayā atthāṇa-
maṇḍava-ṭṭhiena pucchio dūo:[2] kim n'atthi mama, jam anna-
rāīṇam atthi? dūeṇa bhaṇiyam: deva, citta-sabhā tumha
n'atthi. tao rāiṇā āṇattā thavaiṇo,[3] jahā: lahum citta-sabham
kareha! āesaṇāṇantaram samādhattā.[4] tattha dharaṇie khan-
namāṇie kammagarehim[5] pancama-diṇe savva-rayaṇâmao jal-
aṇo-vva teyasā jalanto diṭṭho mahā-mauḍo, sa-harisehim
siṭṭho[6] Jaya-rāiṇo. teṇa vi parituṭṭha-maṇeṇam nandī-rava-
puvvayam uttārio bhūmi-vivarāo. pūiyā thavai-m-āiṇo[7]
jahā'riha-vattha-m-āīhim. theva-kāleṇa[8] vi nimmāyā uttunga-

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[1] Sampai " now " (samprati). Dummuha=Do-muha ' two-faces.'

[2] atthāṇa ' audience hall ' (ā+sthā). dūo ' envoy.'

[3] āṇattā ' commanded ' (ā+jñā) § 125. thavai ' architect ' (sthapati).

[4] samādhattā ' begun ' past pass. part. (sam+ā+dhā) for dha becomes
dha, compare § 7. The derivation from ārabdha is quite impossible.

[5] dharaṇīe khannamāṇīe ' during the excavations.' kammagara
' workman,' cf. Asoga.

[6] siṭṭho ' told ' p.p.p. of sāhai (śiṣṭa *śāsati) § 125.

[7] thavai-m-āiṇo ' the architects, etc.' -m- is a sandhi consonant.

[8] theva ' little ' (Pali theva) √stip ' drop.'

siharā citta-sabhā. sohaṇa-diṇe kao citta-sabhāe paveso.
ārovio mangala-tūra-saddena¹ appaṇo uttim'aṅge mauḍo.
tap-pabhāveṇa do-vayaṇo so rāyā jāo. loeṇa² tassa Domuho-
tti nāmaṃ kayaṃ.

aikkanto koi kālo. tassa ya rāiṇo satta taṇayā jāyā. duhiyā
me n'atthi-tti Guṇamālā addhiiṃ³ karei. Mayaṇā'bhihāṇassa
jakkhassa icchai uvāiyaṃ.⁴ annayā ya pāriyāya-mañjarī-
uvalambha-suviṇa-sūiyā tīse duhiyā jāyā. kayaṃ ca vaddhā-
vaṇayaṃ.⁵ dinnaṃ jakkhassa uvāiyaṃ. kayaṃ ca tīe nāmaṃ
Mayaṇamañjarī. kameṇa ya jāyā jovvaṇ'atthā.

io ya Ujjeṇīe Caṇḍapajjoya-rāyā. tassa dūeṇa sāhiyaṃ,
jahā: rāyā domuho jāo. Pajjoeṇa bhaṇiyam : kahaṃ ? dūeṇa
bhaṇiyaṃ : tassa criso mauḍo atthi ; tammi ārovie do muhāṇi
havanti. mauḍass' uvariṃ Pajjoyassa lobho jāo. dūyaṃ
Domuha-rāiṇo pesei :⁶ eyaṃ mauḍa-rayaṇaṃ mama pesehi!
aha na pesesi, jujjha-sajjo⁷ hohi! Domuha-rāiṇā dūo bhaṇio
Pajjoya-santio : jai mama jaṃ maggiyaṃ deha, to ahaṃ avi
mauḍaṃ demi. dueṇa. bhaṇiyaṃ : kiṃ maggaha? rāiṇā
bhaṇiyaṃ :

deha: Nalagirī hatthī   Aggībhīrū tahā raha-varo ya ।
Jāyā ya Sivā devi   leh'āriya Lohajangho ya ॥

eyaṃ Pajjoyassa rajja-sāraṃ. paḍigao dūo Ujjeṇiṃ. sā-
hiyaṃ Pajjoyassa Domuha-santiyaṃ paḍivayaṇaṃ. kuddho⁸
aīva Pajjoo, calio cauraṅga-baleṇa : donni lakkhā mayaga-
lāṇaṃ,⁹ donni sahassā rahāṇaṃ, pañca ajuyāṇi hayāṇaṃ,

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¹ tūra 'musical instrument.'

² loeṇā ' by the people ' § 9.

³ addhii " care, anxiety." (adhṛti.)

⁴ jakkhassa 'to a demon.' icchai ' promises.' uvāiyaṃ ' offering '
(upa + ā + kṛ).

⁵ sūiyā 'revealed' (sūc). Saur. sūīda. suviṇa 'dream.' pūriyāya=
pārijāta " coral tree." vaddhāvaṇayaṃ ' birth ceremony ' vardhāpana.

⁶ pesei ' he sends.'

⁷ jujjha-sajjo ' ready for battle.'

⁸ kuddho " wroth."

⁹ mayagala ' elephant ' (madakala).

satta koḍio payāi [1] jaṇāṇaṃ. aṇavaraya [2] -payāṇaehiṃ patto
Pañcāla-jaṇavaya-sandhiṃ. iyaro vi Domuha-rāyā cauraṅga
bala-samaggo [3] nīhario nayarāo. gao paḍisammuhaṃ Pajjoy-
assa. Pañcāla-visaya-sandhīe raio garuḍa-vūho [4] Pajjoeṇa,
sāgara-vūho Domuheṇa. tao saṃpalaggaṃ doṇha vi balāṇa
jujjhaṃ. so mauḍa-rayaṇa-pahāveṇa ajeo [5] Domuharāyā.
bhaggaṃ [6] Pajjoyassa balaṃ. bandhiūṇa Pajjoo pavesio
nayaraṃ. diṇṇaṃ calaṇe kaḍayaṃ. [7] suheṇa tattha Pajjoya-
-rāiṇo vaccai kālo.

annayā ditthā teṇa Mayaṇamañjarī. jāo gāḍhā'ṇurāo. tao
kām'aggiṇā ḍajjhamāṇassa cintā-saṃtāva-gayassa voliyā [8]
kahavi rāī. paccūse ya gao atthāṇaṃ. ditṭho parimilāṇa-
muha-sarīro Domuha-rāiṇā; pucchio sarīra-pauttiṃ, na dei
paḍivayaṇaṃ. s'āsaṅkeṇa yagāḍhayaraṃ putṭho. tao dīhaṃ
nīsasiūṇa jampiyaṃ [9] Pajjoeṇa :

Mayaṇa-vasa-gassa, nara-vara vāhi-vighatthassa [10] taha ya
                                        mattassa |

kuviyassa marantassa ya   lajjā dūrujjhiyā hoi ॥ [11] [eyaṃ |
tā jai icchasi kusalaṃ   payaccha to Mayaṇamañjariṃ
niya-dhūyaṃ [12] me nara-vara   na desi pavisāmi jalaṇammi ॥

tao Domuheṇa nicchayaṃ nāūṇa dinnā. sohaṇa-diṇa- mu-
hutte kayaṃ pāṇiggahaṇaṃ. kaivaya-diṇehiṃ dhario, [13]
pūiūṇa visajjio, gao Ujjeṇiṃ Pajjoo.

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1 payāi ' footsoldier ' (padāti).

2 aṇavaraya ' incessant.'

3 samaggo ' complete.'

4 raio = racito. vūha ' order of battle ' (vyūha).

5 ajeo ' invincible.'

6 bhaggaṃ ' broken.'

7 kaḍaya ' fetter ' (kaṭaka).

8 ḍajjhamāṇa ' being consumed.' voliyā ' passed,' cf. bolei.

9 nīsasiūṇa ' sighing.' jampiyaṃ (jalpitam) § 37.

10 vāhi ' illness ' (vyādhi). vighattha ' consumed ' (vi + ghas).

11 kuvia ' angry.' dūr-ujjhiya ' left far behind.'

12 dhūyaṃ ' daughter,' dhūyā=M. dhūā Ś.Mg. dhūdā =*dhūtā from
*dhuktā (Pischel, § 65).

13 dhario ' waited ' (dhr̥).

annayā āgao Inda-mahūsavo.   Domuha-rāiṇā āiṭṭhā [1] nāya-
ra-jaṇā : ubbheha indakeum [2] ! tao mangala-nandī-mahāraveṇa
dhavala-dhaya-vaḍāho ḍoya-khiṅkhiṇī-jālâ'laṃkio [3] avalam-
biya-vara-malla-dāmo maṇi-rayaṇa-mālā-bhūsio ṇāṇāviha-pa-
lambamāṇa-phala-nivaha-ciñcaio [4] ubbhio indakeu. tao nac-
canti naṭṭiyāo, gijjanti [5] sukai-raiyā kavva-bandhā, naccanti
nara-saṃghāyā,   dīsanti diṭṭhi-mohaṇāiṃ indayālāiṃ, in-
dayāliṇo [6] ya dijjanti tambol'āiṃ ; khippanti kappūra-kuṅ-
kuma-jala-chaḍā, dijjanti mahā-dāṇāiṃ, vajjanti muiṅgāi-
āojjāiṃ. [7] evaṃ mahā-moeṇa gayā satta vāsarā. āgayā
puṇṇimā.   puio mahā-vicchaḍḍeṇa [8] kusuma-vatth'āīhiṃ Do-
muha-rāiṇā indakeū. mahā-tūra-raveṇa annammi diṇe paḍio
meiṇīe. diṭṭho rāiṇā amejjha-mutta-duggandhe nivaḍio jaṇeṇa
pariluppamāṇo ya. [9] daṭṭhūṇa cintiyaṃ : dhir-atthu vijju- [10]
reha-vva cañcalāṇaṃ pariṇāma-virasāṇaṃ riddhīṇaṃ. eyaṃ
cintayanto saṃbuddho, patteyabuddho [11] jāo. pañca-muṭṭhi-
yaṃ loyaṃ kāūṇa pavvaio. [12]   *uktaṃ ca :*

1 āiṭṭhā ' commanded ' (*ā + diś*).

2 ubbheha ' erect ' imperat. from ubbhei ' erects ' from ubbha =
ūrdhva (also uddha uḍḍha).   For dhv becomes bbh compare dv becomes
bb. bārasa ' twelve ' = (*dvādaśa*). -keuṃ ' banner.'

3 dhaya = *dhvaja*. vaḍāho (-*paṭāka*). ḍoya '' *dāruhasta* '' ? ' clapper.'

4 ciñcaio ' adorned,' Pkt. root.

5 gijjanti ' are sung ' § 135.

6 indayāliṇo ' magicians.'

7 khippanti pass. of khivai ' throws ' § 135.   chaḍā ' abundance (*chaṭā*).
vajjanti '' are sounded '' (*vādyante*). muiṅga ' drum.' āojja '' musical
instrument '' *ātodya.*

8 vicchaḍḍa ' liberality ' (*vi + chṛd*).

9 amejjha ' impurity ' (*amedhya*), mutta = *mutra*, pariluppamāṇa ' being
destroyed.'

10 vijju '' lightning.''

11 patteya-buddho = pratyeka-buddho one who obtains enlightenment
all alone.   By analogy with paccūsa, etc., one might expect *pacceya (cf.
Pali pacceko).

> Pischel (Gr. § 281) explains patteya in this phrase, pattoyaṃ (= '' *pra-*
> *tyekam* '') and patti in M. pattiaï AMg. pattiyaï Ś. Mg. pattiṇadi =
> '' *pratiyāti* '' as being derived not from *prati* but from **parati*
> **parti*, and compares Greek *porti* beside the ordinary *proti*.

12 muṭṭhiya ' handful.'   pavvaio ' he entered the Order ' (*pra + vraj*).

jo indakeū suyalaṃkiyaṃ taṃ daṭṭhuṃ padantaṃ pavi-
   luppamāṇāṃ ॥

riddhiṃ ariddhiṃ samupehiyāṇaṃ Pañcāla-rāyā vi samik-
   kha¹ dhammaṃ ॥

Domuha.

[Now comes the story of Double-face.]

In this land of Bhārata there is a town called Kampilla.
There was a raja named Jaya born of the lineage of Hari. His
wife was Guṇamālā. And he passed the time together with her
enjoying his royal fortune. One day in the pavilion of the
audience hall he asked an envoy. "What do I lack, that
other kings have?" The envoy said, " Your Highness has no
picture-gallery." Then the raja commanded his architects,
saying, ' Quickly build a picture-gallery.' They started work
immediately on the command. While the excavations for this
work were going on, the workmen found on the fifth day a
great diadem of all sorts of gems flashing with brilliance like
fire, and in great glee reported this to Raja Jaya. He was
very pleased, and had it taken out of the hole in the ground,
after the recitation of a blessing. The architects and the rest
were honoured with appropriate robes and the like. In a very
short time a picture gallery with lofty pinnacles was com-
pleted. On an auspicious day came the opening ceremony.
To the sound of happy music the raja placed the diadem on
his head, and so shone with the light of a double countenance.
So the people dubbed him " Double- face."

Some time passed. and there were born to the raja seven
sons. Guṇamālā grieved that she had no daughter, and
promised an offering to a demon named Mayaṇā. And then
was born a daughter revealed to her in a dream of conceiving
a cluster of the Coral Tree. The birth ceremony was per-

¹ samupehiyāṇam gerund (*sam + ut + preks*) shortened for samuppe—to
scan. This verse is in AMg. quoted from āvaśyaka-niryukti 17. 44.
samikkha "*samīksate*," i.e. for samikkhai which is regularly contracted
in AMg. verse to samikkhe, but this would not scan here.

formed, and the offering given to the demon. They named
the baby Maẏana Mañjarī, and in course of time she grew to
maid's estate.   •

Now king Candra-Pradyota of Ujjain was told by an envoy
that the raja had become double-faced. "How?" asked
Pradyota. The envoy said, "He has such a diadem, on
putting it on he has two faces." Pradyota was filled with
desire for that diadem. He sent a messenger to King Domuha,
"Send me that jewel of a diadem! If you don't send it, pre-
pare for battle." King Domuha said to Pradyota's messenger,
"If you give me what I ask, I will give the diadem." The
messenger said, "What are you asking?" The raja said,
"Give me—there's the elephant Nalagirī, and the excellent
chariot Agnibhīru, and the consort Queen Sīvā, and the writer
Lohaẏaṅgho."

This was the cream of Pradyota's kingdom. The messenger
returned to Ujjain, and told Pradyota Domuha's answer.
Pradyota was exceedingly angry and set out with an army
of the four arms: two lakhs of elephants, two thousand chariots,
fifty thousand horse, and seven krores of footsoldiers. He
reached the frontier of the Pañcāla country by forced marches.
King Domuha on the other side came out of the city with all
his army, and went to meet Pradyota. On the Pañcāla frontier
Pradyota took up the "Garuḍa" formation, and Doubleface
the "Ocean" order. Then both forces joined issue. Through
the puissance of that jewel of a diadem Doubleface was invin-
cible. Pradyota's force was broken. Pradyota was bound and
brought into the city. A ring was fixed on his foot. And
there king Pradyota quietly passed his days.

One day he saw Maẏana-mañjarī. He became deeply en-
amoured. Then consumed with the fire of love, and fallen
into a fever of thought he passed the night as best he could.
King Domuha noticed his pale face and emaciated form, and
asked what ailed him. He gave no answer. He was anxiously
questioned more closely. Then with a deep sigh Pradyota
quoted—

" The man in the power of Love, good sir, the man that is drunk or consumed by disease, he that's wroth, and he that is on the point of death—has left modesty far behind. So if you wish your own good, vouchsafe me this Mayaṇamañjari: if you give me not your own daughter, good sir, I shall enter the fire."

So Domuha, perceiving his determination, gave her to him. The wedding was celebrated on an auspicious day and hour. After staying some days Pradyota, having paid his respects and taken his departure, went to Ujjain.

One day there came the Great Indra Festival. Domuha instructed the citizens to raise an Indra Banner. Then the Banner was erected with a great roar of auspicious blessings, with white pennons and flags, adorned with a chain of bells and their clappers, hung with fine festoons, decorated with strings of jewels and gems, and laden with an abundant variety of pendent fruits. Then the dancers danced ; poems composed by good poets were sung, crowds of people danced, dazzling illusions are shown, and the magicians are given betel and the like. Quantities of camphor, saffron and water are thrown in the air, masses of alms are given away, the bands crash with drums and the rest. Thus in great delight pass seven days. The full-moon came. King Domuha honoured the Indra-Banner with great liberality, with flowers, robes and the like. On another day with a great roar of music down it fell on the ground. The king saw it fallen in a place foul with dung and dirty water, and plundered by the people. Seeing this he reflected—" Out on the pomps of this world fleeting as a flash of lightning, ending in disgust ! " As he thought thus he was enlightened, and became a Pratyeka-Buddha. Regarding the world as but five fist-fulls he entered the Order. 'Tis said :

" What was an Indra-Banner, that he saw adorned, but fallen and plundered.
" And perceiving the pomp that was no pomp, Pañcāla's king discovered the Law."

Jain Māhārāṣṭrī.]   Extract No. 17.

From an inscription found near Ghaṭayāla, a village situated
about twenty miles north of the city of Jodhpur.   Text and
translation published in the Journal of the Royal Asiatic
Society 1895, Vol. 27, p. 513.   The inscription is dated
Saṃvat 918. This probably refers to the Vikrama era, and
is equivalent to about 861 A.D.   It records that a chief named
Kakkuka founded a Jain temple, established a market, and
erected two pillars.

Oṃ. Saggâpavagga-maggaṃ paḍhamaṃ saẏalāṇa kāraṇaṃ
    devaṃ ꠸
nīsesa-duria-dalaṇaṃ parama-guruṃ ṇamaha Jiṇa-ṇāhaṃ ꠸꠸ 1.
Rahu-tilao paḍihāro āsī Siri-Lakkhaṇo tti Rāmassa ꠸
teṇa Paḍihāra-vanso samunṇaiṃ ettha sampatto ꠸꠸ 2.
vippo Hariando bhajjā āsi tti khattiā Bhaddā ꠸
tāṇa suo uppaṇṇo vīro Siri-Rajjilo ettha ꠸꠸ 3.
assa vi Narahaḍa nāmo jāo Siri-Ṇāhaḍo tti eassa ꠸
assa vi taṇao Tāo, tassa vi Jasa-vaddhaṇo jāo. ꠸꠸ 4.
assa vi Candua-ṇāmō uppaṇṇo Silluo vi eassa ꠸
Jhoṭo tti tassa taṇuo, assa vi Siri-Bhilluo cāī ꠸꠸ 5.
Siri-Bhilluassa taṇuo Siri-Kakko guru-guṇehi gāravio ꠸
assa vi Kakkua-ṇamo Dullahadevīe uppaṇṇo ꠸꠸ 6.
Isi viāsaṃ hasiaṃ, mahuraṃ bhaṇiaṃ, paloiaṃ sommaṃ ꠸
ṇamaẏaṃ jassa ṇa dīṇaṃ ro[so] theo, thirā mettī ꠸꠸ 7.
ṇo jampiaṃ, ṇa hasiaṃ, ṇa kaẏaṃ, ṇa paloiaṃ, ṇa sambha-
    riaṃ ꠸
ṇa thiaṃ, ṇa paribbhamiaṃ, jeṇa jaṇe kajja-parihīṇaṃ ꠸꠸ 8.
sutthā dutthā vi paẏā ahamā taha uttimā vi sokkheṇa ꠸
jaṇaṇi vva jeṇa dhariā ṇiccaṃ ṇiẏa-maṇḍale savvā ꠸꠸ 9.
uaroha-rāa-macchara-lohehiṃ i ṇāẏa-vajjiaṃ jeṇa ꠸
ṇa kao doṇha viseso vavahāre kavi [1] manaẏaṃ pi ꠸꠸ 10.
diavara-diṇṇāṇujjaṃ jeṇa jaṇaṃ rañjiūṇa saẏalam pi ꠸
ṇimmaccharcṇa jaṇiaṃ dutthāṇa vi daṇḍa-ṇiṭṭhavaṇaṃ ꠸꠸ 11.

_____

[1] Read _kori_ or _kahavi_.

dhana-riddha-samiddhāna vi paürānaṃ niakarassa abbhahiaṃ ।
lakkhaṃ saẏañca sarisantanañca taha jeṇa ditthāiṃ ॥ 12.
nava-jovvaṇa-rūa-pasāhieṇa siṅgāra-guṇa-garukkeṇa ।
jaṇa-vaẏa-ṇijja-malajjaṃ jeṇa jaṇe ṇeẏa sañcariaṃ ॥ 13.
bālāṇa gurū taruṇāṇa taha sahī gaẏavaẏāṇa taṇao vva ।
iẏa-sucariehi ṇiccaṃ jeṇa jaṇo pālio savvo ॥ 14.
jeṇa ṇamanteṇa saẏā sammāṇaṃ guṇathuiṃ kuṇanteṇa ।
jampanteṇa ẏa laliaṃ diṇṇaṃ paṇaīṇa dhaṇa-ṇivahaṃ ॥ 15.
Marumāḍa-Valla-Tamaṇī-_pariaṅkā-ajja-_**Gujjarattāsu** ।
jaṇio jeṇa jāṇāṇaṃ sae caria-guṇehiṃ aṇurāo ॥ 16.
gahiūṇa gohaṇāiṃ, girimmi jālāu[lā]o pallīo ।
jaṇiāo jeṇa visame **Vaḍaṇāṇaẏa-**mandale paẏadaṃ ॥ 17.
ṇīluppula-dala-gandhā rammā māẏanda mahua-vindehiṃ ।
vara-icchu-panna-cchannā esā bhumī kaẏā jeṇa ॥ 18.
varisa-saesu a ṇavasuṃ atthārasam'aggalesu Cettammi ।
ṇakkhatte vihu-hatthe Buhavāre dhavala-bīāe ॥ 19.
siri-Kakkueṇa hattaṃ mahājaṇaṃ vippa-paẏai-vaṇi-bahulaṃ ।
Rohinsakūa-gāme ṇivesiaṃ kitti-viddhīe ॥ 20.
Maḍḍoarammi ekko, bīo **Rohinsakūa-**gāmammi ।
jeṇa jasassa va puñjā ee tthambhā samutthaviā ॥ 21.
teṇa siri-**Kakkueṇaṃ** Jiṇassa devassa duria-ṇiddalaṇaṃ ।
kāraviaṃ acalam imaṃ bhavaṇaṃ bhattīe suha-jaṇaẏaṃ ॥ 22.
appiam eaṃ bhavaṇaṃ siddhassa **Dhaṇêsarassa** gacchammi ।
taha santa-Jamba Ambaẏa-vaṇi-Bhāuḍa-pamuha-gotthie ॥ 23.

Notes.—Verse 1.   Apavagga ' final beatitude ' ($apa + vṛj$).   ṇī-
    sesa ' all ' (_niḥśesa_) § 63.   _durita_ ' sin.'
V. 2.   -padihāro ' door-keeper,' or name of clan.   vanso, better
    spelling vaṃso.
V. 3.   bhajjā ' wife ' § 50.
V. 5.   Inscription has -ṇāmā a mistake for -ṇāmo as in the next
    verse.   cāī ' generous ' ($=tyāgī$) cf. AMg. catta $=$
    tyakta.   § 44.   § 119.   gāravio   means   _gauravitaḥ_
    ' highly esteemed ' cf. M. AMg J.M. gārava for M. S.
    gorava ($=gaurava$) : Pali garu ; Skt. _garīyas._
V. 7.   ṇamaẏam perhaps corrected to ṇamiyaṃ ' meekness.'
    theo $=$ thevo ' little.'

V. 9.   payā = *prajāh*, ṇiya = *nija*.

V. 10. uaroa ' favour ' or ' ill-will, obstructiveness ' (*upa + rudh*). macchara ' envy ' cf. vaccha § 39.   i = *iti*.   In AMg. ti after a long vowel becomes i (Pischel § 93).   In JM. —iṃ pi is more usual.

V. 11. dia ' twice-born.'   § 42.   ṇiṭṭhavaṇaṃ ' infliction ' (*niḥ + sthāpanam*) for short vowel cf. thavei = *sthā- payati*.   § 67.

V. 12. paüra = S. pora (= *paura*) § 61.   abbhahiaṃ = *abhyadhi- kam*.   Kielhorn suggested sarisattaṇañca.   = **sa- dṛsatvanaṃ ca*; -ttaṇa = vedic -*tvana* is common instead of -*tva*.   (His translation of this verse is ten- tative and he notes that the wording of the original may be wrong.)

V. 13. garukka ' heavy with,' ' full of ' = **garukya* cf. Pali garu ; Skt. *guruka* (Pischel § 299).   jaṇavaya = *jana- pada*.   ṇijja = *nedya* ' to be blamed.'   neya = *naiva*.

V. 14. gaya-vaya ' aged ' (= *gata-vayas*) iya, JM. AMg. = *iti*.

V. 15. saya = *sadā*.   paṇai = *pranayin*.

V. 16. Marumāda prob. = Mārwār.   Gujjara = *Gurjara* ' Gūjar.' Here we have an older form of the modern ' Gujerāt.' -pariaṅkā ajja has not been explained.

V. 17. gohaṇa ' herd,' *go-dhana*.   pallī ' hamlet.'   jālâula = *jvā- lâkula*, payaḍam = *prakaṭam*, M. paaḍa AMg. pāgaḍa.

V. 18. māyanda ' mango tree ' (*mākanda*).

V. 19. aggala (= *argala*) used technically in dates, see *Indian Antiquary*, vol. xix, p. 61, note 52.   vihu ' moon.' hattha = Hasta   the   constellation.   bia   ' second,' AMg. JM. bīya biiya.

V. 20. mahājaṇaṃ as an adjective ' for merchants.'   payaï ' foot soldier,' also payāi (padāti).

V. 23. appiaṃ (*arpita*).   gaccha ' series,' ' lineage,' i.e. ' school.' gotthī ' society.'

Translation.[1]—Om ! Bow to the lord of the Jinas, who is the

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[1] Follows what is apparently Kielhorn's.   J.R.A.S. quoted above.

path to heaven and beatitude, the god who is the first cause of all things, the destroyer of every sin, the supreme preceptor.

V. 2.   The glorious Lakṣmaṇa, the ornament of the Raghus, was Rāma's doorkeeper; hence the *Pratihāra* clan has attained here to eminence.

V. 3.   There was a Brāhman named *Haricandra*; his wife was *Bhadrā* of the Kshatriya caste. To them a valiant son was born, named Rajjila.

V. 4.   To him, again, *Narabhaṭa* was born, and to him Nāhaḍa (= *Nāgabhaṭa*); his son was *Tāta*, and his son, *Yaśo-vardhana*.

V. 5.   To him *Canduka* was born, and to him *Silluka*; his son was Jhoṭo, and his, the generous *Bhilluka*.

V. 6.   *Bhilluka's* son was Kakko highly esteemed for his noble qualities; and to him was born from *Durlabhadevī*, **Kakkuka.**

V. 7.   His smile is [like a] slightly opening [flower-bud], his speech sweet, his glance benign, his meekness not timid, his anger slight, his friendship firm.

V. 8.   He never has spoken, or smiled, or acted, or looked, or remembered a thing, without benefiting mankind.

V. 9.   Like a mother he constantly has kept in comfort all the people in his dominion, the poor and the prosperous, the lowest as well as the highest.

V. 10.   And never has he, departing from what was right, through favour, affection, envy, or greed, made the slightest difference between the parties in a suit.[1]

V. 11.   Following the advice given by the best of the twice-born, he has pleased everybody, and free from passion has also caused punishment to be inflicted on the wicked.

V. 12.   Even to citizens possessed of abundance of wealth he has assigned more than his revenue (?), a lakh and a hundred and the like (?)[2]

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[1] K. "transaction."   [2] "As much as was suitable (?)"

V. 13.   Though adorned with the freshness of youth and
         beauty, and full of the sentiment of love, he never
         has behaved to people so as to incur men's re-
         proaches, or without modesty.

V. 14.   To children like a *guru*, to young men like a friend,
         and to the aged like a son, by such good conduct has
         he constantly cherished everyone.

V. 15.   Always showing respect with politeness, praising virtues,
         and speaking pleasantly he has given an abundance
         of wealth to those attached to him.

V. 16.   By his good behaviour and virtues he has won the
         affection of the people in Marumāḍa, Valla, Tamanī,
         . . . .(?) and Gujarat.

V. 17.   He has taken away the herds of cattle and has made
         a conspicuous illumination [1] of the villages on the
         mountain in the rugged *Vaṭanānaka* district.

V. 18.   This land he has made fragrant with the leaves of blue
         lotuses, and pleasant with groups of mango and *ma-
         dhuka* trees and has covered it with the leaves of
         excellent sugar-cane.

Vv. 19 and 20.   And when nine hundred years were increased
         by the eighteenth, in Caitra, when the moon's
         nakshatra was Hasta, on Wednesday, the second
         lunar day of the bright half, the illustrious Kakkuka,
         for the increase of his fame, founded a market, fit
         for traders, crowded with Brāhmans, soldiers, and
         merchants at the village of *Rohinsakūpa*.

V. 21.   He has erected like heaps of his renown these two
         pillars, one at Maḍḍoara, and another at the village
         of *Rohinsakūpa*.

V. 22.   This illustrious *Kakkuka* piously has caused to be built
         this imperishable temple of the god Jina, which des-
         troys sin and creates happiness.

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[1] K. "has boldly destroyed by fire."

V. 23. And he has entrusted this temple to the community presided over by the ascetics Jamba and Aṁbaẏa (?) and the merchant Bhākuṭa (?) in the *gaccha* of the holy *Dhaneśvara*.

Jain Mahārāṣṭrī.   Extract No. 18.

From story of **Kālakâcārya.** Jacobi Z.D.M.G. Vol. 34 (1880), p. 262.

Failing to influence Gandabhilla the wicked King of Ujjain, who had the nun Sarasvatī conveyed into his harem, and then refused to give her up, Kālakâcārya, the saintly brother of the nun, went abroad to contrive Gandabhilla's overthrow.

taṁ ca kuo vi nāūṇa niggao nayarīo sūrī, aṇavarayaṁ ca gacchanto patto **Saga-kūlaṁ** nāma kūlaṁ.[1] tattha je sā-mantā, te **Sāhiṇo** bhaṇṇanti ; jo sāmantā-'hivai sayala narin-da-vanda-cūḍāmaṇi so **Sāhāṇusāhī** bhaṇṇai.[2] tao Kālaga-sūrī thio egassa sāhiṇo samīve, āvajjio[3] ya so manta-tantâīhiṁ. io ya aṇṇayā kayāi[4] tassa Sāhiṇo sūri-samanniyassa harisa-bhara-nibbharassa nāṇāviha-viṇoehiṁ ceṭṭhamāṇassa[5] samāgao paḍihāro, vinnattaṁ ca teṇa, jahā : "sāmi ! Sāhāṇusāhi-dūo duvāre ciṭṭhai." Sāhiṇā bhaṇiyaṁ : "lahuṁ pavesehi." pavesio ya vayaṇeṇa antaraṁ eva nisanno ya diṇṇâsaṇe. tao dūeṇa samappiyaṁ uvāyaṇaṁ[6] taṁ ca daṭṭhūṇa nava-pāusa[7]-kāla-nahayalaṁ va andhāriyaṁ vayaṇaṁ Sāhiṇā. tao

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[1] kuo vi = *kuto'pi.* nāūṇa √*jñā*, JM. usually does not cerebralise initial *n.* Saga-kula 'the shore (land) of the Śakas' for the form cf. Asoga.

[2] ahivai "overlord" Sāhi-ṣāhi, i.e. Pers. *šāh* or *šāhi.* This word, and also ṣāhānṣāhi = Pers. *šāhanšāh* 'King of Kings,' occur in the Allahabad *praśasti.* (Fleet, Gupta Inscriptions, No. 1, Samudra). The context there indicates the use of these two terms in the West of India in connec-tion with the Śakas.

[3] āvajjio *ā + vṛj.*

[4] *itaś ca-anyadā kadācit.*

[5] 'busying himself' (*ceṣṭ*).

[6] 'gift'

[7] pāusa 'rains' (*prāvṛṣa*).

cintiyaṃ : "hanti kāmaṃ apuvva-karaṇaṃ uvalakkhijjai,[1] jao
sāmi-pasāyaṃ āgayaṃ datthūṇa jalaya-daṃsaṇeṇaṃ va sihiṇo
harisa-bhara-nibbharā jāyanti sevayā, so sāma-vayaṇo dīsai.
tā pucchāmi kāraṇaṃ" ti. etth' antarammi Sāhi-purisa-
daṃsiya-viḍahare[2] gao dūo. tao pucchiyaṃ sūriṇā : "hanta,
sāmi-pasāe samāgae kim uvviggo viva lakkhīyasi?" teṇa
bhaṇiyaṃ : "bhayavaṃ, na pasāo, kiṃ tu kovo samāgao :
jao amha pahū jassa rūsai, tassa nām'aṅkiyaṃ muddiyaṃ
churiyaṃ paṭṭhavei.[3] tao keṇai kāraṇeṇa amho' variṃ[4]
rūsiūṇa pesiyā esā churiyā. eīe ya appā amhehiṃ ghāiyavvo :[5]
ugga-daṇḍo tti kāūṇa na tav-vayaṇe viyāraṇā kāyavvā."
sūriṇā bhaṇiyaṃ : "Kiṃ tujjha ceva ruṭṭho, uyāhu[6] annassa
vi kassa vi?" sāhinā bhaṇiyaṃ : "mama vajjiyāṇaṃ anne-
siṃ pi pañcāṇauī-rāīṇaṃ, jao dīsai chan-nauimī imīe satthiyāe
aṅko" tti.[7] sūriṇā jampiyaṃ : "jai evaṃ, tā mā appāṇaṃ
viṇāsehi." teṇa bhaṇiyaṃ : "na pahuṇā ruṭṭheṇa kula-
kkhayaṃ antareṇa chuṭṭijjai[8] ; mae puṇa maeṇa sesakulassa
khemaṃ bhavai." sūrinā bhaṇiyaṃ : "jai vi evaṃ, tahā vi
vāharesu[9] niya-dūya-pesaṇeṇa pañcanauyaṃ pi rāyāṇo : jeṇa
Hinduga-desaṃ vaccāmo."[10] tao teṇa pucchio dūo, jahā :
"bhaddā! ke te anne pañcāṇauī rāyāṇo, jesiṃ kuvio devo?"
teṇa vi savve niveiyā. tao dūyaṃ visajjiūṇa savvesiṃ pi
pesiyā patteyaṃ[11] niya-dūyā, jahā : "samāgacchaha mama
samīve, mā niya-jīviyāiṃ pariccayaha, ahaṃ savvattha bhali-

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[1] hanti=hanta. uvalakkhijjai pass. of uvalakkhei (upa + lakṣ).

[2] -viḍahara apparently "rogues' hall" (*viṭa-ghara).

[3] paṭṭhavei 'sends' caus. (pra sthā).

[4] uvariṃ=uvari.

[5] eīe ins. fem. 'with this.' ghāiyavva fut. part. from caus. of han.

[6] uyāhu 'or' (utāho).

[7] chan-nauimī 96th. satthiā 'weapon' (śastrikā). 'for the number of
this weapon appears as 96th.'

[8] chuṭṭijjai pass. chuṭ cut off, leave off cf. H. chutnā, chuṭṭī.

[9] vāharesu 'summon' (vi + ā + hṛ).

[10] Hinduga=Pers. Hinduk. vaccāmo "we are going."

[11] 'severally' pratyekam.

ssāmi.''[1] tao te dupariccay-aṇīyattaṇāo[2] pāṇānaṃ savva-
sāmaggiṃ kāūṇa āgayā jhaḍa tti[3] tassa samīvaṃ, te ya sa-
māgae daṭṭhūṇa teṇāvi pucchiyā suriṇo : '' bhayavaṃ kiṃ
amhehiṃ sampayaṃ kāyavvaṃ ? '' sūrīhiṃ bhaṇiyaṃ : '' sa-
bala-vābaṇā uttariūṇa **Sindhuṃ** vaccaha **Hinduga**-desaṃ.
tao samāruhiūṇa jāṇavattesu[4] samāgayā **Suraṭṭha**-visae.
etth' antarammi ya samāgao pāusa-samao; tao duggamā
magga tti kāūṃ Suraṭṭha-visao chaṇṇaui-vibhāgehiṃ vibhañ-
jiūṇa ṭhiyā tatth' eva.

[Then came the Autumn—elaborately described.]

evaṃvihaṃ ca saraya[5]-kāla-sirim avaloiūṇa niya-samīhiya-
siddhi-kāmeṇa bhaṇiyā te **Kālaya**-sūriṇā, jahā : '' bho, kim
evaṃ nirujjamā ciṭṭhaha ? '' tehiṃ bhaṇiyam : '' āisaha kiṃ
puṇo karemo '' sūriṇā bhaṇiyaṃ : '' giṇhaha **Ujjeṇiṃ**, jao tīe
paḍibaddho pabhūo **Mālava**-deso : tattha pajjattīe tumhāṇaṃ
nivvāho[6] bhāvissai.'' tehiṃ bhaṇiyam : '' evaṃ karemo :
paraṃ n'atthi sambalayaṃ, jamhā[7] eyammi dese amhāṇaṃ
bhoyaṇa mettaṃ ceva jāyaṃ.'' tao sūriṇā joga-cuṇṇa-*cahuṇ-
ṭiyā*-metta-pakkheveṇa suvaṇṇī-kāūṇa savvaṃ kumbhakārâ
-vahaṃ bhaṇiyā :[8] '' eyaṃ sambalaṃ giṇhaha '' tao te taṃ
vibhañjiūṇa savva-sāmaggīe paṭṭhiyā **Ujjeṇiṃ** pai.[9] antare
ya je ke vi **Lāḍaya**-visaya-rāyāṇo, te sāhettā[10] pattā **Ujjeṇi**-
visayasandhiṃ. tao **Gaddabhillo** parabalaṃ āgacchantaṃ

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[1] bhalissāmi fut. : of bhalai=bharai., either from $\sqrt{bhṛ}$ 'take care
of ' or from smṛ through *mharai*.

[2] =duḥparityajanīyatvāt.

[3] jhaṭ iti.

[4] jāṇapavatta '' vessel" (yānapātra), § 92.

[5] saraya ' autumn' (śarad).

[6] nivvāho ' abundance, livelihood ' (nirvūha). pajjattı ' sufficiency '
(paryāpti).

[7] sambalayaṃ ' stores, supplies' (śambalam). jamhā abl. sing. (yas
māt) used adverbially ' since.'

[8] cuṇṇa ' powder' H. cūn. cahuṇṭiyā (?) Unexplained.

[9] pai=prati.

[10] sāhettā gerund of sāhei=sāhai (śāsati) ' telling, summoning.' Lāḍaya,
i.e. Lāṭa=S. Gujerat.

soūṇa mahābala-sāmaggīe niggao patto ya visaya-sandhiṃ.
tao doṇhaṃ pi dapp'-uddhara -sennāṇaṃ laggam āohaṇaṃ.[1]

Translation.

When the sage by some channel came to know of this, he
departed from the city, and travelling without stopping he
came to the land called the Land of the Śakas. Those who
are chiefs there, are called Shāhis, and he that is overlord of
the chiefs, the crest-jewel of the whole bevy of princes, is
styled Shāhanshāhī. Then the Kālaka sage abode with one of
the Shāhis, and won his favour by charm and spell. Now once
upon a time when this Shāhi was with the sage and full of
great delight was passing the time with various amusements,
the porter entered and made this announcement, '' My lord, a
messenger from the Shāhanshāhī is standing at the door.''
The Shāhī said: '' Bring him in at once.'' At the word he
entered and sat down on the seat given him. Then the mes-
senger handed over a present. At the sight of this the Shāhī's
face grew black as the sky at the beginning of the rains. Then
thought (the sage), '' Well, surely this seems an extraordinary
thing; for servants when they see a mark of favour sent by
their master become filled with great joy—but his face is black
as thunder. I will ask him the reason.'' Meanwhile the mes-
senger went to the quarters (?) shown him by the Shāhī's
people. Then the sage asked : '' Come now, why do you seem
distressed at the coming of a favour from your lord ? '' He
replied : '' Your Reverence, this is no favour, but a mark of
his anger that has come. For with whomever our king is
wroth, to him he sends a dagger marked with his name, so for
some reason or other being wroth with us, he has sent this
dagger; and with this same must I slay myself. His word
may not be gainsaid under pain of dreadful punishment.'' The
sage said: '' Is he wroth with you only, or with some other
also ? '' The Shāhī said : '' With ninety-five other kings be-
sides myself for the weapon is marked with the number 96.''

[1] uddhara =uddhura.   āohaṇa ' battle ' (ā + yudh).

Quoth the sage: " If that is so, do not do away with yourself."
The other said: " When the king is enraged, he does not stop
short of destroying a family, but when I am dead, the rest of
my family will be left in peace." The sage said: " If that is
so, send the word to all the ninety-five kings by your own
messenger, that you are going to the Hinduk country." Then
he questioned the messenger thus, " Good sir, who are the other
five and ninety kings with whom His Majesty is angry ? "
He gave all their names. Then dispatching a messenger he
sent his own message to them all severally, saying, " Come
to me, do not abandon your lives, I will take thought for
everything." Then they came to him straightway with all
their gear, for it is hard for a man to abandon his life, and
seeing they had arrived, he asked the sage: " Your Reverence,
what are we to do now ? " The sage replied: " Cross the
Indus with troops and transport and go to the Hinduk coun-
try." Then they embarked on vessels and reached the district
of Surat, and in the meanwhile the rainy season arrived.
Then finding the roads were difficult, they divided the district
of Surat into ninety-six parts and stayed there.

Observing the glory of the autumn season as described above,
the Kālaka sage, with the desire of fulfilling his own wish, said
to them: " Ho, why are you idling here ? " Said they:
" Direct us what we should do."

The sage said: " Capture Ujjain, for that is the key to the
Mālava country ; there you will find subsistence in abun-
dance." They said : " We will do so ; but we have no supplies,
for in this country we have obtained barely enough to eat."

Then the sage turned all the potters' stuff into gold by
simply sprinkling it with magic powder and said to them:
" Take this as supplies."

So they divided it and with all their gear set out for Ujjain.
And meantime all the kings of the Lāṭa region, these they
summoned and arrived at the frontier of the Ujjain country.

Then Gandabhilla, hearing of the approach of a hostile army,

went out with a great army all complete and reached the frontier. Then began a battle between the two armies swelling with pride.

Ardha-Māgadhī.]   Extract No. 19.

Udāyaṇa.

[Jacobi No. III, Portions.]

(p. 28) teṇaṁ kāleṇaṁ teṇaṁ samaeṇaṁ Sindhu-Sovīresu jaṇavaesu Vīyabhae nāmaṁ nagare hotthā; [1] Udāyaṇe nāma rāyā, Pabhāvaī devī. tīse jeṭṭhe putte Abhiī nāma juvva-rāyā hotthā; niyae bhaiṇejje [2] Kesī nāma hotthā. se naṁ Udāyaṇe rāyā Sindhu-Sovira-pamokkhāṇaṁ [3] solasaṇhaṁ jaṇavayāṇaṁ Vīyabhaya-pamokkhāṇaṁ tiṇhaṁ tevatthīṇaṁ nayara-sayāṇaṁ [4] Mahaseṇa-pamokkhāṇaṁ dasaṇhaṁ rayaṇaṁ baddha-maudāṇaṁ viiṇṇa seya-cāmara-vāya-vīyaṇāṇaṁ annesiṁ ca rāīsara-talavara-pabhiīṇaṁ āhevaccaṁ kuṇamāṇe viharai. [5] evaṁ ca tāva eyaṁ.

*   *   *   *   *

The tale then switches into Jain Mahārāstrī and tells of Kumāranandī the uxorious ('itthilolo') goldsmith who collected 500 wives at 500 of gold apiece, and was chosen as their lord by the demi-goddesses of Five-Rock Island. Eventually the story comes round to Udāyana, and we are told in Ardha-Māgadhī (i.e. scripture language), of his conversion.

(p. 32.) tae naṁ se Udāyaṇe rāyā annayā kayāi ·posaha-sālāe posahie ege abīe pakkhiyaṁ posahaṁ sammaṁ paḍijā-

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[1] Vīyabhae=Vītabhayo, nom. sing. in e being a characteristic of this Prākrit. hotthā 3rd sing. aor. ātm. of ho=bhava, used also of other persons and numbers.

[2] bhāiṇejja 'sister's son' (bhāgineya). niyaya=niya 'own' (nija).

[3] pāmokkha (pramukha).

[4] tevatthi 'sixty-three' (also tesatthi) saya 'hundred' śata § 112. Apparently means "of 363 towns."

[5] viiṇṇa 'bestowed' (vi + tṛ). seya 'white' (śveta). vīyaṇa 'fanning' (vīj). annesiṁ gen. pl. 'of other' (M. has aṇṇāṇaṁ). rāīsara 'princes' (rājeśvara). talavara "chief." talāro in Deśī-nāma-mūla="nagarārakṣa-ka." āhevaccaṁ 'overlordship' (ādhipatyam). kuṇamāṇe ātm. pres. part. of kuṇai.

garamāṇe viharai.[1] tao tassa puvvarattā'varatta-kāla-sa-
mayaṃsi jāgariyaṃ karemāṇassa eyārūve ajjhatthie samup-
pajjitthā :[2] dhannā ṇaṃ te gāma-nagarā, jattha ṇaṃ samaṇe
Vīre viharai, dhammaṃ kahei ; dhannā ṇaṃ te rāīsara-pabhiīo,
je samaṇassa Mahāvīrassa antie kevali-pannattaṃ dhammaṃ
nisāmenti,[3] evaṃ pañcâ'ṇuvvayaṃ sattasikkhāvaiyaṃ sāvaga-
dhammaṃ duvālasa-vihaṃ[4] paḍivajjanti, evam muṇḍā bha-
vittā āgārāo aṇagāriyaṃ pavvayanti.[5] taṃ jai ṇaṃ samaṇe
bhagavaṃ Mahāvīre puvvâṇupuvviṃ dūijjamāṇe ih' eva
Vīyabhae āgacchejjā,[6] tā ṇaṃ aham avi bhagavao antie muṇḍe
bhavittā jāva pavvaejjā. tae ṇaṃ bhagavaṃ Udāyaṇassa
eyārūvaṃ ajjhatthiyaṃ jāṇittā Campāo paḍinikkhamittā, jeṇ'
eva Vīyabhae nayare, jeṇ' eva Miyavaṇe ujjāṇe, teṇ' eva
viharai. tao parisā[7] niggayā Udāyaṇe ya. tae ṇaṃ Udāyaṇe
Mahāvīrassa antie dhammaṃ soccā hattha-tuṭṭhe evaṃ vayā-
sī :[8] jaṃ navaraṃ jeṭṭha-puttaṃ rajje ahisiñcāmi, tao ṇaṃ
tubbhaṃ antie pavvayāmi. sāmī bhaṇai : ahāsuhaṃ, mā paḍi-
bandhaṃ karehi ! tao ṇaṃ Udāyaṇe ābhiogiyaṃ hatthi-rayaṇaṃ
duruhittā[9] sae gihe āgae. tao Udāyaṇassa eyārūve ajjhatthie

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[1] kayāi ' kadācit.' posaha · fast ' (upavasatha) § 74. a-bīe · without
a second.' pakkhiyaṃ ' lasting a fortnight.' sammaṃ (samyak). padi-
jāgaramāṇe ' keeping vigil,' ' performing religious duty.'

[2] puvvaratta ' first part of the night, avaratta ' second half of the
night.' karemāṇa atm. pres. part. from karei. eyārūva ' of this form.'
ajjhatthie · thought ' (ādhyātmika). samuppajjitthā. aorist (sam + ud
+ pad) cf. hotthā ' was.'

[3] kevali ' supreme or absolute knowledge.' -pannattaṃ (prajñaptam).
nisāmenti ' hear ' (ni + śam).

[4] aṇuvvayaṃ 'ordinance ' (anuvrata) : 5 commands for laymen. Jain
technicality. sikkhāvaiya · precept ' (*śikṣāpadika). duvālasa ' twelve.'

[5] bhavittā gerund § 112. āgāra ' house.'

[6] puvvâṇupuvviṃ ' in succession.' dūijjamāṇe · wandering ' (du)
āgacchejjā, opt.

[7] parisā · community ' (pariṣad).

[8] soccā · having heard ' (śrutvā). cf. caccara = catvara. J.M. haṭṭha =
hṛṣta. vayāsī ' spoke.' aorist (vad).

[9] ābhiogiyaṃ (ābhiyogika) sometimes a kind of deity " belonging to
the heavenly service." Here Jacobi suggests a state elephant. duruhittā
' having mounted ' (*uduruh for ud + ruh). mucchie · greedy ' (mūrch).

10

jāe : jai ṇaṃ Abhiïṃ kumāraṃ rajje thavittā pavvayāmi, to
Abhiï rajje ya ratṭhe ya jāva jaṇavae ya māṇussaesu ya kāma-
bhogesu mucchie aṇāiyaṃ aṇavayaggaṃ saṃsāra-kantāraṃ
aṇupariyaṭṭissai.[1] taṃ seyaṃ khalu me niyagaṃ bhāiṇejjaṃ
Kesiṃ kumāraṃ rajje thavittā pavvaittae.[2] evam sampe-
hettā[3] sobhaṇe tihi-karaṇa-muhutte koḍumbiya-purise ya
saddāvettā[4] evam vayāsi : khippāṃ eva Kesissa kumārassa
rāyā'bhiseyaṃ uvaṭṭhaveha![5] tao mahiḍḍhīe[6] abhisitte Kesī
kumāre rāyā jāe jāva pasāsemāṇe viharai. tao Udāyāṇe
rāyā Kesiṃ rāyaṃ āpucchai : ahaṇ-ṇaṃ, devâṇuppiya,[7] saṃ-
sāra-bha'uvviggo pavvayāmi. tao Kesī rāya koḍumbiya-purise
saddāvettā evaṃ vayāsī : khippāṃ eva Udāyaṇassa ranno
mah'atthaṃ mah'arihaṃ nikkhamaṇā'bhiseyaṃ uvaṭṭhaveha!
tao mahayā vibhūïe abhisitte siviy'ārūḍhe[8] bhagavao samīve
gantūṇa pavvaie jāva bahūṇi cauttha-chatth'-atthama-dasa-
ma-duvālasamās'aḍḍhamās'āïṇi tavo-kammāṇi kuvvamāṇe[9]
viharai.

(p. 34). tao se Udāyaṇe aṇagāre bahūṇi vāsāṇi sāmaṇṇa-
pariyāgaṃ pāuṇittā saṭṭhiṃ bhattāïṃ aṇasaṇāe cheettā[10] jass'

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[1] aṇāiyaṃ ' without beginning.' aṇavayaggaṃ ' without end,' lit.
' having the point not bent.' aṇupariyaṭṭissai ' will wander through '
(anu + pari + vṛt).

[2] seyaṃ ' better ' (śreyas). pavvaittae, infin.

[3] sampehettā ' having pondered over ' (saṃ + pra + īkṣ). This treat-
ment of kṣ especially in the root īkṣ is common in AMg. JM. aṇuppe-
hanti=anupreksante. dāhiṇa=dakṣiṇa occurs also in M. and Śaur.

[4] koḍumbiya ' belonging to the family.' saddāvettā, gerund of
saddāvei caus. of saddei nominal from sadda (śabda).

[5] khippāṃ eva (kṣipram eva) AMg. regularly lengthens a of final aṃ
before enclitic eva : juttāṃ eva =yuktam eva (Pischel § 28). uvaṭṭhaveha
caus. (upa + sthā).

[6] iddhi = ṛddhi.

[7] devāṇuppiyā, voc. sing. deva + aṇuppiya.

[8] siviya ' palki ' (śibika).

[9] kuvvamāṇe cf. karemāṇassa and kuṇamāṇe above.

[10] sāmaṇṇa abstract of samaṇa (śramaṇa). pariyāga ' wandering ' means
paryāya ; another form is pariyāya. Pischel doubts derivation from
paryāyaka, suggests *pariyāva with ga for va (cf. AMg. juvala=yugala).
so also AMg. JM. pajjava=paryāyá : JŚ. pajjaya. pāuṇittā ' having ful-

aṭṭhāe [1] kīrai nagga-bhāve muṇḍabhāve, taṃ aṭṭhaṃ patte
jāva dukkha-pahīṇe-tti.

<center>*   *   *   *   *</center>

tae ṇaṃ Abhiī-kumārassa puvvarattâvaratta-kāla-samay-
aṃsi evaṃ ajjhatthie jāe: ahaṃ Udāyaṇassa jeṭṭhaputte
Pabhāvaīe attae ; maṃ rajje aṭṭhāvettā Kesiṃ rajje ṭhāvettā [2]
pavvaie. imeṇaṃ māṇuseṇaṃ dukkheṇaṃ abhibhūe samāṇe [3]
Vīyabhayāo niggacchittā Campāe Koṇiyaṃ uvasaṃpajjittāṇaṃ
viula-bhoga-samannāgae yāvi hotthā.[4] se ṇaṃ Abhiī kumāre
samaṇo'vāsae [5] abhigaya-jīvâjive Udāyaṇeṇaṃ rannā samaṇu-
baddha-vere yāvi hotthā. tao Abhiī kumāre bahūiṃ vāsāiṃ
samaṇo'vāsaga-pariyāgaṃ pāuṇittā addhamāsiyāe saṃlehaṇāe
tīsaṃ [6] bhattāiṃ cheettā tassa ṭhāṇassā'ṇāloiya-paḍikkante
kālaṃ kiccā [7] Asurakumārattāe uvavanno. egaṃ paliovamaṃ
ṭhiī [8] tassa ; Mahāvidehe sijjhihi-tti.[9]

<center>*Translation.*</center>

<center>Udāyaṇa.</center>

At that period and at that very time there was a city Vīta-
bhaya by name in the countries of Sindh and Sauvīra. Udā-
yaṇa was the king thereof, and Prabhāvatī his queen. Her
eldest son was crown prince, Abhijit by name, and she had a
nephew named Keśī. Now that Udāyaṇa the king was wielding
the overlordship of sixteen countries whereof Sindh and

filled ' (*pra + āp*). aṇasaṇa ' fasting.' cheettā ' having cut ' cf. *chettum*
M. JM. chëttūṇa (*chëttettā chetettā). aṭṭhāe ' on account of.'

  [1] attae ' son ' (*ātmajaḥ*).

  [2] ṭhāvettā. gerund caus. (*sthā*).

  [3] samāṇe ' being.'

  [4] uvasaṃpajjittāṇaṃ gerund (*upa + saṃ + pad*). samannāgaya ' pro-
vided with ' (*sam + anu + ā + gam*). yāvi (*ca + api*).

  [5] samaṇovāsaya · lay believer.'

  [6] saṃlehaṇā ' final mortification ' (before death) *saṃlekhanā*). tīsaṃ
'· thirty."

  [7] aṇāloiya ' unrepented ' (*anālocita*) paḍikkante ' confessed.' kiccā
gerund (*kṛ*).

  [8] paliovamā =*palyopamā*, a very high number. ṭhiī ' durance ' § 12.

  [9] sijjhihi · will be fulfilled,' fut. of sijjhai.

Sauvīra were the chief, of three hundreds of townships and sixty-three, with Vītabhaya as the chief, of ten crowned rajas of whom Mahāsena was the chief, granted the right of fanning with white *chauris*, and of other princes, chiefs, and the like. And even so it was.

Now once upon a time that king Udāyaṇa fasted in the hall of fasting, all alone, a fast that lasted for a fortnight, duly performing his sacred duty. Now while he was keeping vigil in the middle of the night there came to him such a thought as this: rich are those villages and towns, wherein the ascetic Vīra dwells, and declares the law; rich are those princes and the like, who in the presence of the ascetic Mahāvīra hear the law perceived by absolute knowledge, who accept the Five Ordinances, the Seven Precepts and the Twelvefold Disciples' Law, and stripped of all leave their homes, and homeless enter into the Order. If now the holy ascetic Mahāvīra wandering from place to place should come here to Vītabhaya, then would I before the holy one strip me and enter the Order. Now the holy one knowing this thought of Udāyaṇa's departed from Campā and took up his abode near that very town of Vīta-bhaya, where the Deer-park was, and the community came out, and also Udāyaṇa. Then Udāyaṇa having heard the law in the presence of Mahāvīra was pleased and delighted and spake as follows :—" I will even now consecrate my eldest son in the kingship, and then will I enter the Order before thee.'' The master said : " Please make no obstacle!'' Then Udāyaṇa mounted a splendid state elephant and went within his house. Then there came to Udāyaṇa such a thought as this: " If now I put Prince Abhijit on the throne, and enter the Order. then Abhijit on the throne, in the kingdom and the country, lusting among the human joys of passion will wander along through the wilderness of rebirth without beginning, without end, so is it better to place my nephew Prince Keśī on the throne before I enter the Order.'' Having pondered this over, on an auspicious lunar day, half-day and moment, he summoned the men of his household and spake thus : " Quickly prepare

the coronation of Prince Keśī.'' Then with great pomp Prince Keśī became king, and continued reigning. Then king Udāyana took leave of King Keśī: '' I now, oh beloved of the gods, disquieted by the fear of rebirth, will enter the Order.'' Then King Keśī summoned the men of his household and said: '' Quickly prepare a rich and sumptuous ceremony of initiation for King Udāyana.

Then was he consecrated with great *éclat*, and getting into a palanquin went into the presence of the holy one and entered the Order, and continued to perform many an act of penance, those of the fourth, sixth, eighth, tenth and twelfth months, those of the half-months and the like.

Then that Udāyana having for many years fulfilled the ascetic's vow of homeless wandering, and in his fasting having cut off sixty meals, he attained that end, for the sake of which a man becomes naked and shorn—release from pain.

Now in the middle of the night a thought occurred to Abhijit as follows: '' I am the eldest son of Udāyana, the son of Prabhāvatī. Setting me aside, he has set Keśī on the throne, and entered the Order. Overwhelmed by this human trouble, he left Vītabhaya and found his way to Konia in Campā where he was provided with plentiful enjoyments. Now that Prince Abhijit was a lay believer with a knowledge of the living and the dead, and he retained an enmity against the King Udāyana. Then Prince Abhijit having for many years fulfilled the wandering of a lay adherent, having cut off thirty meals in the half-monthly final mortification, confessed his unrepented deeds of that stage and met his fate, to become a Demon prince. The duration thereof is one myriad; it will be fulfilled in great Videha.

Ardha-Māgadhī.   Extract No. 20.

From the Seventh Lecture of the **Uvāsagadasāo.**

(180).   Polāsapure nāmaṃ nayare   Sahassambavaṇe ujjāṇe.
            Jiya-sattū rāyā.

(181). Tattha ṇaṃ Polāsapure nayare Saddāla-putte nāmaṃ
        kumbhakāre Ājīviôvāsae¹ parivasai.   Ajīviya-sa-
        mayaṃsi² laddh'aṭṭhe gahiy'aṭṭhe pucchiy'aṭṭhe
        viṇicchiy'aṭṭhe abhigay'aṭṭhe aṭṭhi-mimja-pemâṇu-
        rāga-ratte³ ya "ayaṃ āuso,⁴ Ājīviya-samae aṭṭhe
        ayaṃ param'aṭṭhe, sese aṇaṭṭhe" tti Ājīviya-sama-
        eṇaṃ appāṇaṃ bhāvemāṇe viharaï.

(182). Tassa ṇaṃ Saddālaputtassa Ājīviyôvāsagassa ekkā
        hiraṇṇa-koḍī nihāṇa-pauttā, ekkā vaḍḍhi-pauttā,
        ekkā pavitthara-pauttā, ekke vae dasa-go-sāhassie-
        ṇaṃ vaeṇaṃ.⁵

(183). Tassa ṇaṃ Saddālaputtassa Ājīviyôvāsagassa Aggimittā
        nāmaṃ bhāriyā hotthā.

(184). Tassa ṇaṃ Saddālaputtassa Ājīviyôvāsagassa Polāsa-
        purassa nayarassa bahiyā pañca kumbhakārâvaṇa-
        sayā hotthā. Tattha ṇaṃ bahave purisā diṇṇa-
        bhaï-bhatta-veyaṇā kallākalliṃ⁶ vahave karae ya
        vārae ya pihaḍae ya ghaḍae ya addha-ghaḍae ya

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¹ Ājīviovāsae, 'an adherent, follower (*upāsaka*) of the Ājīvikas.' The
Ājīvika sect was founded by Gosāla, the son of Mankhali, a contemporary
of Mahāvira. Gosāla's doctrine was " that there is no such thing as exer-
tion or labour or power or vigour or manly strength, but all things are
unalterably fixed." Uvāsaga-d, VI. 166. (*Vide* Hoernle's note, 253.)

² " in the doctrine," loc. sing. § 92. v.

³ mimja, 'marrow': Panjabi minjh, mijjh: Sindhī miju: Guj. mīj.
H. mīgī (Skt. *majjā*). Hoernles translates " being filled with a passionate
love towards them as for the most excellent thing," i.e. as in his note " as
for the marrow of bones." The marrow is rather the physical basis of
passion, not its object.

⁴ āuso 'longlived' voc. (Skt. base *āyuṣmat*) used as a title of respect.
Hoernle, following the commentary on another passage, takes ayamāuso
together, this being the form of address used by a teacher to his pupil.

⁵ vae 'herd' (*vrataḥ*).

⁶ bhai 'hire' (*bhṛti*) veyaṇa 'wages, salary' (*vetana*). Hoernle takes
it " received food in lieu of wages." Compare however *bhṛtyannam*
'board and wages.' It would appear that their salary comprised food
and wages. Kallākalliṃ (Skt. *kalyaṃ kalyaṃ*) 'every morning.' For
ending, compare puvviṃ (=*pūrvīm*).

kalasae ya aliñjarae ya jambūlae ya uttiyāo ya
karenti,[1] anne ya se bahave purisā dinnā-bhai-bhatta-
veyanā kallākallim tehim bahūhim karaehim ya *jāva*
uttiyāhi ya rāya-maggamsi vittim kappemānā viha-
ranti.

(185). Tae nam se Saddālaputta Ājīviôvāsae annayā kayāi
puvvâvar'anha-kāla-samayamsi jeneva Asoga-vaṇiyā
teṇêva uvāgacchai, -ttā[2] gosālassa Maṅkhaliputtassa
antiyam dhamma-pannattim uvasampajjittāṇam[3]
viharai.

(186). Tae nam tassa Saddālaputtassa Ājīviôvāsagassa ege
deve antiyam pāubbhavitthā.[4]

(187). Tae nam se deve antalikkha-padivanne sakhiṅkhiṇiyāim
jāva parihie Saddālaputtam Ājiviôvāsayam evam
vayāsī. " Ehii nam, devânuppiyā, kallam iham
mahā-māhaṇe uppanna-nāṇa-damsaṇa-dhare 'tīya-
paccuppanna-m-anāgaya-jāṇae[5] Arahā Jiṇe Kevalī
savvannu savva-darisī te-lokka-vahiya-mahiya-pūie,
sa-deva-manuyâsurassa logassa accaṇijje vandaṇijje
sakkāraṇijje sammāṇanijje kallāṇam maṅgalam
devayam ceiyam[6] *jāva* pajjuvāsaṇijje,[7] tacca -[3·]

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[1] *karaka* " water-vessel, esp. one used by students or ascetics." M.W.
vāraka 'kind of vessel,' *pitharaka* ' pot. pan.' *ghataka* H. ghaṟā, *kalaśa*
'pitcher' aliñjara ("small earthen water jar" M.W.), jambūlaka and
uttiyā 'three very large kinds of jars.' Hoernle.

[2] -ttā after a verb stands for the corresponding gerund. gacchai, -ttā=
gacchai, gacchittā ' he goes, and having gone.'

[3] Gerund from uvasampajjai (*upa + sam + pad*).

[4] ātm. aor. of pāubhavai (*prādur + bhū*) ' appeared.'

[5] 'tīya- ' past' (*atīva*), paccurpanna. ' present' (*prati + ut + pad*), -m-
sandhi consonant, anāgaya ' future.' Text has padupanna for paduppanna, i.e. paḍi + uppanna.

[6] ceiya ' sacred ' lit.=*caitya* sacred shrine.

[7] ' Worshipful' (*prati + upa + ās*).

[3] tacca ' meritorious.' Comm. say=*tathya*, so also Hemacandra II, 21 ;
but Pali has taccha. Otherwise from *tattva*. Pischel (§ 281) says rather
*tāttva through *tāttya. Cf. Romani tatcho=' true.'

kamma-sampaya-sampautte taṃ naṃ tumaṃ van-
dejjāhi *jāva* pajjuvāsejjāhi, padihārieṇaṃ[1] pī-
ḍha-phalaga-sijjā-saṃthāraeṇaṃ uvaṇimantejjāhi.''
Doccaṃ pi taccaṃ pi evaṃ vayai, -ttā jāṃ eva disaṃ
pāubbhūe tāṃ eva disaṃ padigae.

Hearing of the arrival of Mahāvīra—

(190).   Tae naṃ se Saddālaputte Ājīviôvāsae imīse[2] kahāe
laddhaṭṭhe samāṇe '' evaṃ khalu samaṇe bhagavaṃ
Mahāvīre *jāva* viharai, taṃ gacchāmi ṇaṃ samaṇaṃ
bhagavaṃ Mahāvīraṃ vandāmi *jāva* pajjuvāsāmi,''
evaṃ sampehei;[3] -ttā ṇhāe *jāva* pāyacchitte[4]
saddhappāvesāiṃ[5] *jāva* appa-mahagghâbharaṇâlaṅ-
kiya-sarīre maṇussa-vaggurā[6]-parigae sāo[7] gihāo
paḍi-ṇikkhamaï, -ttā Polāsapuraṃ nayaraṃ majjhaṃ
majjheṇaṃ niggacchai, -ttā jeṇeva Sahassambavaṇe
ujjāṇe jeṇeva samaṇe bhagavaṃ Mahāvīro teṇeva
uvāgacchai -ttā tikkhutto[8] āyāhiṇaṃ payāhiṇaṃ
karei *ttā* vandai namaṃsai -ttā *jāva* pajjuvāsai.

Mahāvīra addressed the company and accepted
Saddūlaputta's hospitality.

(195).   Tae ṇaṃ se Saddāla-putte Ājīviôvāsae annayā kayāi

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[1] *prātihārika* '' a Jain technical term, meaning ' what is always kept
ready for the use of some one.' '' Hoernle.

[2] imīse=M. imīe, imīa J.M. imie, imāe Ś. imāe.

[3] sampehei ' reflects' (*sam + pra + īkṣ*). kkh ⟶ kh ⟶ h. This
change occurs in both AMg. and JM.

[4] Comm.=*prāyaścitta* ' expiation,' i.e. precautionary rites. Another
interpretation is ' touched by the feet,' chitta from chivai ' touch ' (*kṣip*).

[5] Comm. *śuddhâtmâ-vaiṣikāṇî* ' (clothes) fit to adorn a purified person '
or *śuddha-prāveśyāni* ' clean and fit for entering a king's court.'

[6] vaggurā ' crowd ' (*vāgurā* '' toils '').

[7] sāo ' from his own ' (*sva*), giha ' house ' (so also JM. commoner geha).

[8] tikkhutto ' thrice' (*triṣkṛtvaḥ* or trikṛtvaḥ). Cf. AMg. dukhutto,
dukkhutto ' twice.'

āyāhiṇaṃ payāhiṇaṃ=*ā-dākṣiṇa-pradakṣiṇam*.

vāyāhavayaṃ kolāla-bhaṇḍaṃ anto sālāhiṃto bāhiyā
niṇei, -ttā āyavaṃsi dalayai.[1]

(196). Tae ṇaṃ samaṇe bhagavaṃ Mahāvīre Saddālaputtaṃ
Ājīviôvāsayaṃ evaṃ vayāsī. '' Saddālaputta, esa
ṇaṃ kolāla-bhaṇḍe kao ? '' [2]

(197). Tae ṇaṃ se Saddālaputte Ājīviôvāsaye samaṇaṃ bhaga-
vaṃ Mahāvīraṃ evaṃ vayāsī. '' Esa ṇaṃ bhante
puvviṃ maṭṭiyā āsī, tao pacchā udaeṇaṃ nimijjai :
-ttā chāreṇa ya kariseṇa ya egayao mīsijjai ; -ttā cakke
ārohijjai ; tao bahave karagā ya *jāva* uṭṭiyāo ya
kajjanti.''

(198). Tae ṇaṃ samaṇe bhagavaṃ Mahāviro Saddālaputtaṃ
Ājīviôvāsayaṃ evaṃ vayāsī. '' Saddālaputtā, esa
ṇaṃ kolālabhaṇḍe kiṃ utthaṇeṇaṃ *jāva* purisakkāra-
-parakkameṇaṃ kajjanti, udāhu anutthāṇeṇaṃ *jāva*
apurisakkāra-[3] parakkameṇaṃ kajjanti ? ''

Saddālaputta maintains that they are made without
effort, *etc.* because effort does not exist, but he is
refuted and convinced.

Translation.

(180). *There was* a town called Polāsapura. *Near it there was*
the garden Sahassambavaṇa. Jiya-sattū *was* king.

(181). There in the town of Polāsapura lived a potter named
Saddālaputta, a follower of the Ājīviyas. Having
heard of, and acquired a knowledge of the tenets
of the Ājīviyas, and having questioned, determined
and mastered the meaning thereof, he became en-
amoured of these with a passionate love suffusing
the very marrow of his bones and continued to

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[1] āyavaṃsi ' in the heat of the sun ' (*ātape*). dalayai. comm.=*dadāti*,
also dalai (dalāmi) usual form in AMg. for ' gives.'

[2] kao ' from what ' (*kutaḥ*, i.e. **ka-taḥ*), Ś. kado.

[3] purisakkāra=*purusāt kāra* · as can be made by a man,' cf. balakkāra
=*balāt-kāra*. Ordinary Skt. word *purusa-kāra*. Pali purisa-kāra.

conduct himself in accordance with the doctrine of
the Ājīviyas, considering this to be the truth, the
highest truth, and all the rest to be false.

(182).   That Saddālaputta, the follower of the Ājīviyas, had
one kror of gold placed in deposit, one kror put out
at interest. one kror invested in estate, and one herd
with ten thousand head of cattle.

(183).   That Saddālaputta, the follower of the Ājīviyas, had
a wife named Aggimittā.

(184).   That Saddālaputta, the follower of the Ājīviyas, had five
hundred potter shops outside the town of Polāsapura.
Therein a large number of men receiving wages in
the form of food and goods, used to make from day
to day numerous bowls, pots, pans, pitchers of three
sizes and three sizes of water-jars : and another large
number of men, receiving wages in the form of food
and goods, used to carry on a trade on the king's
highway with those numerous bowls, pots, pans,
pitchers of three sizes and three sizes of water-jars.

(185).   Then that Saddālaputta, the follower of the Ājīviyas,
at one time or another at the time of the midday
hour used to betake himself where there was a
little grove of *aśoka* trees ; this he did and he was
living in conformity with the law which he had
received in the presence o Gosāla Maṅkhaliputta.

(186).   Then in the presence of Saddālaputta, the follower of
the Ājīviyas, there appeared a certain deva.

(187).   Then that deva standing in mid-air and decked out (*as
described above, down to* " with small bells ") spoke
thus to Saddālaputta, the follower of the Ājīviyas :
" There will come here to-morrow, O beloved of the
devas, a great Māhaṇā, who possesses fully formed
knowledge and insight, who knows the past, present,
and future, who is an Arhat, and Jina, a Kevalin,

who knows all and sees all, who is rapturously gazed
at, adored and worshipped by the *dwellers in* the
three worlds, who for the world with devas, men and
asuras is an object of worship, praise, honour, respect
and service as something excellent, auspicious, divine
and sacred (*and so on*), who is furnished with an
abundance of meritorious works, him shouldst thou
praise (and *as above, down to* "wait upon") and
hospitably invite to a standing provision of stool,
plank and bedding." A second and a third time he
said this, and having done so he returned in that
direction whence he had appeared.

*   *   *   *   *

(190). Then that Saddālaputta, the follower of the Ājīviyas,
being informed of this news thinks to himself: "So
then the Ascetic, the blessed Mahāvīra (*and so on,
down to*) is paying a visit here ; I will go and praise
the Ascetic, the blessed Māhavīra, and I will (*so on,
down to*) wait upon him." Thinking thus he bathed
and (*as before*) *performed* precautionary rites, *put on*
clean robes, adorned his person with a few costly
jewels, and surrounded by a crow'd of men-servants
came out of his house. Having come out, he passed
right through the midst of the town of Polāsapura.
Having passed through he approached the place,
where there was the Sahassambavana Garden, where
the blessed Mahāvīra was, and having approached,
he circumambulated him three times from left to
right. Having done so he praises him, and wor-
ships him and (having praised him, and worshipped
him, *and so on, down to*) he stands in waiting upon
him.

(195). Then that Suddālaputta, the follower of the Ājīviyas,
at some time or other brought out his air-dried
potter's ware from within his workshops : and having
done so placed it in the heat of the sun.

(196).   Then the Ascetic, the blessed Mahāvīra, spoke thus unto
          Saddālaputta, the follower of the Ājīvias, " Saddāla-
          putta, what is this potter's ware made of ? "

(197).   Then that Saddālaputta, the follower of the Ājīviyas,
          spake unto the Ascetic, the blessed Mahāvīra, as
          follows : " This ware was at first clay, and after
          that it is kneaded with water; and then it is
          thoroughly mixed with potash and dung; and then it
          is placed upon the wheel and thence are made many
          bowls (and the rest as before)."

(198).   Then the Ascetic, the blessed Mahāvīra, spake thus
          unto Saddālaputta, the follower of the Ājīviyas :
          " Saddālaputta, is this potter's ware made with
          exertion and (so on, down to) manly strength, or is it
          made without exertion and (so on, down to) manly
          strength ? "

Ardha-Māgadhī.   Extract No. 21.

Jinacaritra

being part of the **Kalpasūtra** ascribed to Bhadrabāhu.
Edited by Jacobi.

(56).   Tae¹ ṇaṃ Siddhatthe khattie paccūsa-kāla-samayaṃsi
          koḍumbiya-purise saddāvei, -ttā evam vayāsī :

(57).   " khippāṃ² eva, bho Devâṇuppiyā ! ajja savisesam
          bāhiriyaṃ uvaṭṭhāṇa-sālaṃ⁵ gandhôdaya-sittaṃ suiya-
          sammajjiôvalittaṃ⁴   sugandha - vara - pañca - vanna -
          pupphôvayāra⁶-kaliyaṃ kālâguru-pavara-kundurukka-
          turukka - ḍajjhanta-dhūva - maghamaghanta-gandh-ud-

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¹ J. reads tate in this and some other places.   Other MSS. have tae.

² Vide page 61.

³ ' assembly-room, pavilion.'

⁴ ' cleaned ' (śuc) ' swept ' (sam + mṛj) and ' smeared ' (upa + lip).

⁵ uvayāra ' decorations, festoons ' (upa + kṛ).

dhuyâbhirāmaṃ[1] sugandha-vara-gandhiyaṃ gandha-
vaṭṭi[2]-bhūyaṃ kareha kāraveha, karittā ya kāravittā
ya sīhāsaṇaṃ rayāveha,[3] -ttā maṃ evaṃ āṇattiyaṃ
khippām eva paccappiṇaha.[4]''

(58). Tae ṇaṃ te koḍumbiya-purisā Siddhatthenaṃ raṇṇā
evaṃ vuttā samāṇā, hattha-tuttha-jāva -haya-hiyayā,
karayala- jāva kaṭṭu:[5] "evaṃ sāmi!'' tti āṇāe
viṇaeṇaṃ vayaṇaṃ paḍisuṇanti. -ttā Siddhatthassa
khattiyassa antiāo paḍinikkhamanti, -ttā jeṇ'eva bāhī-
riyā uvaṭṭhāna-sālā, teṇ'eva uvāgacchanti, -ttā khip-
pām eva savisesaṃ bāhiriyaṃ uvaṭṭhāna-sālaṃ gan-
dhôdaya-sittaṃ suia-jāva sīhāsaṇaṃ rayāvinti, -ttā
jeṇ'eva Siddhatthe khattie, teṇ'eva uvāgacchanti,
-ttā karayala-pariggahiyaṃ dasa-nahaṃ sirasā vattaṃ
aṅjaliṃ kaṭṭu Siddhatthassa khattiyassa taṃ āṇat-
tiyaṃ paccappiṇanti.

(59). Tae ṇaṃ Siddhatthe khattie kallaṃ pāu-ppabhāyāe raya-
ṇīe, phull'uppala - kamala- komal'ummilliyammi aha-
paṇḍure pabhāe, rattâsoga-ppagāsa-kiṃsuya-suya-mu-
ha-guñj'addha - rāga-sarise[6] (bandhujīvaga[7] - pārāva -
ṇa-calaṇa - nayaṇa -parahuya-suratta-loyaṇa-jāsuyaṇa-
kusuma - rāsi - hiṃgulaya - niyarâireya -rehanta - sarise)

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[1] aguru ' aloe.' kundurukka ' olibanum.' turukka ' incense.' magha-
maghanta cf. Pb. maghṇā ' burn,' H. maghan ' redolent.' uddhuya=
uddhūta. dhūva ' incense.'

[2] vaṭṭi (*varti*).

[3] rayāveha ' have prepared ' caus. (*rac*).

[4] 2nd plur. imperat. of paccappiṇai ' returns ' denom. from pratyarpaṇa

[5] kaṭṭu (*kartu*) originally infin. used as gerund *kṛtvā*.

[6] ppagāsa (*prakāśa*). kimsua '' *Butea frondosa* ' (*kiṃśuka*). suya
'' parrot '' (*śuka*). guñjaddha. The construction is Siddhatthe....saya-
ṇijjāo abbhuṭṭhei: with locative absolutes rayaṇīe, pabhāe, sūre,
diṇayare, andhayāre, jīvaloe.

[7] *bandhujīvaka* '' Pentapetes Phœnicia.'' pārāvaṇa ' pigeon ' (*pārāvata*).
parahuya ' cuckoo' (*parabhṛta*). jāsuyaṇa ' Chinese rose.' hiṅgulaa,
' cinnabar.' *nikara* ' mass.' *atireka* ' excess.' rehanta ' shining.'

kamalâyara-saṇḍa-bohae¹ uṭṭhiyammi sūre, sahassa-
rassimmi diṇayare teyasā jalante, (ahakkameṇa uie
divāyare, tassa ya kara-paharâparaddhammi andhayā-
re, bālâyava-kuṇkumeṇaṃ khaciya vva jīva-loe)²
sayaṇijjāo abbhuṭṭheī.

(60). -ttā pāya-pīḍhāo paccoruhai,³ -ttā jen' eva aṭṭaṇa-sālā,⁴
ten'eva uvāgacchai, -ttā aṭṭaṇa-sālāṃ aṇupavisai,
-ttā aṇega-vāyāma jogga-vaggaṇa-vāmaddaṇa-malla-
juddha-karaṇehiṃ,⁵ sante parissante saya-pāga-sa-
hassa-pāgehiṃ⁶ sugandha-tilla-m-āiehiṃ pīṇaṇijje-
hiṃ dīvaṇijjehim mayaṇijjehiṃ viṃhaṇijjehiṃ dappa-
ṇijjehiṃ savv'indiya-gāya-palhāyaṇijjehiṃ abbhaṅ-
gie,⁷ tilla-cammaṃsi ṇiuṇehiṃ paḍipunna-pāṇi-pāya-
sukumāla-komala-talehiṃ purisehiṃ abbhaṅgaṇa-pari-
maddaṇ-uvvalaṇa-karaṇaguṇa-nimmāehiṃ⁸ cheehiṃ
dakkhehiṃ paṭṭhehiṃ kusalehiṃ mehāvīhiṃ⁹ jiya-
parissamehiṃ aṭṭhi-suhāe maṃsa-suhāe tayā-suhāe¹⁰
roma-suhāe cauvvihāe suha-parikammaṇāe saṃvā-
haṇāe saṃvāhie samāṇe avagaya-parissame aṭṭaṇa-
sālāo paḍiṇikkhamai.

(61). -ttā jen'eva majjaṇa-ghare, ten'eva uvāgacchai, -ttā

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¹ bohae ' awakening' (bodhakaḥ).

² aha-kkameṇa ' in due time' (yathā-krameṇa). pahara ' blows' (pra-
hāra). aparaddha ' driven away' (apa + rādh). bālāyava ' young sun.'
khaciye, text has khaciya.

³ descends (prati + ava + ruh).

⁴ aṭṭaṇa-sālā ' gymnasium' meaning shown by context. Kādambarī
has vyāyāma-śāla.

⁵ vaggaṇa ' jumping.' vāmaddaṇa (vi + ā + mardaṇa). mallajuddha,
wrestling.

⁶ saya-pāga- ' refined a hundred times' (śata-pāka-).

⁷ abbhaṅgie ' anointed' Mg. abbhaṅgide JM. abbhaṅgio retain the
old g. (Skt. abhyakta √anj). prīṇaṇīya ' soothing.' madaṇīya ' invigorat-
ing.' bṛmhaṇīya ' nourishing.' -prahlādaṇīya refreshing.

⁸ nirmāta ' experienced.' udvalana ' stretching.'

⁹ cheka ' clever.' prasṭha ' pre-eminent.' medhāvi ' intelligent.'

¹⁰ tayā ' skin' (*tvacā = tvak).

majjaṇa-gharaṃ aṇupavisaī, -ttā sa-mutta-ṣālâkulâ-
bhirāme¹ vicitta-maṇi-rayaṇa-koṭṭima-tale² rama-
ṇijje nhāṇa-mandavaṃsi, nāṇa-maṇi-rayaṇa-bhatti-
cittaṃsi³ nhāṇa-pīḍhaṃsi suha-nisanne pupphôdaehi
ya gandhôdaehi ya usiṇôdaehi ya suddhôdaehi ya
kallāṇa-karaṇa-pavara-majjaṇa-vihīe majjie, tattha
kouya-saehiṃ⁴ bahu-vihehiṃ kallāṇaga-pavara-majja-
ṇâvasāṇe pamhala-sukumāla-gandha-kāsāiya-lūhiy'-
aṅge⁵ ahaya-sumah'aggha-dūsa-rayaṇa-susaṃvude⁶
sarasa-surabhi-gosīsa-candaṇâṇulitta-gatte⁷ sui-mālā-
vannaga-vilevaṇe⁸ āviddha-maṇi-suvaṇṇe kappiya-
hār'-addhahāra⁹-tisaraya-pālamba-palambamāṇe ka-
ḍi-suttaya-kaya-sobhe¹⁰ piṇiddha-gevijje¹¹ aṅgulijjaga-
laliya-kayâbharaṇe¹² vara-kaḍaga-tuḍiya-thambhiya-
bhue¹³ ahiya-rūva-sassirīe kuṇḍala-ujjoviyâṇaṇe¹⁴ mau-
da-ditta-sirae hār'otthaya-sukaya-raiya-vacche¹⁵ mud-
diyā-piṅgal'-aṅgulīe pālamba-palambamāṇa-sukaya-
paḍa-uttarijjeṇāṇā-maṇi-kaṇaga-rayaṇa-vimala-mah'a-
riha-niuṇôviya-misimisinta - viraiya-susiliṭṭha - visiṭṭha-
naddha-âviddha-vīra-valae ;¹⁶ kiṃ bahuṇā : kappa-

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¹ jāla ; lattice windows of stone work.

² koṭṭima ' mosaic pavement ' (kuṭṭima).

³ bhatti (bhakti), ' variegated decoration, arabesques.'

⁴ kouya ' pleasure ' (kautuka).

⁵ pamhala ' long-haired-downy ' (pakṣmala). kāsāiya ' dyed red.' lū-
hiya ' dried ' (lūṣita ?).

⁶ ahaya ' new ' (ahata). dūsa ' robe ' (cf. dūṣya ' tent, cotton ').

⁷ gosīsa ' cow's-head—a rich sandal.'

⁸ vannaga ' sandal ' (varṇaka).

⁹ hāra '' necklace of eighteen strings.'' tisaraya '' of three strings.''

¹⁰ kaḍi ' hip ' (kaṭi). suttaya, ' belt ' (sūtraka).

¹¹ piṇiddha ' put on ' (pinaddha). graiveya ' collar.'

¹² kaya ' pair ' (kaca).

¹³ kaḍaga ' bracelet ' (kaṭaka). tuḍiya ' bangle ' ? (truṭika).

¹⁴ ujjoviya ' lighted up ' (ud + dyut but Pischel § 243 refers to √dyu).

¹⁵ otthaya ' covered with ' (ava + str), cf. M. otthaia (ava + sthoe).

¹⁶ oviya ' decorated.' misimisinta ' shining brightly,' onomatopœic
denominative, taken into Sanskrit as miṣamiṣāyate. Pischel § 588.

rukkhae ceva alaṃkiya-vibhūsie nar'inde sa-koriṇṭa-
malla-dāmeṇaṃ chatteṇaṃ dharijjamāṇeṇaṃ seya-
vara-cāmarāhiṃ uddhuvvamāṇīhīṃ ¹ maṅgala-jaya-
sadda-kayâloe aṇega-gaṇanāyaga-daṇḍanāyaga-rāīsa
ra-talavara-māḍambiya-koḍumbiya-manti-mahāman-
ti-gaṇaga-dovāriya-amacca-ceḍa-pīḍhamadda-nagara-
nigama-siṭṭhi-senāvai-satthavāha-dūya-sandhipāla ²-
saddhiṃ samparivude dhavala-mahāmeha-niggae iva
gaha-gaṇa-dippanta-rikkha-tārā-gaṇāṇa majjhe sasi
vva piya-daṃsaṇe nara-vaī nar'inde nara-vasahe nara-
sīhe abbhahiya-rāya-teya-lacchīe dippamāṇe majjaṇa-
gharâo paḍinikkhamai.

(62).   -ttā jen'eva bāhiriyā uvaṭṭhāṇa-sālā, ten'eva uvāgacchai,
        -ttā sīhāsaṇaṃsi puratthâbhimuhe ³ nisīyati.

(63).   -ttā appaṇo uttara puratthime disī-bhāe aṭṭha bhaddâ-
        saṇāiṃ seya-vattha-paccutthuyāiṃ ⁴ siddh'atthaya-
        kaya-maṅgalôvayārāiṃ rayāvei, -ttā appaṇo a-dūra-
        sāmante nāṇā-maṇi-rayaṇa-maṇḍiyaṃ ahiya-peccha-
        ṇijjaṃ mah'aggha-vara-paṭṭaṇ'-uggayaṃ saṇha-
        paṭṭa-bhatti-saya-citta-tāṇaṃ ⁵ īhāmiya-usabha-tu-
        raya-nara-magara-vihaga-vālaga-kiṃnara-ruru-sara-
        bha-camara-kuñjara-vaṇalaya-pauma-laya-bhatti-
        cittaṃ ⁶ abhintariyaṃ javaṇiyaṃ añchāvei,⁷ -ttā nā-
        ṇa-maṇi-rayaṇa-bhatti-cittaṃ   attharaya-miu-masū-

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¹ uddhuvvamāṇā 'shaken' (*ud + dhū*), dhuvvai § 135.

² This list of personages may be interpreted variously. rāīsvara
(*rājeśvara*) Comm. = *yuvarājā*. Jacobi S.B.E. 'kings, princes' *daṇḍa-
nāyaka* 'judges.' Jacobi 'satraps,' talavara 'bodyguards,' J. 'knights.'
māḍambiya 'sheriffs.' *piṭhamaṇḍa* 'parasites, companions,' J. 'dancing
masters.'

³ purattha 'east' (purastāt).

⁴ paccutthuya = paccutthaya 'covered' (prati + ava + stṛ).

⁵ saṇha 'smooth' (*ślākṣṇa*). tāṇa 'thread' (*tāna*).

⁶ *īhāmṛga* 'wolf.' *vyala(ka)* 'snake' -laya layā = *latā*.

⁷ amchāvei 'has drawn.'

rag'-otthayaṃ[1]   seya-vattha-paccutthuyaṃ   su-
mauyaṃ aṅga-suha-pharisagaṃ[2] visitthaṃ Tisalāe
khattiyāṇīe bhaddâsaṇaṃ rayāvei, -ttā kodumbiya-
purise saddāvei, -ttā evaṃ vayāsī.

(64). "khippām eva, bho Devâṇuppiyā! atth'aṅga-mahāni-
mitta-sutt-attha-dhārae viviha-sattha-kusale suviṇa-
-lakkhaṇa-pāḍhae saddāveha.

Translation.[3]

(56). Then the Kshatriya Siddhârtha at the time of daybreak
called his family servants and spoke thus :

(57). " Now, beloved of the gods, quickly to-day make ready
or have made ready in all particulars the outer hall of
audience, (see that it be) sprinkled with scented
water, cleaned, swept and newly smeared, furnished
with offerings of fragrant, excellent flowers of all
five colours, made highly delightful through curling,
scented fumes of black aloe, the finest *kundurukka*
and *turushka*, and burning incense, exquisitely
scented with fine perfumes, and turned as it were
into a scent-box ; and having done all this arrange
my throne, and having done this report to me quickly
the execution of these orders.''

(58). Then the family servants, on being thus addressed by
the King Siddhârtha, with glad, pleased and (*so on
down to*) enraptured hearts, saluted (*as before down to
* 'on their heads ') and politely accepted the words of
the command saying: ' Yes master ! ' Then they left
the presence of the Kshatriya Siddhârtha, and went

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[1] attharaka ' coverlet.' (ā + str). masūra(ka) ' pillow.'

[2] mauya 'soft' (mṛduka), pharisaga (sparśaka).

[3] The Kalpasūtra was translated by Dr. J. Stevenson, 1848. That
translation however is not accurate. The standard translation is that of
Hermann Jacobi's Sacred Books of the East Series, vol. XXII, p. 241ff.
This has been modified here only to make the text clearer to the student.

11

to the outer hall of audience and quickly they (made
ready) in all particulars the outer hall of audience,
sprinkled with scented water, cleared (*and so on*) and
prepared the throne.   Having done this they repaired
to the place where the Kshatriya Siddhârtha was, and
joining the palms of their hands so as to bring the ten
nails together, laid the folded hands on their heads
and reported the execution of that order to the
Kshatriya Siddhârtha.

(59).   Then on the morrow when the night was growing light,
when the pale morning disclosed the soft flowers of the
full-blown lotuses, and the sun arose ; in hue like the
red *aśoka*, the open *rottlesia kimsuka*, a parrot's bill
or the *guñjârdha*, intensely bright like the *bandhu-
jîvaka*, like the eyes and feet of a turtle-dove, the
cuckoo's scarlet eyes, a mass of China roses or a lump
of vermilion, the waker of the lotus pools ; and the
maker of the day thousand-rayed was shining in his
radiance : when in due time the maker of the day had
risen and by the blows of his hands the darkness was
driven away, and while the inhabited world was, as
it were, dipped in saffron by the morning sun,—the
Kshatriya Siddhârtha rose from his bed,

(60).   and having risen he descended from the footstool, went
to the hall for gymnastic exercises and entered it.
And with many strenuous exercises such as leaping,
massage and wrestling[1] he became thoroughly tired,
and then he was anointed with various kinds of
fragrant oil, distilled a hundred or a thousand times,
which nourished, beautified, invigorated, exhilarated,
strengthened and increased all senses and limbs.   On
an oiled hide he was shampooed with soft and tender
palms of the hand and soles of the feet, by clever men
who were well acquainted with the best qualities of

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[1] Jacobi renders : " jumped, wrestled, fenced and fought."

anointing, kneading and stretching; well trained, skilful, excellent, expert, intelligent and never tiring. When by this fourfold agreeable treatment of the body the king's bones, flesh, skin and hair had been benefited, and his fatigues banished he left the hall for gymnastic exercises and (61).

having taken his way towards the bathing house, he entered therein. In a pleasant bath-room delightful with many windows adorned with pearls, its floor decorated with a mosaic of jewels and gems, he sat comfortably on a bathing-stool inlaid with arabesques of various jewels and precious stones, and bathed himself with water scented with flowers and perfumes, with tepid water and pure water, according to an excellent method of bathing, combined with healthy exercises. When this healthy excellent bathing with many hundredfold pleasures was over, his body was dried with a long-haired soft scented and coloured towel, he was clad in a new and costly excellent robe, his limbs rubbed with fresh and fragrant *gośīrsha* and sandal and adorned with fine garlands and sandal-ointment. He put on jewels and gold, hung (round his neck) necklaces of eighteen, nine and three strings and one with a pendant and adorned himself with a zone. He put on a necklet, rings and charming ornaments for the hair, and encumbered his arms with splendid bracelets and bangles. He was of exceeding beauty. His face was illuminated by earrings, his head with a diadem. His breast was covered, decked and adorned with necklaces, his fingers were gilded with his rings. His fine cloth toga was swinging with pearl pendants. He put on as an emblem of his undefeated knighthood, glittering, well-made, strong, excellent, beautiful armlets, made by clever artists of flawless and costly jewels, gold and precious stones of many kinds. In short, the king

was like a Wishing Tree, decorated and adorned. An umbrella, hung with wreaths and garlands of *korinta* flowers, was held above him. He was fanned with excellent white chauries, while his appearance was greeted with auspicious shouts of victory. Surrounded by many chiefs, judges, princes, bodyguards, sheriffs, heads of families, ministers, chief ministers, astrologers, doorkeepers, counsellors, servants, dancing masters, citizens, traders, merchants, heads of guilds, generals, leaders of caravans, messengers and frontier-guards, he—the lord and chief of men, a bull and lion among men, shining with excellent lustre and glory, lovely to behold like the moon emerging from a great white cloud in the midst of the flock of the planets and of brilliant asterisms and stars—left the bathing house,

(62).   entered the outer hall of audience and sat down on his throne with his face towards the east.

(63).   On the north-eastern side he ordered eight state chairs, covered with cloth and auspiciously decorated with white mustard, to be set down. Not too far from and not too near to himself, towards the interior of the palace he had a curtain drawn. It was adorned with various jewels and precious stones, extremely worth seeing, very costly and manufactured in a famous town: its soft cloth was covered all over with hundreds of devices and decorated with pictures of wolves, bulls, horses, men, crocodiles, birds, snakes, *kinnaras*, deer, *śarabhas*, yaks, elephants. shrubs and plants. Behind it he ordered to be placed for the Kshatriyāni Triśalā, an excellent chair of state decorated with arabesques of various jewels and precious stones, furnished with a coverlet and a soft pillow, covered with a white cloth, very soft and agreeable to the touch. Then he called the family servants and spoke thus :

(64). "Quickly, O beloved of the gods, call the interpreters
of dreams who know well the science of prognostics
with its eight branches, and are well versed in many
sciences besides!"

Māgadhī.]   **Extract No. 22.**

Śakuntalā.

Interlude at the beginning of Act VI. (Pischel p. 113; M.W.
p. 216). City-superintendent, two policemen and a fisherman.

Policemen. Haṇḍe kumbhilaā! kadhehi, kahiṃ tae eśe mahā-
ladaṇa-bhaśule ukkiṇṇa-ṇām'-akkhale lāakīe aṅgulīae sa-
māsādide ? [1]

Fisherman. (*Nervously*) Paśīdantu bhāvamiśśā! ṇa hage īdi-
śaśśa akayyaśśa kālake.[2]

First Policeman. Kiṃ ṇu kkhu śohaṇe bamhaṇe śi tti kadua
laññā de paliggahe diṇṇe ? [3]

Fisher. Śuṇudha dāva. Hage kkhu Śakkāvadāla-vāśī dhī-
vale.[4]

Sec. Pol. Haṇḍe pāḍaccalā! kiṃ tumaṃ amhehiṃ yādiṃ va-
śadiṃ ca puścide ? [5]

[Superintendent. Sūaa! kadhedu savvaṃ kameṇa. Mā ṇaṃ
paḍibandhedha].[6]

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[1] haṇḍe cf. hanta 'go to !'; only used to inferiors. kumbhilaā · thief'
orig. 'crocodile.' ladaṇa=Śaur. radaṇa (M. raaṇa) § 57. -bhāśula=
bhāsura. ukkiṇṇa=*utkīrṇa*. akkhala=*akṣara*, according to Gramma-
rians should be aśkala or (Hemacandra) aḥkala. [ḥ=jihvāmūlīya].
lāakīye 'royal.' Pischel thought we should read lāa-kelake. samāsādide
(*sam + ā + sad*).

[2] akayya (*akārya*) 'crime.' Pischel's text has akajjaśśa, most of his
MSS. akajjassa which is Śaur. kālake=*kārakaḥ*.

[3] laññā 'by the king.'

[4] *Śakrāvatāra, dhīvaraḥ.*

[5] *pūṭaccara* or *paṭaccara* 'thief.' yādiṃ text has jādiṃ like the MSS.
Pischel Gr. § 236 shows that य should be read in every case. puścide=
=Śaur. pucchido.

[6] The Superintendent does not speak Māgadhī. Sūaa 'spy' (*sūc*).

Both.   Yaṃ lāutte āṇavedi.   Lavehi, le lavehi.![1]

Fisher.   S'e hage yāla-badiśa-ppahudīhiṃ maśca-bandhaṇô
          vāehiṃ kuḍumba-bhalaṇaṃ kalemi.[2]

[Supdt.   (*Laughing*) Visuddho dāṇim de ājīvo !]

Fisher.   Bhaṭṭake mā evaṃ bhaṇa !
          S'ahaye kila ye vi ṇindide na hu śe kamma vivajjaṇīake
          paśumāli kaledi kālaṇā chakkammā-vidule vi śottie.[3]

[Supdt.   Tado, ʰtado ?]

Fisher.   Adha ekkadiaśaṃ mae lohida-maścake khaṇḍaśo
          kappide.[4] yāva taśśa udala-bbhantale edaṃ mahā-ladaṇa-
          bhaśulaṃ aṅgulīaṃ peskāmi. paścā idha vikkaa'tthaṃ
          ṇaṃ damśaante yyeva gahide bhāvamiśśehiṃ. Ettike
          dāva edaśśa āgame. Adhuṇā māledha kuṭṭedha vā.[5]

[Supdt.   (*Sniffing the ring*) Jāṇua, macchôdara-saṃṭhidaṃ ti
          ṇatthi saṃdeho. Tadhā aaṃ se vissagandho. Āgamo
          dāṇiṃ edassa vimarisidavvo. Tā edha rāaülaṃ jjeva
          gacchamha].[6]

Policemen.   (*To the Fisherman*) Gaśca le gaṇṭhi-chedaā gaśca.[7]

[Supdt.   Sūaa ! idha Go-ura-duāre appamattā paḍivāledha
          maṃ jāva rāaülaṃ pavisia ṇikkamāmi].

Both.   Paviśadu lāutte śāmi-ppaśād'atthaṃ.

[Supdt.   Tadhā].   (*Exit*).

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[1] lāutte contracted from lāaütte=S'aur. rāautto (*rājaputrah*). or =Apa.
rāauttu, Bihāri rāut (*rājadūta*), vide Grierson, Phonology.

[2] vāla ' net.' ba'liśa ' hook.' maśca ' fish.' kaĺemi=S'aur. karemi.

[3] śahaya (*sahaja*). ṛivarjaṇīya—māli=" *māraṇam*." kālaṇā=*kāraṇāt*
—kammā—long for metre. vidule ' skilled ' (in the six occupations).
śottie=*śrotriyaḥ*.

[4] lohida- ' Roh ' S'aur. rohido, M. rohio (?), Apa. rohiu, Hindi rohū.
khaṇḍaśo kappide (*kalp*) ' cut into pieces.' peskāmi, according to Hema-
candra and others this is the correct form. (Pischel Gr. § 324). According
to another authority and the Lalitavigraharājā-nāṭakam it should be
peśkāmi. Text has pekkhāmi.

[5] vikkaattham ' in order to sell.' māledha imperat. of māledi=*māra-
yati.* kuṭṭedha imperat. of kuṭṭedi (*kartayati*).

[6] Jānuka—Policeman's name. vissa=*visra* ' musty ': Comm. *āmiṣa*
' raw flesh.' vimarisidavvo=*rimarṣtavyaḥ* ' must be investigated.'

[7] gaṇṭhi-chedaā ' cut-purse.'

Spy.   Jāṇua! cilāadi lāutte.[1]

Jānuka.   Naṃ avaśalôvaśappaṇiā khu lāāṇe honti.[2]

Spy.   Jāṇua! sphulanti me aggahastā.   (*Pointing to the fisher-man*) imaṃ gaṇṭhichedaaṃ vāvādeduṃ.[3]

Fisher.   Ṇālihadi bhāve akālaṇa-mālake bhoduṃ.[4]

Jān.   (*Looking round*) Eśe amhāṇaṃ īśale patte geṇhia lāa-śāśaṇaṃ.   (*To the fisherman*) S̈aülāṇaṃ muhaṃ peskaśi, adhavā giddha-śiālāṇaṃ balī bhaviśśaśi.[5]

[Supdt.   (*Entering*) Sigghaṃ sigghaṃ edaṃ (*drops his voice*)].

Fisher.   He hade mhi (*in distress*).

[Supdt.   Muñcedha re muñcedha jālôvayīvaṇaṃ, uvavaṇṇo se kila aṅgulīaassa āgamo, amha-sāmiṇā jjeva me kadhidaṃ].

Spy.   Yadhā āṇavedi lāutte.   Yama-vaśadiṃ gadua padiṇiutte khu eśe.   (*Releases the fisherman*).

Fisher.   (*Saluting the Supdt.*) Bhaṭṭake tava kelake mama yīvide! (*falls at his feet*).[6]

[Supdt.   Utthehi, utthehi! Eso bhaṭṭiṇā aṅgulīaa-mulla—sam-mido pāridosio de pasādīkido.   Tā geṇha edaṃ] (*Gives the fisherman a bracelet*).

Fisher.   (*Receiving it with delight*) Aṇugahide mhi.

Jān.   Eśe khu laññā tadhā ṇāme aṇugahide yaṃ śūlādo, odālia hasti-skandhaṃ śamālovide.[7]

Spy.   Lāutte! pālidośie kadhedi mahāliha-ladaṇeṇa teṇa aṅgu-liaeṇa śāmiṇo bahumadeṇa hodavvaṃ ti.[8]

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[1] cilāadi 'is a long time.'

[2] 'Kings must be approached as occasion offers' (*upa + srp*).

[3] sphulanti 'quiver.' Text phulanti but see Pischel § 311.   Similarly § 310 for -hastā (text hatthā).   vāvādeduṃ infin. caus. (*vi + ā + pad*).

[4] ṇa + alihadi (*arhati*).

[5] śaüla (" *śakula* ") kind of fish. There are various readings here. Pischel says = *svakulānāṃ*.

[6] kelake = kerako the prototype of genitival affixes like -kero -ker- er. yīvide 'life.'

[7] odālia (cf. odāra § 75) = *avatārya*.   śamālovide past part. caus. (*sam + ā + ruh*).   'Mounted on the withers of an elephant' denotes eleva-tion to high dignity (M W.).   Text has—hatthi-kkhandhaṃ.

[8] mahāliha = *mahārya*.

[Supdt. Naṃ tassiṃ bhaṭṭino mahāriha-radaṇaṃ ti ṇa paridoso.
    Ettikaṃ uṇa—].

Both. Kiṃ ṇāma?

[Supdt. Takkemi tassa daṃsaṇeṇa ko vi hiaa-tthido jaṇo
    bhaṭṭiṇā sumaridö ti, jado taṃ pekkhia muhuttaaṃ paidi-
    gambhīro vi pajjussua-maṇo āsi].[1]

Spy. Tośide dāṇiṃ bhaṭṭā lāuttena.

Jān. Naṃ bhaṇāmi imaśśa maścalī-śattuṇo kidĕ tti (looks
    jealously at the fisherman).[2]

Fisher. Bhaṭṭakā ido addhaṃ tumhāṇaṃ pi śulā-mullaṃ
    bhodu.

Jān. Dhīvala! mahattale śampadaṃ me piavaaśśake śaṃ-
    vutte'śi kādambalī-śaddhikĕ kkhu paḍhamaṃ amhāṇaṃ
    śohide iściadi. Tā śuṇḍikāgālaṃ yyeva gaścamha.[3]

                    (Exeunt omnes).

Māgadhī.   **Extract No. 23.**

                    Sthāvaraka (Mṛcch. Act X).

    Enters along the roof and in chains.

    (Listens to the proclamation in distress).

    Kadhaṃ apāve Cāludatte vāvādīadi! Hage ṇialeṇa śāmiṇā
bandhide. Bhodu! akkandāmi. Śuṇādha, ayyā śuṇādha. Asti
dāṇiṃ mae pāveṇa pavahaṇa-paḍivatteṇa Puspa-kalaṇḍaa-
yiṇṇuyyāṇaṃ Vaśantaseṇā ṇīdā. Tado mama śāmiṇā ' maṃ
ṇa kāmeśi' tti kadua, bāhu-pāśa-balakkāleṇa mālidā, ṇa uṇa
ediṇā ayyeṇa. Kadhaṃ? Vidūladāe ṇa ko vi śunādi. Tā kiṃ
kalemi? Attāṇaaṃ pāḍemi. (Reflecting) Yaï evvaṃ kalemi,
tadā ayya-Cāludatte ṇa vāvādīadi. Bhodu. Imādo pāśāda
bālagga-paḍolikādo ediṇā yiṇṇa-gavakkheṇa attāṇaaṃ ṇikkhi-

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[1] paidi=prakṛti. pajjussua (paryutsuka) cf. § 41.

[2] maścalī ' fish,' cf. Hindi machlī: Sindhi machudi; Marāṭhī māsᵃli
from a popular diminutive of maccha=matsya § 56.

[3] mahattale compar. of mahat-. kādambalī, kadamba ' toddy.' śad-
dhike ' feast enjoyment ' (saqdhi). śohide=sauhṛdam or sauhityam.
śuṇḍikāgāla ' grog-shop.'

vāmi. Balaṃ hage uvalade, ṇa uṇa eśe kula-putta-vihagāṇāṃ
vāsapādave ayya-Cāludatte. Evvaṃ yaï vivavyāmi laddhe
mae palaloe. (*Throws himself down*) Hī hi! ṇa uvaladĕ mhi.
Bhagge me daṇḍa-ṇiale. Tā cāṇḍāla-ghośaṃ śamaṇṇeśāmi.

apāve ' sinless.' vāvādiadi, pass. caus. (*vi + ā + pad*). ṇialeṇa
' with a fetter ' (*nigaḍa*). mālidā = S'. māridā. -bālagga- ' dove-
cot ' (?) (*vālâgra*). padolika (*pratolī*) ' gateway ' (*vide* Vogel,
J.R.A S., July, 1906). gav'akkha · bull's-eye,' round window
or loophole, cf. French ' *œil de bœuf*' meaning ' bull's-eye,'
i.e. ' window.' (Acc. Grammarians should be gavaśka or
gavahka). uvalade ' done for ' (*upa—ratah*). pādave ' tree.'
vivayyāmi (text vivajjāmi) (*vi + pad*). pala-loe ' the other
world.'

Māgadhī.] Extract No. 24.

S'akāraḥ (Mṛcch. Act X).

(*Entering in great glee*).

> Maṃśena tikkhâmilikeṇa bhatte
> śakeṇa śūpeṇa śa-maścakeṇa
> bhuttaṃ mae attaṇaaśśa gehe
> śāliśśa kūleṇa gulodaṇeṇa.[1]

(*Listening*) Bhiṇṇa-kaṃśa-khaṅkhaṇāe Cāṇḍālavāāe śala-
śaṃyoe.[2] Yadhā a eśe ukkhālide *vajjha*-diṇḍima-śadde pada-
hāṇaṃ a śuṇīadi, tadhā takkemi, dalidda-Cāludattāke *vajjha-
ṭṭhāṇaṃ* ṇīadi tti.[3] Tā peskiśśaṃ. S'attuviṇāśe ṇāma mama

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[1] bhuttaṃ mae ' I have dined ' (*bhuj*). tikkha ' pungent '=*tīkṣṇa*.
(Possibly tihkha oı tiśkha would be better Mg.). āmilika ' acid,' ' tama-
rind ' (*amlikā* cf. H. imlī). bhatte ' food,' ' rice,' *bhakta* cf. H. bhāt.
śūpa, would expect śūva cf. rūva. attaṇaaśśa a later form than attaṇo,
§ 36. kūla ' food, boiled rice.' gulodaṇa ' treacle porridge ' (H. guṛ).

[2] śala-saṃyoa ' combination of accents.' (*śvara*) ' intonation.' vāā
' speech.' kaṃśa ' goblet, gong ' (*kāṃsya* ' brass,' etc.).

[3] ukkhālide ' raised.' *khal* ' move or shake.' vajjha ' of execution.'
vadhya. Proper Mg. said to be vayyha. The combination yyha suggests
that Mg. *y* differed from the usual pronunciation of य in the direction
of zh. -ṭṭāṇa acc. Hemacandra should be -stāṇa.

mahante halakkaśśa palīdośe hodi.[1] Śudaṃ a mae, ye vi kila
śattuṃ vāvādaantaṃ peskadi, taśśa aṇṇaśśiṃ jammantale
ahkhi-roge ṇa hodi. Mae khu viśa-gaṇṭhi-gabbha-paviṣṭeṇa
via kīḍaeṇa kiṃ pi antalaṃ maggamāṇeṇa uppādide tāha
dalidda-Cārudattāha viṇāśe.[2] Saṃpadaṃ attaṇākelikāe pāśā-
da-bālagga-padolikāe ahiluhia attaṇo palakkamaṃ peskāmi.[3]
(*Does so, and has a look*) Hī, hī, edāha dalidda-Cāludattāha
vajjham ṇiamāṇāha evaddhe yaṇa-śaṃmadde, yaṃ velaṃ
amhāliśe pavale vala-maṇuśśe *vajjham* ṇīadi taṃ velaṃ keliśe
bhave ?[4] (*Looking again*) Kadhaṃ! Eśe śe ṇava-baladdake
via maṇḍide *dakkhiṇaṃ* diśaṃ ṇīadi.[5]   Adha kiṃṇimittaṃ
mama-kelikāe pāśāda-bālagga-padolikāe śamīve ghośaṇā ṇiva-
ḍidā, ṇivālidā a ?[6] (*Looking round*) Kadhaṃ! Stāvalake ceḍe
vi *ṇatthi* idha.[7] Mā ṇāma teṇa ido gadua mantabhede kaḍe
bhaviśśadi.[8] Tā yāva ṇaṃ aṇṇeśāmi. (*Descends and comes
forward*).

Servant.   (*Catching sight of him*) Bhaṭṭalakā, eśe śe āgaḍe !

Executioners.   Ośaladha, dedha maggaṃ, dālaṃ dhakkedha,
                       hodha tuṇhīa,
                 aviṇaa-tikkha-viśāṇe duṣṭa-baille ido edi.[9]

 This character is supposed to speak a dialect Śākārī (see

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 [1] haḍakka is the usual form ; also halaa, halaka (in verse) *hṛdaka.

 [2] Text akkhi (Pischel § 24). kiḍaa ·insect' (*kiṭaka*). viśagaṇṭhi ? a plant.

 [3] ahiluhia (*abhi + ruh*). bālagga (*vide* Ex. 23).

 [4] evaddhe 'so great' (JM. eva ḍa evaddaga) e- not from *evaṃ*. but
from *ayat (Pisch. § 149, cf. *ayat + tya -*ayattia*—ettia) vaddha = *vṛddha*.
yaṇa-śaṃmadda ·press of people.' pavale=Saur. pavaro. keliśe =
kidṛśo.

 [5] baladdake 'bull' (cf. *balivarda*). ? dahkiṇaṃ.

 [6] ṇivaḍidā (ni + pat). ṇivālidā (*ni + vṛ* caus.).

 [7] Stāvalake (text thāvalake) (*Sthāvaraka*).

 [8] mantabhede 'breach of counsel.' 'betrayal.' kaḍe = *kṛto.*

 [9] ośaladha (*apa* or *ava + sṛ*). dālaṃ 'door' (Saur. duāraṃ). dhakkedha
'shut' from dhakkedi ·shuts,' cf. Pāli thaketi from an O. I. root
like *sthak, cf. H. ḍhāknā, dhaknā 'cover—shut.' -viśāṇa 'horn' baïlle
" bull," Apa. baïllu, modern, · bail.' Cāṇḍālī is sometimes spoken of as a
separate dialect, and classed as an Apabhraṃśa.

next extract). This passage however appears to be in much the same kind of Māgadhī as spoken by other characters.

Māgadhī.]   Extract No. 25.

  Dialect.   S'ākārī.

                    Mrcchakaṭikam.

(a) Act I, v. 18.

    cyiṣṭha Vaśantaśenie, cyiṣṭha,

        kiṃ yāśi, dhāvaśi, palāaśi paskhalantī

          vāśū paśīda ṇa maliśśaśi, cyiṣṭha dāva ।

        kāmeṇa dajjhadi hu me hadake tavaśśī

          aṅgāla lāśi-paḍide via maṃśa khaṇḍe ॥

cyiṣṭha = *tiṣṭha*, Pischel Grammar § 24, and § 217 quotes the commentator Pṛthvīdhara as the authority for the form ycisṭha, and in general a weak *y before c*: he also quotes Mārkandeya for a weak *y* before *c* and *j* in Mg. and Vrācaḍa Apabhraṃśa : Mg. ycilaṃ = *ciram*, yjāā = jāyā. The spelling cyiṣṭha may be explained as the substitution of the familiar *cy* च्य for the strange *yc* य्च. At the same time it may be noted that no one knows how 'ycisṭha' should be pronounced. We cannot be positive how च was pronounced in old Magadha ; but if it resembled any modern pronunciation, or any sort of palatal stop with an off-glide, one could more readily understand a weak *y* being heard *after* it. Very probably the य was used to mark a peculiar way of pronouncing च, not amounting to a distinct sound either before or after it. (So the *h* in English *wh* does not represent a separate sound either after *w*, or before *w* as written in old English *hw*, but the surd equivalent of the sonant *w*). The reading of Vararuci's rule XI, 5 (Cowell, p. 179) is doubtful, but it evidently refers to a method of pronouncing च not to the addition of a distinct sound.

    paskhalantī (*pra + skhal*). According to the grammarians *skk* should remain. Text pakkhalantī. maliśśaśi = S'aur. marissasi. H. and P. text has ciṭṭha, which is S'aur. dajjhadi 'is burned.' (? dayyhadi). haḍake 'heart,' the prose form is haḍakke

(*hṛdaka) Pischel § 194   tavaśśī = tapasīr.   lāśi = rāśi.   maṃśa
= māṃsa.

Verse 21.   Mama maaṇa-manaṅgaṃ vammahaṃ vaḍḍhaantī
                 niśi a śaaṇake me ṇiddaaṃ askivantī ।
                 paśalaśi bhaa-bhīdā paskhalantī skhalanti
                 mama vaśam aṇuyādā Lāvaṇaśśêva kunti ॥

Vammaha so in M. and Mg. verses.   Saur. mammadha. (Text
has mammaha).   ṇiddaa 'sleep.' askivantī = ākṣipantī.   Kṣ
becomes sk. (Text has ākkhivanti, the ā is impossible).   paśa-
laśi = prasarasi.   skh remains. (Text has aṇujādā the Saur.
form).   Lāvaṇaśśa 'of Rāvaṇa.' The student will probably
find the characteristic change l for r the most baulking feature
in reading Māgadhī or its dialects.

Verse 23.   Eśā nāṇakamūśi kāma-kaśikā maścâśikā lāśikā
                 niṇṇāśā kulā-ṇāśikā avaśikā kāmaśśa mañjūśikā ।
                 eśā veśavahū śuveśa-ṇilaā veśaṅgaṇā veśiā
                 eśe śe daśa ṇāmake maï kaḷe ayyāvi maṃ ṇeścadi ॥

nānaka 'coin.'   mūśi, moṣi 'stealing.'   kaśikā 'whip.'
maśca + aśikā 'fish-eating.' (Text macchā°).   lāśikā 'dancer.'
niṇṇāśā 'snub-nosed' (nir + nāsa), i.e. of low caste. (Text
kāmassa = Saur.).   eśe nom. pl. masc. 'these.'   śe = Saur. śe
'of her.'   maï 'by me.'   kaḷa Mg. has also kaḍa and (like
Saur.) kada. (Text, like Northern MSS. kaḷe) (ajjā in Text is
Saur.).   ṇeścadi (na + icchati).   Text has ṇecchadi.

Māgadhī.   ### Extract No. 26.
   Dialect, Ḍhakkī.
          ## Māthura and the Gambler (Mṛcch. Act II).

Māthuraḥ.   Ale bhaṭṭā, daśa-suvaṇṇāha luddhu jūdakaru pa-
         palīṇu papalīṇu. Tā geṇha geṇha, ciṭṭha ciṭṭha dūlā-
         paḍitto si.[1]

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[1] Gen. sing. in -āha is common in Mg. cf. -aha in Apa. luddhu = rud-
dhaḥ. jūdakaru, standard Māgadhī yūdakaro. As Pṛthvīdhara says
nothing about j becomes y, the j may stand. The MSS. give j for Māgadhī

Gambler. Jaï vajjasi Pādālam Indam śalaṇam ca sampadam
jāsi,

sahiam vajjia ekkam Luddo vi ṇa lakkhidum taladi.[1]

M.   Kahim kahim su-sahia-vippalambhaā
palāsi le bhaa-palivevid' angaā ।
pade pade sama-visamam khalantaā
kulam jaśam adi-kasaṇam kalentaā ॥[2]

G.   (*Looking at his foot*) Esu vajjadi. Iam paṇattā padavī.[3]

M.   (*Looking doubtfully*) Ale, vippadīvu pādu. Padimā-śuṇṇu
deulu! (*Reflecting*) Dhuttu jūdakaru vippadīvehim pā-
dehim deulu pavitthu.[4]

G.   Tā aṇusaremha.

M.   Evvam bhodu.
(*Both pretend to enter a temple. Looking at one another
with comprehension*).

G.   Kadham kaṭṭamayī padīmā ?[5]

M.   Ale, ṇahu ṇahu, śela-padimā. Evvam bhodu.
Ehi, ẏūdam kalemha.

Notes.—Pṛthvīdhara classes this dialect Ḍhakkī as an Apa-
bhramśa, with the phonetic peculiarities of prevalence of *l*
(presumably as in standard Māgadhī excluding *r*), and dental
as well as palatal sibilant. It is not quite clear whether it

itself. papalīṇu means *prapalāyitaḥ*, cf. JM. palāṇa. M. has palāia Ś. Mg.
palāīda-. cittha, this is the same as in Śaur. cf. cyiṣṭha. yciṣṭha above
(p. 171). geṇha cittha do not end in *u* like pasalu. dulāt-pa as in H.P.
text is impossible.

[1] This verse as printed in the editions looks much like M. except for
śalaṇam (=*śaraṇam*) and one has salaṇam. ' Ruddo, rakkhidum, tarai '
have been corrected. (Pischel Gr. § 25).

[2] khalantaā (*skhal*), no evidence whether Ḍhakkī followed Mg. in the
treatment of *skh*. Text jasam; the wrong sibilant. kalentaā pres. part.
kaledi = Saur. karedi.

[3] Text eso, but esu is established elsewhere. Mg. would be eśe.

[4] vippadīvu = *vipratīpaḥ*. deulu = *devakulam* § 82. The last sentence
seems to be a quotation : hence perhaps the mixture of forms in the
editions, beginning with Ḍhakkī and ending in Śaurasenī.

[5] kaṭṭhamayī ' wooden ' : here *y* has been retained.

followed Mg. in any other respects.   Features pointing to Apabhraṃśa stage are nom. sing. in *u* (masc. and neuter), imperative 2nd sing. in *u*.   The MSS. as usual fluctuate considerably and it is not always possible to determine the correct form (assuming that the author wrote the dialect consistently).

Māgadhī.   Extract No. 27.

Lalita-Vigraharājā—nāṭaka (Act IV).

(Edited Kielhorn, *Indian Antiquary*, vol. xx, 1891).

Two **Turushka** prisoners meet a spy who is a fellow-countryman.

Vandinau : Eśe śe **Śāyambhalîśala-śivila-ṇiveśe.**[1]   Edaśśiṃ alaśkiyyamāṇa-payyande kadhaṃ [lā]-ulaṃ yāṇidavvaṃ.[2]   (*Purôvalokya*) Vayaśśa eśe ke vi chale[3] vva diśadi ?   Tā imādo edaśśa śivilaśśa śalūvaṃ[4] lāulaṃ ca yāṇiśśamha.

Caraḥ : Aścaliyaṃ aścaliyam !   Aho **Viggahalāə-ṇaleśala-śilīṇaṃ** avayyandadā.[5]   (*Purôvalokya*)   Amha-deśīya vva kevi puliśā *peśkiyyandi*.   Yāṇe vandīhiṃ edehiṃ huvidavvaṃ.

Vandinau : Bhadda, amhāṇaṃ Tuluśkāṇaṃ deśīye vva tumaṃ *peśkiyyasi*.   Tā kadhehi **Cāhamāṇa-śivila-śalūvaṃ** lāulaṃ ca.

Caraḥ : Śuṇādha le vandiṇo śuṇādha.   Hage Tuluśkalāeṇa śāambhalīśalaśśa śivilaṃ peśkiduṃ peśide.   Taṃ ca dūśaṃcalaṃ ; yado tatthastehiṃ idale puścande vi ṇi[liśkan]de vi a palakīye tti *yāṇiyyadi*.[6]   Tadhāvi mae kiṃpi kiṃpi *paccakkhīkadaṃ*.[7]

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[1] *Śākambhariśvara* : śivila = *śibira*

[2] *alakṣyamāṇa-paryante*.   Yāṇidavvaṃ = Ś. jāṇidavvaṃ.

[3] chale ' spy ' (*caraḥ*).

[4] Inscription has śśalūvaṃ (*svarūpaṃ*).

[5] ' boundlessness ' (*aparyantatā*).   silīṇaṃ ' of glories.'

[6] idale = Ś. idaro ; puścande = Ś. pucchanto.   yāṇiyyadi should be yāṇiadi.   ṇiliśkande = Ś. ṇirikkhanto (*nir + īkṣ*).

[7] = *pratyakṣīkṛtam* but cf. bhiśkaṃ laśkidaṃ below.

Vandinau : Aścaliaṃ aścaliaṃ ! Kadhaṃ bhadda, tattha uva-
stidāṇaṃ cadulide aṇuaṃ pi tae laśkidaṃ.[1]

Charah : Suṇādha le vandiṇo yadhā mae taṃ śivilaṃ ṇilūvi-
daṃ.   Hage khu śili-S'omeśala evaṃ peśkiduṃ vaññandaśśa
śaśtaśśa milide, milia a ettha *paviśiūṇa* bhiśkaṃ paśtiduṃ
lagge.[2]   Tado yaṃ yaṃ vāṇidaṃ taṃ taṃ tumhāṇaṃ
yahastaṃ[3] kadhīyadu.   Maavāli-*ṇijjhala*-kalāla-kaḍastalā-
ṇaṃ kalindāṇaṃ dāva śahaśśaṃ.[4]   Tuluṅgāṇaṃ uṇa laś-
kam.   Ṇalāṇaṃ uṇa *yujjha*-śkamāṇaṃ daha laśkāiṃ ti.[5]
Kim vahuṇā yampideṇa ?   Taśśu kaḍaaśśa pāśu-stide śāale
vi śuśke bhodi.[6]   ˙(*Bahum utkṣipya*) Edaṃ ca taṃ lāuluṃ.[7]
(*iti darśayati*).

Vandinau : S'āhu le calā śāhu !

Charah : Ale le vandiṇo cilaṃ khu me
            ṇia-stāṇādo niśśali-daśśa.[7]   Tā hage vaññāmi.[8]

Vandinau : Gaśca le calā gaśca.

                    (*iti caro niṣkṛāntaḥ*).
Vandinau : (*Purato gatvâvalokya*) Taṃ ṇidaṃ lāula-duvālaṃ
tā idha stidā eva ṇia-lāa-ppahāvaṃ payāśemha.   (*Punar
avalokya : sānandam*) Eśe śe śāambhalīśale astāṇa-stide
pulado dīsadi.

The Māgadhī in this inscription is interesting because it fol-
lows more closely than any MS. the rules given by Hema-
candra.   As the author Somadeva was a contemporary of .

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[1] cadulide (?) = *caturite from *catura* ' in their cleverness.'   laśkidaṃ
= Ś. lakkhidaṃ.

[2] *Someśvaradeva* may be the name of a prince -paviśiūṇa a M., JM. or
AMg. ending.   paśtiduṃ = *prārthayituṃ*.

[3] *yathārtham*.   According to the rules should be yadhastaṃ.

[4] *mada-vāri-nirjhara* ṇijjhala = M. ṇijjhara ? should be ṇiyyhala.

[5] yujjha = yuddha is against the dialect.   daha for daśa according to
Pischel is wrong.

[6] kaḍaa ' host.' (*kaṭaka*).   śāale ' ocean.'

[7] niśśalida p. part from niśśaladi (*niḥ + sr*).

[8] ' wander.' *vrajñāmi in class 9.

Hemacandra, it has been suggested that he may have been
acquainted with that grammarian, or at least with his grammar.
Some errors have been corrected in the inscription itself, never-
theless there remain forms which are not correct according to
Hemacandra, e.g. ṇijjhala, yujjha, yahastaṃ, paviśiūṇa. There
is no reason to suppose that the stage kept up the correct form
of Māgadhī down to the twelfth century, and this probably
represents an attempt to carry out the rules for Māgadhī that
were traditional among the grammarians, more consistently
than usual, in order to make the speech of the Turki prisoners
and spies sound very foreign.   It is a curious accident that the
latest recorded fragment of Māgadhī is the most archaic in form
that has been found.

"Āvanti."]   Extract No. 28.
and *Dākṣiṇātyā.*

Vīraka and Candanaka (Mṛcch. Act VI).

Vīrakaḥ.   Are re are jaa-jaamāṇa-candaṇaa-maṅgala-phulla-
bhadda-ppamuhā—

kiṃ acchadha vīsaddhā jo so govāla-dārao baddho,
bhettūṇa samaṃ vaccaï ṇaravaï-hiaaṃ a bandhaṇaṃ câvi ǁ
Ale, puratthime padolī-duāre.

Ciṭṭha tumaṃ. Tumaṃ pi pacchime, tumaṃ pi dakkhiṇe,
tumaṃ pi uttare. Jo vi eso pāāra-khaṇḍo, edaṃ ah iruhia can-
daṇeṇa samaṃ gadua avaloemi. Ehi Candaṇaa, ehi.   Ido
dāva.[1]

Candanakaḥ.   Are re Vīraa-visalla-Bhīmaṅgaa-daṇḍakālaa-
daṇḍa-sura-ppamuhā,

āacchadha vīsaddhā turiaṃ jatteha lahu karejjāha
Lacchī jeṇa ṇa raṇṇo pahavaï gottantaraṃ gantuṃ ǁ[2]

---

[1] Śaur. acchadha. M. bhettūṇa, vaccaï. These latter however occur
in a verse: gadua below is of the Śaur. type. Ale seems to be a frag-
ment of Mg. out of place here.

[2] visalla = *vi-śalya.*

avi a,

 ujjāṇesu sahāsu a magge ṇaarīa āvaṇe ghose ।
 taṃ taṃ johaha turiaṃ saṅkā vā jāae jattha ॥ ¹
 Re re Vīraa kiṃ kiṃ darisesi bhaṇāhi dāva vīsaddhaṃ
 bhettūṇa a bandhaṇaaṃ ko so govāla-dāraaṃ haraï ॥ ²
 kass' atthamo diṇaaro, kassa caüttho a vaṭṭae cando,
 chaṭṭho a bhaggava-gaho, bhūmisuo pañcamo kassa ? ³
 bhaṇa kassa jamma-chaṭṭho jīvo ṇavamo tahea sūrasuo
 jīante Candaṇae ko so govāla-dāraaṃ harai ? ⁴

Vīrakaḥ. Bhaḍa Candaṇaa !

 Avaharaï kovi turiaṃ, Candaṇaa, savāmi tujjha hiaeṇa
 jaha addh-uïda-diṇaare govālaa-dārao khuḍido.⁵
 [Servant. Yādha goṇā, yādha.] ⁶

Candanakaḥ. Are re, pekkha pekkha.

 Ohārio pavahaṇo vaccaï majjheṇa rāa-maggassa
 edaṃ dāva viāraha kassa kahiṃ pavasio pavahaṇŏ tti.⁷

Vīrakaḥ. Are pavahaṇa-vāhaā ! mā dāva edaṃ pavahaṇaṃ
 vāhehi. Kassa-kerakaṃ edaṃ pavahaṇaṃ ? Ko vā idha
 ārūḍho ? Kahiṃ vā vajjaï ?

---

 ¹ turiaṃ Ś. turidaṃ. jatteha = Ś. jattedha (yatadhvam). karejjāha
opt., pahavaï, are all M in form. ṇaarīa loc. sing. oblique fem. sing. in
-īa is common in M. verses. johaha ('' yojayata '' '' anveṣayata '') ? fut. of
(Apa.) joedi 'sees.' (dyu) or √yudh to '' go for.'' jāae = JŚ. jāyade.
jattha relat. of attha = atra. In other dialects generally jahiṃ is used.

 ² darisesi '' seest.''

 ³ caüttho 'fourth,' Ś. caduttho. chaṭṭho 'sixth' (cf. H. chaṭā). gaho
for ggaho 'planet.' bhaggava 'belonging to Bhṛgu's daughter.' bhūmi-
suo 'son of the earth' = Mars.

 ⁴ tahea=tathaiva. sūrasuo 'son of the Sun' = Saturn.

 ⁵ savāmi 'I swear.' addh'uïda 'half risen,' Śaur. udida : M. udia (?
read udia). khuḍido 'removed' ('' khaṇḍitaḥ '') ? from a root khuṭ. Not
the same as Ś. khuḍida 'broken,' = *kṣudita for kṣuṇṇa. (Pischel § 568).

 ⁶ The servant speaks Mg. goṇo 'bull' is the masc. form usual in AMg.,
Mg. For derivation Pischel suggests *gavaṇa or *gūrṇa. The first seems
the more probable.

 ⁷ ohāria 'covered' (apa + vṛ). pavahaṇa 'carriage.' (pra + vah). vaccaï
'goes' (cf. JM. p. 123, n. 4). viāraha 'ascertain' (vi + car). pavasio 'set
out' (pra + vas=proṣita).

 12

[Servant.   Eśĕ kkhu pavahaṇe ayya-Cāludattāha kelake.
    Idha   ayyaā   Vaśantaśeṇā   ālūḍhā.   Puspha-kalaṇḍaaṃ
    yiṇṇuyyāṇaṃ kīliduṃ Cāludattaśśa ṇīadi.] [1]

Vīrakaḥ (*going up to Candana*).   Eso pavahaṇa-vāhao bhaṇādi
    "ajja-Cārudattassa   pavahaṇam ;   Vasantasenā   ārūḍhā ;
    Puppha-karaṇḍaaṃ jiṇṇujjāṇaṃ ṇīadi 'tti." [2]

C.   Tā gacchadu.

V.   Aṇavaloïdo jjeva.

C.   Adha iṃ ?

V.   Kassa paccaeṇa ?

C.   Ajja-Cārudattassa.

V.   Ko ajja-Cārudatto ?   Kā vā Vasantaseṇā, jeṇa aṇavalo-
    ïdaṃ vajjaï ?

C.   Are, ajja-Cārudattaṃ ṇa jāṇāsi, ṇa vā Vasantaseṇiaṃ! jaï
    ajja-Cārudattaṃ Vasantaseṇiāṃ vā ṇa jāṇāsi, tā gaaṇe
    joṇhā-sahidaṃ candaṃ ṇa jāṇāsi.[3]

    Ko taṃ guṇâravindaṃ sīla-miaṅkaṃ jaṇo ṇa jāṇādi ?
    āvaṇṇa-dukkha-mŏkkhaṃ caü-sāara-sāraaṃ raaṇaṃ,
    do jeva pūaṇīā iha ṇaārīe tilaa-bhūdā a
    ajjā Vasantaseṇā, dhamma-ṇihī Cārudatto a.[4]

Notes.—Pṛthvīdhara makes both characters speak Āvantī,
of which he gives only the jejune information that it possesses
the dental *s*, and *ra*, and is rich in proverbial sayings.   Mār-
kaṇḍeya describes it as a mixture of Śauraseni and Māhārāṣṭrī.
Such indeed appears to be the character of the dialect as given by
the MSS.   Candanaka however speaks of himself as a Southerner
"vaaṃ dakkhiṇatthā avvatta-bhāsiṇo—"   'We Southerners

---

[1] MSS. and Editions have *ja* and *jja* for Mg. *ya* *yya*. Mg. kelake
=Ā kerako. puspha (following Hemacandra), MSS. vary. Usual reading
puppha. yiṇṇuyyāṇaṃ 'old garden.' Here we have the two Mg. geni-
tives side by side.

[2] There is no point in supposing V. mimics the servant's dialect
especially as he does not repeat his exact words ; naturally he reports to
C. in his usual language.

[3] jŏṇhā 'moonlight.'

[4] caü-sāara-sāraaṃ 'containing the essence of the four oceans.' -ṇihī
' treasury.'

speak indistinctly. So Pischel thought it unlikely that Candanaka spoke Āvantī, but more probable that he spoke Dakṣiṇātyā (Bharata 17. 48. Sāhityadarpana, p. 173. 5). It would appear that this was not very different from Āvantī, and that both were nearly related to Saurasenī. ' vaaṃ dakkhiṇatthā ' however would be ' amhe dakkhiṇaccā ' in Saurasenī.

Jain Saurasenī]   Extract No. 29.
                    Pravacanasāra.

(Portions of this were printed with Sanskrit version by R. Bhandarkar in Appendix III, (p. 379 ff.) of Report on the Search for Sanskrit Manuscripts in the Bombay Presidency during the year 1883-84. Published 1887. There is a complete edition with several Sanskrit commentaries published at Bombay. Vīra Samvat 2438).

I. (69).   Deva-jadi-guru-pūjāsu veva dāṇammi vā susīlesu ।
              uvavāsādisu ratto suhôvaog'appago appā ॥

    (70).   Jutto suheṇa ādā tiriyo vā māṇuso ya devo vā ।
              bhūdo tāvadakālaṃ lahadi suham indiyaṃ viviham ॥

    (74).   Jadi santi hi puṇṇāṇi ya pariṇāma-samubbhavāṇi vivihāṇi ।
              jaṇayanti visaya-tanhāṃ jīvāṇaṃ devadantāṇaṃ ॥

    (75).   Te puṇa udiṇṇatanhā duhidā tanhāhiṃ visaya-sokkhāṇi ।
              icchanti aṇuhavanti ya āmaraṇaṃ dukkha-santattā ॥

III. (13).   Caradi ṇibaddho ṇiccaṃ samaṇo ṇāṇammi daṃsa-ṇamuhammi ।
              payado mūla-guṇesu ya ajo so paḍipuṇṇa-sāmanno ॥

    (18).   Havadi va ṇa havadi bandho made hi(ṃ) jīve'dha kāyaceṭṭhammi ।
              bandho dhuvam uvadhīdo idi savaṇā chaḍḍiya savvaṃ ॥

    (19).   Ṇa hi ṇiravekkho cāū ṇa havadi bhikkhussa āsaya-visuddhī ।
              avisuddhassa ya citte kahaṃ ṇu kamma-kkhayo vihiū ॥

The cerebral n is used initially whereas AMg. JM. manu-
scripts prefer initial n (dental). The letter ya is used as in
other Jain MSS.

This Prakrit contains words and forms that are quite foreign
to ordinary S'auraseni—but found in Mahārāṣtri or Ardha-
Māgadhī. Perhaps some of the S'auraseni forms which are
allowed by Hemacandra, but never found in the dramas, are
derived from Digambara Texts. (Pischel § 21).

> (69). veva. Editor suggests yeva. Sanskrit version *caiva*.
> The MS. seems to have fluctuated in the use of
> ya and va. dānammi loc. as in M. *upayoga-*
> *ātmako.*
>
> (70). ādā = *ātmā*, i.e. *ātā, cf. AMg. āyā ; JM. attā. tiriyo
> ' animal ' (*tiryak*).
>
> (74). *devadántānām.*
>
> (75). tanhā = taṇhā. This is merely an orthographical
> peculiarity ; so is the spelling *khk* for *kkh.*

> III. (13). ṇāṇammi ' in knowledge.'
>
> (18). uvadhīdo abl. of uvadhī (*upadhi*). idi = *iti*. savaṇā
> = *śramaṇāh*, chaddiya should be chaddida (Pischel
> § 291) = *chardita* cf. S'. vicchaddida, M. vicchad-
> dia, AMg. JM. vicchaddiya.
>
> (19). cāū = *tyāgo* JM. cāyo. The ending $\bar{u}$ cf. vihiū
> is exceptional and probably wrong, the mistake
> being due to the influence of later vernacular.
> Bombay Edition has cāyo and vihio.

Bhāsa.]   **Extract No. 30.**

Svapna-Vāsavadattam (Act IV, p. 29).

Praveśakaḥ.

Enter the Jester.

Jester. (*Gleefully*) Diṭṭhiā *taṭṭahudo* Vaccha-rāassa abhippeda-
vivāhamaṅgala-ramaṇi*jjo* kālo diṭṭho. Ko ṇāma edaṃ
jāṇādi—tādise *vayaṃ* aṇattha-saliḷ-āvatte pakkhittā uṇa

ummajjissāmo tti.[1] Idāṇiṃ pāsādesu vasīadi, *andeura*-
digghiāsu *hṇāīadi, paḷama-maüra-suumārāṇi* modaa-khaj-
jaāṇi khajjīanti tti aṇ-Acchara-saṃvāso Utturakuru-vāso
mae aṇubhavīadi.[2]   Ekko khu mahanto doso, mama āhāro
suṭṭhu ṇa pariṇamadi, suppacchadaṇāe *sayyāe* ṇiddaṃ ṇa
ḷabhāmi, *jaha* vāda-soṇidaṃ abhido via vattadi tti pek-
khāmi.[3]   Bho suhaṃ *ṇâmaya*-paribhūdaṃ akaḷḷavattaṃ
ca.[4]

Enter a Maidservant.

Maid.   Kahiṃ ṇu khu gado *ayya*-Vasantao ?   (*Stepping round*)

---

[1] tattahodo should be tattha. § 45. maṅgaḷa. Cerebral ḷ is written
throughout for the dental. This is common in MSS. written in S. India.
Cf. ramaṇiaṃ, p. 36. vayaṃ Śaur. has amhe, Dākṣinātyā vaaṃ (also
allowed in Saur. by Vararuci and Mārkaṇḍeya), AMg. vayaṃ, Pali
vayam. ummajjiṇāmo ' we shall emerge.'

[2] andeura. anteura is correct (as on p. 24) but MSS. often give -nd
for -nt, so "Saundalā" for Sauntalā. This was probably due to the
influence of Apabhraṃśa in which the change is common. hṇāīadi. Śaur.
ṇhāīadi. The MS. has regularly hṇ and hm for ṇh, mh. At first sight
this looks like a sign of antiquity ; for h here represents s and hṇā seems
nearer snā than ṇhā. The spelling hm, hṇ however is found in texts,
where ṇh, mh is well established as correct. Pali forms like amhe, nahā-
tako (=snātako) show that the inversion is ancient. Moreover the
difference between eg bamhaṇo and (as in Bhāsa) bahmaṇo is not very
great to the ear.   So hṇa, hma may be only *orthographical* variations.
paḷama=*parama*. No apparent reason for l or ḷ here. maüra for mahura
(=madhura). This appears to be a mistake, p. 6 has mahurā. suumā-
rāṇi=°rāiṃ. Neut. Plural in -āṇi occurs in AMg. JM. JŚ. not in M. or
Śaur.   In Pali it can be -āni as in Skt.

[3] sayyae (=*sayyāyāṃ*) M. AMg. JM. sejjāe, Mg. śeyyae. Here again
double yy for double jj, as in ayyaütta, might be taken as a sign of anti-
quity. Hemacandra allows yya for rya in Śaur. The spelling is occa-
sionally found in South Indian MSS. Most write only a circle य ॰ य
a°a which, says Pischel, either allows a choice between yya and jja, or is
intended to express a sound between the two. (Pischel § 284). In the
case of Skt. yya there is no authority for Saur. having anything but jja.
jaha is regular in M. (Śaur. jadhā).

[4] ṇâmaya- *āmaya* ' indigestion ' should be āmaa in Śaur. If it is not a
mistake, it is an archaism. kalla-vatta ' breakfast.'

Ahmo eso Vasantao. (*Approaches*) *Ayya*! Vasantaa! Ko
kālo ? tumam annesāmi.[1]

Jester. (*Looking*) Kiṃ nimittaṃ, bhadde! maṃ annesasi ?

Maid.   *Ahmānam* bhaṭṭiṇī bhaṇādi-avi *hṇādo* jāmāduo tti.[2]

Jester. Kiṃ nimittaṃ bhodi, pucchadi ?

Maid.   Kiṃ annaṃ ? sumana-vaṇṇaaṃ āṇemi tti.

Jester. *Hṇādo* *tatta*bhavaṃ. Savvaṃ āṇedu bhodī vajjia
bhoaṇaṃ.

Maid.   Kiṃ nimittaṃ vāresi bhoaṇaṃ ?

Jester. Adhaṇṇassa mama koilāṇaṃ akkhi-parivaṭṭo via kuk-
khi-parivaṭṭo saṃvutto.[3]

Maid.   Īdiso evva hohi.

Jester. Gacchadu bhodī. Jāva ahaṃ vi *tattahodo*. Saāsaṃ
gacchāmi.[4]

<center>*Exeunt.*</center>

(*Enter* Padmāvatī *with retinue and* Vāsavadattā *wearing
Avanti dress.*)

Maid.   Kiṃnimittaṃ bhaṭṭi-dāriā Pamada-vaṇaṃ āadā ?

Padmā. Halā, *tāṇi* dāva sehāḷiā-*guhmaāṇi* pekkhāmi kusumi-
dāṇi vā ṇa vetti.[5]

Maid.   Bhaṭṭi-dārie ! *tāṇi* kusumid*āṇi* ṇāma, pavāḷ'-antari-
dehiṃ via mottiā-ḷambaehiṃ āid*āṇi* kusumehiṃ.

Padmā. Halā ! jadi evvaṃ, kiṃ dāṇiṃ viḷambesi ?

Maid.   Teṇa hi imassiṃ silā-vaṭṭae muhuttaaṃ *upa*visadu
bhaṭṭi-dāriā. Jāva ahaṃ vi kusumâvacaaṃ karemi.[6]

---

[1] ayya, see note on sayyae above. Ahmo usual spelling ammo, see
note on hṇāiadi above. Telang's edition of the Mālatī-mādhavam has
the spelling ahmo. Another reading here is amme, p. 10 has ammo.

[2] jāmāduo § 60.

[3] kukkhi 'belly.'

[4] jāva is the ordinary form. *Ya* does not appear here. ahaṃpi would
be better.

[5] guhmaa ("*gulmaka*") AMg. Ś. Mg. gumma § 48. There seems no
reason for the spelling with hm. In the previous Act "guhmadu"
represents *gumphadu*, where the inversion is not archaic.

[6] *śilā-paṭṭaka* 'stone slab.' (On p. 36, silā-paṭṭaka). uvavisadu is
correct Śaur. So correctly uvaradā, p. 40. avacaaṃ, no *ya* appears here.

Padmā.   *Ayye*! Kiṃ ettha *upa*visāmo ?

Vāsava.   Evvaṃ hodu.

<div align="center">(They both sit down).</div>

[The words in italics are not normal Śaurasenī].

<div align="center">Translation.</div>

Jester.   Hurrah! We must congratulate His Highness King Vatsa on this happy occasion graced by the good auspices of his intended marriage. But who knows that——in an affair like this after being chucked out in the sink, we shall come up again ? At present all through the palaces they are dressing themselves, bathing themselves in the private baths, and eating the sweetest, tenderest sweet-meats—while I may enjoy the arctic regions, without a Nymph to keep me company!—There's one thing about it that's very bad—my food doesn't digest well, and though my couch is piled with quilts I can't sleep, for seing the Wind and Blood disease circling all around. Bah! it's a bad business, prostrate with illness and—no breakfast !

Maid.   Wherever has worthy Vasantaka got to ? Why ! here he is. My good Vasantaka, how are you ? I was looking for you.

Jester.   And why, good lady, were you looking for me ?

Maid.   Our mistress says—Surely son-in-law has bathed.

Jester.   Why do you ask lady ?

Maid.   What do you think ? I am bringing the wedding paint of course.

Jester.   Bring anything except food.

Maid.   Why do you bar food ?

Jester.   I've got a twist in my poor belly like the squint of a cuckoo.

Maid.   May you keep so.

Jester.   Fare you well. I will just go to His Highness.

<div align="center">————</div>

Maid.   Why has my mistress come to Cupid's grove ?

Padmāvatī.   Ah, I am looking to see if these vitex bushes are in flower or not.

Maid.   They are in flower, madam, with flowers like strings of pearls hidden in the young leaves.

Padmā.   Ah!   If that is so, why do you delay?

Maid.   Wont your ladyship sit on this stone seat while I gather some flowers?

Padmā.   My good girl!   Why should we sit here?

Vāsava.   Let us do so.

Pali.]   **Extract No. 31.**

                          Jātaka 308.

(Fausboll. Edn., Vol. III, p. 25.   Trans. Francis and Neile, Vol. III, p. 17).

Java-sakuṇa-jātakaṃ.

Atīte Bārāṇasiyaṃ Brahmadatte rajjaṃ kārente Bodhisatto Himavanta-padese rukkha-koṭṭha-sakuṇo hutvā nibbatti.   Ath-'ekassa sīhassa maṃsaṃ khādantassa aṭṭhi gale laggi, galo uddhumāyi, gocaraṃ gaṇhituṃ na sakkoti, kharā vedanā vattanti.

Notes.—*Vārāṇasyām* = AMg. Vāṇārasīe.   **Brahma**-Pkt. bamha.   **kārente** causal participle, S., karente is active.   **rukkha°**—"woodpecker" rukkha so in M. S., etc. = *rukṣa* Vedic "tree" doubtless related to *vṛkṣa* whence M. JM. vaccha. (Pischel § 320).   **hutvā** = S. bhavia, AMg. hŏttā.   **nibbatti** "was born again" aor. (*nir* + *vṛt*) from nibbatti = S. ṇivvaṭṭadi.   **Atha** = S. adha.   **sīha** so in M. (§ 65).   **laggi** "stuck" aor. from laggadi.   **ud-dhumāyi** 'was blown up, swelled up,' pass. aor.: from uddhumāyati = *uddhumāyate*.   **gaṇhituṃ** = S. geṇhiduṃ.   **sakkoti** = S. sakkuṇoti.   JM. sakkai, sakkei.   **vattanti** = S. vaṭṭanti.

Atha naṃ so sakuṇo gocara-pasuto disvā sākhāya nilīno "kin te samma dukkhatīti" pucchi.   So tam atthaṃ ācikkhi "Ahaṃ te samma etaṃ aṭṭhiṃ apaneyyaṃ, bhayena te mukhaṃ pavisituṃ na visahāmi, khādeyyāsi pi maṃ" ti "mā bhāyi samma, nâhaṃ taṃ khādāmi, jīvitam medehiti."

Notes.—nam 'him.' pasuto 'intent on' seeking (food) =
prasita. disvā = *dṛṣṭvā*, AMg. dissā, dissa, dissaṃ. Sākhāya cf.
M. loc. mālāa. nilīṇo "perched" past part. pass. of nilīyati
of S. ṇilīamāṇa. samma "friend, good sir"? from *samyak.*
ācikkhi "told" ācikkhati (*ā + khyā* reduplicated) = Amg.
āikkhai. apaneyyam "I would remove" S. would be ava-
ṇeam, AMg. avaṇejjā. visahāmi (*vi + sah*) "dare."

So "sādhu" ti taṃ passena nipajjāpetvā "ko jānāti kiṃ
p'esa karissatīti" cintetvā yathā mukhaṃ pidahituṃ na sak-
koti tathā tassa adharotṭhe ca uttarotṭhe ca daṇḍakaṃ tha-
petvā mukhaṃ pavisitvā aṭṭhikoṭiṃ tuṇḍena pahari. Aṭṭhi
patitvā gataṃ. So aṭṭhiṃ pātetvā sīhassa mukhato nikkha-
manto daṇḍakaṃ tuṇḍena paharitvā pātento nikkhamitvā
sākhagge nilīyi.

Notes.—passa = S. pāsa. nipajjāpetvā gerund of causal from
nipajjati (*ni + pad*). pidahituṃ infin. from pidahati 'shuts'
((*a)pi dha*). nilīyi 'perched' see nilīno above.

Sīho nīrogo hutvā ekadivasaṃ vana-mahisam vadhitvā khā-
dati. Sakuṇo "vimaṃsissāmi nan" ti tassa uparibhāge sā-
khāya nilīyitvā tena saddhiṃ sallapanto paṭhamaṃ gāthaṃ āha :

> Akaramhase te kiccaṃ yaṃ balaṃ ahuvamhase,
> migarāja namo ty-atthu, api kiñci labhāmase.

Notes.—vīmaṃsissāmi fut. of vīmaṃsati "examine, try"
(*mīmāṃsate*). paṭhama = Pkt. paḍhama. akaramhase imperf-
ect (or aorist) ātm. ahuvamhase the same from bhavati.
try-athu = (*iti + astu*). labhāmase imperative ātm.

Taṃ sutvā sīho dutiyaṃ gāthaṃ āha :

> Mama lohita-bhakkhassa niccaṃ luddāni kubbato
> dant'antara-gato santo taṃ bahuṃ yaṃ hi jīvasîti

Taṃ sutvā sakuṇo itarā dve gāthā abhāsi :

> akataññuṃ akattāraṃ katassa appatikārakaṃ
> yasmiṃ kataññutā n'atthi niratthā tassa sevanā.
> Yassa sammukha-ciṇṇena mittadhammo na labbhati
> anusuyyam anakkosaṃ sanikaṃ tamhā apakkame ti.
> Evaṃ vatvā so sakuṇo pakkāmi.

Notes.— -**bhakkha** 'feeding on.' **kubbanto** pres. part. of karoti. **luddāni** 'cruelties.' (*lubdha*). **abhāsi** 'spoke' aor. of bhāsati. **kataññu** 'grateful' (*kṛtajña*). -**ciṇṇa** 'performed' (**cīrṇa*) used as p.p.p. to carati "a deed done in a person's presence, so, a personal kindness." **sanikam** 'quickly.' Sometimes means 'slowly' like *śanaiḥ*: original meaning 'gently, softly.' **tamhā** (*tasmāt*) is used adverbially in S'.

Pali].

Extract No. 32.
Jātaka 339.
(Fausböll. Vol. III, p. 126. Trans. Vol. III, p. 83).
Bāverujātaka.

Atīte Bārāṇasiyaṃ Brahmadatte rajjaṃ kārente Bodhisatto mora-yoniyaṃ nibattitvā vuddhim anvāya sobhagga-patto araññe vicari. Tadā ekacce vāṇijā disā-kākaṃ gahetvā nāvāya Bāverurattham agamaṃsu. Tasmiṃ kira kāle Bāverurattha sakuṇā nāma n'atthi. Āgatāgatā rattha-vāsino taṃ kūp'agge nisinnaṃ disvā "passath' imassa chavivaṇṇam gala-pariyo-sānaṃ mukhatuṇḍakaṃ maṇi-gulaka-sadisāni akkhīnîti" kā-kam eva pasaṃsitvā te vāṇijake āhaṃsu : "imaṃ ayyo saku-ṇam amhākaṃ detha, amhākaṃ hi iminā attho, tumhe attaṇo ratthe aññam labhissathā" ti. "Tena hi mūlena ganhathā" ti. "Kahāpaṇena no dethā" ti. "Na demā" ti. Anupub-bena vaḍḍhetvā "satena dethā" ti vutte "amhākaṃ esa bahû-pakāro, tumhehi pana saddhiṃ mettī hotū" ti kahāpana-sātaṃ gahetvā adaṃsu.

vuddhim anvāya "attaining full growth" geruud (*anu + i*) formed by analogy with maya from mi, instead of **anvetvā*. **ekacce** 'certain' (**eka-tya-*) **disā-kākaṃ** 'foreign crow.' **aga-mamṣu**, 3, plur. aor. "went." **Kira** = kila. The Bāveru kingdom was evidently on the sea, in a country where birds were supposed to be scarce, probably up the Persian Gulf. **āgagâgatā** "passers by, spectators." **kūpa** 'mast.' **ni-sinnam** 'perched' = JM. nisiṇṇa. **passatha**, 2nd plur. imperat. "look at." -**pariyosānam** "at the end of" (*paryavasāna*)

"termination." **ayyo**, perhaps we should read ayyā. "Sirs"
= S'. -ajjā. **Kahāpaṇa** a coin, here probably of silver. **mettī**
"friendship." **adaṃsu**, adv. "they gave."

Te taṃ gahetvā suvaṇṇa-pañjare pakkhipitvā nānappa-
kārena macchamaṃsena c'eva phalāphalena ca paṭijaggiṃsu.
Aññesaṃ sakuṇānaṃ avijjamānatthāne dasahi asaddhammehi
samannāgato kāko lābhagga-yasagga-ppatto ahosi. Punavāre
te vāṇijā ekaṃ mayūra-rājānaṃ gahetvā yathā accharāsaddena
vassati pāṇippahārasaddena naccati evaṃ sikkhāpetvā Bāveru
raṭṭhaṃ agamaṃsu. So mahājane sannipatite nāvāya dhure
ṭhatvā pakkhe vidhūnitvā madhura-ssaraṃ nicchāretvā nacci.

phalāphala "wild fruits." Pali often lengthens a vowel
when a word is repeated in a compound, so khaṇḍākhaṇḍam "in
pieces," kiccākiccāni "all sorts of duties." **paṭijaggiṃsu**,
aor. paṭi-jaggati "watch over, look after" (*prati* + *jāgṛ*).
samannāgato "endowed with" (*sam* + *anu* + *ā* + *gam*): the
equivalent of this is found in Buddhist Sanskrit. **yasagga**
"height of glory." **puna-vāre** "the next time." **accharā**
"snapping of the fingers." **vassati** "screams" √*vāś*. They
had trained it to scream at the snapping of the fingers and to
dance at the clapping of the hands. **dhure** "on the prow."
ṭhatvā M. JM. ṭhāiūṇa AMg. JS'. ṭhiccā. **nicchāreti** "emit,
-utter" causal of niccharati (*niś* + *car*).

Manussā taṃ disvā somanassa-jātā "etaṃ ayyo sobhagga-
pattaṃ susikkhita-sakuṇa-rājānaṃ amhākaṃ dethā "ti āhaṃ-
su. "Amhehi paṭhamaṃ kāko ānīto, taṃ gaṇhittha, idāni
etaṃ mora-rājānaṃ ānāyimha, etam pi yācatha, tumhākaṃ
raṭṭhe sakuṇānaṃ nāma gahetvā āgantuṃ na sakkā" ti "Hotu
ayyo, attano raṭṭhe aññaṃ labhissatha, imaṃ no dethā" ti
mūlaṃ vaḍḍhetvā sahassena gaṇhiṃsu. Atha naṃ satta-
ratana-vicitte pañjare ṭhapetvā macchamaṃsa-phalāphalehi
c'eva madhu-lāja-sakkharā-pānakâdīhi ca paṭijaggiṃsu, Mayū-
rarājā lābhagga-yasagga-ppatto jāto. Tassâgatakālato paṭ-
ṭhāya kākassa lābhasakkāro parihāyi, koci naṃ oloketuṃ pi
na icchati. Kāko khādaniya-bhojaniyaṃ alabhāmāno 'kākā'
ti vassanto gantvā ukkārabhūmiyaṃ otari.

āhaṃsu aor. "they said." gaṇhittha 2, plur. "you took." ānāyimha "we have brought." sakkā "it is possible." Sometimes this can be explained as the plural of sakko, 'able' (=śakyaḥ), but it is often indeclinable, and Pischel derived from śakyāt § 133. "It will be impossible to come and even mention the name of any bird in your country." thapetvā = AMg. thāvettā, JM. thavittā, thaviūṇa, thaviya, S'. thāvia, thavia. lāja "fried corn." paṭṭhāya "from" lit., "setting out from" (pra + sthā), so ajjapaṭṭhāya "from this day forth." parihāyi "fell off." khādaniyaṃ "what can be chewed, hard food." bhojaniyaṃ "soft food." In verse we find kajjabhojjaṃ. 'kākā' ti vassanto "crying caw, caw." ukkārabhūmi "dunghill." otari "settled on."

Pali].

Extract No. 33.

Mahāvaṃsa, Bk. VII.

Conquest of Ceylon.

(Dines Anderson's Reader, p. 110. Geiger's trans. p. 55).

The Buddha at his decease informed Indra that Vijaya son of King Sīhabāhu had gone to Laṅkā with seven hundred followers, and asked that he and his followers should be carefully protected. Indra handed over the guardianship of Laṅkā to Viṣṇu.

V. 6.   Sakkena vuttamatto so Laṅkaṃ āgamma sajjukaṃ
                 paribbājaka-vesena rukkhamūlaṃ upāvisi.

      7.   Vijaya-ppamukhā sabbe taṃ upecca apucchisum ;
                 "Ayaṃ bho ko nu dīpo ?" ti. "Laṅkādīpo" ti abruvi.

V. 6.   "vutta p.p.p. from vatti "he speaks" so in JM. AMg.
                 -matta (*mātra*), Pkts. have more commonly -metta.
                 AMg. -mitta. āgamma gerund of āgacchati. sajju-
                 kaṃ "quickly" derived from *sadyaḥ*. vesena "in
                 the disguise" (of a *parivrājaka*, wandering ascetic).

V. 7.   -ppamukhā 'with V. at their head,' i.e. 'V. and his
                 followers.'

V. 8. "na santi manujā ettha, na ca hessati vo bhayaṁ"—
iti vatvā kuṇḍikāyaṁ te jalena nisiñciya

9. suttañ ca tesaṁ hatthesu laggetvā nabhasâgamā,
dassesi soṇirūpena paricārika-yakkhinī.

10. Eko taṁ vāriyanto pi rājaputtena anvagā
"gāmamhi vijjamānamhi bhavanti sunakhā" iti.

11. Tassā ca sāminī tattha Kuveṇī nāma yakkhinī
nisīdi rukkha-mūlamhi kantantī tāpasī viya.

12. Disvāna so pokkharaṇiṁ nisinnaṁ tañ ca tāpasiṁ
tattha nahātvā pivitvā c'ādāya ca mūlālayo—

13. Vāriñ ca pokkhare heva so vuṭṭhāsi, tam abruvi :
"bhakkho si mama, tiṭṭhā" ti, āḷhābaddho va so naro.

14. Parittasuttatejena bhakkhetuṁ sā na sakkuṇi
yāciyanto pi taṁ suttaṁ nâdā yakkhiniyā naro.

15. Taṁ gahetvā suruṅgāyaṁ rudantaṁ yakkhinī khipi,
evaṁ ekekaso tattha khipi sattasatāni pi.

V. 8. hessati, fut. from bhavati (*havissati) bhavissadi is
also common.

V. 9. suttaṁ, e.g. as a protection against evil sprits. agamā,
aor. "vanished"; also agami, agacchi, agamasi, etc.
dassesi "there appeared," aor. cf. dasseti = dar-
śayati. soṇi "bitch."

V. 10. vāriyanto, partic. of vāriyati pass. of vāreti "forbid,"
caus. of vuṇāti. anvagā "followed." sunakhā
"dogs" (śunakāḥ)—"only where there is a village."

V. 11. Kantanti "spinning."

V. 12. disvāna, gerund = disvā, also passitvāna. mulālayo,
acc. plur. "lotus shoots" (mṛṇālī).

V. 13. So Reader has sā but it was the man who came out of
the tank not the yakkhinī. āḷhâbaddho "fast
bound." āḷhaka is a tethering post (ārdhaka).

V. 14. sakkuṇi aor. sakkuṇāti 'is able,' also asakkhi from
sakkati. paritta-sutta "protection thread," i.e.
"thread charm" or "magic thread." nâdā = na
adā "he did not give."

V. 15. khipi "hurled."

V. 16.   Anāyantesu sabbesu vijayo bhayasaṅkito
         raddhapañcâyudho gantvā disvā pokkharaṇiṁ subhaṁ

   17.   apassâ-m-uttiṇṇapadaṁ hasantiñ c'eva tāpasiṁ,
         "imāya khalu bhaccā me gahītā nū" ti cintiya :

   18.   "kim na passasi bhacce me bhoti tuam" iti āha taṁ,
         "kim rājaputta bhaccehi, piva nahāyā" ty-āha sā.

   19.   "Yakkhinī tāva jānāti mama jātin" ti nicchito
         sīghaṁ sanāmam sāvetvā dhanuṁ sandhāy' upāgato.

   20.   Yakkhiṁ ādāya gīvāya nārāca-valayena so
         vāmahatthena kesesu gahetvā dakkhinena tu

   21.   ukkhipitvā asiṁ āha : "bhacce me dehi dāsi, taṁ
         māremîti," bhayuṭṭhā sā jīvitaṁ yāci yakkhinī :

   22.   "Jīvitaṁ dehi me sāmi, rajjaṁ dassāmi te ahaṁ,
         karissām' itthikiccañ ca aññaṁ kiñca yathicchitam"

   23.   Adūbhatthāya sapathaṁ so taṁ yakkhiṁ akārayi,
         "Ānehi bhacce sīghan" ti vuttamattā va sā nayi.

   24.   "Ime chātā" ti vuttā sā taṇḍulādi viniddisi
         bhakkhitānaṁ vānijānaṁ nāvatthaṁ vividhaṁ bahuṁ

   25.   Bhaccā te sādhayitvāna bhattāni vyañjanāni ca
         rājaputtaṁ bhojayitvā sabbe câpi abhuñjisuṁ.

V. 16.   anāyanta "not coming."   naddha "fastened, equip-
            ped with."   apassa—"where he saw no footstep of
            any man coming forth," -m- is a sandhi consonant.
            bhaccā "servants" (bhṛtyāḥ).   bhoti "Lady."

V. 19.   sa-nāmaṁ "his name."   sāvetvā, gerund. caus. of
            suṇoti.   sandhāya "making ready-drawing" also
            sandhetvā, sandahitvā, from sandahati, sandheti
            (sam + dhā).

V. 20.   nārāca "a weapon."   valaya- "noose."

V. 21.   bhayaṭṭhā = bhaya-sthā.

V. 22.   -kiccam (kṛtyam) so in Ś.

V. 23.   adūbhatthāya. "that he might not be betrayed."
            sapatham "oath."

V. 24.   chātā "hungry" (psāta) § 39.   viniddisi "showed"
            (vi + nir + diś).

Old Prakrit.]   **Extract No. 34.**

Hāthīgumphā Inscription.

This Inscription is in one of the Udayagiri caves 19 miles from Cuttack. A corrected text was published by Bhagwānlāl Indrajī in the Proceedings of the Sixth International Congress of Orientalists at Leiden, 1883, Part III, p. 135. It is written in Old Brahmī characters and has been assigned to the 2nd cent. B.C.[1] The inscription gave a summary of Khāravela's reign year by year. Unfortunately it is very fragmentary. As is the case with Asoka's inscriptions, double consonants are written single, but they have been rendered as double consonants in this extract in order that the forms should be more familiar to the student. The difference is only orthographic, once it has been determined what words were intended.

(1) Namo Arahantānaṃ! Namo savva-Siddhānaṃ? Verena mahārājena mahā-megha-vāhanena. Ceta-rāja-vaṃsa-vaddhanena pasattha-subha-lakkhanena catur-antala-ṭhāna-gunôpagatena Kaliṅgâdhipatinā siri-**Khāravelena** pandarasa-vassāni sīri-kumāra-sarīravatā kīḍitā kumāra-kīḍaka.

verena = vīreṇa. pandarasa = Pali pannarasa. Pali, AMg. JM. pannarasa, Apa. pannaraha, H. pandrah. It is remarkable that the d should occur so early.

Translation.[2]

Salutation to the Arhats. Salutation to all Siddhas. For fifteen years princely sports were played with an auspicious princely body by the heroic Maharaja the illustrious Khāravela, the lord of Kaliṅga, with a mighty cloud (elephant) as his vehicle, propagator of the Chaitra royal dynasty, bearing lauded and auspicious marks, and endowed with the four internal virtues.

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[1] Vincent Smith, 'Early History of India,' 2nd Edition. Notes on pages 38, 40, 187 and 196. Fleet, J.R.A.S. 1910, p. 242 and p. 824.

[2] Follows that of Bhagwānlāl Indrajī, with some slight modifications.

(2) Tato lekha-rūpa-gananā-vavahāra-vidhi-visāradena sav-va-vijjāvadātena nava-vassāni yŏvvarājaṃ pasāsitaṃ.

yovvarājaṃ (*yauva-ṛājyam*) Pali rajjam.

Then for nine years he enjoyed power as heir-apparent, being proficient in writing, painting (?) arithmetic and the rules of procedure, and excellent at all learning.[1]

(3) Saṃpuṇṇa-catuvisati-vasso ca *dānava*-dhammena sesa-yŏvvanâbhivijaya - vattiye **Kaliṅga** - rāja - vaṃsa - purisa - yuge mahārājābhisecanaṃ pāpunāti.

Dānava. In his Sanskrit version Bh. gives *dānena ca* and he translates "*by peace* and religious policy," but he records no doubt about the reading given as above, except that he leaves a space in the plate between *na* and *va*. pāpunāti, Pali pāpuṇāti.

And when he had completed twenty-four years, according to Dānava law (?) in a generation of the Kaliṅga royal family,[2] that he might pass the rest of his manhood in conquests, he was installed as Mahārāja.

(4) Abhisitta-matto ca **padhama**-vasse vāta-vihata-gopura-pākāra-nivesanaṃ paṭisaṃkhārayati Kaliṅga-nagariṃ khibī-ra(ṃ) ca sitala-taḍāga-pādiyo ca bandhāpayati savv-uyyāna-paṭisaṃ-thāpanaṃ ca kārayati panatīsāhi sata-sahassehi pakā-tiye rañjayati.

padhama. Pali paṭhama. S. etc. padhama. khibīra (*śibira*). 'royal camp.' sitala read sītala. pāḍi (*pāli*) 'dike' Bh. 'tanks.' panatīsa JM. paṇatīsa, Pāli pañcatiṃsam. pakā-tiye Bh. renders by *prakṛtīḥ* and "the people." We should expect pakatiye.

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[1] Compare Bühler. Indian Studies No. III, p. 13.

[2] Bh. "in the *yoke* of the (previous) personages of the royal dynasty of Kaliṅga." The meaning of this is not clear. If the reading is correct, it would appear that a Kaliṅga prince could not become Mahārāja until he was 24.

In his first year being barely installed he repaired Kalinga city and the cantonment with the gates, walls and dwellings injured by the wind, had built cool tanks and dikes, and had all the gardens put in order for thirty-five lakhs, and thus pleased the people.

(5) **Ditiye** ca vasse abhittayittā **Sātakaṇṇi** pacchima-disaṃ haya-gaja-nara-radha-bahulaṃ daṇḍaṃ patthāpayati. **Kusam-bānaṃ** khattiyāṇaṃ ca sahāyavatā pattaṃ **Masikanagaraṃ(?)**.

abhittayittā, gerund *abhi + trā*. Reading from Kusam-bānaṃ not quite certain.

In the second year, Sātākarṇī protecting the west sent a numerous army of horses, elephants, men and chariots. Assisted by the Kusamba Kshatriyas (he) obtained the city of Masika (?).

(6) **Tatiye** ca puna vasse gandhavva-veda-buddho *dampa* natta-gīta-vāditta-saṃdassanāhi ussava-samāja-kārāpanāhi ca kīḍāpayati nagarīṃ.

natta = *nṛtta*.   kārāpana as in Pali ' a causing to be made.'

In the third year again, he learnt the science of music, and amused the city by exhibitions of *dampa* (?) dancing, music, and musical instruments, and by holding festive parties.

The inscription continues up to the thirteenth year of the reign. There are however so many gaps in the text that it is often difficult to interpret the remaining words or letters. In the eighth year he gave trouble to the king of Rājagrha— (Rāja-gaha-napaṃ pīḍāpayati)—who apparently deserted his army and made off to Mathurā. In the twelfth year he caused great consternation among the people of Magadha—**Magadhā-naṃ** ca vipulaṃ bhayaṃ janeto)—made his elephants drink of the Ganges, and having severely punished the king of Magadha made him bow at his feet—(*Magadhaṃ* ca rājānaṃ bahu paṭisāsittā pāde va(n)dāpayati).

13

Old Māgadhī.]   Extract No. 35.

> S'utanukā nāma devadāśikkyī
> , taṃ Kāmayittha Bālānaśeye
> **Devadinne nāma lūpaddakkhe.**

The long vowels and double consonants are not shown in the original in the Jogīmārā cave on Rāmgarh Hill. The inscription is in Old Brahmi characters. The dialect appears to be Old Māgadhī. The meaning of lūpadakkhe (*rūpadakṣo*) is doubtful: "skilled in painting" "sculptor" cf. (*rūpakṛt*) have been suggested. Bālānaśeye 'belonging to Benares.'[1] Kāmayittha, 3 sing. aor. as in AMg.

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[1] Lüders. For another explanation see Bloch. Annual Report Arch. Survey of India, 1903-4, p. 124.

INDEX OF EXAMPLES.

[This index comprises most of the examples given in Part I, and of the words explained in Part II.]

A

appia (1) 'not dear,' Ś.
     (2) 'sent,' JM., p. 136, v. 23.
abīe, AMg., 'without a second,' p. 145, n. 1.
abbhantara, 'interior,' § 43.
abbhahia (=abhy-adhika), p. 109 (e).
amiaṃ, 'nectar,' p. 102, v. 2.
amejjha, 'impure,' p. 130, n. 9.
amhaṃ, 'of us,' M., AMg., JM., § 107.
amhakera, 'our,' § 76.
amhe, 'we,' §§ 47, 106.
ariha, 'worth,' § 57.
alasī, 'wandering mendicant.' cf. vedic atasī, § 23.
alia, 'in vain,' § 67.
alihadi, Mg. =arhati.
avaṇīda, 'taken away,' § 125.
avatthā, 'condition,' § 38.
avara, 'other,' § 17. H. aur. Romani (w)aver.
avarajjhai, passive, apa + rādh, § 125.
avaraṇha, 'afternoon,' § 52.
avaratta, AMg., 'latter half of night,' p. 145, n. 2.
avaricida, 'stranger.' p. 91, n. 1.
avassaṃ, 'necessarily,' § 49.
avāṅga, 'corner (of eye),' p. 116, v. 61.
avi, 'also,' § 17.
asamatthaa, 'unable.' p. 112 (a).
asesa, 'all,' § 20.
asoga, § 11.
assa, (1) 'of him,' § 110.
     (2) 'horse,' § 49. cf. M. āsa.
assu, 'tear,' § 64. cf. aṃsu.
aha, 'then,' § 14. Ś. adha.
ahara, 'lower,' p. 116, v. 63.
ahighāa, 'smitten,' p. 116. v. 61.
ahinava, 'new,' § 13.
ahiṇṇāṇa, 'token,' p. 90, n. 3.

Ā

āada, 'arrived,' § 2.
ā(y)ava, 'heat,' p. 153, n. 1.
āāsa, (1) 'trouble,' p. 101, n. 7.
     (2) 'sky,' p. 113 (b).
āāredi, 'invites,' p. 101, n. 9.
āittha, JM., 'commanded,' p. 130, n. 1.
āihī, Apa., 'in the beginning,' § 93.

āuso, AMg., 'long-lived one,' p. 150, n. 4.
āojja, JM., 'drum?' p. 130, n. 7.
āohaṇa. 'battle,' p. 142, n.
āgada, Ś.=āada, § 2.
āgantum, JM., 'having come.' p. 123, n. 9.
āgāra, AMg., 'house,' p. 145, n. 5.
āgāsa. AMg., JM.=āāsa, § 11.
ācāria, 'teacher,' § 58.
āḍhatta, 'begun—applied,' § 125, pp. from aḍhai.
āṇatta, 'ordered,' § 125
āṇavedi, 'orders,' § 36.
āṇia, 'brought,' § 125.
āṇīda, Ś., 'brought,' § 125.
āṇesu, 'bring,' § 116.
āṇe, (ṇa āṇe) 'I (don't) know,' p. 108 (c).
ādhappai, caus. pass. ā dhā, § 135 (c).
ābhioia, ābhiogiya, AMg., 'of the state?' p. 145, n. 9.
āmărisa, 'impatience, § 57.
āraddha, 'begun,' § 12 c.
ārabbhai, ārambhadi. 'is begun,' § 125.
āruhai, 'mounts,' § 125.
āliddha, 'embraced,' p. 116, v. 61.
ālekkha, 'picture,' p. 84, n. 3.
āvajjia, JM., 'poured out,' ā orj.
āvatta, 'turned round,' p. 114. v. 6.
āveia, 'announced,' p. 125. n. 5.
āsa, 'horse,'=assa.
āsa, acc. plur., AMg., § 92.
āsĭ, 'was,' § 133.
āsīadi, Ś. 'sits down,' § 125.
āhaṃsu, AMg., 'they said,' § 133. Also āhu.
āhevacca, AMg., 'overlordship,' p. 144, n. 5.

I

i =iti, p. 136, v. 10.
ia =iti, p. 111 (e).
iaṃ, 'this,' § 110.
ikkhu, 'sugar-cane,' § 40. cf. ucchu.
icchai, 'promises,' JM., p. 128, n. 4.
icche, 'I desire,' ātm., § 115.
iḍḍhi, AMg., 'increase,' p. 146, n. 6.
iṇaṃ, 'this,' § 71.

itthī, ' woman,' p. 84, n. 1.
idha, ' here,' § 28.
indaālammi, 'in the rainbow,' p. 113 (b).
imīse, AMg. =imīe, ' of this,' fem., § 110.
iścaśe, Mg., ' desirest,' § 115.
isi, ' sage,' § 60.
iha, ' here,' § 28.   =idha.

Ī

īdisa, ' like this,' § 70.
īsīsi, ' gently,' p. 107 (a).
īhāmiya, ' wolf,' p. 160, n. 6.

U

ua, ' lo !,' M., p. 103, v. 4.
uaa, ' water,' § 10.
uatthia (=upa-sthita), p. 118, v. 78.
uaroa, ' ill-will,' p. 136, v. 10.
uahi, ' ocean.' p. 114, v. 56.
uahīu, M., abl., § 93.
uida, ' fitting.' p. 95, n. 2.
ukkara, ' multitude,' p. 94, 10.
ukkiṇṇa, ' scattered,' p. 165, n. 1.
ukkhaa, ' rooted up,' p. 121, v. 85.
ukkhitta, ' thrown up,' p. 116, v. 63.
uggama, ' rising,' § 34.
uggāhihi, ' will sing,' p. 120, v. 84.
uccoḍa, ' withering ? ' p. 110 (a).
ucchu, M., ' sugar-cane,' §§ 40, 70.
   cf. Ś. ikkhu. H. īkh. E.H. ūkh.
   Mār. ūs. Bg. ākh.
ujjala, ' blazing,' § 42.
ujjāṇa, ' garden,' p. 97, n. 11.
ujjua, ' straight,' §§ 15, 68.
ujjoviya, ' lighted up,' p. 159, n. 14.
ujjhida, (JM., ujjhiya), ' left behind,' p. 129, n. 11.
uṇa, ' but,' § 3.
uṇha, ' hot,' § 47.   Guj. unhu.
   Mar. ūn.
utta, ' spoken,' § 125.
uttiṇṇa, ' traversed,' § 125.
utthaṅgia, M., ' supported,' p. 114, v. 56.
utthedu, ' let him stand up,' p. 97, n. 8.
uppala, ' lotus,' § 34.
uppīda, ' bursting out,' p. 114, v. 3.
ubbheiya, ' erect,' p. 130, n. 2.

ummuha, ' looking up,' § 46.
ure, ' on the breast,' p. 117, v. 76.
ullavida, ' shouted out,' p. 93, n. 12.
uvaaraṇa, ' aid,' § 17.
uvacchandido, ' coaxed,' p. 90, n. 15.
uvajjhāa, ' teacher,' § 17, 44.
uvaṭṭhavei, AMg., ' prepares,' p. 146, n. 5.
uvarāa, ' colouring,' p. 101, n. 4.
uvari, ' above,' § 17.
uvalevana, ' smearing,' p. 100, n. 4.
uvasappissaṃ, ' I will creep up,' p. 99, n. 4.
uvasampajjai, AMg., ' gets to,' -ittāṇam, absol., p 147, n. 4.
uvahāra, ' oblation,' p. 100, n. 5.
uvāiya, JM., ' offering ' p. 128, n. 4.
uvālahissaṃ. ' I will reproach.' p. 83, n. 9.
uvvatta, ' turned over,' p. 114, v. 56
uvvigga, ' anxious,' § 42.
usu, AMg., ' arrow,' § 70.
ussāsa (M. ūsāsa) ' sigh,' § 41.
uhaa, ' both,' p. 101, n. 5.

Ū

ūsava, ' festival,' § 41, 63.
ūsāsa=ussāsa.

E

eassiṃ, ' in this,' § 47.
eāvattham, ' in this state,' p. 110 (c).
e(y)ārūva, AMg., ' of this form,' p. 145, n. 2.
ei, ' goes,' § 12.
ekka, ' one,' § 15, 112.   JM. ega.
ettāhe, M., p. 119, v. 80.
ettha, ' here,' § 70.
edi, ' goes,' §§ 12, 132.   cf. ei.
edihāsia, ' legendary,' § 61.
enti, ' they go,' § 132.
erāvaṇa, § 61.
erisa, ' like this,' §§ 24, 70.
evaḍḍhe, Mg., ' so great,' p. 170, n. 4. (evaḍḍa, JM.).
evvaṃ, ' thus,' § 68.
eso, ' this,' § 110.

O

oāsa, M., ' space,' p. 114, v. 3.
oinna, ' descended,' § 125. Also
   odinna.
onavia, ' bent down,' § 25.
otthaya, ' covered with,' p. 159,
   n. 15.
odaria, ' having descended,' § 122.
   Mg., odalia.
olagga, JM., ' followed,' p. 124,
   n. 9.
oviya, ' decorated,' p. 159, n. 16.
osaria, ' gone off,' p. 108 (b).
osaha, ' herb,' AMg., osaḍha, § 20.
oharia, ' lopped,' p. 116, v. 61.

K

kaa, ' done,' § 125. JM., kaya, § 60.
   Ś. kada and kida.
kaa-ggaha, ' hair-seizing,' p. 117,
   v. 64.
Kaanta, ' Fate,' p. 99. n. 10.
kaalī-hara, ' plantain-house,' p. 82,
   n. 6.
kayāi kayāvi, AMg., ' sometime,'
   p. 145, n 1.
kai, ' poet,' p. 103, v. 3.
kaima, M., (=katama), § 69.
kae, ' for the sake of ' p. 110 (a).
kao, J.AMg., ' whence,' Ś. kado,
   p. 153, n. 2.
kakkola =kaṅkola, § 16.
kaṅkamaa, JM., ' like a heron's
   bill,' p. 124, n. 11.
kaṅkhia, ' desired,' p. 112 (a) (kāṅ-
   kṣita).
kacchabha, AMg., ' tortoise,' § 19.
kajja, ' to be done,' § 50, 137.
kajjai, AMg., ' is done,' § 135. Note.
kaṭakkha, ' side glance,' p. 112 (g).
kadaa, JM., ' fetter,' p. 129, n. 7.
kaḍua, ' bitter,' p. 87, n. 5.
kaḍhia, ' boiled,' Ś. kaḍhida, § 42.
kanaa, ' gold,' p. 101, n. 6.
kaṇakkaṇia, ' resounding,' p. 111 (d).
kaṇṭha, ' neck,' § 35.
kaṇṇa, ' ear,' § 48.
kaṇha, =kṛṣṇa, § 47.
kada, see kaa.
kadama, kadara, ' which ?' §§ 69,
   111.
kadhaissam, ' I will relate,' § 134.
   Also kadhissam, M. kahissam.

kadham, Ś., ' how ?' § 14. M.
   kaham.
kadhida, ' told,' § 11.
kadhidum, ' to tell,' § 136.
kadhedu, ' let him tell,' §§ 11, 14,
   75.
kadhesu, ' tell,' § 116.
kanta, ' gone,' § 125 (kram).
kappa, ' age, etc.,' § 37.
kappadiya, JM., ' pilgrim,' p. 123,
   n. 10.
kamala, (1) ' lotus,' p. 84, n. 9.
         (2) ' rice,' p. 102, n. 9.
kamalā,=Lakṣmī, p. 112 (h).
kammagara, JM., ' workman,'
   p. 127, n. 5.
kammaggiṇo, JM. (karmâgneḥ),
   § 93.
kammi, M., ' in what ?' p. 117,
   v. 76.
karaṇijja (Ś. karaṇīa), ' to be
   done,' § 137.
karaṇḍaa, ' basket,' p. 97, n. 11.
karidum, ' to do,' § 112.
karittā, AMg., ' having done,' § 122.
karissam, ' I will do,' § 134.
karīadi, ' is done,' § 135.
karīadu, ' let it be done,' p. 96, n. 5.
karedi, ' does,' § 128.
karenta, ' doing,' § 102.
karemāṇa, AMg., ' doing,' p. 145,
   n. 2.
karesu, ' do,' § 116.
kalemi, Mg., ' I do,' p. 166, n. 2.
kalevara, ' body,' § 18.
kallākallim,' every morning,' p. 150,
   n. 6.
kavala, ' mouthful,' § 18, p. 108 (b).
kāvala, Apa., ' lotus,' § 25.
kavalia, ' eaten,' p. 111 (f).
kavāḍa, ' door-panel,' p. 101, n. 6.
kavva, ' poetry,' § 50.
kasaṇa, ' dark,' p. 116, v. 63.
kaha, kaham, ' how ?' p. 102, v. 2,
   § 14.
kahā, ' story,' p. 120, v. 84.
kahim, ' where,' p. 81, n. 1.
kahissam, ' I will tell,' § 134.
kñatthaa =kāyasthaka, § 38.
kāum, (1) M., ' to do,' § 121.
       (2) AMg., ' having done,'
       § 136.
kāūṇa, M., ' having done,' § 122.
kadum, Ś. Mg., ' to do,' §§ 63, 121,
   136.

kāmāe =*kāmyayā*, § 48.
kāredi, caus., ' has done,' § 128.
kāredum, infin., § 136.
kālake, Mg., ' door,' p. 165, n. 2.
kālaṇā, Mg. =*kāraṇāt*, p. 166, n. 3.
kāhaṃ, ' I will do,' § 134.
kim uṇa, ' what then ?,' § 3.
kiṅkiṇī, ' bell,' p. 111 (d).
kiccā, AMg., ' having done,' p. 147, n. 7.
kiṇai, ' buys,' § 131.
kida, ' done,' § 11.
kilanta, ' weary,' § 57.
kilittha, ' afflicted,' § 125.
kiliṇṇa, ' moistened,' § 57.
kilitta, ' prepared,' § 59.
kilissai, M, ' is afflicted,' § 125.
kiviṇa, ' wretched,' § 60.
kīdisa, ' of what sort ? ' § 70.
kīrai, ' is done,' § 135.
kīsa, ' why ? ' p. 85, n. 2.
kuo, JM., ' whence,' p. 139, n. 1.
kukkhi, Ś kucchi, M. ' belly,' § 40. kucchio, AMg., abl., § 93. kucchimsi, loc., § 93.
kujjā, AMg., ' he may do,' § 133.
kuttedi, Mg., ' has cut,' p. 166, n. 5.
kuḍila, ' crooked,' § 16.
kuḍumba, ' household,' § 16.
kuṇai, ' does,' § 131, p. 112 (a).
kuṇamāṇe, AMg., ' doing,' p. 144, n. 5.
kuddho, J.M., ' angry, p. 128, n. 8.
kuppadi, ' is angry,' § 125.
kumbhaṇḍa, ' white gourd,' p. 93, n. 5.
kumbhilaa, Mg., ' thief,' p. 165, n. 1.
kultā, ' canal,' p. 110 (a).
kuvia, JM., ' angry,' p. 129, n. 11.
kuvida, ' angry,' § 125.
kuvvaṃ, AMg., ' doing,' § 103.
kuvvamāṇe ātm., p. 146, n. 9.
kera, ' to be done,' § 76.
keria, ' belonging to,' p. 99, n. 8.
kerisa=kīdisa, § 24, 70. Mg., keliśe.
kelake, Mg., ' belonging to,' p. 167, n. 6.
kevali, AMg., ' absolute know-ledge,' p. 145, n. 3.
kesesu, (Mg. keśeśu), § 21.
ko, ' who,' § 110.
koila, ' cuckoo,' p. 112 (g).
koñca, ' crane,' § 35.

komudī (M. komuī), ' moonlight,' § 61.

KH

khaa, (1) ' hurt—a wound.' Ś. khada, § 125, p. 110 (b).
(2) ' dug,' § 125. Ś. khaṇida.
khaia, (Ś khacida), ' inlaid,' p. 109 (a).
khagga, ' sword,' § 34.
khajjai, ' is dug,' § 135.
khaṇṇa, ' dug,' § 125. AMg., JM., khatta.
Khattia=*Kṣatriya*, § 40.
khammai, ' is dug,' § 135 (d).
khavia, ' exhausted,' p. 115, v. 14.
khāi, Apa.=khāai, ' eats,' § 127.
khāma, ' thin,' p. 97, n. 2.
khāra, ' alkali,' p. 110 (b).
khijjai, ' is wasted,' § 125.
khiṇṇa, ' wasted,' § 125. cf. khīṇa.
khitta, ' thrown,' § 40, 125.
khippai, ' is thrown,' § 135, p. 130, n. 7.
khippāṃ eva, AMg., ' quickly,' p. 146, n. 5.
khividuṃ, ' to throw,' § 136.
khīṇa, ' wasted,' § 40. H. chīn.
khu, ' particle,' § 74.
khujja, ' hump-back,' §§ 6, 34.
khel, kheḷ (' play '), §§ 6, 22.

G

gaa (Ś. gada) ' gone,' §§ 11, 125.
gaaṇa, ' sky ' (*gagana*), p. 101, n. 1.
gaammi=*gate*, § 92.
ga(y)ava(y)a, JM., ' aged,' p. 136, v. 14.
gaïnda, ' lord of elephants,' § 81.
gaccha, (1) ' go,' § 116. Kash. gats.
(2) JM., " school-sect," p. 136, v. 23.
gacchāhi, AMg., ' go,' § 116.
gacchittae, AMg., inf., § 136.
gaṇthi, ' knot,' § 55.
gaṇḍo, ' night-watchman ? ' p. 122, n. 3.
gantā, AMg., ' having gone,' § 122.
gantuṃ, ' to go,' §§ 121, 136. Also gacchiduṃ, gamiduṃ.
gamissadi, ' will go,' § 134.
gamīadi, Ś. passive, ' is gone,' § 119. M. gammai, §§ 119, 125.

garala, ' poison,' p. 110 (*b*).

garua, ' heavy,' § 71.

garukkha, JM., ' full of,' p. 136, v. 13.

Garuḍa, Ś.=Garuḷa, M. Galuḍa, Mg., § 22

gallakka, ' crystal,' § 50.

gavittha, ' sought,' § 125 (gavesai).

gahavai, ' house-holder,' p. 99, n. 8.

gahia (Ś. gahida), ' seized,' § 125.

gahium, M. inf., § 136, note.

gāi, ' sings,' § 127.

gāma, ' village,' § 45. cf. § 25 end.

gāravia, JM., ' highly esteemed,' p. 135, v. 5, from M., AMg., JM., gārava=M.Ś. gorava=*gaurava*.

gijjai, ' is sung,' § 135, p. 130, n. 5.

giṇhiuṃ, AMg., ' to seize,' § 136, note.

giddha, ' vulture,' § 60. Pb. giddh. H. gīdh.

gimha, ' summer,' § 47. Mār. dialect, gīm.

giha, AMg., ' house,' p. 152, n. 7.

gīa, ' sung,' § 125.

guttha, ' strung,' p. 111 (*f*).

gumma, ' bunch,' § 48.

gejjha =*grāhya*, §§ 70, 137.

geṇhai, (Ś geṇhadi) ' seizes,' §§ 52, 131. geṇhia, gerund., p. 95, n. 4. geṇhiuṃ (Ś. geṇhiduṃ), inf., § 136. geṇhidavva, § 137.

geha, JM ' house,' p. 152, n. 7.

goccha, M., ' bush,' § 71.

gotthī, JM., ' society,' p. 136, v. 23.

GH

ghaḍanta, ' joining with,' p. 115, v. 6.

ghaḍāvehi, ' have fashioned,' p. 100, n. 3.

gharā, M.AMg., abl. ' from home,' § 92.

ghariṇī, ' wife,' p. 93, n. 13.

ghettuṃ, M. ' to seize,' §§ 19, 136.

ghettūṇa M.,' having seized,' p. 121, v. 14. cf. geṇhia.

gheppai, ' is seized,' § 135.

C

caai, M., ' abandons,' § 125.

caüra, ' four,' § 112. causu. loc. § 112.

cakka, ' wheel,' § 45. Apa. cakku. Sindhi caku. Pb. cakk. H. cāk.

cakkamai, JM., ' goes in circles,' p. 122, n. 4.

cakkavatti, ' emperor,' p. 93, n. 13.

cakkhusā, ' with the eye,' § 104.

caṅga, ' beautiful,' p. 111 (*c*).

caccara, ' square,' p. 124, n. 10.

cadāvia, ' increased,' p. 123, n. 12.

catta, ' abandoned,' § 119.

cattāri, ' four,' § 112.

cadukka, Ś. (caükka M.),' square', § 38. H. cauk.

cadussamudda, ' four oceans,' § 51.

cammāraa, ' leather-worker,' § 82. H. camār.

cāī, JM., ' generous,' p. 135, v. 5.

Cāṇakka, § 43.

Cāuṇḍā, § 25.

cāva, ' bow,' p. 109 (*e*).

cia, ' like,' p. 114, v. 3 ; p. 117, v. 75.

ciñcaia, ' adorned,' p. 130, n. 4.

ciṭṭhai, M. (Ś. ciṭṭhadi). Mg. ciṣṭhadi, ' stands,' § 7.

ciṭṭhittae, AMg., inf., § 136.

cinai, ' collects,' § 131.

ciṇijjai, pass., § 135.

ciṇedi, Ś. ' collects,' §§ 128, 131. cf. ciṇai (*cinoti*).

ciṇha, ' mark,' § 52.

citta (1) ' bright,' § 45. (2) ' heart,' p. 111 (*e*).

cittaaro, ' painter,' p. 111 (*e*).

cittaphalaaṃ, ' picture tablet,' § 5.

cindha=ciṇha, § 52.

cimmai, passive *ci*, § 135.

cilāadi, Mg., ' delays,' p. 167, n. 1.

civvai=cimmai.

cīadi, passive *ci*, § 135.

cuṇṇa, ' lime,' p. 102, n. 3. H. cūṇā, (*cūrṇa*) ' powder,' p. 141, n. 8.

cumbia, ' kissed,' p. 107 (*a*).

cūa (Ś. cūda), ' mango,' p. 101, n. 5.

ceiya, AMg., ' sacred,' p. 151, n. 6.

coria=*caurya*, § 58.

CH

cha, M. AMg., ' six,' § 6, § 112.

chaccaraṇa, ' six footed,' § 34.

chattha, ' sixth,' § 6.

chaṇa, ' festival,' p. 119, v. 81.

channa, ' hidden,' p. 91, n. 5.

chammuha, 'six-faced,' § 46.

chāā, 'colour,' etc., p. 97, n. 6;
  p. 102, n. 2.

chāṇe (?), p. 119, v. 81.

chāva, AMg., 'child. etc.' Pali
  chāpa=śāba, § 6.

chāhā, 'shadow,' p. 102, n. 2.

chijjai, 'is split,' p. 109 (a).

chinna, 'cut,' §§ 125, 130.

chindai, (Ś chindadi), 'cuts,'
  § 130.

chuhai, JM., 'throws,' p. 124, n. 6.

chuhā, M., 'hunger,' § 39.

chea, 'a cut,' p. 116, v. 62.

cheettā, AMg., 'having cut,' p. 146,
  n. 10.

chettum, 'to cut,' § 136.

chettūṇa, M. JM., 'having cut,'
  p. 146, n. 10.

J

jaï, (Ś. abso. jadi), 'if,' § 1.

Jāüṇā=Yamunā, § 25.

jakkha=yakṣa, p. 128, n. 4.

jaccāṇa, gen. plur., 'genuine,'
  p. 111 (c).

janna, 'sacrifice,' § 36.

jadhā (M. jaha. Mg. yadhā),
  'as,' §§ 1, 14.

jappia, 'babbled,' § 37.

jampia, JM., 'said,' p. 129, n. 9.

jampimo, 'we speak,' § 69.

Jambu, § 35.

jammai, 'is born,' § 135 (a).

jammantara, 'another birth,' § 80.

jalai, 'blazes,' p. 110 (b).

jaladda, 'running with water,'
  p. 111 (b).

jalaṇa, 'flames,' p. 113 (b).

jasa, 'glory,' p. 113 (b).

jaha =jadhā, §§ 14, 18.

jāa (Ś. jāda), 'born-child,' § 125.

jā(y)a, JM., 'quantity,' p. 122,
  n. 5.

jāadi, 'is born,' § 125.

jāṇae, ātm. 'knows,' § 115.

jāda, Ś. 'child,' p. 90, n. 7=jāa.

jāmādua, 'son-in-law,' § 60.

jālāula, 'mass of flames,' p. 136,
  v. 17.

jia (Ś. jida), 'conquered,' § 125.
  Also jitta.

jiṇai, M., 'wines,' §§ 125, 131.

jinna, 'old,' p. 97, n. 11.

jibbhā, AMg., 'tongue,' § 54. H.
  jībh.

jivvai, 'is conquered,' § 135.

jīhā, 'tongue,' § 54.

juai, 'young women,' p. 109 (e).

juarāo, 'heir apparent,' § 99, note.

juala, 'pair,' § 9. AMg. juvala,
  p. 146, n. 10.

jugucchā, 'jealousy.' § 39.

jugga, 'pair,' § 36.

jujjadi, 'is joined,' §§ 119, 129,
  135.

jujjha, 'battle,' p. 128, n. 7. Pb.
  jujjh. H. jūjh.

juñjai, 'joins,' § 125.

jutta, 'joined,' §§ 34, 125.

jūdiaro, 'gamester,' p. 97, n. 10.

jeum, 'to win,' § 136.

jeva, jevva, § 68.

jo, 'who,' § 110.

joïsara, 'magician,' p. 93, n. 10.

joehi, 'harness,' p. 97, n. 12.

jogī=yogī, § 1.

jogga, 'fit,' § 43.

joṇhā, 'moonlight,' p. 110 (b).
  dat. joṇhāa, § 94.

jovvaṇa, 'youth,' §§ 15, 61, 68.

JH

jhaṇajhaṇanta, 'jingling,' p. 111 (d).

jhāi, 'reflects,' § 127.

jhāṇa, 'meditation,' p. 96, n. 6.

jhīṇa=khīṇa, § 40.

ṬH

ṭhāi, 'stands,' § 127.

ṭhādum, 'to stand,' § 136.

ṭhāvettā, AMg., 'having made to
  stand,' p. 147, n. 2.

ṭhāhihi, 'will stand,' § 134.

ṭhia (Ś. ṭhida), 'stood,' §§ 12, 38,
  also thia.

ṭhii (Ś. ṭhidi), 'standing-state,'
  § 38. Also thii.

Ḍ

ḍakka, 'bitten,' § 125.

ḍajjhamaṇa, JM., 'burning,' p. 129,
  n. 8.

ḍasai, 'bites,' § 125.

ḍoya, 'dapper ?' p. 130, n. 3.

ḌH

dhakkedi, 'shuts,' p. 170, n. 9.

dhaṅka, 'crow,' § 7.

Ṇ

ṇaa, ' bent,' § 125. (Ś. nada).

ṇaaṇa, ' eye,' §§ 7, 20. H. Pb. naiṇ. S. ṇeṇu.

ṇaara, ' city,' § 9. nayara, JM., p. 122, n. 1.

ṇaïa, ' having led,' § 122.

ṇaïssadi, ' will lead,' § 134.

ṇam, (1) ' him,' § 110.
       (2) ' now,' p. 85, n. 5.

ṇakkha, ' nail,' § 15.

ṇaccaṇa, ' dancing,' p. 108 (b).
                          (*nṛtyana).

ṇajjai, ' is known,' § 135, n.

ṇattaa, ' drama,' § 43.

ṇattha (1) ' lost,' § 125.
          (2) ' placed,' p. 123, n. 2.

ṇatthī, ' isn't,' § 83.

ṇamayaṃ, ' meekness,' p. 135, v. 7.

ṇamejja, ' may bend,' p. 115, v. 14.

ṇarinda, ' king,' § 81.

ṇavara, ' only,' p. 121, v. 86.

ṇavari, ' thereupon,' p. 120, v. 82.

ṇavahī, Apa. = (namanti), § 25.

ṇaha = ṇakkha, § 13.

ṇāa, ' known,' § 125.

ṇāagu, Apa. (= nāyakaḥ), § 10.

ṇāuṃ, ' to know,' § 136. nāūṇa, absol., p. 139, n. 1. [Jain MSS., vary in the use of initial ṇ and n].

ṇādha (M. ṇāha), ' protector,' § 14.

ṇāhaṃ, ' not I,' § 83.

ṇia, (1) ' own,' AMg., niyaya, p. 95, n. 3 (nija-ka).
        (2) ' led,' = ṇīa, § 125. AMg. niya.

ṇiatta, ' returned,' = ṇivutta.

ṇiattaissadi, fut. caus., § 134.

ṇiattāiduṃ, caus., inf § 136.

ṇiattīhihi, fut. caus., p. 120, v. 84.

ṇiala, ' fetter,' p. 169.

ṇikkam—' go out,' § 38.

ṇikkiva, ' cruel,' p. 108 (c).

ṇikkhitta, ' placed,' p. 101, n. 5.

ṇikkhivia,' having thrown down,' p. 81, n 2.

ṇikkhividuṃ, inf., § 40.

ṇiccala, ' still,' § 38. Mg. niścala.

ṇijja, ' to be blamed,' p. 136, v. 13.

ṇijjida. ' vanquished,' p. 84, n. 1.

ṇijjhāida, ' looked at,' p. 98, n. 1.

ṇijjhāanti, ' they look at,' p. 102, n. 7.

ṇitthavaṇa, ' inflection,' p. 136, v. 11.

ṇinṇa, ' low,' § 46.

ṇidittha, ' informed,' p. 93, n. 13.

ṇiddaa, ' pitiless,' p. 116, v. 63.

ṇiddāati, ' sleeps,' p. 102, n. 8.

ṇiddha = siniddha, § 47.

ṇipphala, ' fruitless,' § 38.

ṇibbanda ' perseverance,' § 45.

ṇibbhiṇṇa, ' burst open,' p. 94, n. 11.

ṇilāḍa, ' forehead,' p. 117, v. 64. H. lilār.

ṇirūvaissam, ' I will investigate,' p. 84, n. 8.

ṇivadanta, ' falling down,' p. 84, n. 10.

ṇivaṇṇa, ' entered,' p. 123, n. 9.

ṇivaha, ' multitude,' p. 101, n 4.

ṇivutta, ' returned,' § 60. Apa. ṇivuttu. H. laut.

ṇivesāvia, ' made to enter,' p. 124, n. 13.

ṇivvavijjjaii, ' let it be poured out,' p. 118, v. 76.

ṇiv-vāvedi, ' pours out,' p. 120.

ṇivviggha, ' without hindrance,' p. 96, n. 6 (nirvighna).

ṇivviṇṇa, ' disgusted,' p. 87, n. 2.

ṇivvuo, ' finished, etc.' p. 108 (d).

ṇivvūdha, ' accomplished,' p. 116. v. 62.

ṇisagga, ' nature.' p. 111 (c).

ṇisāmenti, AMg.

ṇisiara, ' fiend,' p. 117, v. 64.

ṇihaa (Ś. ṇihada), ' struck down,' p. 121, v. 85.

ṇihaṇium, JM., ' to bury.' p. 124, n. 3.

ṇihasa, M.. ' rubbing,' § 19.

ṇihāa, ' smashed,' p. 121, v. 85.

ṇihuda, (M. nihua) ' secret, etc.' § 60.

ṇīa (Ś. ṇīda), ' led.' § 125. cf. ṇia.

ṇīsāsa, ' sigh,' 110 (a) (nihśvāsa).

ṇīsasiūṇa, ' sighing,' p. 129, n. 9.

ṇīsesa, ' entire,' p. 135, v. 1.

ṇūṇaṃ, ' now,' § 7, 20.

ṇe, ' they,' § 110.

ṇe(y)a = na va, p. 136, v. 13.

ṇeuṃ, ' to lead,' § 136.

ṇeura, ' anklet,' p. 109 (a).

ṇĕcchadi, ' does not wish,' § 83.

ṇeṇa, ' by this,' § 110.
ṇedaṃ=ṇu + etad, § 83, p. 94. n. 8.
ṇedi, ' leads,' § 127.
ṇeha, ' affection,'=siṇeha § 47.
ṇehihi, ' will lead,' § 134.
ṇomāliā, ' fresh jasmine,' § 75.
ṇhāa, ' bathed,' § 125.
ṇhāi, ' bathes,' § 125.
ṇhāṇa, ' bathing,' §§ 30, 47.

T

taï, loc. ' in thee,' § 107.
taï, Apa. ' thee,' § 107.
tae, ' by thee,' § 106.
tao, (1) =tado.
    (2) ' three,' AMg., § 112.
taṃ, (1) ' him, her, it,' § 108.
     (2) ' thou,' M., § 107.
taṃsi, loc. AMg., § 109.
takkissadi, fut., § 134.
takkemi, ' I guess,' § 45. Pb. takk-.
  H. tāk-, ' gaze.'
takkhaṇaṃ, ' at that time,' p. 90,
  n. 14.
tacca, ' meritorious,' p. 151, n. 8.
taḍa, ' edge,' p. 124, n. 5.
taṇua, ' small, p. 121, v. 86.
taṇhiāe, abl., § 94.
tatta, (1) ' heated,' § 125.
    (2) =tattva, p. 103, v. 2.
tatto, ' from thee,' § 107.
tattha, ' there,' § 45.
tado, ' then,' §§ 11, 109.
tadhā, ' so,' § 14.
tambola=tambūla, § 71.
tammi, loc. ' in that,' § 109.
talavara, ' chief,' p. 144, n. 5.
tavaṇa, ' heating,' p. 110 (b).
tavida=tatta, ' hot,' § 125.
tassa, ' of him,' § 45.
tahiṃ=tassiṃ, § 27.
tā, ' so,' § 109, p. 81, n. 4.
tāe, ' of, by her,' § 108.
tāo, abl. AMg., § 109.
tāva, ' fever,' § 17.
tāsa, M.=tassa, § 109.
ti, ' thus,' § 74.
tikhutto, AMg., ' thrice,' p. 152,
  n. 8.
tiṇṇi, ' three,' § 112. Pb. tinn.
tiriccha, ' oblique,' § 74. H. teṛhā.
tissā, M., ' of her,' § 109.
tīrai, ' is accomplished,' § 135,
  p. 123, n. 7. Also tīrae, § 115.

tīsaṃ, ' thirty,' p. 147, n. 6.
tīse, AMg., ' of her,' § 109.
tīsu, ' in three,' § 112.
tui, ' in thee,' § 107.
tue, ' with thee,' § 106.
tujjha, ' to, or of thee,' § 107, p. 117,
  v. 76 (=*tuhyam for tubhyam).
  H. tujh (ko).
tuṭṭa, ' broken,' § 125.
tuṭṭai, ' is broken,' § 125.
tuṭṭha, ' pleased,' § 125.
tuṇṇāo, tuṇṇāgo, JM., ' beggar ?'
  p. 122, n. 2.
tubbhe, AMg., ' you,' § 107.
tumammi, M., ' in thee,' §§ 106, 107.
tume, AMg., ' thou,' § 107.
tumma, M., ' of thee,' § 107.
tumhakera, ' your,' § 76.
tumhārisa, ' like you,' § 24.
tumbe, ' you,' § 106.
turukka, ' incense,' p. 157, n. 1.
tulla, ' equal,' p. 110 (a).
tuvara, ' hasten,' § 57.
tuvatto, ' from thee,' § 107.
tussadi, ' is pleased,' § 125.
tuha, ' of thee,' § 106.
tuhaṃ, ' thee,' § 107.
tuhū, Apa. ' thou,' § 107.
tūra, JM., ' musical instrument,'
  p. 128, n. 1.
teyasā, AMg. =tejasā, § 104.
tebbho, AMg., ' from that,' § 109.
tella, ' oil,' §§ 15, 61, 68.
tevaṭṭhi, ' sixty-three,' p. 144, n. 4.
  Also tesaṭṭhi.
tti=ti, § 74.
ttha, ' ye are,' § 132.

TH

thaṇa, ' breast,' § 38.
thala, ' surface,' p. 101, n. 6.
thavai, ' architect,' p. 127, n. 3.
thia, ' stood,' =ṭhia, § 38. Ś.
  (ṭhida).
thii (Ś. ṭhidi), =ṭhii.
thuvvai, ' is praised,' § 135.
theo=thevo, JM., ' little,' p. 127,
  n. 8; p 135, v. 7.
thero, ' elder,' § 82.
thora, ' large,' § 71.

D

daïa, ' having given,' § 127.
daṃsaissaṃ, ' I will show,' § 127.

su(m), doggacca, 'poverty.' p. 106, v. 76.

dohaḷa, 'longing.' § 23.

DH

dhaẏa, JM., 'flag,' p. 130, n. 2.

dhamma,=*dharma*, § 48.

dhammia, 'juggler,' p. 82, n. 1.

dharia, 'waited,' p. 129, n. 13.

dhāi, dhāaī, 'places,' § 127.

dhāriduṃ, 'to support,' § 136.

dhīdā, Ś. 'daughter,' § 74. JM., dhīẏā. cf. dhūdā.

dhua, 'agitated,' p. 115, v. 20.

dhuaṃ, 'certainly,' p. 105, v. 42.

dhuṇai, 'shakes,' § 131.

dhuṇijjai, 'is shaken,' § 135.

dhuvai, 'washes,' § 129. Also dhuvei § 128.

dhuvvai, 'is shaken,' § 135.

dhūdā (M. dhūā. JM., dhūẏā), 'daughter,' § 19, p. 129, n. 12. Also Ś. duhidā.

dhūmāi, 'smokes,' p. 104, v. 13.

dhūva, 'incense,' p. 157, n. 1.

dhoadi, 'washes,' § 129. AMg., dhovai, dhovei.

P

paaḍa, (M.) 'evident,' JM., paẏada, p. 136, v. 17.

paatta, 'set out,' § 125. paatta, p. 118, v. 76. payatta, JM., p. 124, n. 1.

paavī, 'path,' p. 106, v. 107.

paẏāī, 'foot-soldier,' p. 129, n. 1; p. 136, v. 20.

paāsa, 'reveals,' § 2.

paī, 'towards,' p. 141, n. 9. cf. padi.

painṇa, 'scattered,' § 125.

paīdi, AMg., 'beginning,' p. 168, n. 1.

paī, 'husband,' p. 118, v. 78.

paüñjai, 'uses,' § 125.

pautta (1) 'used' § 125, p. 90, n. 2 (*prayukta*).

(2) 'set forth,' p. 85, n. 1 (*pravṛtta*).

paüttha, 'exiled,' § 125.

paüma, 'lotus,' §§ 36, 57.

paüra, (1) 'abundant,' § 9 (*pra-cura*).

(2) 'of the city,' JM. =Ś. pora, p. 136, vv, 1, 2.

paottha, 'courtyard,' p 102, n. 1.

pakka, 'cooked,' § 42.

pakkhalantī, 'stumbling,' p. 171.

pakkhiyaṃ, AMg., 'lasting a fortnight,' p. 145, n. 1.

pagāra, JM., 'kind,' p. 125, n. 4.

pagāsa, AMg., 'clear,' p. 156, n. 6.

pagāsento, JM., 'revealing,' p. 122, n. 2.

paccaa, 'trust,' p. 91, n. 6.

paccakkha, 'visible,' p. 98, n. 2.

paccacakkhiduṃ,' to repulse,' p. 89, n. 11.

paccāṇida, 'restored,' § 125.

paccutthuya, AMg., 'covered,' p. 160, n. 4.

paccupanna, AMg., 'present,' p. 155, n. 5.

paccūse, 'at dawn,' p. 87, n. 8.

pacchā, 'afterwards,' § 38.

pajjatti, 'sufficiency,' p. 141, n. 6. Also pajjattiā, p. 110 (c).

pajjalai, 'blazes,' p. 104, v. 13.

Pajjuṇṇa=*Pradyumna*, § 46.

pajjussua, 'excited,' § 41, p. 168, n. 1.

pajjharāvedi, 'makes ooze,' § 40, p. 94, n. 10.

paṭāā, 'flag,' p. 101, n. 4. =paḍāā.

paṭṭā, 'bandage—"*putty*"' p. 122, n. 3.

pattha, 'eminent,' p. 159, n. 9.

paṭṭhavei, 'sends,' p. 140, n. 3.

paḍa, 'cloth,' § 15.

paḍāā, M.Ś. 'flag' (*paṭākā—pa-ṭākā*), § 16. cf. § 20. AMg. JM., paḍāga. JM also paḍāẏā. Paiś. paṭākā. Pischel § 218. On p. 101, read paḍāā for paṭāā.

paḍi=*prati*, § 20.

paḍia (Ś. padida), 'fallen,' § 20.

paḍikkante, AMg., 'confessed,' p. 147, n. 7.

paḍiẏṅgaramāṇe, AMg., 'keeping vigil,' p. 145, n. 1.

paḍitthāvida = *pratisthāpita*, p. 93, n. 8.

paḍitthia,, ' established,' 113 (*b*).

paḍivajjadi ' attains,' § 125.

paḍivaṇṇa, 'attained,' § 125, p. 126, v. 83.

paḍivesia, 'neighbour,' p. 99, n. 8.

paḍihāi (Ś. paḍihāadi), 'seems,' § 127.

pāūṇittā, 'fulfilling,' AMg., p. 146, n. 10.

pāubbhavitthā, 'appeared,' AMg., p. 151, n. 4.

pāusa, JM., 'rains,' p. 139, n. 7.

pñga, AMg., 'refined,' p. 158, n. 6.

pādaccale, Mg., 'thief,' p. 165, n. 5.

pādava. 'tree,' p. 87, n. 3.

pārāvaṇa, 'pigeon,' p. 157, n. 7.

pāriyāya, JM., 'coral tree,' p. 128, n. 5.

pāridosia, 'reward,' § 11.Mg., pālīdośia.

pāvai, pāvedi, 'obtains,' § 125.

pāsa, 'side,' § 49.

pāsāda, 'palace,' p. 102, n. 5.

pāhuṇaya, JM., 'guest,' p. 124, n. 4.

pi=api, § 74.

pia, 'dear,' § 9.

piaaṇa, 'lover,' p. 112 (a).

piussiā, 'paternal aunt,' § 74.

pikka, 'ripe,' § 69=pakka.

pittei, 'crams,' p. 107, v. 171.

piṇiddha, 'put on,' p. 159, n. 11.

pidā, Ś. 'father,' (M. piā), declension, § 97; gen. piduṇo, piuṇo.

pivai, pivadi, 'drinks,' § 125.

pīḍhamadda, 'parasite,' p. 160, n. 2.

pīṇaṇijja, AMg., 'pleasing,' p. 158, n. 7.

pīsei, pīsedi, 'crushes,' § 65.

pucchai, pucchadi, 'asks,' § 60.

puṭṭha (1) 'asked,' § 125 (*pṛṣṭa).
(2) 'touched,' AMg., § 125 (*spṛṣṭa).
(3) 'back,' JM. (pṛṣṭha). Gūj. puṭh. Sindhi puṭhi.

puṇṇa (1) 'full,'
(2) 'meritorious,' § 48.

putta, 'son,' § 2; declension, § 86.

puttakidao, 'fosterchild,' p. 90, n. 14.

puttaliā, 'statue,' p. 94, n. 10.

puppha, 'flower,' § 38. O.H. puhup. H. phup.

purattha, 'East,' p. 160, n. 3.

purisa, 'man,' § 71.

purisakkāra, 'with a man's strength,' AMg., p. 153, n. 3.

Purūruvā, § 104.

puliśa, Mg., 'man,' § 92.

puloedi, 'looks at,' § 69; pres. past.

puloanto, § 102; fut. puloissaṃ, § 134.

puvvaratta, AMg., 'first part of the night,' p. 145, n. 2.

puvvāṇupuvviṃ, AMg., 'in succession,' p. 145, n. 6.

puścide, Mg. =pucchido 'asked,' p. 165, n. 5.

puhavī (S. pudhavī), 'earth,' p. 118, v. 78.

peccha, 'see!', § 40.

pecchai, 'sees,' p. 114, v. 57.

pecchae, ātm., § 115.

pecchissaṃ, M., 'I will see,' § 118.

pekkhaḍi, 'sees,' §§ 40, 81.

pekkhissaṃ, fut., § 134. Apa. pekkhīhimi.

pemma, 'affection,' §§ 15, 68; declension, § 98. pema, p. 121, v. 86.

peranta, 'limit,' § 76.

pesida, 'sent,' p. 82, n. 3.

pesei, 'sends,' p. 128, n. 6.

peskāmi, Mg., 'I see,' p. 168, n. 4.

pokkhara, 'lotus,' §§ 38, 71. H. pokhar, 'tank.'

pottha, 'belly,' p. 107, v. 171.

popphalī, 'areca nut,' § 74.

pomma, 'lotus,' §§ 36, 82. cf. paüma.

posaha, AMg., 'fast-day,' § 74, p. 145, n. 1. Pali uposatha.

PH

phaṃsa, 'touch,' §§ 38, 49, 64.

phagguṇa, 'the month,' § 37.

phaḍiha, 'crystal.' Also phaliha, §§ 19, 38, p. 101, n. 5.

phaṇasa=paṇasa, § 6.

pharisaga, AMg., 'soft,' p. 161, n. 2 (*sparśaka).

phāsa, AMg., =phaṃsa, § 63.

phurantaa, 'manifest,' p. 112 (g).

phusai, AMg., 'touches,' § 38.

B

baïlle, Mg., 'bull,' p. 170, n. 9. Apa. baïilu. H., etc., bail.

bajjhai, 'is bound,' § 135.

badiśa, Mg., 'hook,' p. 166, n. 2.

baddha, 'bound,' § 125.

bandhai, 'binds,' § 125.

bappha, 'steam,' p. 84, n. 10.

bamhaṇa=brāhmaṇa, § 52.

balakkāra, 'violence,' § 34.
baladdaka, Mg., 'bull,' p. 170, n. 5.
balā, 'perforce,' p. 101, n. 9.
baliaṁ, 'more strongly,' p. 108 (c).
bahiṇiā, 'sister,' p. 98, n. 5.
bahiṇī, 'sister,' § 19.
bahuphala, 'fruitful,' § 5.
bārasa, 'twelve,' p. 130, n. 2. M.
    Apa bāraha. H. bārah. cf. § 24.
bāha, 'tear,' p. 84, n. 10.
bihei, 'fears,' §§ 125, 132.
bīa, bīya, AMg., JM., 'second,'
    p. 136, v. 19.
bujjhai, 'is wakened,' § 125. cf.
    Pb. bujjh.
būyā, AMg., 'might say,' § 133.
bola, 'speech,' p. 124. n. 8. cf. H.
    bolnā.
bolanti, 'they pass,' p. 114, v. 57.
bolīṇa, 'passed,' p. 120, v. 83.

BH

bhaavaṁ, 'blessed.' declension,
    § 103.
bhai, 'hire,' p. 150, n. 6.
bhakkanti, 'they eat,' p. 102, n. 9.
    Rather bhakkhanti, vide § 40.
bhagga, 'broken,' p. 129, n. 6.
bhajjai, 'is broken,' § 135.
bhajjanta, 'being broken.' p. 116,
    n. 62.
bhajjā, 'wife,' p. 135, v. 3.
bhañjai, 'breaks,' § 130.
bhaṭṭā, 'lord,' declension, § 97;
    gen. bhaṭṭiṇo.
bhaṭṭidāraa, 'crown prince,' § 60.
bhaṭṭha, 'dropped,' § 125.
bhaṇādi, 'speaks,' § 132. Also
    bhaṇedi, §§ 128, 132; passive bha-
    ṇīadi, § 135, n.
bhatta, 'food-rice,' p. 169, n. 1.
bhattā, 'husband,' declension,
    § 97; gen. bhattuṇo.
bhadda, 'blessed,' § 45. H. bhalā
    through. Apa. *bhallaü. cf. M.,
    AMg., alla, 'wet,' = Ś. adda
    (ārdra).
bhamara, 'bee,' p. 107 (a). H.
    bhaürā.
bhamāïda, 'agitated,' p. 101, n. 2.
Bharaha, § 19.
bhavaṁ = bhavān declension, §
    103.
bhavittā, bhavittāṇaṁ, AMg., hav-
    ing been,' § 122.

bhavissaṁ, 'I will be,' § 134.
bhaveaṁ, 'I might be,' § 129.
bhāa, 'part,' p. 100, n. 5.
bhāadi, 'fears,' §§ 125, 132.
bhāi, 'shines,' p. 112 (g). Ś. bhādi,
    § 127.
bhāiṇejja, 'sister's son,' p. 144,
    n. 2.
bhādusaa, '100 brothers,' § 60.
bhiudi, 'frown,' p. 117, v. 64.
    AMg., bhiguḍi.
bhijjai, 'is split,' § 135, p. 114,
    v. 56.
bhiṇṇa, 'split,' § 125.
bhindaï, 'splits,' §§ 125, 130.
bhīa, bhīda, 'frightened,' § 125.
bhujjai, 'is enjoyed,' § 135. Ś.
    bhuñjīadi.
bhuñjadi, 'enjoys,' § 125. 130.
bhutta, 'enjoyed,' § 125.
bhumaā, 'brow,' p. 117, v. 64.
bhūa, bhūda, 'become,' § 125.
bhettuṁ, 'to split,' § 136.
bhoaṇa, 'meal,' § 9.
bhottuṁ, 'to enjoy,' § 136.
bhodi, 'becomes,' §§ 4, 11, 75, 127.
    M. hoi.

M

maa, (1) 'dear,' p. 87, n. 3;
            p. 112 (g). (mṛga).
            Also mia.
        (2) 'intoxication, etc.' p. 97,
            n. 2. (mada).
        (3) 'dead,' § 125. (mṛta).
            Also mua, muda.
        (4) 'mode of' (= maya), p.
            105, v. 11. Also maia.
maagala, JM., 'elephant,' p. 128.
    n. 9.
maaṇijja, AMg.. 'invigorating,'
    p. 158, n. 1.
maarahara, 'sharks' home,' p. 120,
    v. 83.
maalañchaṇa, 'moon,' p. 94, n. 9.
maī, loc., 'in me,' § 106.
maï, Apa., 'by me,' § 107.
-maia = maya.
maï, 'doe,' p. 108 (b).
maiia, 'tender,' p. 112 (a), p. 114,
    v. 3.
maüla, 'bud,' § 71.
maïlanta, 'budding,' p. 116, v. 62.
maüli, 'head,' § 61.
maüra = mora, § 82.
mae, 'by me,' § 106.

maṃsūiṃ, maṃsūṇi, AMg., 'moustaches,' § 93.

makkaḍa, 'ape.' p. 107. v. 171.

magga, ' road,' § 45.

magganta, 'demanding,' p. 99, n. 9. H. māg-nā.

maccara, 'selfish,' § 39, p. 136, v. 10.

maccha, 'fish,' § 56, p. 114, v. 56.

majjāra, Ś. 'cat,' § 67. M. maṃjāra.

majjida, 'swept,' p. 100, n. 4.

majjha (1) ' middle,' § 44.
(2) M. ' of me,' § 107.

majjhaārammi, ' in the middle.' p. 103, v. 3.

majjhaṇṇa, 'midday,' § 74, majjhaṃdiṇe, ' at midday, p. 87, n. 3; also majjhaṇha, § 52.

majjhima, 'middle,' § 69.

mattiā, 'earth,' § 55. H. maṭṭī, miṭṭī.

maṇasā, ins., § 104.

maṇiṇa, ' of gems,' p. 111 (c).

maṇisi, ' clever,' p. 112 (h).

maṇussa, 'man,' § 49. AMg., maṇūsa, § 63.

maṇojja, ' charming.' § 36.

maṇoradha, Ś. ' wish,' § 14. M. maṇaraha.

maṇḍalagga, ' scimetar,' p. 116, v. 61.

maṇṇe, '.I think,' § 115.

-matta= -metta, p. 119, v. 81.

madda, ' crushing,' p. 88, n. 6.

mamaṃ, M., AMg., JM., ' me,' § 107.

mammadha, Ś. ' love ' (M. vammaha), § 25.

marai, maradi, ' dies,' § 125.

maragaa, M. (Ś. maragada), ' emerald,' § 12, p. 93, n. 1; p. 115, v. 6.

malliā, ' jasmine,' p. 101, n. 2.

masāna, ' cemetery,' § 47.

maśca, maścati, Mg., ' fish,' p. 166, n. 2; p. 168, n. 9.

mahaṃ, ' of me,' p. 118, v. 77.

mahao, AMg., =mahataḥ, § 103.

mahasi, ' desirest,' 113 (c).

mahārāo, ' great king,' declension, § 99, n.

mahālika, Mg., ' precious,' p. 167, 8.

mahilā, ' woman,' p. 117, v. 75.

mahuara, ' bee,' p. 109 (d).

14

mahūsava, ' great festival,' § 81.

mādā, Ś. māā, M. ' mother.' declension. § 97.

māriduṃ, ' to strike,' § 136.

mālā, ' garland,' declension, § 91.

māliśśasi, ' with strike,' § 134.

miaā, ' hunting,' p. 87, n. 2.

miaṅka, ' moon.' p. 94, n. 10.

mimja, AMg., ' marrow,' p 150, n. 3.

midhuṇā, Ś. ' pairs,' § 92.

mittea=maitreya, § 72.

milāṇa, ' faded,' § 57.

misimisinta, ' shining,' p. 159, n. 16.

missa (M. mīsa), ' mixed,' § 49.

mua, muda, ' dead,' § 125.

muai, ' releases,' § 130, p. 170, v. 115.

muiṅga, ' drum,' p. 130. n. 7.

mukka, ' released,' § 125.

muccai, ' is released.' § 135.

mucchia, ' stunned,' p. 114. v. 56. AMg., ' greedy,' p. 145, n. 9.

mujjhai, ' is perplexed,' § 125.

muñcai, muñcadi, ' releases,' §§ 125, 130. Also muñcedi, § 128; passive muñciadi, § 135, n.

mutthi, ' handful,' p. 102, n. 3. JM., mutthiga, p. 130, n. 12.

muṇai, ' knows,' Pāli munāti.

muṇāla, ' lotus fibre,' § 60.

mutta, ' urine,' p. 130, n. 9.

muddha, ' foolish ' (mugdha).

muddhā, ' head,' declension,' § 98.

mulla, ' value,' § 50.

muha, ' face,' § 13.

muhala, noisy,' § 26.

mulāhi, M.=mūlāt, § 92.

moavaissasi, ' will make release,' § 134.

moāvia, ' having made to release,' p. 109 (b).

moāvedi, ' makes release,' § 128.

moggara, ' hammer,' § 71. Bg. mugur.

moccham, mocchihimi, ' I will release,' § 134, p. 118, v. 76.

mottā, ' pearl,' p. 115, n. 6.

mottuṃ, ' to release,' § 136.

mora, ' peacock,' § 82, p. 108 (b).

mŏlla, ' price,' § 71. H. mol.

mha, ' we are,' §§ 30, 132. Also mho.

mhi, ' I am,' §§ 30, 132.

R

raa, 'gratified,' § 125.

raia, 'formed,' p. 129, n. 4.

raïsara, 'prince,' p. 144, n. 5.

rakkhāghāra, 'prison,' p. 95, n. 7.

racchā, 'highroad,' § 44.

raṇṇa, 'jungle,' § 74. Abl. AMg., raṇṇāu, § 92.

raṇṇā, 'by the king,' § 99.

rattim, 'during the night,' p. 87, n. 7.

ramai, 'delights,' § 125.

rasāala, 'lower world,' § 9.

rassi, 'ray,' § 47.

ravai, 'weeps,' § 125.

rahasa, 'force' (*rabhasa*), p. 111 (*f*).

rahassa, 'secret,' § 49.

rāā, , king,' declension, § 99.

rāïā, 'mustard,' p. 107, v. 128.

rāī, 'road,' p. 87, n. 4.

rāesi, 'royal sage,' § 80.

riccha, 'bear,' §§ 39, 60.

rittattana, 'emptiness,' p. 112 (*h*).

riddhi, 'increase,' § 58.

risi=*ṛṣi*, § 60. AMg., plur. risāo, § 93.

ruai, 'weeps,' § 125.

ruia, 'bright,' § 125.

ruccai, ruccadi, 'is made bright,' § 125, 129.

rujjhai, 'is obstructed,' § 135.

ruṭṭha, 'angered,' § 125.

rundhedi, 'obstructs,' pp., ruddha, § 125; passive, rubbha.

rumbhai, 'supports,' p. 120, v. 82.

ruvai, 'weeps.' Also rovai : passive ruvvai, § 125.

rusai, 'is vexed,' § 125.

rudhira, 'red,' § 13.

rūva, 'form,' § 17. (M. rūa, § 9).

rehā, M. 'lines,' § 94.

rehai, M. 'shines,' p. 103, v. 4.

roadi, 'weeps,' § 125, p. 99, 7.

rodadi, rovai, ruai, ruvai : fut., rodissam, roccham, § 134 ; pass., rodīadi, § 135 ; inf. rottum, § 136.

L

laā (Ś. ladā), 'creeper,' § 12.

Lacchī=Lakṣmī, p. 111 (*c*).

latthī, 'stick,' p. 110 (*a*) : p. 121, v. 14.

laddha, 'taken,' §§ 34, 125 : inf. laddhum, § 136 : passive labbha, labbhadi, § 134. Also lambhīadi, § 135.

lahai, 'takes,' § 125.

lahasu, 'take,' p. 95, n. 2.

lahua, 'light,' § 13.

lahum, 'quickly,' p. 91, n. 2.

lahe, 'I take,' ātm., § 115.

laheam, opt., p. 88, n. 7.

lāakīya, Mg., 'royal,' § 165, n. 1.

lāïle, Mg., 'palace,' § 82.

lāutte, Mg., =*rājaputraḥ*, p. 166, n. 1.

lia, 'attached to,' § 125. Also līṇa.

litta, 'smeared,' p. 122, n. 3 (*lip*).

libbhai, 'is licked,' § 135.

lihai, (1) 'licks,' § 125.

(2) 'writes,' p.p. lihida. Ś. 'painted,' p. 100, n. 5.

lukka, 'sticking to,' p. 105, v. 49.

luddha, 'hunter,' p. 87, n. 8.

luppai, 'is robbed,' § 125.

lekkha, 'list,' p. 125, n. 5.

lōa, M. 'world,' § 9. Apa. lou. § 73. AMg., JM., loga, § 11 ; *loc.* logamsi, § 92.

loadi, Mg., 'shines,' § 129.

loṇa, 'salt,' § 75. Sindhi lūṇu. H. lūn.

loluva, 'greedy,' p. 108 (*d*), (=*lolupa*).

lohāra, 'blacksmith,' § 82.

lohida, Mg., 'roh,' p. 166, n. 4.

V

va=*iva*, p. 108, n. 4.

vaassa, 'companion,' § 49.

vayāsi, AMg., 'spoke,' p. 145, n. 8.

vaiyara, JM , 'story,' p. 123, n. 7.

vaïra, M. 'hostile,' § 61.

vae, AMg., 'herd,' p. 150, n. 5.

vakkala, 'bark,' § 37.

vakkha, 'breast,' p. 101, n. 6.

vaggaṇa, 'jumping,' § 158, n. 5.

vaggurā, AMg., 'crowd,' p. 152, n. 6.

vaccha (1) 'child,' § 39 (*vatsa*).

(2) 'go,' see vacchaï.

(3) 'tree' (*vṛkṣa*).

(4) 'breast,'=vakkha.

vacchai, 'goes,' p. 123, n. 4.

vacchā, 'girl,' p. 95, n. 4.

vajja, 'adamant,' p. 101, n. 6.

vajjadi, 'wanders,' § 129.

vajjanti, ' is sounded,' p. 130, n. 7.
vajjia, ' excepting,' p. 84, n. 9.
vajjha, ' of execution,' p. 169, n. 3.
vaññāmi, Mg., ' I wander,' p. 175, n. 8.
vaṭṭadi, ' twins,' § 45.
vaṭṭi, ' box,' p. 157, n. 2.
vaṭṭe, opt. of vaṭṭadi, § 117.
vaṭṭhida, ' engaged in,' § 74.
vaḍa, ' fig-tree,' § 15. AMg., vaḍha, § 19.
-vaḍāa, ' flag,' p. 130, n. 3.
vaḍḍhida, ' increased,' pp. 83, 6.
vatta, ' leaf,' p. 99, n. 10; pp. 108, 3; p. 115, v. 6.
vattiā, ' paint brush,' p. 82, n. 6. cf. H. battī, ' wick.'
vattum, ' to speak,' § 136.
vattehāmi, ' I will perform,' § 134.
vaddhāvaṇaam, AMg., ' birth ceremony,' p. 128, n. 5.
Vappairāā, § 34.
vammaha, M., ' love,' § 25, p. 172, v. 21.
varittha, ' choicest,' 111 (b).
varisa, ' rain,' § 57.
valia, ' turned round,' 111 (f).
vavadesi, ' pretending,' p. 91, n. 5.
vavasissam, ' I will decide,' p. 89, 5.
vasantūsava, ' spring-festival,' § 81.
vasaha, ' bull,' § 60.
vasahi, ' dwelling,' § 19=vasai.
vasā, ' by force of,' § 92.
-vaha, ' path,' p. 115, v. 14.
vahai, ' carries,' § 125.
vahū, ' bride,' § 13; declension, § 91.
vāai, ' blows,' p. 112 (a). Ś. vāadi.
vāasa, ' crow,' p. 102, n. 9.
vāi, M.=vāai, § 127.
vāu, ' wind '; declension. § 90.
vādāaṇa, ' window,' p. 102, n. 6.
vāmaddaṇa, ' massage,' p. 158, n. 5.
vālaga, AMg., ' snake,' p. 160, n. 6.
vāvādīadi, ' is destroyed,' p. 169; inf., vāvādedum, p. 167, n. 3.
vāharanta, ' calling,' p. 101, n. 4.
vāharesu, ' summon,' p. 140, n. 9.
vāhi, ' illness,' p. 129, n. 10.
vāhiria, ' outside,' p. 124, n. 1.
vi=api, § 3, § 74.
via, ' like,' p. 81, n. 5.
viaṇā, ' pain,' § 72.
viambhidam, ' exploit,' p. 94, n. 7.
viala, ' lame,' p. 88, n. 7.

vialia, M., ' vanished,' p. 119, v. 79.
vialida, Ś., p. 97, n. 6.
viiṇṇa, AMg., ' bestowed,' p. 144, n. 5.
viuha, ' learned,' § 9.
viesa, ' abroad,' p. 106, v. 76.
vioa, ' separation,' § 9.
vikkaa, ' sale,' p. 166, n. 5.
viggha, ' obstacle,' § 36.
vighattha, ' eaten up,' p. 129, n. 10.
vicchaḍḍa, ' liberality,' p. 130, n. 8.
vijju, ' lightning,' p. 136, n. 10.
vijjuliā, ' lightning,' § 23.
vijjhai, ' wounds,' p. 112 (a).
Vimjhā, § 35.
viḍahara (?), p. 140, n. 2.
viṇajjai, ' is perceived,' p. 120, v. 82.
viṇadida, ' puzzled,' p. 96, n. 6.
viṇodemi, ' I divert,' p. 99, n. 3.
viṇṇatta, ' reported,' § 125, p. 93, n. 10.
viṇṇaviadi, ' is reported,' § 125, p. 95, n. 3.
viṇṇāda, ' understood,' § 125.
viṇṇāvei (Ś. viṇṇāvedi), ' reports,' § 125; inf. viṇṇāvedum, p. 94 n. 1; p.p. viṇṇāvida, p. 93, n. 2.
vittharena, ' in full,' p. 93, n. 6.
vidduma, ' coral,' p. 115, v. 6.
vidhappai, ' has arranged,' § 135.
vipphoḍao, ' pimple,' p. 87, n. 11.
vibbhala, ' agitated,' § 54.
vimukka, ' unloosed,' p. 114, v. 3.
vimuha, ' indifferent,' p. 106, v. 76.
vimhaa, ' astonishment,' § 47.
vimhaṇijja, AMg., ' nourishing,' p. 158, n. 7.
vimharia=vīsaria, p. 109 (d).
vivajjai, ' perishes,' p. 123, n. 3.
vivarā, ' aury,' p. 121, v. 85.
vivujjhadi, ' awakes,' p. 97, n. 7.
visaṃghaḍanta, ' dispersing,' p. 106, v. 115.
visalla, ' pointless,' p. 176, n. 2.
vissa, ' musty,' p. 166, n. 6.
vissāma, ' rest,' p. 88. n. 7.
vihatthimitta, AMg., ' measure of a span,' § 69.
vihalia, ' trembling,' p. 124, n. 7.
vihāṇa, ' manner,' p. 123, n. 3.
vihāḍi, ' shines,' § 127.
vihi, ' performance,' p. 93, n. 9.
vihu, ' moon,' p. 136, v. 19.
viaṇa, ' fanning,' p. 144, n. 5.

vīsaṃ, 'twenty,' § 112.
vīsamasi, 'takest rest,' p. 105, v. 49.
vīsasadi, 'trusts,' p. 91, n. 4.
vīsaria, 'forgotten,' p. 109 (d).
visā=vīsaṃ, § 112.
vīhattha, 'loathsome,' p. 117, v. 75.
vuccai, 'is said,' § 135.
vuddha, 'grown,' § 55.
vutta, 'finished,' p. 87, n. 11.
vuttanta, 'news,' § 60.
vuttham, 'dawned,' p. 119, v. 80.
vubbhai, 'is carried,' § 135.
vūdha, 'carried,' § 125.
vūha, 'order of battle,' p. 129, n. 4.
veyana, AMg., 'wages,' p. 150, n. 6.
veanā, 'pain,' p. 96, n. 1.
veccham, 'I shall know,' § 134.
vejja, 'learned,' § 61.
vedha, 'enclosure,' p. 115, v. 14.
vedhia, 'enclosed,' p. 115, v. 14.
vediā, 'raised seat,' etc., p. 101, n. 5.
vedissam=veccham, § 134.
verulia, 'cat's eye,' § 58.
vehavvaṃ, 'widowhood,' p. 118, v. 78.
vo, 'you, of you,' §§ 106, 107.
voccham, 'I will speak,' § 134.
vojjha, 'to be carried,' § 137.
vodhuṃ, 'to carry,' § 136.
vottuṃ, 'to speak.' § 136.
voliya, JM., 'passed,' p. 129, n. 8. M. bolīna.
volo, JM., 'cry.' cf. M. bolo, 'speech.'

S

sa (1) 'with.' (sa).
  (2) 'own' (sva), p. 95, n. 6.
saa; (Ś. sada. AMg., saya. Mg., śada), 'hundred,' §§ 12, 112, p. 144, n. 4.
saaḍa, 'cart,' (Mg., śaala), § 16.
saaḍia, 'toy cart,' p. 98, n. 8.
saāsa, 'presence,' p. 82, n. 7.
samlehaṇā, AMg., 'final mortification,' p. 147, n. 6.
samsaida, 'questioned,' p. 89, n. 6.
sakkai, sakkoi, 'is able,' p. 123, n. 5.
sakkada, 'Sanskrit,' § 11.
sakkā, 'able,' § 133.
sakkāra, 'favour,' p. 125, n. 3.
sakkuṇomi, 'I can,' § 131.
saṅkalā, 'chain,' § 19. Also saṅ-

khalā, siṅkhalā, § 35. Mar. sākhal. H. sīkar. Bg. śikal.
samkhasutti, 'mother of pearl,' p. 103, v. 4.
samkhāa, 'coagulated,' p. 116, v. 63.
samkhoa, 'shock,' p. 114, v. 3.
samghia, 'applied,' p. 116, v. 61.
sacca, 'true,' § 44.
saccavia, 'verified,' p. 109 (e).
sacchāha, 'of the same hue,' p. 102, n. 2.
sajja, 'ready,' p. 128. 7.
sajjha, 'practicable,' § 53.
samjhā, 'twilight,' § 44.
satthaa, 'troop,' p. 112 (a).
satthia, 'weapon,' p. 140, n. 7.
saṇha, 'smooth,' p. 160, n. 5.
saṇṇia, 'made of sign,' p. 124, n. 8.
saṇṇihie, 'in vicinity,' p. 122, n. 5.
satta (1) 'seven.'
  (2) 'nature, etc.' (sattva).
sada, Ś., 'hundred.' M. saa, § 12, 112.
sadda, 'sound,' § 34. Pb. sadd. H. sād.
saddāvia, 'summoned,' p. 124, n. 12.
saddāvettā, AMg., gerund., p. 146, n. 4.
saddhasa, 'panic,' p. 84, n. 5.
[śaddhike, Mg., 'feast,' p. 168, n. 3.
samtappadi, 'is in distress,' p. 98, n. 3.
samtāva, 'anguish,' p. 83, 3.
samdattha, 'bitten through,' p. 116, v. 63.
saphala, 'fruitful,' § 5.
sapphala, 'of good results,' p. 122. n. 14.
sabbhāva, 'good nature,' § 34. p. 89, n. 7.
samaa, 'contract, p. 89, n. 10; 'doctrine,' p. 150, n. 2.
samagga 'complete,' p. 129, n. 3.
samannāgaya, AMg., 'provided with,' p. 147, n. 4.
samappida, 'consigned,' p. 84, n. 3; imperat. samappehi, p. 98. n. 5.
samāḍhatta, 'begun,' p. 127, n. 4.
samāṇe, AMg., pass. part. 'being, p. 147, n. 3.

[śamālovide, Mg., 'mounted,' p. 167, n. 7.

samāsattha, 'consoled,' § 125.

samikkha, AMg.,'discovers,' p. 131, n. 1.

samuggaa, 'box,' p. 82, n. 6.

samucchida, 'elevated,' § 45.

samudāara, 'address,' p. 89, n. 7.

samudda, 'ocean,' § 45.

samuppajjitthā, AMg., 'occurred,' p. 145, n. 2.

samupehiyāṇaṃ, AMg., 'perceiving,' p. 131, n. 1.

samullasanta, 'brilliant,' p. 101, n. 5.

sampai, JM., 'now,' p. 127, n. 1.

sampadatta, 'bestowed,' p. 125, n. 1.

sampehei, AMg., 'reflects,' p. 152, n. 3; gerund. sampehettā, p. 146, n. 3.

sambalayaṃ, JM., 'stores,' p. 141, n. 7.

sambhariūṇa, 'remembering,' p. 120, v. 84.

samma, AMg., 'right,' p. 145, n. 1.

sammajjia, 'swept,' p. 156, n. 4.

saraa, 'autumn,' p. 141, n. 5.

Sarassadī, § 11.

sarisa, 'like,' § 24.

[śala, Mg., 'accent,' p. 169, n. 2.

salābā, 'praise,' § 57.

savaṇa, 'ear,' p. 111 (f).

savattī, 'co-wife,' § 36. H. saut. Mār. savat.

savara = śabara, § 18.

savva, 'all,' § 50. H. sab.

savvaṇṇu, 'omniscient,' § 69.

savvāṇaṃ, 'of all.' § 111. AMg. savvesiṃ.

sasahara, 'moon,' p. 112 (g).

sasimuhī, 'moon,' p. 111 (d).

sassirīadā, 'loveliness,' p. 101, n. 8.

sahattha, 'own hand,' § 49.

sahara = śaphara, § 13.

sahassa, 'thousand,' § 49.

sahī, 'friend,' § 13.

sāaṃsamae, 'in the evening,' p. 93, n. 3.

sāadaṃ, Ś., 'welcome,' § 49. Mg., śaadaṃ, § 11.

[śāala, Mg., 'ocean,' p. 175, n. 6.

sāuṇia, 'fowler,' p. 87, n. 8

Sāuntalā, p. 88, n. 2.

sāo, 'from his own,' p. 152, n. 7.

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sārikkha, 'like' (M. sāriccha), §§ 40, 66.

Sālavāhāṇa, § 23.

sāhai, 'tells,' § 125; imperat. sāhasu, p. 118, v. 76; gerund. AMg. sāhettā, p. 141, n. 10.

sāhaṇia, 'praiseworthy,' § 49.

sāhavo, 'saints,' § 93.

si, 'art,' § 132.

siyā, AMg., 'may be,' § 133.

siāla, 'jackal,' § 60. H. siāl.

siṃha, siṃgha, 'lion,' § 65.

sikkhāvaiya. AMg., 'precept,' p. 145, n. 4.

sikkhida, 'learnt,' § 40.

sijjhai, 'is fulfilled,' § 125; fut., AMg., p. 147, n. 9.

siñcai, 'pours,' § 125.

siñjā, 'jingle,' p. 111 (d).

sittha, 'told,' § 125, p. 127, n. 6.

siniddha, 'sticky,' etc., § 47.

siṇeha, 'affection,' § 47. cf. ṇeha.

sitta, 'sprinkled,' § 125, p. 100, n. 4.

siri = śrī, § 68.

sivia, AMg., 'palki,' p. 146, n. 8.

[śivila, Mg., 'camp.' p. 174, n. 1

sīsa, 'head,' p. 101, n. 1.

sīha, M., 'lion.' cf. siṃha, § 65. Apa. sīhu, § 73

sīhu, M., 'rum,' p. 110 (c).

sua, (1) 'hard,' § 125.
(2) 'parrot' (śuka).

suai, 'sleeps,' § 132.

suandhi, 'fragrant,' p. 100, n. 5.

suia, 'cleaned,' p. 156, n. 4.

suidavva, 'to be slept,' p. 87, n. 7.

sukkha, 'dry,' § 38. Pb. sukkhā. H. sūkhā. Bg. śukā.

sujjhai, 'is purified,' § 125.

sutthu, 'well,' § 38.

suṇai, 'hears,' § 131. Ś. suṇādi, § 132; gerundive suṇidavva, § 137; passive, suṇiadi § 135, n.

[śuṇḍikāgāla, Mg., 'grog-shop,' p. 168, n. 3.

suṇṇa, 'empty.' p. 90, n. 6. Pb. sunnā. H. sūṇā.

suṇedi, 'hears,' §§ 125, 128, 131. cf. suṇai.

suṇhā. 'daughter in-law,' p. 106, v. 107.

sutta (1) 'asleep,' §§ 34, 125.
(2) = sūtra.

suttaa, AMg., 'belt,' p. 159, n. 10.

suda, Ś. 'heard.' § 125. cf. sua.

suddha, 'purified,' § 125.

sundaraara, 'more beautiful,' p. 109 (a).

sumaraṇa, 'memory,' p. 110 (a).

sumaradi, 'remembers,' § 57. Also sumaredi, § 128. (M. bharai, p. 120, v. 84); caus. part. sumarāvida, p. 89, n. 3.

summai, 'is heard,' § 135 (d).

suvai, 'sleeps,' § 125.

suvahuṃ, 'very much,' p. 123, n. 12.

suviṇa, 'dream,' p. 128, n. 5.

suvo, 'to-morrow,' § 57.

suvvai, 'is heard,' § 135.

sussūissaṃ, 'I shall wait upon,' § 134.

suhaa, 'fortunate,' p. 110 (a).

sūaa, 'spy,' p. 165, n. 6.

sūida, JM., sūiya, 'shown.' p. 128, n. 5.

se, (1) AMg., 'he.' Mg., śe, § 109.
(2) 'him,' AMg.
(3) 'his.' M., AMg., Ś., § 109.
(4) 'her,' AMg. (Mg. śe gen.).
(5) 'they, them,' AMg. (Mg. śe), § 109.

sea, (1) 'sweat' (sveda).
(2) AMg. seya, 'white,' p. 144, n. 5 (sveta).
(3) AMg. seyaṃ, 'better,' p. 146, n. 2 (sveyas).

sela, 'rock,' p. 109 (b).

sehāliā, 'vitex,' p. 94, n. 10.

so, 'he,' § 108.

soa, (1) 'grief' (śoka).
(2) JM. soya, 'washing,' p. 123, n. 2 (śauea).

soavva=suṇidavva, § 137.

souṃ, 'to hear.' § 136, p. 103, v. 2.

sokkha, 'happiness,' § 43.

soccā, AMg., 'having heard,' p. 145, n. 8.

soṇhā=suṇhu, p. 106, v. 107.

sottia=śrotriya, p. 102, n. 8. Mg. śottie, p. 166, n. 3.

sottum, 'to sleep,' § 136.

sodavva=soavva, § 137.

sodhaṇīa, 'to be purified,' p. 89, n. 4.

somma, 'good sir,' §§ 48, 61.

sovai, sovadi, 'sleeps,' § 132.

sovāṇa, 'stairs,' p. 102, n. 5.

sohagga, 'auspicious,' p. 101, n. 4.

H

haa, hada (1) 'struck,' § 125.
(2) 'taken,' § 125. cf. hia.

hage, AMg., 'S.,' §§ 11, 107. Apa. haŭ, § 107.

hattha, 'delighted,' p. 145, n. 8.

haḍakka, Mg., 'heart,' p. 170, n. 1.

haṇai, 'kills,' § 125.

hattha, 'hand,' § 38.

haddhī, 'alas,' p. 81, n. 1.

hámmai, 'is killed,' § 135 (d).

harida, 'green,' p. 100, n. 4.

hariduṃ, 'to take,' § 136.

harisa, 'joy,' § 57.

havissadi, 'will be,' § 4. Mg. haviśśadi.

hasedi, 'laughs,' § 128.

hia, hida, 'taken,' § 12. cf. haa.

hiaa, 'heart,' §§ 9, 60; abl. § 92. H. hiā.

hio, 'yesterday,' § 58.

hiṅgulaa, 'cinnabar,' p. 157, n. 7.

hutta, 'facing,' p. 108 (c), p. 121. v. 85.

huvai, M.=hoi.

huvissaṃ (Mg. huviśśaṃ), 'I shall be,' § 134.

hūa, 'become,' § 125. cf. bhūa. H. hūā.

hoi, 'becomes.' §§ 4, 129. cf. huvai. Ś. bhodi.

houṃ, 'to be,' p. 109 (c); gerund. hoūṇa, § 122.

hojjā, AMg., 'might be,' § 133.

hottaṃ, 'being,' p. 119, v. 80.

hotthā, AMg., 'was,' p. 144, n. 1.

homi, 'I am,' § 129, hosi, 'thou art.'

hossaṃ=havissaṃ, § 134.

hohii, 'it will be,' § 134.

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Prakrit. A. **Grammars, etc.**

(1). **Pischel** (Dr. Richard). **Grammatik der Prakrit-Sprachen.** ["*Grammar of the Prakrit Languages*"] Forms one volume (Band 1, Heft 8) of the Grundriss der Indo-Arischen Philologie und Altertumskunde. Strassburg, 1900. 500 pages. Price £1-1s.-6d.

> [Deals with Jain Prakrits, Dramatic Prakrits, Paiśāci and Apabhraṃśa. A monument of industry and sound scholarship. A student who was worked through this "Introduction," should be able to make use of this work of reference, without any knowledge of German, by studying the *examples* given. The book contains an index of more unusual and special forms.]

(2). A complete **Index** to Pischel's Grammar has been published by Don. M. deSilva **Wickremasinghe** in the **Indian Antiquary.** [Is sold separately.]

(3). **Jacobi** (Dr. Hermann). **Ausgewählte Erzählungen in Māhārāshṭrī,** zur Einführung in das Studium des Prākṛit. ["Selected Narratives in Māhārāṣṭrī as an introduction to the study of Prakrit."] Leipzig. 1886.

> [As regards the classification of Prakrits, and in some details of derivation this book is no longer up to date. For Jain Māhārāṣṭrī it gives a concise account (in German) of Phonetics and Grammar, 86 pages of Selections, and a Vocabulary (Prakrit-Sanskrit-German). Nos. V. and IX of the Selected Narratives have been annotated and translated in this "Introduction" ; also portions of No. III to illustrate Ardha-Māgadhī.]

(4). **Cowell** (Professor E. B.). The **Prākṛta-Prakāśa,** or the Prākṛt Grammar of **Vararuci** with the commentary (Manoramā) of Bhāmaha . . . . . . with notes, an English Translation and index of Prākṛt words ; to which is prefixed a short introduction to Prākṛt Grammar. Second Issue. London, 1868.

> [Unfortunately Bhāmaha's commentary on the XIIth Section, which deals with Śaurasenī has been lost, and many of the sūtras are "obscure and corrupt." The corresponding rules in Hemacandra's work are given in an Appendix, "but even these leave many difficulties unexplained." Bhāmaha has sometimes misunderstood Vararuci.]

(5). **Hemacandra** (*vide* page 79).

    (*a*) **Siddha-hema-candra** (Adhyāya VIII deals with Prakrit), edited by **Pischel**, Parts I and II. Halle, 1877, 1880, with translation and notes. (*German*).

(6). (*b*) **Deśīnāmamālā**, edited by **Pischel**. Bombay, 1880.

(7). **Hœrnle**. The **Prākṛta-Lakṣaṇam** or Caṇḍa's Grammar of the Ancient (Ârsha) Prākṛt. Calcutta, 1880.

    [Ārṣa=AMg., not as Hœrnle stated=AMg.+M.]

(8). **Bühler**. Edition of **Prākṛta-lakṣmīḥ**.

    "The Pāïyalachchhī Nāmamālā, a Prākrit Kosha by Dhanapāla. Edited with critical notes, an introduction and a glossary by George Bühler." Gottingen, 1878.

B. **Texts.** *Māhārāṣṭrī.*

    (9). **Hāla. Saptaśatakam**. (*Vide* p. 73).

    (*a*) Edited by **Weber**. Leipzig, 1881.

        [Vocabulary in German.]

(10). (*b*) **Kāvyamālā** Series No. 21. Edited by **Durgaprasad and Parab**. Bombay, 1889.

        [With Sanskrit commentary.]

(11). **Setubandha** or **Rāvaṇavaha**. (*Vide* p. 72).

    (*a*) **Kāvyamālā** Series No. 47. Edited by **Śivadatta and Parab**. Bombay, 1895.

        [With Sanskrit version and commentary.]

(10). (*b*) Edited by **Siegfried Goldschmidt-Strassburg**, 1880.

        [With German translation and vocabulary.]

(11). **Gaüdavaho**, ed. Sh. P. Paṇḍit. Bombay, 1887.

    [Bombay Sanskrit Series XXXIV. Out of print, revised edition expected.]

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    [It is unnecessary to enumerate editions of Sanskrit Plays. Many will be familiar to the student, others he will find in Schuyler's Bibliography. Very few editions give a correct or consistent Prakrit text. This is mainly due to corruptions in the MSS.]

(12). **Karpūramañjari** of Rājaśekhara.

    Critical edition with Vocabulary by Dr. **Sten Konow**. Translation and Introduction by Prof. C. B. **Lanman**.

[Harvard Oriental Series, Vol. 4. This play is also in the K. M. Series No. 4, edited Durga Prasad and Parab. Bombay, 1887.]

(13). **S'akuntalā, ed. Pischel.** Kiel, 1877.

[Follows the Bengal version, edited with a sounder knowledge of Prakrit than Monier Williams' edition of 1867.]

(14). **Mrcchakaṭikam, ed. Goḍabole.** Bombay, 1896.

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[Other editions—Stenzler, 1847. Rama Maya Śarma. Calcutta, 1829. Hiranand and Parab., 1902. The last has been quoted in the extracts, as it is much used by students. Translation. Dr. A. W. Ryder, Harvard Oriental Series, Vol. 9.]

(15). **Ratnāvali.** A second text of this, with a Prakrit-Sanskrit glossary by **Capeller,** is given in Böhllingks Chrestomathic, p. 290 ff. St. Petersburg, 1877.

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(16). **Kalpasūtra** (Kappasutta), ed. **Jacobi,** Leipzig, 1879.

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(21). **Kālakācārya-caritam, ed. Jacobi** (*vide* p. 139). Z. D. M. G. Vol. 34 (1880), p. 262.

(22). **Kakkuka** Inscription. (Extract No. 17, p. 134).

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(23).   Pavaẏanasāra by Kundakundācārya.

(24).   Kattigeyānupekkhā by Kārttikeyasvamin, ed. Bhan-
darkar.

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