

THE TALE OF THE ELEPHANT DRIVER IN ITS ĀVAŚYAKA VERSION

*Adelheid Mette** University of Munich, W. Germany

The tale of the elephant driver (miṅṭha) better known after its first and last part under the title of "The cunning woman with the anklet and the jackal"¹ was composed in Sanskrit ślokas by Hemacandra in his *Parīśiṣṭaparvan* (II 446-640). This version (written between 1159 and 1173 A. D.) was edited, translated, retold and compared with its parallels known till 1914 by H. JACOBI, J. HERTEL and J. J. MEYER.²

A condensed summary of its six parts should be good enough to recall the outlines of the story.

I : A young man falls in love with a married woman whom he caught sight of while she was bathing. By means of a semantic message which is transmitted by a wandering nun (*parivrājikā*) she calls him to a rendezvous.³

II : In the night of love the sleepers are discovered by the lady's father-in-law who steals one of her anklets (*nūpura*) for evidence. But she succeeds in convincing her husband of her innocence and she is even able to deceive the yakṣa through whose legs she has to pass as an ordeal.⁴

III : The deceived father-in-law can't sleep any more being so grieved by all that has happened. For this reason he is well fit to guard the king's harem by night. Here he notices that one of the queens betrays the king with an elephant driver. While the old man, comforted by this event, regains his sleep, the adulteress discloses her identity when she unsuccessfully manoeuvres to conceal her fault to the inquiring king.⁵

IV : She and her lover succeed in avoiding penalty of death because of his skill in handling an elephant whom he is capable of turning back after standing on only one foot above an abyss. The lovers are sent in exile.⁶

V : The queen betrays and leaves the elephant driver and runs off with a robber. The robber forsakes her at the shore of a river and leaves her taking all her goods with him. The elephant driver is taken as the robber and consequently condemned to death. After his death he becomes a *vyāntara* god.⁷

* My English translation was supervised by Miss stud. phil Barbara Fraenkel.

VI : The vyāntara god sees his former lover sitting forsaken in the reeds. To lead her on to the right path of the Jaina religion he gives her an example of her misbehaviour : by magic he creates a jackal who loses his prey because he is greedy for a tastier meal.⁸

For HERTEL it was clear that Hemacandra was the first author to join the motifs to this tale from different literary sources where they occurred, and also JACOBI was not able to find a single original text which Hemacandra could have used.

In 1962 The Prakrit Text Society has published the Ākhyānakamaṅikosa of Nemicandra with the vṛtti composed in 1135 A. D. by Āmradeva. This commentary also contains an account of parts I-V of our story in 117 Prakrit āryā stanzas written at least 25 years earlier than the Parisiṣṭaparvan.⁹ But of far greater interest is another text, likewise inaccessible at the times of JACOBI and HERTEL and doubtlessly the source for Āmradeva and Hemacandra as well. This is the Āvaśyaka commentary in its divided tradition of cūrṇi and ṭikā (the latter represented by Haribhadra and Malayagiri). In the treasure of stories, which this tradition presents to us, there is also included an older version of the miṅṭha-kathā in its complexity (parts I-VI) by which this can be dated back to at least the 7th century A. D. (at that time the Āvaśyaka-cūrṇi attained its literary form)¹⁰

But already in verse 846 of the Āvaśyaka-niryukti to which the concerning passage of the prose commentaries (cūrṇi and ṭikā) belongs, the catchword miṅṭha is mentioned. The purpose of this catchword was to give a hint how the technical term akāma-nirjarā 'unvoluntary extinction of karman'¹¹ should be explained by the expounders of Jain doctrine : the elephant driver of our story, when condemned to death, suffers from thirst. A Jain believer promises to bring him water if in the meantime he would invoke the arhats. While doing so the miṅṭha dies thus performing akāma-nirjarā. The compiler of the niryukti-several centuries older than the literary wording of the cūrṇi¹² while choosing the catchword miṅṭha must have been acquainted at least with those parts of the story in which the elephant driver figures.

To get a more qualified judgement of the age if not of the whole composition but at least of the formulation of its single parts in Prakrit language we must examine the text itself as given in the Āvaśyaka-cūrṇi. The inserted stanzas, whose high number in this generally rather plain set-up is astonishing, deserve our special interest. There are 11 stanzas spread all over the text : vv. 1 seq. are composed in the āryā meter,¹³ v. 3 is a śloka (sanskrit), v. 4 a pṛthvī (sanskrit), v. 5 an āryā of the older type, v. 6 a śloka (sanskrit, a well-known subhāṣita), v. 7 a vaitāliya, vv. 8 seq. are triṣṭubhs, vv. 10 seq. ślokas.

The variety of meters is of course an indicator of the undeniable fact that the whole of the story was a contamination. On the other hand some of the verses prove to be of a considerable age as they are counterparts to verses of the Pali jātaka

(vv.8-11) or composed in meters not used in more recent poetry (vv.5 and 7). The most conspicuous of the meters is the older form of the *āryā* as represented by v.5, which belongs to the second part of the story. Although not recognized by the editor of the *cūrṇi* and requiring the slight alteration from *vilakkho* (= *vilakṣaḥ* 'confused', a late adjective) to *vilakkha* (= *vilakṣya* 'being confused, baffled', absolute) in its first *pāda* this stanza is nevertheless unmistakable: the form *ahayam* for *aham* and the particle *khu* show clearly that a metrical feature is intended.

In this way we are able to trace this very rare type of meter in a non-canonical Jain text for the first time. It was known so far as "restricted to the very oldest Jain texts, viz. *Āyāra* 1, 9, *Sūyagaḍa* 1, 4 and (partly) *Uttarajjhāyā* 8"¹⁴ and to some likewise very old poems of the Buddhist Pali canon; here ALSDORF counted 43 instances, one of them in the *Telapatta-jātaka* (no 96)¹⁵, that means in respect of its source comparable to the verse discovered in our text. In later times this meter was forgotten. By good luck the *cūrṇi* has preserved it in our case; at the same time it is characteristic for the development of the *Āvaśyaka* text tradition that in the *ṭikā* the stanza has become unrecognizable.

The context of the stanza shows that it is not inserted here as a quotation but belongs to the tale rightly. Its contents is the reaction of the *yakṣa* when the lover "disguised as a *piśāca* has grasped the *sari*" of the perfidious woman and she has spoken the formula which is meant to prove her innocence, namely: "besides him who was given to me by my parents (for being my husband) if I know (i. e. if I am sexually touched by) any other man with the exception of the *piśāca*, then you (the *yakṣa*) know me". Here follows the stanza :

"The *yakṣa*, being baffled, pondered : look here, which sort of things she is contriving. Even I myself am deceived by her, there is indeed no decency in this impudent woman". (Verse 5, in the text.)

If by means of the meter this part of the tale can be supposed to have been existing in the third century B.C., then this would be by far the oldest instance of the later on famous motif of 'the falsified ordeal'¹⁶ and not, as was presumed up to this time, the Greek romance of *Leukippe* and *Kleitophon* written by *Achilleus Tatios*¹⁷. Here the adulterous *Melite* has to descend into the waters of the *Styx* that ascend up to the throat of a faithless woman but recede from a pure one. She is able to conquer the ordeal because in her oath she refers to a date earlier than the adultery had happened. On behalf of its earliest papyrus manuscripts this romance can be assumed to have been written at the end of the second century A. D.¹⁸ The tale of the *Aṇḍabhūtajātaka* (no. 62), where the wife of a *brāhmana* promises to go through a fire ordeal and uses the same trick as our *Nūpuraṇḍitā*, does not yield an earlier date because it is accounted only in the prose text, not referred to in the verses of the *Jātaka Pali*.

When *Achilleus Tatios* and the author of *jātaka* 62 as well as later poets who used the motif of the falsified ordeal let the women prove their innocence by

water or fire, then they possibly recurred to the regular procedure of an ordeal. However, the kind of a trial chosen in the Nūpurapaṇḍitākathā has an exact meaning. In Jain tales yakṣas often appear as cruel demons to whom, for instance, young girls must be offered. So it is according to the yakṣa's nature that the woman, if she cannot stand the proof, is to be taken by him as a prey, *laggai antar'* andena, as the cūrṇi says with a coarse expression (only the younger texts speak of his shanks, *jaṅghā*, instead of *aṇḍa*). Also the phrase 'then you know me', which the Nūpurapaṇḍitā uses in her oath (see above) is to be understood in the sense of touching sexually likewise as of course 'if I know any other man' in the same sentence. THEODOR ZACHARIAE in his article *Scheingeburt*, 1910¹⁹, had already called attention to this special kind of ordeal known to him from the later versions of our tale in Śukasaptati and Paṛiṣiṣṭaparvan. In connection with other instances of 'creeping through the legs' he was inclined to regard the action as an imitation of the occurrence of birth. Obviously he did not see that the point of our tale is not the coming free of the successful but, on the contrary, the imprisonment of the unsuccessful endurer.

The third part of our story apparently belongs to the same layer of literature: like the earlier type of the āryā meter, also the *vaitāliya*, the so-called 'bard's meter', with a variable opening part as used in v. 7 disappeared after the period of early Buddhist and Jain literature.²⁰ In this case, too, the *ṭikā* has not preserved the metrical feature of the first half of the stanza failing to understand the nominative *āruhantiyā* (derivative from *āruhanti* like for instance *dadantikā* from *dadanti* in Buddhist Hybrid Sanskrit, cf. EDGERTON, Dictionary). The king recites the stanza after the discovery of the guilty queen:

Used to climb on the maddened elephant you are afraid of the elephant made of straw. Here swooning while beaten by a lotus stalk there she does not swoon being beaten by a chain. (Verse 7, for the text see below.)

The fourth part has no verses in it. It is quoted in nearly the same words by Śāntisūri and Devendra/Nemicandra in their explanation of *Uttarajjhāyā* 22, 46 as an example for a well-trained elephant²¹.

The four last verses (8-11) correspond to the verses 1 seq. and 4 seq. of the *Culladhanuggahājātaka* (no. 374). In general it can be said that parallels of this kind point to an early common source lying outside of the sphere of both religions. But a closer examination of the stanzas reveals that the relationship between the two versions is complicated. The first stanza is spoken by the woman, who has forsaken her former lover (in the *jātaka*: her husband), addressing the robber. According to the Prakrit version she says:

The river appears full of water, (so that) the crows are able to drink. All my goods, my friend, are in your hand. As you wish to cross over to the other side, surely you wish to get hold of my goods. (Verse 8, for the text see below.)

This triṣṭubh ought to have been spoken before the robber left the queen, in fact (I cannot see why, if not due to influence of the Pali version or its forerunner) our text cites it after the flight of the robber. The corresponding Pali śloka is better adapted to the situation :

Having taken all the goods you have crossed to the other side, oh brāhmaṇa.
Come back quickly; instantly you must let me too cross the river now.²²

The resemblance between both versions of the first half of the next tristubh is close, but here the Prakrit text shows a difficulty in its wording : it is hard to understand the form mellevi in pāda b; we would expect a passive form of the verb millai, mellai=muñcati. So perhaps it will be allowed to read mellāvio va instead of the transmitted akṣaras mellevitāva. The form jāṇepi in pāda c surely is the absolutive, actually an Apabhraṃśa form (cf. PISCHEL, Prakrit Grammar § 588) and consequently indicating a more recent poetry if compared with vv. 5 and 7. The robber answers in the Prakrit text :

He who was (your) intimate since long is forsaken for the sake of another made intimate through a lie, he who is reliable for the sake of an unreliable. Knowing your innate behaviour which reasonable man could trust you? (Verse 9, for the text see below).

In the Pali version the robber's word are :

For the sake of me the not intimate you exchanged your intimate, my lady, for the sake of the unreliable, the reliable one; me too, my lady, you might exchange for the sake of another man,—I shall go far away from here.²³

If we compare both version of these stanzas a difference jumps to the eye : while in the Āvaśyaka text the vv. 8 seq. are triṣṭubhs, in the Jātaka only the meter of v. 2 is triṣṭubh v. 1 being a śloka. However, the couple of verses forming a dialogue between the woman and the robber can be expected to have been composed originally in the same meter. It might be too bold to recommend the one or the other of the possible assumptions about the original shape of the tale.²⁴ The triṣṭubh verse of the jātaka is transmitted also as verse 4 of the Kaṇavera-jātaka (no. 318, cf. note 7, supra),²⁵ here forming the concluding stanza after a series of ślokas. Has it replaced in jātaka 374 an original śloka ? The remaining stanzas of this jātaka all are ślokas.

HERTEL already had compared the vv. 4 seq. of jātaka 374 with vv. II 635 seq. of Hemachandra's Paṛiṣṭaparvan; the older model which Hemachandra made use of and which we possess in the Āvaśyaka tradition (vv. 10 and 11, belonging to the sixth part of the story) is more closely connected with those Pali verses. The woman says in the jātaka :

Oh jackal, you foolish, you stupid, unwise are you, oh jackal (jāmbuka).
Having lost fish and flesh seeming wretched you stand reflecting²⁶.

The jackal answers :

Easy to see the fault of others one's own is difficult to see. Bereaved of husband and lover, you too, I think, stand reflecting²⁷.

In Prakrit the corresponding verses are :

Having let down the piece of flesh you strived for the fish, oh jackal (jambuga). Deprived of fish and flesh you stand reflecting miserably, oh jackal (kolhuga). (Verse 10, for the text see below).

Oh you, wrapped in a covering of leaves, oh you, covered with reeds, deprived of husband and jackal you stand reflecting miserably, you bitch. (Verse 11, for the text see below).

Pāda a of verse 11 shows the feature of the first three gaṇas of the āryā meter, interchangeable with the first and third śloka pāda in later Prakrit poetry. The first half of this verse displays a trait which is missing in the Prakrit prose tale and in the Pali prose and verse as well, but which belongs to the fable in the Pāñcatantra and Paṛiśiṣṭaparvan : the robber has stolen the clothes of the woman, therefore she has to cover herself with reeds.

As already HERTEL, referring to Hemachandra's version, had remarked the compiler of our story has not bothered to alter the expression 'husband' (pai) in pāda c. thus revealing that the incident of the mocking jackal originally did not belong to the former parts of the tale. The omission in the Ākhyānakamaṇikośavṛtti gives further confirmation of this fact.

The remaining stanzas of our text (vv. 3. 4. 6), all composed in Sanskrit, are to be considered as quotations. Haribhadra omits vv. 4 and 6, Malayagiri omits v. 6, but also in the cūrṇi quotations of this kind are rare; the transmission of a pṛthvī (v. 4) probably is unique here. Like v. 3 this stanza should belong to the field of Kāmaśāstra literature, while v. 6 has its source in the Cāṇakya-nīti.²⁸

As there does not exist a critical edition of the Āvaśyaka cūrṇi, I here present the text of the miṅṭha-kathā according to the print of the Jainabandhu Printing Press (Indore 1928) with the necessary emendations made with the help of the ṭikā²⁹. Supplemented words or akṣaras are marked by acute brackets. (< . . >).

अकामनिज्जराए ।

I : वसंतपुरं नगरं । तस्थेगा इभवहुगा नईए णहाइ । अत्तो य तरुणो तं दट्ठू भणइ—

सुण्हायं ते पुच्छइ एस नई मत्तवाणकरोरु ।

एए य नईरक्खा बयं च पाएसु ते पणया ॥१॥

ताहे सा वि तं भणइ—

सुभगा होंतु नईओ चिरं च जीवंतु जे नईरक्खा ।

सुण्हायपुच्छमाणं वत्तीहामो पियं काउं ॥२॥

ताहे सो तीए णं घरं वा बारं वा न जाणइ-त्ति—

अन्नपानैर्हरेद्वालां यौवनस्थां विभूषयां ।
वेश्यां स्त्रीमुपचारेण वृद्धां कर्कशसेवया ॥३॥

तीसे य बीडज्जगाणि चेडरूवाणि रुक्खे पलोएंताणि अच्छंति । तेण तेसि पुपफाणि फलाणि य दिन्नाणि । पुच्छियाणि य—का एसा । कस्स वा तेहि भणियं—अमुगस्म सुण्हा । ता सो तीसे अइयारं नो लभेइ । चित्तेइ—चरिगा भिक्खस्स एइ । सा य—

कुसुम्भसदृशप्रभं तनुसुखं पटं प्रावृता
नवागहविलेपनेन शरदिन्दुलेखा इव ।
यथा हसति भिक्षुणी सुललितं विटैर्वन्दिता
ध्रुवं सुरतगोचरे चरति गोचरान्वेषिणी ॥४॥

तं ओलग्गइ । सा तुट्ठा भणइ—किं करेमि । —अमुगस्म (सुण्हाए) मं भणाहि । सा गया (तीए सगासं) । भणिया य जहा—अमुगो ते एवंगुणाई पुच्छइ । तीए रुट्ठाए पत्तोल्लगाणि घोवंतीए मसिलित्तेण हत्थेण पट्टीए आहया पंचगुलियं । पच्छादारेण य निच्छूढा । सागया साहइ जहा—नामं पि न सहइ । तेण णायं जहा—काल पंचमीए । ताहे पंचमदिवसे पुणरवि पत्थरिया पवेस-जाणणानिमित्तं । ताए सलज्जाए आहणिकुणं असोगवणियाए छिडियाए निच्छूढा । सागया साहइ जहा—नामं पि न सहइ आहणित्ता य अवरदारेण धाडिया मि । तेण णाओ पवेसो । तेण सो अवदारेण अइगओ । असोगवणियाए सुत्ताणि ।

II : जाव ससुरेण दिट्ठाणि तेण णायं जहा—न होइ मम पुत्तो—त्ति । ताहे से पायाओ नेउरं गहियं । वेइयं च ताए । भणियो य सो—नास लहुं । सहायकिच्चं करेज्जासि । परछा इयरी गंतूण भत्तारं भणइ—धंमो एत्थ । असोगवणियं जामो । गयाणि य सुत्ताणि य । जाहे सो सुत्तो ताहे उटुवेइ । उटुवेत्ता भणइ—तुब्भं एयं कुलाणुरुवं जं ममं सुत्तियाए ससुरो पायाओ नेउरं गेण्हइ । सो भणइ—सुयाहि । पभाए लभिहिसि । धेरेण सिट्ठं । सो रूट्ठो भणइ—विवरीओ सि धेरा । सो भणइ—मए अन्नो दिट्ठो । ताहे विवाए सा भणइ—अहं सोहेमि । —एवं करेहि । ताहे ण्हाया जक्खघरं गया । जो कारी सो लग्गइ अंतरण्णेण वोलेत्तओ । अकारी मुच्चइ । सा पहाविया ताहे सो पिसायरूपं काऊणं साडएणं गेण्हइ । ताहे सा तत्थ जक्खं भणइ—जो मम मायापिईहिं दिन्नेल्लओ तं च पिसायं मोत्तूण जइ अन्नं जाणमि तो मे तुमं जाणसि-त्ति ।

जक्खो विलक्ख चित्तेइ— पेच्छह जारिसाणि मंतेइ ।
अहयं पि वंचिओ णाए नत्थि सइत्तणं खु धुत्तीए ॥५॥

जाव चित्तेइ ताव सा झडित्ति निपफडिया । ताहे धेरो सव्वेण लोगेण हीलओ ।

III : तस्स ताए अट्ठिईए निट्ठा नट्ठा । ताहे रण्णो कण्णं गयं । ताहे रण्णा अंतेउरपालगो कओ । आभि-सेकं च हत्थिरयणं वासद्धरस्स हेत्था बद्धं अच्छइ । देवी हत्थिमिठेण आसत्तिया । नवरि रत्ति हत्थिणा हत्थो गवक्खेण पसारिओ । सा ओत्तरिया । पुणरवि पभाए पडिविलइया । बवं वच्चइ

घत्तीहामो : घत्तिहामो Haribhadra, disregarding the meter (यतिष्याम : Chāyā)

चेइयं Cūrṇi, विलक्खो Cūrṇi, सरिडित्ति Cūrṇi,

कालो । अन्नया—चिरं जायं—त्तिहत्थिर्मिठेण हत्थिसंकलाए आहया । सा भणइ—सो एरिसओ तारिसओ थेरो न सुयइ । मा रूसह । तं थेरो पेच्छइ सो चितेइ—जइ एयाओ वि एरिसीओ कि नु ताओ अइभद्वियाओ—त्ति । एवं चितेतो सुत्तो । पभाए लोगो सव्वो उट्टिओ । सो न उट्टेइ । रण्णो सिट्ठं । राया भणइ—सुवउ । सत्तमे दिवसे उट्टिओ । रण्णा पुच्छिओ । ककियं जहा—एगा देवी । न जाणामि कयर—त्ति । एवं संववहरइ । ताहे रण्णा भिण्डमओ हत्थी कारिओ । सव्वाओ अंतैउरियाओ भणियाओ—एयसा अरचणियं करेत्ता ओलण्डेह सव्वाहि ओलण्डिओ । सा नेच्छइ । भणइ—अहं बीहेमि । कि च—

शकटं पञ्चहस्तेन दशहस्तेन शृङ्गिणम् ।
हस्तिनं शतहस्तेन देशत्यागेन दुर्जनम् ॥६॥

ताहे रय्या उप्पलनालेण आहया । मुच्छिया किल पडिया । ताहे से उवगयं जहा—एसा कारि-त्ति । भणिया य—

मत्तं गयमारुहंतिया भिण्डमयस्स गयस्स भायसी ।
इह मुच्छिय उप्पलाहया तत्थ न मुरछइ संकलाहया ॥७॥

पुट्ठी से जोइया । जाव संकलपहारो दिट्ठी ताहे

IV : रण्णा मिण्ठो सा य तिननि वि छिन्नकडए विलइयाणि । मिण्ठो भणिओ—पाडेहि हत्थि । दोहि पासेहि वेलुयग्गाहा ठिया । जाव एगो पाओ आगासे कओ जणो भणइ—कि एस तिरिओ जाणइ । एयाणि मारेयव्वाणि । तहा वि राया रोसं न मुयइ । तओ दो पाया आगासे । तइयवाराए तिननि आगासे । एगेण ठिओ । ताहे लोगेण अक्कंदो कओ । भणिओ (राया)—कि एयं रयणं विणासेह । ताहे रण्णो चित्तं ओगलियं । भणिओ (मिठो)—तरसि हत्थि नियत्तेउं । भणइ—जइ अभयं देसि । दिन्नं । तेण अंकुसेण नियत्तिओ जहा भमेत्ता थले ठिओ । ताणि ओतारेत्ता निव्विसयाणि कयाणि ।

V : एगत्य पच्चंतगामे सुन्नघरे ठियाणि । तत्थ य रत्ति गामेल्लयपारद्धो चोरो तं सुन्नघरं अइगओ । तेहि भणियं—वेढेउं अच्छामो मा कोइ पविसउ । गोसे पेच्छामो । सो वि चोरो लोदुंतो किह वि तीसे ढुक्को । तीए फासो वैइओ । सो ढुक्को पुच्छिओ—को सि तुमं । —चोरो हं । तीए भणिओ—तुमं मम पई होहि । एयं साहामो जहा-चोरो-त्ति । तेहि पभाए मिठो गहिओ एयाए उवइट्ठी-त्ति । विचढंतो सुलाए भिन्नो ।

तेण समं सा वच्चइ जाव अंतरा नई । ताहे सा तेण भणिया—एत्थ सरत्थंवे अच्छ जाव अहं एयाणि वत्थाणि आभरणाणि य उत्तारेमि । सो गओ । उत्तिण्णो पहाविओ । सा भणइ—

पुण्णा नई दीसइ कागपेज्जा
सव्वं पिया भंडणं तुज्ज हत्थे ।
जहा तुमं पारमईउकामो
धुवं तुमं भंडगहेउकामो ॥७॥

बद्धं] व इ Cūrṇi, उतारिता Cūrṇi, ओलण्डीओ Cūrṇi, भण्डमयस्स Cūrṇi,
परद्धो Cūrṇi, लोतो Cūrṇi, ०गहेतुकामो] ०गहंतुकामो Cūrṇi,
मेल्लेविताव ध्रुव अघ्रुवेणं Cūrṇi,

सो भणइ—

चिरसंथुओ वाऽलियसंथुएणं
मेलाविओ व धुव अद्धुवेणं ।
जाकेपि तुअं पगइस्सभावं
पण्णो नरो को तुहु विस्ससेज्जा ॥९॥

सा भणइ—कहिं जासि । सो भणइ—जहा सो मराविओ एवं ममं पि कहिंचि मारावेहिसि ।
इयरो तत्थ विद्धो उदगं मग्गइ । तत्थ एगो सद्धो भणइ—जइ नमोक्कारं करेसि तो ते देमि । सो
उदगस्स अट्ठा गओ । जाव पंमि एते चेव नमोक्कारं करेत्तो कालगओ । वाणमंतरो जाओ । सो य
सद्धो आरक्खियपुरिसेहिं गहिओ । सो ओहिं पउंजइ । जाव पेच्छइ तं सरीरगं सद्धं च बद्धं ताहे सिलं
विउव्वैत्ता मोएइ ।

VI : तं च सरत्थंबमज्जे पेच्छइ । ताहे से घिणा उप्पन्ना । सियालरूवं विउव्वैत्ता मंसपेसी (ए) हत्थगया
(ए) उदगतीरेण बोलेइ । जाव मच्छगं पेच्छइ तं मंसपेसि मोत्तुं तस्स मच्छस्स पहाविओ । तं पि
सेणेण हरियं । मच्छो वि जलं अइगओ । ताहे सियालो ज्ञायइ । तीए भणियं—

मंसपेसि परिच्चज्ज मच्छं पत्थेसि जंबुगा ।
चुक्को मच्छं च मंसं च कलुणं ज्ञायसि कोल्हुगा ॥१०॥

तेण भणइ—

पत्तपुडिपरिच्छन्ने सरत्थंबेण पाउए ।
चुक्का पइं च जारं च कलुणं ज्ञायसि बंधुगी ॥११॥

एवं भणिया विलिया जाया । ताहे सो सयं रूवं दंसेइ । पण्णाविया भणिया—पव्वयाहिन्ति । तेण
सो राया तज्जिओ । तेण पडिबन्ना । सक्कारेण निक्कंता । दियलोगं गया । एवं अकामनिज्जराए
मिठस्स ॥

कहिं वि Cūrṇi, तो] ता Cūrṇi, सद्धं च वद्धं] तं सद्धं वज्जं Cūrṇi,
सरत्थंबे अ पाउए Cūrṇi, (जणयस्य अजसकारिए Haribhadra).

References

1. नुपुर पण्डितायाश्च णोमायोश्च कथा Hemacandra, *Parisiṣṭaparvan* II 445.
2. The text was edited with an introduction by HERMANN JACOBI, Calcutta 1891, 1932. JOHANNES HERTEL published his German translation in *Ausgewählte Erzählungen aus Hemacandras Parisiṣṭaparvan*, Leipzig 1908. He also dealt with our tale in his article *Der kluge Veziar*, *Zeitschrift des Vereins fuer Volkskunde* 18, Berlin 1908, p. 66 seqq. JOHANN JACOB MEYER in his book *Isoldes Gottesurteil in seiner erotischen Bedeutung*, Berlin 1914, scrutinized all available versions of the single motifs of the tale.
3. The well-known parallel to this part is the first table of the *Vetālapañca-vimṣati* in all its versions.

4. The oldest parallel preserved in Indian literature is contained in Pali jātaka no. 62 (see below). Another early buddhist version is preserved in chinese translation in TAISHO 206 (cf. E. CHAVANNES, Cinq cents contes et algogues extraits du Tripitaka chinois, Paris 1910-1934, vol. 1, p. 387, no. 116). The 15th tale of the Śukasaptati (ed. RICHARD SCHMIDT, Leipzig 1893) comes closest to Hemacandra's version.
5. As the closest parallel to this part of the story HERTEL has shown Śukasaptati textus simplicior 9, textus ornatior (ed. R. SCHMIDT, Muenchen 1898).
6. The well-trained elephant is the theme of Pali jātaka no. 122.
7. Cf. Pali jātaka no. 318 : A courtesan lets her lover been hanged in exchange for a robber to whom she suddenly feels affection (see below).
8. To part V and VI corresponds Pali jātaka no. 374 and in later literature Pañcatantra textus simplicior (Jaina Pañcatantra) IV 10 (11); textus ornatior IV 8.
9. Ācārya Nemicandra's Ākhyānaka manikośa with ācārya Āmradeva's Commentary ed. by Muni Shri Punyavijaya, Benares 1962, p. 188-191.
10. Cf. JACOBI, Parisīstaparvan p. VII seq.
11. Cf. WALTHER SCHUBRING, Doctrine of the Jainas (English transl. 1962) § 86, p. 179 : Extinction or consumption of karman so far as it is not brought about by ascetic methods is called akāmanirjarā (cl. Aupapātikasūtra § 65, p. 61, ed. LEUMANN).
12. JACOBI, Partīstaparvan p. VII and ERNST LEUMANN, Uebersicht uber die Āvaśyaka-Literatur, Hamburg 1934, p. 28 b, assumed the date of about 80 A. D. for composition of the collection of niryuktis.
13. These two verses are quoted as vv 10 and 12 in the Nūpurapaṇḍitā version of the Ākhyānakamaṇikośavṛtti. Vv. 5 and 7 of the Āvaśyaka text are recognizable in the āryās 62 and 89 of that version
14. Cf. L. ALSDORF, Itthīparinnā, Indo-Iranian Journal 2, 1958, 250= Kleine Schriften, Wiesbaden 1974, p. 194.
15. Cf. L. ALSDORF, Die Āryā-Strophen des Pali-Kanons, Abh. Mainzer Akademie, Geistes—und Sozialwiss. Kl. 1967, 4; especially p. 18. In this article ALSDORF presents a detailed description of the āryā meter. Our stanza is built exactly to the normal pattern.
16. Cf. J. J. MEYER, l. c. (supra, note 2). For further literature see The Types of Folktale, A Classification and Bibliography, Anti Aarne's Verzeichnis der Maerchentypen, transl. enlarg. by STITH THOMPSON, FF Communications Vol. 75, No. 184, Helsinki 1973, p. 417 seq. no. 1418 (The equivocal oath). For the reference to this literature I thank LÁSZLO VAJDA.

17. Achilles Tatius, Leucippe and Clitophon ed. by Erbe Vilborg, Goteborg 1955, VIII 11.12.14. (Cf. ERWIN ROHDE, Griechischer Roman, ¹Leipzig 1876, p. 484; ²Hildesheim 1961, 515 seq.)
18. Cf. R. A. PACK, The Greek and Latin Literary Texts from Greco-Roman Egypt, ²Ann Arbor 1965, no. 1-3.2258.
19. Zeitschrift des Vereins fuer Volkskunde 20, 141-181 = Kleine Schriften, Bonn und Leipzig 1920, 245-293, cf. p, 283.
20. Cf. L. ALSDORF, Das Jātaka vom weisen Vindhura, Wiener Zeitschrift fuer die Kunde Suedasiens 15, 1971, 27 = Kleine Schriften, S. 884; A. K. WARDER, Pali Metre, London 1967, 106.
21. The quotation is introduced with the following words : अत्र च वृद्धसंप्रदायः ।
नेउरपण्डियक्खाणयं भणिऊण जाव तओ रुट्टेण राइण””
22. सब्बं भण्डं समादाय पारं तिण्णो सि ब्राह्मण ।
पच्छा णच्छ लहुं खिप्पं मम्मि तारेहि दानितो ॥
Jāt. III 221 v. 1 FAUSBLL)
23. असन्युतं मं चिरसन्युतेन निमिस्सि मोती अधुवं धुवेन ।
मयापि मोती निमिनेय्य अञ्जं इती अहं दूरतरं गमिस्सं ॥
Jāt. III 221 seq. v 2 (FAUSBLL)
24. By the way, the Pañcatantra version (see note 8 supra) does not supply us with a versified dialogue in the corresponding passage (which indeed, if it did, would not be true to style).
25. The stanza appears also in the Mahāvastu-version of the same tale (Vol. II, p. 176, SENART), which, however, in this text has lost much of its resemblance to the miṅṭha-kathā.
26. सिणाल बाल दुम्मोध अप्पपञ्ओसि जुम्बुक ।
जीनो मच्छ पेसिञ्च कपणोविय झायससि ॥ Jāt. III. 223, v. 4 (FAUSBLL)
27. सुदस्सं वज्जं अञ्जेसं अत्तने पन दुह्सं ।
जीनो पत्तिञ्च जारञ्च त्वमपि मञ्जे व झायसि ॥ Jāt. III. 223, 5 (FAUSBLL)
28. Cf. L. STERNBACH, Cāṇakya-Niti-Text-Tradition, Vishveshvaranand Indological Series 27, Vol. I. Part 1, 7, 7 (Vṛddha-Cāṇakya-prārambhah; cf. also BOEHTLINGK, Indische Sprueche no. 6341)
29. Cūrṇi Vol. 1, p. 461-465; cf. Haribhadra's ṭikā, Āgamodaya Samiti 1916, p. 349a — 352a and Malayagiri's ṭikā, Sheth Devchand Lalbhāi Jain Pustakoddhār Fund Series no. 85, Vol. 3, 1936, p. 461b-463b.

आवश्यक पाठ में महावत की कथा

डा० एडेलहीड मंटे, म्यूनिख विश्वविद्यालय, पश्चिम जर्मनी

महावत की कथा को हेमचंद्र ने परिशिष्टपर्व (1959-1173 ई०) में 'तूपुरपंडितायाश्च गोमायोश्च कथा' के नाम से संस्कृत श्लोकों में निबद्ध किया है। इसे जर्मन विद्वानों ने संपादित कर 1891 व 1932 में प्रकाशित किया था। इन विद्वानों का विचार था कि इस कथा के मूलकर्ता हेमचंद्र ही हैं। लेकिन जब 1962 में अमरदेव की वृत्ति के साथ नेमिचन्द्र का आख्यानकमणिकोश प्रकाशित हुआ, तो उसमें भी यह कथा मिली। यह कथा हेमचंद्र से कम से कम 25 वर्ष पूर्व लिखी गई थी। लेकिन इस कथा को स्त्रीत इससे भी प्राचीन है। यह आवश्यक टीकाओं में भी प्राप्त होती है। इससे यह कथा सातवीं सदी की ठहरती है। यह 'मिन्थ कथा' के नाम से श्रावकों को अकामनिर्जरा के निदर्शन के रूप में लिखी गई है। एक श्रावक एक मरणासन्न प्यासे महावत को कहता है, "तुम अरिहन्त का ध्यान करो, तबतक मैं तम्हारे लिये पानी लाता हूँ।" पर पानी लाने के पहले ही महावत की मृत्यु हो जाती है। इस प्रकार महावत को अकाम निर्जरा होती है।

आवश्यक निर्युक्ति में दी गई 'मिन्थ कथा' चूर्णियों में दी गई कथा से प्राचीनतर है। चूर्णियों में दी गई कथा उसके विविध छन्दों के आधार पर मिश्रित मालूम पड़ती है। फिर भी इस कथा के कुछ अंश पूर्ववर्ती विशिष्ट आर्याछन्द में निबद्ध हैं और पाली जातकों में भी पाये जाते हैं। ये ही छन्द जैनों के पर्याप्त प्राचीन ग्रन्थों-सूयगड़ तथा उत्तरज्ज्ञयण में भी पाये जाते हैं। इससे इस कथा की प्राचीनता ईसापूर्व तीसरी सदी तक जाती है। इस प्रकार यह एकिलस टेरिओस की कथा से भी प्राचीन ठहरती है जो द्वितीय सदी की है। अंडभूतजातक में भी यह कथा है, पर वह उत्तरवर्ती समय की है।

लेखक ने इन सभी स्रोतों का तुलनात्मक परिशीलन किया है। उन्होंने कथा को छह अंशों में विभाजित कर उसके प्रत्येक अंश की छन्द-रचना, कथावस्तु की विशेषता तथा अन्य आधारों से आवश्यक निर्युक्ति की कथा को प्राचीन सिद्ध किया है। उन्होंने यह आशा भी व्यक्त की है कि इस कथा का धार्मिक उद्देश्य होने के कारण इसका एक अच्छा संपादित संस्करण प्रकाशित किया जाना चाहिये।