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The Middle-Indic Stanzas in Dharmadāsa's Vidagdhāmukhamaṇḍana*

While preparing my first analysis of the *codex unicus* of Ratnākaraśānti's Vidagdhavismāpana and Paṇḍita Aśoka's Vidagdhavismāpanaṭippita I was struck by the great number of stanzas which are either partly or entirely written in Prakrit. Obviously, this kind of *bhāṣācitra* or pun, which is based on the simultaneous use of different languages, was not invented by Ratnākaraśānti. Rather, it was used much earlier, starting with compositions such as canto thirteen of Bhaṭṭi's Rāvaṇavadha, stray verses in Ratnākara's Haravijaya, or canto nineteen of Śivasvāmin's Kapphiṇābhyudaya.¹

In the field of riddles, this technique is illustrated already in the oldest known textbook dealing exclusively with riddles, namely Dharmadāsa's Vidagdhāmukhamaṇḍana. In chapters three and four of this work we find a total of twenty-four stanzas, in which various Middle-Indic dialects and even a vernacular (*laukikā bhāṣā*) of Dharmadāsa's time and region are employed to construe very sophisticated riddles. Hence, these stanzas are the most important parallel for an assessment of Ratnākaraśānti's verses.

In 1950, the Indian scholar Sukumar Sen published a special study of these twenty-four stanzas under the title "Prākṛta and Vernacular Verses in Dharmadāsa's Vidagdhāmukhamaṇḍana".² Sen gives a brief characterization of the Prakrit used by Dharmadāsa which I would like to quote in extenso:

Dharmadāsa has recognised, besides Sanskrit, these five languages – *Prākṛta*, *Apabhraṃśa*, *Māgadhika*, *Paiśācika* and *Laukika*. His *Prākṛta* is *Māhārāṣṭrī* *Prākṛta*. *Apabhraṃśa* instances are not all written in *Śaurasenī* *Apabhraṃśa*; some verses and fragments are clearly written in *Śaurasenī* *Prākṛta*. Dharmadāsa's *Māgadhika* has invariably $l < r$; the other two characteristics, $ś < ṣ$, s and $e < ah$, appear sporadically. This may very well be scribal error, or it may

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¹ Cf. Michael Hahn, *King Kapphiṇa's Triumph*. A Ninth Century Kashmiri Buddhist Poem. Ed. by Yusho Wakahara. Kyoto 2007, and *Śivasvāmin's Kapphiṇābhyudaya*. Indian edition. Delhi 2013.

² In: *Siddha-Bhāratī or The Rosary of Indology*. Presenting 108 Original Papers on Indological Subjects in Honour of the 60th Birthday of Siddheshwar Varma. Pt. 1. [*Vishveshvaranand Indological Series* 1]. Hoshiarpur 1950, p. 257-264.

be that Dharmadāsa included, *Ardhamāgadhī* in *Māgadhika*. *Paiśācika* is the grammarians' *Paiśācī*. *Laukika* is apparently the literary form of the contemporary speech which was hovering between *Avahaṭṭha* (i.e. late *Apabhraṃśa*) and the Vernacular. The difference between *Avahaṭṭha* and the Vernacular does not seem to have been great, otherwise there could not have been a mixture of the two in the *Laukika* verses. It may be mentioned here that the literary Vernacular in Bengal was known as *Laukika* right up to the middle of the sixteenth century.³

Sen then appends "the edited text with translation of the 24 verses". Sen's text is based on two old Indian editions, published in the series *Kāvyaikalāpa* (Bombay: Haridas Hirachand, 1865) and in *Kāvyaśaṃgraha* (Calcutta: Jīvānanda Vidyāsāgara, 1872). Sen also consulted three manuscripts: Calcutta Sanskrit College MS no. Ka 151 and Royal Asiatic Society of Bengal MSS nos. 79 and 80. "The last Ms. contains the commentary by Kāyasthacūḍāmaṇi Tārācanda [!]" (p. 257, n. 1). Alternative readings are given in the footnotes to his text, unfortunately without mentioning their precise source. However, from the nature of the variant readings – they range from minor variants to gross and non-sensical mistakes – one gets the impression that Sen has not suppressed any important information.

Sen's paper is not a linguistic study of the said stanzas. Except for the passage quoted above there is not a single comment on any peculiar word or form in these stanzas. What Sen presents is rather a first attempt at a translation into a modern language which seems to be based, at least partly, on commentaries like the one by Haridas Hirachand or Tārācandra. More than once the reader of Sen's paper would like to know more about how he arrived at his interpretation or will even disagree with it. In anticipation of the content of the present paper it has to be said that neither Sen's text nor his translation can be taken as the last word on the twenty-four stanzas under discussion.

In his characterization of the various languages, Sen has been very wise to express the reservation that some of the unusual forms or inconsistencies might not be due to Dharmadāsa's insufficient knowledge of Prakrit but to scribal errors. In my opinion, it is nearly impossible that the author of an apparently very successful handbook of riddles would be unable to illustrate an important and challenging variety correctly. Having introduced mistakes easily corrected even by a beginner, he would have made a laughing-stock out of himself and his work would certainly not have been deemed worthwhile to be copied more than a hundred times and to be commented upon more than a dozen.⁴

³ Op. cit., p. 257.

⁴ For the number of manuscripts of and the commentaries on the *Vidagdhamukhamaṇḍana*, I rely upon the information given by Martin Kraatz, *Das Vidagdhamukhamaṇḍana des Dharmadāsa*

Sen presents the twenty-four stanzas not in the order in which they appear in the Vidagdhamukhamaṇḍana, but in a systematic arrangement, according to the five Middle-Indic languages occurring in them (see above), alone or in combination with Sanskrit ("macaronic verses"). This is Sen's arrangement and classification:⁵

A. Prākṛta

(i) Sanskrit and Prākṛta macaronic verses: 3.54, 55.

(ii) Pure Prākṛta verses: 3.64, 65; 4.11, 12, 19.⁶

B. Apabhraṃśa

(i) Sanskrit Apabhraṃśa-Śaurasēni macaronic verses: 3.56, 57.

(ii) Pure Apabhraṃśa verses: 3.66, 67.

C. Māgadhika

(i) Sanskrit and Māgadhī (also Ardhāmāgadhī?) macaronic verses: 3.58, 59.

(ii) Pure Māgadhī (and Ardhāmāgadhī?) verses: 3.68, 69.

D. Paiśācika

(i) Sanskrit and Paiśācika (and Māhārāṣṭrī) macaronic verses: 3.60, 61.

(ii) Pure Paiśācī verses: 3.70, 71.

E. Laukika

(i) Sanskrit and Laukika macaronic verses: 3.62, 63.

(ii) Pure Laukika verses: 3.72; 4.7, 8.

From this presentation one can see that Dharmadāsa arranged his stanzas in a very orderly manner, using two hierarchically structured principles. The first and governing one is the sequence of macaronic and pure verses, the second the sequence of the five languages Māhārāṣṭrī, Apabhraṃśa, Māgadhī, Paiśācī, Laukika. Each mixture is illustrated with two stanzas (3.54-63); the pure forms are illustrated by way of two stanzas for the first four languages (3.64-71), but only one for the *laukikā bhāṣā*, which arouses the suspicion that the second illustration might have been lost. The five stanzas from chapter four do not follow any systematic principle. This is not surprising because here it is the content, not the linguistic form, that matters.

The main problem with the Vidagdhamukhamaṇḍana is that despite the numerous manuscripts of and commentaries upon this work, we do not have a satisfactory edition and interpretation. The only exception is the unpublished dis-

(*ein Lehrbuch der Rätselkunde*). 1. und 2. Kapitel. Marburg 1968 (unpublished mimeographed dissertation), pt. 1, p. ix, and Ludwik Sternbach, *Indian Riddles. A Forgotten Chapter in the History of Sanskrit Literature*. [*Vishveshvaranand Indological Series* 67]. Hoshiarpur 1975, p. 94-96.

⁵ See Sen, op. cit., p. 258-263.

⁶ Following his edition, Sen counts the last three stanzas as 4.12, 13, 21.

sertation of Dr. Martin Kraatz, which presents to the reader not only the text of the first two chapters together with an interpretation of the two commentaries by Keśava (previously unknown) and Keśavamiśra, but also a meticulous and copiously annotated German translation which literally leaves no stone unturned.⁷ Since a reliable text of the Vidagdhamukhamaṇḍana and particularly of its Prakrit section is essential for the planned complete edition and translation of Ratnākaraśānti's Vidagdhavismāpana I would like to present a second, though again not final, attempt at solving the problems of this part of Dharmadāsa's work.

The reason why it is not possible to present a final, critically established text of the Vidagdhamukhamaṇḍana within the limited framework of a paper is, *mutatis mutandis*, the same as has been given by Martin Kraatz in the preface of his thesis:

Die Frage war, welcher Mūlagrantha den Kommentaren vorangestellt werden sollte. Eine kritische Ausgabe, die noch fehlt, ließ sich nicht erstellen. Denn es war für eine Dissertation unmöglich, die dazu notwendigen ca. 100 Mss. (die von Kommentaren eingeschlossen) aus indischen, amerikanischen und europäischen Bibliotheken zu beschaffen und zu kollationieren. Überdies wiegt der Text zu leicht, als daß, gegenüber immer noch wichtigeren Aufgaben der Sanskritphilologie, ein solcher Aufwand gerechtfertigt wäre. Selbstverständlich galt es, soweit vorhanden, und, wenn vorhanden, soweit erschließbar, den Text zu bieten, wie er den beiden Erklärern [Keśava und Keśavamiśra, MH] vorgelegen haben mußte. Leider bieten die beiden Mss. nur den Kommentartext; der wiederum gehört bei beiden nicht zu jenen, die Wort für Wort des Grundtextes wiederholen und erklären. Er greift nur das Schwierige heraus (oft überhaupt nichts als die Antwort) und läßt den klaren Rest (*spāṣṭam anyat*) unerwähnt. Vor die Wahl gestellt, diese fehlenden Passagen aus einer gedruckten Ausgabe oder aus einem Ms. zu ergänzen, zog ich es vor, ein Ms. der IOL/London zugrundezulegen, das den Text des Vid. mit dem Kommentar Vidvanmanoharā des Tārācandra (der zwischen 1400 und 1650 lebte)⁸ bietet. Solange eine kritische Ausgabe fehlt, dürfte dieses Verfahren hilfreich sein, wenn es auch keinen großen Schritt voran bedeutet. Immerhin wird so der Text des Vid. ein erstes Mal zusammen mit zwei älteren Kommentaren und den Lesarten (sowie, in den Anmerkungen, mit vielen von Keś[ava] und Ke[śava-]Mi[śra] abweichenden oder diese ergänzenden Glossen) eines Dritten vorgelegt. Unter den mir bekannt gewordenen Drucken ist keiner, der auch einen frühen Kommentar darbietet.

⁷ Cf. n. 4 above. It is a great pity that this valuable work has to date not been made accessible to a wider public. Fortunately specialists like Ludwik Sternbach as well as several other colleagues have been able to use it, either through complimentary copies or interlibrary loan. Dr. Kraatz has already solved many of the problems in the remaining two chapters of the Vidagdhamukhamaṇḍana.

⁸ See P.K. Gode, Chronology of Tārācandra's Commentaries on the Vidagdhamukhamaṇḍana, Ghaṭakarpara and Śrutabodha – Between c. A. D. 1400 and 1650. *Bhāratīya Vidyā* 14 (1953) 70-74.

This paper follows, as far as the *mūlagrantha* is concerned, exactly the same principle. When I went through the index cards of the Nepal-German Manuscript Preservation Project (NGMPP), I found three apparently old ones: two of the *mūlagrantha*, and one of an anonymous commentary. One of the *mūlagrantha* MSS (reel No. A 22/1) is incomplete; it breaks off after 2.20a: *bhavata iti vātisvacchaṃ ka* (14b1).⁹ The two other manuscripts are complete and they are, according to their dates, the oldest known of the *mūlagrantha* and the commentary to date. They are:

1) NGMPP B 16/11, National Archives Kathmandu, HMG Department of Archaeology, shelf mark *pañcama* 833, *viṣaya sāhitya* 16; 48 folios, four lines per page, 22,5 x 3,5 cms, complete, undamaged. Our abbreviation: A.

Incipit: (1b) *oṃ namo mañjughoṣāya || siddhauṣadhāni bhavaduḥkhamahā-gadānāṃ puṇyātmanāṃ paramakarṇṇarasāyanāni | prakṣālanai(2)kaśalilāni [!] manomalānāṃ sauddhodaneḥ [!] pravacanāni ciram jayanti /1/*

Colophon: (48a1) *iti paṇḍitācāryasrīdharmadāsaviracite vi(2)dagdhamukhamaṇḍane caturthaḥ paricchedaḥ samāptaḥ |X| sa 501 poṣasuklapatipadyāyāṃ (3) likhitam idaṃ śrīkāṣṭhamaṇḍapaśrīkīrttipuṇyamahāvihāra śrīluntabhadreṇa | amātyasrī(4)jayatabrahmasya puṣṭakaṃ [!] |o| śrīśrījayasthitimalladevasya vi<ja>yarāje |X| śubham astu || (48b) guṇināṃ yaḥ praśāsteva ciṃtāmaṇir ivārthināṃ / piteva dīnalokānāṃ jayabrahmā sa rājate || jayabrahmā(2)-ja<ya>d vairimantrimantrarddhisaṃtatim / sthāpayaṅ chrīsthi(tī)ndrasya śāsanāc chrījayājanam || śu(3)bham astu |X|*

Contrary to what one would expect from its age (501 NS ~ 1381 AD), this manuscript is full of mistakes. Quite often, however, it is still discernible from which reading the actual text has been corrupted. This manuscript contains only the *mūlagrantha*.

2) NGMPP B 16/13, National Archives Kathmandu, HMG Department of Archaeology, shelf mark *pañcama* 443, *viṣaya sāhitya* 18; 21 folios, five lines per page, 28 x 4,5 cms, complete, undamaged. Our abbreviation: C.

Incipit: *oṃ namo vāgīśvarāya || śrīmato dharmmadāsasya vidagdhamukhamaṇḍane | mandadhījñānajanāni ṭippanī kriyate mayā || viṣamapadavanālī-bhrāntisaṃkleśabhītā na bhavatu janateyaṃ mandabuddhipracārā | bhavati na [2] mama paścān mārggasandohamoho (hy a)gamakapadabhūbhrdbhedane tena yatna(h || siddhauṣa)dhānītyādi |*

Colophon: [20a5] *vidagdhamukhamaṇḍanasyeyam arthaprakāśinī | likhyate jīvadattena fīkā sā sudhiyādhunā || samvad agnībharope 'smin sahasyāsita-māsake | gaurīti (bodhi)nasyāhni [20b] ṭippanīyam samāpyate || śubham ||*

⁹ Not completed by the scribe! No loss of manuscript.

This manuscript is very correct, but unfortunately extremely brief in its explanations – obviously following the principle *sapienti sat*. Nevertheless, its great age (385 NS ~ 1265 AD) makes it one of the most important source materials for the interpretation of the Vidagdhamukhamaṇḍana.

In addition to the two Nepalese MSS I have used the following sources:

3) The most popular edition of the Vidagdhamukhamaṇḍana, i.e., the one which appeared in the Nirnaya Sagara Press.¹⁰ Though stemming from such a renowned printing-press, this edition is of regrettably poor quality: it is marred by a great number of printing mistakes and the apparently modern commentary seems to be merely guessing in many places.¹¹ The readings of this edition are abbreviated as N.

4) The commentary by Keśavamiśra. It is preserved in MS 11368 of the Oriental Institute Baroda. It is written on paper, complete, the script is Devanāgarī, and it is apparently not old. A detailed description can be found in Kraatz (op. cit., p. xxix-xxx), who in his dissertation edited the full text of the commentary on the first two chapters. Dr. Kraatz not only lent me the photographs of the MS in his possession, but also his (provisional) transcript, which was very helpful. Keśavamiśra's explanations are given after the text of the Arthaprakāśinī. The commentary is abbreviated as KM.

5) The manuscript No. 1574 of the India Office Library containing the *mūlagrantha* together with Tārācandra's commentary Vidvanmanoharā. It is briefly described in J. Eggeling, *Catalogue of the Sanskrit Manuscripts in the Library of the India Office. Part III: Saṃskṛit Literature*. London 1891, p. 364f. Tārācandra lived between 1400 and 1650 CE. The manuscript is undated, apparently recent (18th or 19th century). Dr. Kraatz kindly lent me his photographs of the MS. Our abbreviations are T and Tcomm.

¹⁰ *śrīDharmadāsasūriprāñītaṃ Vidagdhamukhamaṇḍanakāvyaṃ. svopajñavyākhyāsamalaṃkṛtam. idaṃ Paṇṣīkaropāhvaya-Lakṣaṇātmaja-Vāsudevaśarmaṇā saṃśodhitam*. Bombay: Nirnaya Sagara Press, 1905 (various reprints: 1914, 1926).

¹¹ Apart from the two printed texts used by Sen (see above) and the NSP edition, Dr. Martin Kraatz mentions four more printed editions in his bibliography (op. cit. [n. 4], pt. 2, p. 212), which we were not able to acquire: 1) *Vidagdhamukhamaṇḍanaṃ nāma prahelikākāvyaṃ śrīDurgācarānaviracitayā vyākhyayālaṃkṛtam*. Bahrāmpor: Rādhā-Ramaṇa Press, 1887. – 2) *The Vidagdhamukhamaṇḍana. An Ancient Sanskrit Poetical Composition* by Sri Dharmadasa of Kanyakubja, India. With a trsl. into Sinhalese by S.A. Seelakkandha Thera. Colombo: Kalupahana, 1902. – 3) *Vidagdhamukhamaṇḍanaṃ śrīDharmadāsakaviracitam śrīŚyāmācarānakaviratnakṛtasaralaṅkāVaṅgānuvādasahitam ca*. Calcutta: Victoria Press, 1905. – 4) *śrīDharmadāsasūriviracitaṃ Vidagdhamukhamaṇḍanam ... Parameśvarānandaśarmaṇā saṃpāditaṃ sarala-svopajñāṅkāyā sanāthitaṃ ca*. Lahore: Bhāradvāja Press, 1928.

6) The manuscript or. fol. 1108 of the former Preußische Staatsbibliothek containing the *mūlagrantha* together with Jinaprabhasūri's commentary. It is briefly described in A. Weber, *Verzeichnis der Sanskrit- und Prākṛit-Handschriften*. Berlin 1886, p. 285f. The MS is dated 1676 CE. Dr. Kraatz kindly lent me his photographs of the MS. Our abbreviations are J and Jcomm.

7) The text established by Sen in his paper as well as the variants given there; the latter only eclectically, because their sources are never mentioned.

In the *codex unicus* of Keśava's commentary that was also edited in Dr. Kraatz's thesis the folios dealing with the Prakrit stanzas are missing.

The following edition has three main objectives:

- a) To edit the oldest known recension of the basic text together with two still unpublished commentaries.
- b) To establish a metrically consistent text.
- c) To establish a linguistically correct text.

I hope that this will serve as an incentive to produce a better edition of the Vidagdhamukhamaṇḍana than those that have appeared so far. The next step towards this aim should be an edition of chapters three and four in the same manner as Dr. Kraatz has edited the first two chapters, preferably with the inclusion of the two Nepalese manuscripts.

In this connection I would like to emphasize what a boon it is that the much more demanding text of Ratnākaraśānti's Vidagdhavismāpana and its commentary by Paṇḍita Aśoka have been preserved in an almost impeccable *codex unicus*. Otherwise the task of editing this precious work would have become hopeless.

Symbols Used in the Edition

(.....)	indistinct portion
(figure)	page and line numbers of the MS of Keśavamiśra's commentary and of MS A
[.....]	to be deleted
[figure]	page and line numbers of the Arthaparakāśinī MS
[[.....]]	marked in the manuscript as to be deleted
<.....>	to be added against the manuscript
{.....}	text added in the margin
X	a graphic ornament

Abbreviations

A	MS NGMPP B 16/11 of the Vidagdhamukhamaṇḍana (see above, p. 81).
AP	The anonymous commentary Arthaprakāśinī.
C	MS NGMPP B 16/13 of the Arthaprakāśinī (see above, p. 81f.).
CDIAL	R.L. Turner, <i>A Comparative Dictionary of the Indo-Aryan Languages</i> , London 1966.
CDPL I-	<i>A Comprehensive and Critical Dictionary of the Prakrit Languages</i> . Vol. I-. Pune 1993-.
DNM	<i>The Deśināmamālā of Hemacandra</i> , ed. by R. Pischel. Bombay 1938.
GK	Gāhākosa (/ Gāhāsattasāi): <i>Das Saptaçatakam des Hāla</i> , hrsg. von A. Weber. Leipzig 1881.
GPS	R. Pischel, <i>Grammatik der Prakrit-Sprachen</i> . Strassburg 1900.
GV	<i>Gaiḍavaho by Vākpatirāja</i> , ed. by N.G. Suru. Ahmedabad 1975.
HGA	G.V. Tagare, <i>Historical Grammar of Apabhraṃśa</i> . Delhi 1948.
J	MS of Jinaprabhasūri's text of the Vidagdhamukhamaṇḍana (see above, p. 83).
Jcomm	Jinaprabhasūri's commentary as contained in J.
KM	Keśavamiśra's commentary (see above, p. 82).
N	<i>Vidagdhamukhamaṇḍana</i> , ed. by V.S. Paṇṣikara. Bombay 1905 (see above, p. 82 with n. 10).
PSM	H.D.T. Sheth, <i>Pāia-sadda-mahaṇṇavo</i> . Calcutta (1923-)1928.
S	Text and variant readings as given in Sukumar Sen 1950 (see n. 2).
SB	<i>Rāvaṇavaha oder Setubandha</i> , hrsg. von S. Goldschmidt. Strassburg 1880.
T	MS of Tārācandra's text of the Vidagdhamukhamaṇḍana (see above, p. 82).
Tcomm	Tārācandra's commentary Vidvanmanoharā as contained in T.

THE MIDDLE-INDIC STANZAS IN DHARMADĀSA'S VIDAGDHAMUKHAMAṆḌANA
TOGETHER WITH THE ANONYMOUS ARTHAPRAKĀSINĪ (1265 AD)¹²
AND KEŚAVAMIŚRA'S COMMENTARY¹³

(34a2) *bhāṣābhiḥ citritam yat syāt saṃskṛtaprākṛ(3)tādibhiḥ /*
santaś citram tad icchanti saṃśuddham tv ekabhāṣayā /53/

AP: [14a3] *idānīm prākṛtādibhāṣayā durbodhatvāt praśnasyāpi kiṃcid vyākhyāyate ||*

KM: (8a3) *bhāṣābhir iti |*

A variegated (mixture) of languages like Sanskrit and Prakrit is called “variegated” (*citram*) by the experts; (that which consists) of only one language (is called) “pure” (*saṃśuddham*).

kiṃ na syāt kīdrkṣam -----

mahato 'pi hi¹⁴ tādr(4)śasya jalarāśeḥ / ◡ ◡ - ◡ ◡ - ◡ ◡ ◡ - -

diṇamaṇīkarasuhaphaṃsaṇa¹⁵- ◡ ◡ ◡ ◡ ◡ ◡ ◡ ◡ - ◡ ◡

paḍiujjham¹⁶ hoi kiṃ gose¹⁷ /54/ ◡ ◡ - - - ◡ - - -

kamalavaṇam¹⁸ |o| Metre: Āryā

AP: *diṇamaṇītyādi || diṇamaṇir āditya[4]ḥ | tasya karo raśmiḥ | tasya sukhasparśaḥ | tena pratibuddham vikasitam | bhavati kiṃ | gose | pratyūṣe |*

¹² See above, p. 81f.

¹³ This transcript is not meant to replace a critical edition. The manuscript has too many mistakes, especially in its Prakrit sections. Moreover, we do not have a manuscript of the text that Keśavamiśra comments upon. It is also not our intention to discuss all the variants, either of the text or its interpretation, in comparison with our Nepalese witnesses. Our main concern is to illustrate how much the different manuscripts of the *mūlapāṭha* and the commentaries are at variance. The orthographical peculiarities of the MS are preserved.

¹⁴ *ca* (instead of *hi*) N; S has neither *ca* nor *hi* (unmetrical)!

¹⁵ *diṇamaṇīkiranapphaṃsaṇa*^o N; S notes the variant reading *diṇaara*^o for *diṇamaṇī*^o. – The commentary confirms A (which has *hamsaṇa*^o due to the similarity of *ha* and *pha* in this form of script).

¹⁶ *paḍibubbham* N (misprint for *paḍibuddham* or *bujjham*), *palibuddham* S (v.l. *bujjham*, *ujjham*, *uddham*). – Both forms, with or without *o*, are possible; cf. *GPS* § 186.

¹⁷ *goṇe* (< *goṣe*?) A; *kiṃ* is omitted.

¹⁸ *kamalavaṇam* A.

*uttaram āha | kamalavaṇam iti | kaṃ | pānīyaṃ | alavaṇam | na syāt | api tu [5]
salavaṇam eva | pakṣe | padmavaṇam |*

KM: *mahato 'pi tādrśasya jalarāśeḥ kiṃ na tu kīdrśam syād ity anvayaḥ <|>
(4) dinamāṇiḥ | sūryyaḥ | tasya karāḥ suhaphamsaṇam sukkena sparśanam <|>
tena paḍibuddham tena pratibuddham bhavati kiṃ | gose prātaḥkāle[h] <|>
(5) uttaram | kamalavaṇam | kaṃ jalam | alavaṇam akṣ[am]āram | pakṣe ka-
malānām vanam |*

Which [part] of the ocean, no matter how great it is, does not have which quality?¹⁹

Water – unsalted (*kaṃ alavaṇam*).

What is to be awakened in the early morning by the pleasant touch of the sun-rays?

The bed of lotuses (*kamala-vaṇam*).

matsyahi(34b)tam ambu kīdrk

— ∪ ∪ ∪ — ∪ —

prechati rogī niśāsu kiṃ bhāti /

— ∪ ∪ — ∪ — ∪ — ∪

ko 'naṅgo vadati mṛgaḥ

— — — ∪ ∪ ∪ ∪ —

khe gammai kerisā²⁰ raviṇā²¹ /55/

— — ∪ ∪ — ∪ — ∪ ∪ —

avi(2)sāmabhamireṇa |o|

Metre: Āryā

saṃskṛtaprākṛtam |o|

AP: *khe gammai ityādi | khe | ākāśe | gammai | gamyate | kerisā | kīdrśena |
raviṇā | ādityena | avisāmabhamireṇeti | avi | pakṣirahitam | [14b] sāma | he
saroga | bham | nakṣatram | iḥ | kāmadevaḥ | eṇa | he hariṇa | pakṣe |
avisrāmabhramaṇena |*

KM: *matsyeti khe ākāśe <|> gammai gamyate | kerisā kīdrśe(6)na <|> raviṇā
raviṇā <|> uttaram avisāmabh<am>ireṇa | avi na vidyate viḥ pakṣī yasmin tat
avi | sāma he rogin | amena sa(7)ha varttata iti sāmas tāsubuddhau [recte:
tatsambuddhau] | bham nakṣatram | i<h> kāmāḥ <|> eṇa he hariṇa | pakṣe
avisāmam avisrāmam bhaviram [recte: bhamiram] bhramaṇam yasya tena
tathā <|> (8) saṃskṛtaprākṛtam |*

¹⁹ The function of *tādrśasya* in this question is not quite clear to me.

²⁰ *kerisā* A. – This is an otherwise unattested “sanskritic” instrumental of *kerisa-* instead of *keriseṇa*.

²¹ *raviṇā* AS. – Both forms are possible; cf. *GPS* § 186.

What kind of water is good for fish?
 The one which is without birds (*avi*).
 A sick person asks: "What shines during the night?"
 "O sick one, a star (*sāma bham*)!"
 A deer says: "Who is Anaṅga?"
 "The god of love, O deer (*ir eṇa*)!"
 What is the sun like which moves in the sky?
 Continuously moving without getting tired (*avisāma-bhamireṇa*).²²

(This was the mixture of) Sanskrit and Prakrit.

prāyo bibhyati kīdrśād arigajād dantaprahīṇā gajāḥ
pṛthvī (3) samprati kīdrśā nṛpatinā rājanvatī rājate /
prāyaḥ prāvṛṣi kīdrśī giritaṭi dhatte ca kaḥ kaṃ jale
majjhaṇṇe valie ghaṇaccaadiṇe jādaṃ saro kerisaṃ /56/
saradādavatāvidavāhiraṃ |o| Metre: Śārdūlavikrīḍita

AP: *majjhaṇṇetyādi | majjhaṇṇe | madhyāhne | valie | mahati | ghaṇaccaadiṇe*²³ |
ghanātyayadine | [2] śaradi | jādaṃ | bhūtaṃ | saraḥ | taḍāgaḥ | kerisaṃ |
kīdrśaṃ | saradādavatāvidavāhiraṃ | saradāt | sadantāt | avatā | rakṣakena |
vidavā | dāvāgniśūnyā | ahir aṃ | [3] ahiḥ | śeṣanāgaḥ | aṃ | vāsudevaṃ |
pakṣe | śaradi | ātapaḥ | śaradrtaudraṃ | tena tāpitaṃ | caṇḍīkṛtaṃ | bāhyaṃ
(asya) sarasas tat tathā ||

KM: *prāi [recte: prāya] iti <|> majjhaṇṇe <ṇ>e madhyāhne <|> valie balayukte |*
ghaṇaccaadiṇe ghanātyayadine | jadaṃ [recte: jādaṃ] jātaṃ | saro saraḥ | [ke]
(9) kerisaṃ kīdrśaṃ | uttaraṃ | saradādavahāvira [recte: °tāvida°] vāhiraṃ ||
saradāt | sa[m]daṃtāt | avatā rakṣakena | vidavā | vigatadavā | ahiḥ (10)
sarppaḥ śeṣanāgaḥ | aṃ parameśvaraṃ | pakṣe | sa<ra>dādavatāvidavāhiraṃ |
śara[m]dādavaḥ śaradātapaḥ tena tāvidaṃ tāpitaṃ bāhiraṃ || (11) bāhyaṃ |

What kind of hostile elephant are elephants without tusks generally afraid of? – Of one with tusks (*saradāt*).

With what kind of king does the earth now shine as endowed with a genuine ruler? – With him who protects (*avatā*).

²² *avisāmaramireṇa* A. – The form *visāma-* is not correct; it should be either *vissāma-* or *vīsāma-*. According to *PSM*, there are two more exceptions: *visamia-* in SB 9.87 and *visamira-* in GK 52.

²³ *ghanaaccadiṇe* C.

What is a range of mountains generally like during the rainy season? – It is without forest fires (*vidavā*).

And who supports whom in the water? – The snake (supports) Viṣṇu (*ahiram*).

What has a pond become like on an intense²⁴ autumn day during noon? – Its surface (“outer parts”) is scorched by the heat of autumn (*saradādavatāvida-bāhiraṃ*).

*kṛtṭaṃ kīdṛśaṃ aṅgaṃ*²⁵ (35a)

--- ∪ ∪ ---

*dantabhavaṃ kiṃ vadanti vidvāṃsaḥ*²⁶ /

--- ∪ ∪ --- ∪ --- ∪ ---

atilaghuvāci padaṃ kiṃ

∪ ∪ ∪ ∪ --- ∪ ∪ ---

kerisu suaṇesu hoi jaṇu /57/

--- ∪ ∪ ∪ ∪ --- ∪ --- ∪ ∪ ∪

*visraṃtamaṇu*²⁷ |o|

Metre: Āryā

samskṛtāpabhraṃśam || (2)

AP: *kerisu suaṇesv ityādi* | *kerisu* | [4] *kīdṛśaḥ* | *suaṇesu* | *sujaneṣu* | *hoi* | *bhavati* | *jaṇu* | *visraṃtamaṇu* | *iti* | *jaṇu* | *janaṃ* | *visraṃ* | *āmagandhi* | *taṃ* | *takāraṃ* | *dantayā* (...) *tulasā* | *iti nyāyāt*²⁸ | *aṇu* | *sūkṣmaṃ* | *ra*[5] *jaḥ* | *pakṣe* | *janaviśrāntacittāḥ* ||

KM: *kṛtṭam* | *iti* | *daṃtabhavaṃ* | *varṇaṃ* | *vidvāṃsaḥ* | *kiṃ* | *vadaṃti* | *kerisu* | *kīdṛśaḥ* | *suaṇesu* | *sujaneṣu* | *hoi* | *bhavati* | *jaṇu* | *janaḥ* | (12) *uttaraṃ* | *visraṃtamaṇu* | *visraṃ* | *ā[ga]magaṃdhi* | [*taṃ āmagaṃdhi*]²⁹ | *taṃ* | *takāraṃ* | *aṇu* | *sūkṣmaṃ* | *pakṣe* | *viśrāṃtamanāḥ* | *samskṛtāpabhraṃ*(13) *śajātīḥ* |

What is a chopped-off limb like? – Putrid-smelling (*visraṃ*).

Which (sound) do the learned designate as dental? – The “t” (*taṃ*).

Which word expresses something which is very light? – Fine (or atom) (*aṇu*).

How does a man feel (when he dwells) among good people? – Relaxed in his mind (*visraṃta-maṇu*).

(This was the mixture of) Sanskrit and Apabhraṃśa.

²⁴ Jcomm explains *valie* as *valite sati* “having broken forth” (?).

²⁵ *kṛtṭaṃ kīdṛśaṃ saṅgaṃ* A.

²⁶ *vidanti vidvāṃsaḥ* A.

²⁷ *visraṃtamaṇu* A.

²⁸ Unclear; obviously an enumeration of the dentals.

²⁹ Obviously a dittography.

kiṃ sukham āhuh prāyaḥ - ◡ ◡ - - - -
keśavikāraṃ ca kā³⁰ harer dayitā / - ◡ ◡ - - ◡ - ◡ - ◡ ◡ -
katham ābhā kasmin niśi ◡ ◡ - - - - ◡ ◡
ke luccai vīlapu(3)liśāṇaṃ³¹ /58/ - - ◡ ◡ - ◡ ◡ ◡ - -
śamalakammāmbhe |o| Metre: Āryā

AP: *ke luccai ityādi | ko rocate vīrapuruṣebhyaḥ | śamalakammāmbha iti | śaṃ | sukhaṃ | alakaṃ | prasiddhaṃ | mā | pūrvam vyākhyātā | alam* ^[32] *ati*[15a] *śayena | bhe | nakṣatre | pakṣe | samarakarmāmbhaḥ ||*

KM: *kim iti | ko luccai | rocate [recte: rocate] | vīlapulisāṇaṃ vīrapuruṣeṣaḥ [recte: °puruṣāṇāṃ] | uttaraṃ | samalakammāl<ambh>e | śaṃ sukhaṃ | alakaṃ cū(14)ṛṇakumtalaṃ | mā lakṣmīḥ | alaṃ atīśayavācyeyaṃ | bhe nakṣatre | pakṣe | śamalakammāmbhe | samarakarmmāmbhaḥ |*

What does one generally call happiness? – Bliss (*śam*).

And what a particular form (twist) of the hairs? – A lock (*alakaṃ*).

Who is the beloved of Viṣṇu? – Lakṣmī (*mā*).

What is the radiance like in which night? – Sufficient (*alam*) if (full of) stars (*bhe*).

What (or: Who) is pleasant for heroic persons? – Entering (or: He who enters) warfare (*śamala-kammāmbhe*).

kaḥ stamberamasuta iti - - - ◡ ◡ ◡ ◡ ◡
vikhyātāḥ pṛcchati sphuṭaṃ hariṇa(4)ḥ / - - - - ◡ - ◡ - ◡ ◡ -
ahiṇavaṇagalī lañño³³ ◡ ◡ ◡ ◡ ◡ ◡ - - -
aśāhuṇo³⁴ keṇa ujjāḍai /59/ ◡ - ◡ - - - ◡ - ◡ ◡ ◡
kalabhaeṇa |o| Metre: Āryā

saṃskṛtamāgadhikam³⁵ |o|

³⁰ *kā* is omitted in A.

³¹ *vīlapulisāṇaṃ* A.

³² *pūrvam vyākhyātā | alaṃ | C.*

³³ *abhiṇava*° A; °ṇayalī° N, °ṇaalī S; °lanno N.

³⁴ *aśāhuṇo* ACN, S.

³⁵ *saṃskṛtapaiśācikaṃ* A, *saṃskṛtanāgadhikam* N.

AP: *abhiṇavaṇagalī*³⁶ *ityādi* | *prathamavāsitanagarī* | *lañño* | *rājñah* | *asāhuṇo* | *asādhoḥ* | *keṇa* | *kena* | *ujja(da)i* | *udvasā bhavati*³⁷ | *kalabhaeṇeti* | *kalabhaḥ* | [2] *karitanayaḥ* | *eṇa* | *he hariṇa* | *pakṣe* | *pratyāyabhayeneti* ||

KM: *ka iti* | (15) *ahiṇavaṇam* | *añī*³⁸ *raṇ<ṇ>o* *asāhuṇo keṇa ujjalai* | *abhinavana[va]garī raṇ<ṇ>o rājñah <|>* *asāhuṇo asādho<ḥ> <|>* *ke(16)ṇa kena <|>* *ujja<lai> tyaj<y>ate* | *uttaram* | *kalabhaeṇa[h]* | *he eṇa rahiṇa [recte: hariṇa]* (.) *kalabhaḥ [] kariśāvakaḥ <|>* *pakṣe* | *kala karabhaeṇa[h]* | (8b) *rājadamḍa[[ra]]bha<y>e[[ṇa]]na <|>* *saṃskṛtapaisācikaṃ <|>*

A deer asks distinctly: “Who is known as the child of an elephant?” – “A young elephant (*kalabha*), O deer (*eṇa*)!”

For what reason is the new(ly founded) city of a bad king deserted³⁹? – For fear of taxes (*kala-bhaeṇa*).

(This was the mixture of) Sanskrit and Māgadhī.

⁴⁰KM 59A: *kasminn iti <|>* *gihye [recte: gimhe]* *grīṣme majjhasme [recte: majjhanhe]* *madhyāhne kāle adisaidavisā [recte: °disā]* *atīsayita(2)ṭṛṣā magadhī magadhī kiṃ bhaṇadi kiṃ bhaṇati age dehi bharādīpāñīdhārā <|>* *age parvate dehīti kṛpāpadam du<ḥ>khijano va(3)dati bharāṭ bhānām nakṣatṛāñām rāṭ rājā caṃdraḥ (ī)ḥ lakṣmīḥ pāñī hastau dhārā kuṭhārāgrabhāgaḥ <|>* *pakṣe age iti saṃbodhane abhi(4)mukhīkaraṇe age iti māgadhībhaṣā sa rād ī śī(ghra)ṃ <|>* *saṃskṛtamāgadhī <|>*

ko(35b)pāruṇam kim aruṇāgrasarasya pūrva-

kāṣṭhāpratiṣṭhitatanor upamānapātram /

*pattam khanena maranam sakarassa rañño*⁴¹

*putte(2)hi kim paisaṭehi*⁴² *turaṅga-m-attham /60/*

*kapilapanam*⁴³ ||

Metre: Vasantatilaka

³⁶ The same reading as in A.

³⁷ *udvāsā bhavati* C; Tcomm: *ujjāṭa bhavati*. This seems to be a re-sanskritization. – J reads *ujjhiḍai*; Jcomm explains *ujjhaḍai* [!] as *udvasati*.

³⁸ The preceding seems to be a corrupted abbreviation of *ahiṇavaṇagalī*.

³⁹ For the adjective *ujjaḍa-* see CDPL IV/1/1331a.

⁴⁰ The stanza commented upon in the following cannot be found in the editions and manuscripts available to me. Only what in all probability belongs to its *mūlapāṭha* is printed in italics.

⁴¹ *rañño* A, *rañnam* N, *rañño* CS. – For the form prescribed by the grammarians cf. Hemacandra 4.303f.: *jño ññah paisācyām* [303] and *rājño vā ciñ* [304].

⁴² Or *paisaḍhehi*, as in C? The form is strange if it is indeed the Paisācī equivalent of *praviśadbhiḥ*, as explained in the commentary. N and S read *pavisīuṇa*; the latter gives the variant reading *pavisīuṇa* which is no doubt a misprint of *pavisīuṇa*, the regular form of the gerund in Māhārāṣṭrī, which as such is found in T and Tcomm. The reading of A and C is certainly a *lectio difficilior*. S completely ignores the fact that his text is no Paisācī at all, whereas J reads *paisiḍhehiṃ* (the *anusvāra* being superfluous and against the metre).

⁴³ *kapilavanam* A, S.

AP: *pattam khanena ityādi | pattam | prāptam | khanena | kṣaṇena | maranam | maranam | sakarasya | sagarasya | rañño | rājñah | puttehiṃ | putraiḥ | kiṃ paisaḍhehi | kutra pra[3]viśadbhiḥ | turaṅgamattham | turaṅgamārtham | kapilapanam⁴⁴ iti | kaper vānarasya lapanam | lapyate aneneti lapanam | mukham | pakṣe | kapilasya muneḥ | vanam | āśramah |*

KM: *kopeti <|> aruṅāgrasarasya aruṇo agrasaro (5) yasya pūrvakāṣṭhāyām pratiṣṭhitā tanur yasya tasya raveḥ kopāruṇeḥ san kim upamānapātraṃ bhavati <|> yattam [recte: pattam] prāptam khaṇena kṣa(6)ṇena saarassa sagarasya raṅ<ṇ>aḥ rājñah puttehiṃ putraiḥ pavvisidehiṃ [!] praviśadbhiḥ praviṣṭair iti vā turaṅgamattham turaṅgamārtham <|> uttaram (7) kapilapanam kaper vānarasya lapanam mukham <|> pakṣe kapilapanam kapilasya muneḥ panam vanam <|> panam iti paisācīkī bhāṣā <|>*

What, red with anger, is the object of comparison of the red morning sun when its body rests in the eastern direction? – The face of a monkey (*kapilapanam*).

What did the sons of King Sagara enter, searching for horses, before they were killed instantaneously? – The hermitage of the seer Kapila⁴⁵ (*kapilapanam*).

<i>kaṃ prīṇayanti⁴⁶ jaladāḥ</i>	---○---○---○
<i>sainyam kīḍrk pa(3)lāyate⁴⁷ samarāt /</i>	-----○---○---○
<i>dhatte śirodharah⁴⁸ kiṃ</i>	---○---○---
<i>ruttasiram kerisam hoi /61/</i>	---○---○---
<i>cātakaṅkātaraṅkaṃ </i>	Metre: Āryā

saṃskṛtapai(4)śācīkam⁴⁹ |o|

⁴⁴ *kapilapanam* C. – For the change of *va* to *pa* in Paisācī see *GPS* § 191.

⁴⁵ For the story of King Sagara and his sons who were killed when they tried to retrieve the horses for the Aśvamedha ceremony stolen by Viṣṇu, cf. Johannes Schneider, *Der Lobpreis der Vorzüglichkeit des Buddha. Udbhaṭasiddhasvāmins Viśeṣastava mit Prajñāvarmans Kommentar. Nach dem tibetischen Tanjur herausgegeben und übersetzt. [Indica et Tibetica 23].* Bonn 1993, p. 199-209.

⁴⁶ *prīṇayanti* A, *prīṇayanti* N, S.

⁴⁷ *kapāyate* A, *palāyate* N, S; also JT.

⁴⁸ °*dhano* A, °*dharo* J, °*dharā* NT.

⁴⁹ *saṃskṛtamāmādhikaṃ* A, °*māgadhikaṃ* J, *saṃskṛtapaiśācīkam* N, Tcomm.

AP: *ruttasiram ityādi | ruttasiraṃ | ru[4]draśiraḥ | kerisaṃ | kīdrśam | hoi | bhavati | cātakaṃkātarāṅkaṃ iti | cātakaṃ | pakṣivīśeṣaṃ | kātaraṃ | satrapaṃ | kam | śiraḥ | pakṣe | jātagaṅgātaraṅgaṃ iti sugamaṃ ||*

KM: *kām [!] iti <|> (8) ruddasyalaṃ [recte: ruttasiraṃ] rudraśiraḥ kerisaṃ kīdrśam hoi bhavati <|> cātakaṃkātaraṅkaṃ <|> cātakaṃ pakṣiṇaṃ kātaraṃ aśūraṃ kaṃ śiraḥ <|> pakṣe cātakaṃ(9)kātaraṅkaṃ <|> cāta jāta kaṃkā gaṅgā taraṅkaṃ taraṅgaṃ <|> saṃskṛtapaiśācikaṃ <|>*

Whom do the clouds please?⁵⁰ – The Cātaka bird (*cātakaṃ*).

What kind of army shuns the battle? – A faint-hearted one (*kātaraṃ*).

What does the neck support? – The head (*kaṃ*).

What is the head of Rudra like? – The waves of the Ganges stem from it (*cāta-kaṅkā-taraṅkaṃ*).

(This was the mixture of) Sanskrit and Paiśācī.

ko varṇādyah⁵¹ kva jaladhisutā kaṃ ca dīrghādisaṃjñam

prāhur buddhaḥ⁵² kaṃ ajayad asau tārkkaiḥ ke (36a) kriyante / āmantryo viḥ kathaya viditaṃ kiṃ padaṃ hetuvāci

jā †ṇaccīe⁵³ mahai⁵⁴ mahilā⁵⁵ sāvī vollei kīsa⁵⁶ /62/ (2)
a)e(°)cammāraṃvādāvehi |o| Metre: Mandākrāntā

AP: *jā ṇaccīe ityādi | yā nartitum i[5]cchati mahilā sāvī kiṃ kurute brūte | ae cammāraṃ vādāvehīti | aḥ | akāraḥ | e | vāsudeve | acaṃ | svaram | māraṃ | kāmadevaṃ | vādāḥ | prasiddhāḥ | ve | he pakṣiṇ | hi | hetau | pakṣe | ae | sambuddhau | carmakārād anya[15b]sya⁵⁷ | carmakāraṃ | vādāya | (ku)na(ṇ)taḥ ||*

KM: *ko varṇādyah⁵¹ iti <|> varṇādyah⁵¹ varṇeṣu svareṣu ādyah⁵¹ <|> jā (10) ṇacceuṃ <|> jā yā ṇacceuṃ nartitum mahai[di] icchati mahilā strī sāvī sāvī colei [recte: volei] vadati kīsa kiṃ <|> uttaraṃ aecammāraṃvādā(11)vehi vādāya iti <|>*

⁵⁰ The reading of A (*prāṇayanti*) is unusual, but not entirely impossible: “Whom do the clouds nourish (‘make breath’)?”

⁵¹ *varṇnoghah* A, *varṇādyah* N, S.

⁵² *buddhāḥ* N (misprint?).

⁵³ *ṇaccīe* A, *ṇaccī* e N, *ṇacceuṃ* S (v.l. *ṇaccīe*, *ṇaccēduṃ*), *ṇacce* J, *ṇacceu* T, Tcomm.

⁵⁴ *imai* N, *mahai* S (v.l. *icchai*), JT; *mahai* = *vā<ṇ>chati* Tcomm. See DNM 6.119 (= 4.192): *mahai* = *kāṅkṣati*.

⁵⁵ *mahālī* A, *mahilā* J.

⁵⁶ *voll(a)i kīsa* A, *vollei kīse* N, S (v.l. *kīsa*, *kāsa*).

⁵⁷ Read *asya*?

Which is the first among sounds? – A (*aḥ*).
 Where does Lakṣmī, the daughter of the ocean, stay? – With Viṣṇu (*e*).
 What do they term the designation for long and other (vowels)? – *acam*.
 Whom did the Buddha defeat? – Māra (*māram*).
 What do logicians undertake? – Disputations (*vādāḥ*).
 A bird is to be addressed. – O bird (*ve*)!
 Name the word which is known to signify causality! – For (*hi*).
 What does that woman say who wishes to dance? – “Ho, let the drum re-
 sound (*ae cammāraṃ vādāvehi*)!”⁵⁸

*śabdaḥ kaḥ syāt puruṣavacanaḥ kuṇḍalau kau*⁵⁹ *smarāreḥ*
kām ambhodher harir u(3)daharad vīvadhāḥ pṛcchatīdam /
*haṇḍī kuṇḍī aṇasi*⁶⁰ †*na raḍā*†⁶¹ *kīsa amhāra*⁶² *etthaṃ*⁶³
 †*je*⁶⁴ *pucchillā sa puṇa pari(4)hāruttaraṃ kīsa dei /63/*
nāhīkumbhāra |o| Metre: Mandākrāntā

samskṛtalaukikam |o| citrajātīḥ |o|

AP: *hāṇḍīkuṇḍīyādi | haṇḍīkākuṇḍīkaṃ nānayasi kim iti | (kasmāt) | am-
 hāra[m]*⁶⁵ *asmākam | etthaṃ | idānīm | yaḥ pṛṣṭaḥ sa puṇaḥ parihārōttaraṃ
 dadāti | nāhī kumbhāra iti | [2] nā | puruṣaḥ | ahī | sarpau | kuṃ | he bhāra |
 sugamaṃ | pakṣe | nāsti kumbhakāraḥ ||*

⁵⁸ *ṇaccīe*, the *lectio difficilior*, seems to be a peculiar form of the infinitive. – The second *kīsa* (in line d) is somewhat difficult to explain because *kīsa* is nowhere recorded as accusative but only as genitive or ablative; cf. *GPS* § 428. – For *cammāra*- the meaning “drum” is not recorded in *PSM*. AP seems to explain the word as “made by a shoemaker”. The commentary of N and Jcomm explain it as *mṛdaṅgaḥ*, Tcomm as *vādītram*. There can be little doubt that this explanation is correct.

⁵⁹ *kaṇḍakau* A, *kuṇḍalau kau* N, S.

⁶⁰ *aṇisi* N, *āṇesi* S (unmetrical; v.l. *aṇasi*), *aṇasi* T.

⁶¹ *naraḍā* A, N, *ṇa vaḍā* S (v.l. *na veṭā*, *naraḍā*, *na ghare*), *ṇa ghare* JT, *gehe kathaṃ nānayasi* Jcomm, Tcomm unclear. – AP does not seem to comment upon the word. It has only *kasmāt* (if the decipherment is correct), which obviously explains *kīsa*. S translates *vaḍā* as “Fool” and explains: “For *vaḍā* compare *vaṭa* in Apabhraṃśa *dohās* of the Siddhācārya” (p. 263). In his *An Etymological Dictionary of Bengali* (Calcutta 1971), II/607 we find the entry “3. BAṬA an ignorant neophyte or attendant of a guru. ... **varta* ‘obedience, obedient’; cf. *baṭu*.” – It seems quite clear that *ghare* is a *lectio facillior*.

⁶² *ambhāra* A, *amhāra* N, S (v.l. *āmhāra*).

⁶³ *atthaṃ* J, Jcomm, T, Tcomm. The explanations are *asmākam arthaṃ* (Jcomm) and *asmad-arthe* (Tcomm).

⁶⁴ *je* A, S (v.l. *jo*, *yo*, *ye*), *jā* N. One expects *jo* (masculine) or *jā* (feminine).

⁶⁵ For *amhāra* see *GPS* § 434 and the entry in *CDPL* II/3/667a.

KM: *śabda iti* <|> *haṃḍī pākāpātram kuṃḍī kalaśī ghaṭī aṇasi na raḍā*
†*raḍārakah† kīsa ka[ṃ]smāt amhāṇaṃ a(12)smākaṃ eccam* [recte: *ettham*]
ittham je puchi<|>*lā yaḥ pṛṣṭaḥ sa uṇa[h]* [na *uṇaḥ*] na [recte: *sa?*] *punaḥ*
*parihārutaram parihārottaram kīsa kīḍṛśam*⁶⁶ *dāi dodāti* [recte: *dadāti*]
(13) <|> *uṃ*⁶⁷ *nāhikumbhārah* <|> *nā pumān ahī sarppau kuṃ bhūmiṃ*
v<ī>vadho bhārah tatsaṃbodhane he bhāra <|> *pakṣe nāsti kumbhakārah* <|>
saṃskṛta(14)laukikaṃ <|> *citrajātiḥ* <|>

Which word designates “man”? – *nā*.

Which are the two ear-ornaments of the enemy of the god of love (i.e., Śiva)? – Two snakes (*ahī*).

A porter⁶⁸ asks: “Whom did Viṣṇu lift up from the sea?” – “The earth, O porter (*kuṃ bhāra*)!”

“O fool (?), why don’t you bring our pots and vessels now?” What excuse will he who was thus asked give?⁶⁹ – “There is no potter (*nāhī kumbhāra*)⁷⁰!”

(This was the mixture of) Sanskrit and a vernacular dialect.

(Here ends) the category of mixed stanzas.

ko nivasai saccha(36b)ndaṃ - ◡ ◡ ◡ ◡ ---
*sundaragirigahaṇakuṅjamajjhammi*⁷¹ / - ◡ ◡ ◡ ◡ ◡ ◡ ◡ ◡ - ◡ --- ◡
*saha ajjuṇeṇa jōjjhum*⁷² ◡ ◡ - ◡ - ◡ ---
*sihigamaṇo keriso hoi*⁷³ /64/ ◡ ◡ ◡ ◡ --- ◡ --- ◡
sarahasasavarāhava(2)ggo |o| Metre: Āryā

⁶⁶ Cf. n. 58 above.

⁶⁷ This is the abbreviation of *uttaram*.

⁶⁸ *vivadha* and *vīvadha* are attested only as “a shoulder-yoke for carrying burdens; a load, a burden.” This does not suit the context, because how can a burden ask a question? Therefore we have to assume that *vīvadha* is used here in the sense of *vivadhika* “the one who carries a burden, porter.” This is the explanation given by Tcomm, quoting from the Medinīkośa: *vivadho bhāravāhakaḥ pṛcchati | vivadho vīvadhaś cāpi paryāhāre dhvabhārayor iti* (MS: *paryāhāre dhvabhārayot iri mediniḥ |*. Jcomm confirms this: *vivadhavīvadhau bhāravāhakaḥ*. The same reasoning applies to the following synonym *bhāra*.

⁶⁹ The questions contain two strange forms: *aṇasi* or *aṇisi* for skr. *ānayasi* and *pucchillā* for *pṛṣṭaḥ* (as explained in the commentary) or *pṛchyate*. The Sanskritization *pṛcchet* in the commentary of N is certainly not correct. *illa-* is usually an exclusively secondary suffix; cf. *GPS* § 595.

⁷⁰ *āhī* seems to be the dialectical equivalent of Pkt. *āsiī*, cf. *GPS* § 515 and *HGA* § 144. The commentaries paraphrase *āhī* by *astī*!

⁷¹ *°kujā*° A, *°kuṃja*°/*°kuṅja*° N, S.

⁷² *jōjjhum* A, *jobbhum* N (misprint), *joddhum* S (v.l. *jōjjhum*). – *jōjjhum* is the *lectio difficilior*. It was certainly influenced by the present stem *jūjjha-* (from Skt. *yudhya-*) to which the dental geminate of the inherited infinitive *joddhum* was assimilated.

⁷³ *keriso huu* A (metre!), *keriso hoi* NS. – Does A *huu* go back to **hūo*? Cf. C *bhūtaḥ*.

AP: *ko nivasai ityādi | ko nivasati [] svacchandaṃ sundaragirigahanakuñ-jamadhye | sahārjunena | yoddhuṃ śikhigamaṇaḥ kārṭti[3]keyaḥ kīdrśo bhūtaḥ | sarahasasavarāhavaggo | śarabhaśaśavarāhavargaḥ prasiddhaḥ | pakṣe | kirātārjunīye yuddhe | sarahasasavarāhavaggo | śabarasaṅgrāmāgrāṇīḥ ||*
 KM: *ka iti <|> nivasai nivasati sacchandaṃ svacchandaṃ ma<ṃ>daragirigahanakuñjamajjhammi maṇḍaragirigaha(15)nakunjamadhye saha ajjuṇeṇa sahārjunena jōjh(u)ṃ muddhe [recte: yuddhe] śihigamaṇe [recte: °gamaṇo] śikhigamaṇaḥ svāmikārṭtikeyaḥ kīriso (16) kīdrśaḥ hujo [recte: hūo] bhūtaḥ <|> sarahasasavarāhavaggo śarabhāḥ śaśāḥ varāhās ca teṣāṃ vargāḥ samūhāḥ <|> pakṣe sarabhasaśabarāha(17)vāgrāḥ sarabhasaḥ sānaṃdo yaḥ śabaraḥ kirātaḥ tasyāhave saṃgrāme agro agresara ity arthaḥ <|>*

Who lives leisurely among the creepers and plants of the dense forests on a beautiful mountain? – The flock of Śarabhas, hares and boars (*saraha-sasavarāha-vaggo*).

What is he like who rides on a peacock (i.e., Kārṭtikeya) in order to fight with Arjuna? – He takes the lead in the battle with the impetuous Śabaras (*saraha-savarāhav'aggo*).

<i>kā harai maṇaṃ paiṇo</i>	– ◡ ◡ ◡ ◡ – ◡ ◡ –
<i>guṇagaṇajovvaṇasalāhaṇijjassa</i> ⁷⁴ /	◡ ◡ ◡ ◡ – ◡ ◡ ◡ – ◡ – ◡ ◡
<i>kaacaḍacaḍattisaddā</i>	◡ ◡ ◡ ◡ ◡ – ◡ – ◡ –
<i>huā(3)saṇā</i> ⁷⁵ <i>kerisā honti</i> /65/	◡ – ◡ – ◡ – ◡ – ◡ –
<i>sarisavahuā</i> ⁷⁶ o	Metre: Āryā

[*śuddhaprākṛtam* |o|]⁷⁷

AP: *kā harai ityādi | kā harati [4] maṇaḥ patyuh | guṇagaṇayauvanaślāghanīyasya | kṛtacaṭat[a]caṭat[a]śabdāḥ | hutāsāḥ kīdrśāḥ | santo bhavanti | sarisavahuā*⁷⁸ *iti | sadrśavadhūḥ | tulyāṅganā | pakṣe | sariṣapaphalahutāḥ || [5]*
 KM: *keti <|> harai hara[ha]ti maṇaṃ (17) maṇaḥ paiṇo patyuh guṇagaṇājo(v- v)āṇasallāhaṇijusā [!] guṇagaṇayauvanāślāghanīyasya kaacaḍacaḍattisaddā*

⁷⁴ °salāhasaṇijjassa A, °salāhaṇijjassa N, °salāhaṇijjassa S.

⁷⁵ hūā(3)sā A, hūyāsā N, h(u)āsā J, huāsana [!] S (v.l. huyā°), huāsana T, Tcomm.

⁷⁶ śariśavahuā A.

⁷⁷ Omitted in A; *iti śuddhaprākṛtam* | N.

⁷⁸ sarisavahuā C.

(18) *kṛtacaṭacaṭetiśabdāḥ huāsaṅḥ hutāśanāḥ karisāḥ* [recte: *kerisāḥ*] *kīdṛśāḥ*
homṭi bhavaṃti <|> *uṃ sarisavahuā sadṛśavadhūḥ* (9a) *pakṣe sarisavahuā*
sarṣapahutāḥ <|> *śuddhaprākṛtaṃ* <|>

Which (woman) attracts the mind of her (future) husband who is to be praised because of his many virtues and youthfulness? – An appropriate bride (*sarisa-vahuā*).

Which fires produce crackling sounds? – Those into which mustard seeds have been offered (*sarisava-huā*).

[These were the stanzas composed in pure Prakrit.]

⁷⁹ <i>pāṇiggahaṇaṇiamsaṅu</i>	– – ◡ ◡ ◡ ◡ – ◡ ◡
<i>sohai kehiṃ maṅḍiu</i> ⁸⁰ /	– ◡ ◡ – – – ◡ ◡
<i>sāha</i> (4) <i>su</i> ⁸¹ <i>vaḍḍa vi</i> ⁸² † <i>vīrapai</i> ⁸³	– ◡ ◡ – ◡ ◡ – ◡ ◡ ◡
<i>riubala</i> ⁸⁴ <i>kehiṃ</i> ⁸⁵ <i>khaṅḍiu</i> ⁸⁶ /66/	◡ ◡ ◡ ◡ – – – ◡ ◡
<i>samaraṅgaṇehi</i> o	Metre: 4 x 3 <i>caturmātrās</i>

⁷⁹ The stanza seems to be heavily corrupted, both textually and metrically. The manuscripts of the basic text and those of the commentaries consulted by me agree neither in their wording nor in their interpretation. In my opinion, the most likely metrical structure is four times three *caturmātrās*. My tentative reconstruction of the text is based on this assumption and I have selected the readings (or emended them) accordingly. I have no solution for the unmetrical *vīrapai* or its variant readings in line c.

⁸⁰ *kahi maṅḍiau* A, *kahiṃ maṅḍium* N, *kehiṃ maṅḍium* S (v.l. *maṅḍiam*), *kehiṃ maṅiam* T, *kehiṃ kaiḥ* Tcomm. – The answer presupposes *kehiṃ* since *kahi(ṃ)* would be only the locative singular whereas *kehiṃ* is both instrumental and locative plural; cf. *HGA* § 127. – The ending *-(a)u* in *maṅḍi(a)u* and *khaṅḍi(a)u* is to be regarded as *lectio difficilior*. It is well documented in Apabhraṃśa; cf. *HGA* § 80.

⁸¹ *sāhasu* AST, *sāhasa*^o NJ. – S correctly translates “Say” (p. 260); cf. Tcomm, explaining *sāhasu* with *sādhaya kathayety arthaḥ*.

⁸² *vaḍḍa vi* A, *vaduvi* N, *vahu* S, *vaḍḍiva* J, *vahu* T. – *vaḍḍa* is the *lectio difficilior*. Both *vadu* (N) and *vahu* (S, T) can be explained as graphical mistakes. The paraphrase *mahān* in AP certainly presupposes *vaḍḍa*; see *PSM* 741b.

⁸³ *vīrapai* A, *vīra pai*^o N, *vīrapaiṇo* S, *vīrapaiṇo* T, *dhīrapaiṃ* J. – All the attested readings are metrically incorrect. The meaning and the syntactic function of the compound remain unclear. Tcomm explains: *bahuvīrapaiṇo bahucīra* [recte: ^o*vīra*] *patyuh*. The paraphrase *tena* in AP points to an instrumental.

⁸⁴ *riubala* A, *riubala* N, *riubalaṃ* S.

⁸⁵ *kahi* A, *kahiṃ* N, S (v.l. *kehiṃ*). – In both cases AP paraphrases *kuṭra*. The Apabhraṃśa form itself is not quoted.

⁸⁶ *khaṅḍiau* A, *khaṅḍium* N, S.

AP: *rasiaha ityādi | rasitena śabditeṇa | kenoccāṭanaṃ kriyate | yuvatyā mānasam | abhyudvijyate*⁹⁸ *keneti sambandhaḥ | tr̥ṣito lokaḥ kṣaṇaṃ kena sukhīkriyate | eṣa praśno mama bhuvane gīyate | nīra[2]sarāveṇeti | nīra-saśrgālādīdhvaninā*⁹⁹ *| pakṣe'pi sa eva dhvaniḥ | pānīyaśarāveṇa ||*

KM: *sa āha* (4) *keṇ'uccāḍaṇa*¹⁰⁰ *rasiaha rasikānāṃ* <|> *keṇ'uccāḍaṇa kenoccāṭanaṃ* <|> *kijjai kriyate* <|> *juatī yuvatī* <|> *māṇusā* [!] *mānasam* <|> *ke(5)ṇa uvijjai kenodvi[ra]jyate | tisialojaṇa keṇa tr̥ṣitalokajanakaḥ kena* <|> *suhijjai sukhīkriyate* <|> *ehu pa(6)(ṇ)hu* [*mahu tihua gaṇijjai*¹⁰¹] *eṣaḥ praśnaḥ* [!] <|> *mahu tihuaṇa madhye tribhuvan(e)* <|> *gijjai gīyate* <|> *uttaraṃ nī-rasarāyeṇa nīrasena rāj(ñ)ā* <|> (7) *pakṣe nīrasarāveṇa nīrasaśabdena* <|> *yadvā nīraṃ saratīti nīrasaraḥ mukuraḥ*¹⁰² *taṃ avati rakṣati ketūkaroti sa nīrasarāvaḥ* <|> *ka(8)malena* <|> *pakṣe nīrasya śarāveṇa* <|> *śarāvaḥ pā-napātraṃ* <|> *yadvā rasarājo lavaṇaḥ* <|> *nirgato rasarājo yasmāt tena madhurarasādīnā* {*iti yāvat*} <|> (9) *śuddhāpabhraṃśaḥ* <|>

By what is a connoisseur¹⁰³ chased away? – By a sapless tune (*nīrasa-rāveṇa*).

By what is the mind of a young woman upset? – By love without ardour (*nīrasa-rāveṇa*).

By what are thirsty people made happy instantaneously? – By a vessel (filled) with water (*nīra-sarāveṇa*).

This question of mine is “sung” in the three worlds.¹⁰⁴

(This was the) pure (form of) Apabhraṃśa.

*śuale mehaṃ puścai*¹⁰⁵

*mehe vi <a> taṃ tathā śualam*¹⁰⁶ /

○ ○ - - - - ○ ○

- - ○ <○> - - ○ ○ -

⁹⁸ *abhyudvijite* C.

⁹⁹ This seems to point to the howling of the jackals. Or should we emend *nīrasaśrgārādī*°?

¹⁰⁰ Either °*ṇam* or °*ṇā* (with lengthening mark).

¹⁰¹ Read: *tihuaṇe gijjai*.

¹⁰² Here *mukura* is to be regarded as an (attested) variant of *mukula*.

¹⁰³ Jcomm explains *rasiaha* as *rasikasya gītādirasavataḥ*, and Tcomm as *rasikānāṃ*.

¹⁰⁴ One could translate the line in a less stilted way as: I place these questions, composed in the form of a song, before everybody. – The rhyme used here is a typical feature of Apabhraṃśa poetry.

¹⁰⁵ *śuale mehaṃ puścai* A, *suyalo mehaṃ puccai* N, *sualo mehaṃ pucchai* S (v.l. *suyalo*).

¹⁰⁶ *mehe vi taṃ tathā śualam* A, *meho vi taṃ tathā śualam* N, *meho vi taṃ tathā śualam* S (v.l. *sualam*), JT. – In order to supply the missing short syllable, a “and” was added.

*keṇa haā śaalaśuā*¹⁰⁷ – ◡ ◡ – ◡ ◡ ◡ ◡ –
*keṇa ja(2)ṇe viśai pāālam*¹⁰⁸ /68/ – ◡ ◡ – ◡ ◡ ◡ ◡ – – –
*valāhakavileṇa*¹⁰⁹ |o| Metre: Upagīti

AP: *śuale*¹¹⁰ *meham ityādi* | *śūkarō megham pṛcchati* | *pṛcchati megho 'pi taṃ tathā śūkaraṃ* | *kena hatāḥ* | *sagarasu[3]tāḥ* | *kena jano viśati pātālam* | *valāhakavileṇeti* | *valāha* | *he varāha* | *kapilena muninā* | *pakṣe* | *valāhaka* | *he megha* | *vileṇa* | *vivareṇa* ||

KM: *suvalo mehaṃ puccai śūkarō meghaṃ pṛcchati* <|> *meho vi taṃ tathā suvalaṃ megho 'pi taṃ tathā śūkaraṃ pṛcchati* <|> *saalasuā* (10) *sagarasutā*<ḥ> <|> *keṇa haā hatāḥ* <|> *he varāha kavileṇa muninā* <|> *jano janaḥ kena pāālam pātālam viśai viśati* <|> *he valā*(11)*haka megha vileṇa cchidreṇa* <|>

A hog asks the cloud: “By whom were the sons of Sagara killed?” and the cloud in turn asks the hog as well: “By way of what do people enter the netherworld?” – “O boar, by Kapila (*valāha kavileṇa*)!” – “O rain-cloud, by way of a hole (*valāhaka vileṇa*)!”

dhavalujjalehi kehiṃ ◡ ◡ – ◡ – ◡ – –
*śohai dhalaṇī maśāṇadeśaśā*¹¹¹ (3) / – ◡ ◡ ◡ ◡ – ◡ – ◡ – – ◡
*ṇīlaaśā lakkhavālā*¹¹² ◡ ◡ – ◡ – ◡ – –
*kehiṃ paliveḍhiā honti*¹¹³ /69/ – – ◡ ◡ – ◡ – – ◡
ṇalakalaṅkehiṃ |o| Metre: Āryā

*śuddhamāgadhikam*¹¹⁴ |o|

¹⁰⁷ *keṇa haā saalasuā* A, *keṇa hayā sayalasuyā* N, *keṇa haā saalasuā* S (v.l. *hayā sayalasuyā*).

¹⁰⁸ *keṇa jaṇo visai yāālam* A, *keṇa jaṇo visai pāyālam* N, *keṇa jaṇo visai pāālam* S (v.l. *pāyālam*).

¹⁰⁹ *valāhakavileṇa* A, *valāhakavileṇa* NS. – Because of the pun we certainly have to read °*kavileṇa*.

¹¹⁰ *suale* C.

¹¹¹ *sohai dhavalī maśāṇavesassa* A, *sohai dharaṇī maśāṇadesassa* N, *sohai dhalaṇī maśāṇadesassa* S (v.l. *dharaṇī, sasāṇa*°).

¹¹² *ṇīlaassa lakkhavālā* A, *ṇarayassa raccāim nā*° N, *ṇalaassa lakkhavālā* S (v.l. *ṇīlaassa; lacchāvāḍā, rakkhāvālā, lakṣāvāḍā*).

¹¹³ *paliveḍhiā* S (v.l. *paliveṭhiā, paliveṭhiā, paliveṭiā* T. In correct Māgadhī the form would be °*vesṭidā* or °*veśṭidā*; cf. *GPS* § 303. – N inadvertently prints here a text mostly taken from 70d: *kahiṃ samapyanihitam katāi pi*!

¹¹⁴ *śuddhapaiśācikaṃ* A, *iti śuddhamāgadhikaṃ* N.

AP: *dhavalujjalehi ityādi | dhavalojjvalaiḥ* [4] *kaiḥ śobhate dharaṇī | śmaśānadesāsya | nirayasya rakṣapālāḥ | kaiḥ pariveṣṭitā bhavanti | ṅala-kalaṅkehi | narāṇām karaṅkaiḥ kapālaiḥ | pakṣe | narakasya raṅkāḥ | nāraṅkikāḥ* [] *sattvāḥ* | [5] *taiḥ* |

KM: *dhavalujjalehiṃ dhavalojjvalaiḥ* <|> *kehiṃ kaiḥ* <|> [[*palivediyā pariveṣṭitāḥ* <|> *bhavanti* <|>]]¹¹⁵ *sohai*¹¹⁶ *śobhate* <|> *dha(12)laṇī dharaṇī* <|> *masānadesassa smaśā<na>desāsya* <|> *n<i>laassa nirayasya* [recte: *nirayasya*] <|> *lakṣhapālā[h] rakṣapālāḥ* <|> *kehiṃ kaiḥ* <|> *palivediyā* [!] *pariveṣṭitāḥ* <|> (13) *huṃti bhavanti* <|> *uttaraṃ ṅalakalaṅgehiṃ* <|> *ṅalā[h]* *narās teṣāṃ kalaṅgehiṃ karaṅkaiḥ asthibhiḥ* <|> *pakṣe narakasya laṅgehiṃ raṅkaiḥ narakaraṅkaiḥ* (14) *nāraṅkikair iti yāvāt* <|> *śuddhamāgadhikaṃ* <|>

With what, being white and bright, is the floor of the cremation-ground decorated? – With human skulls (*ṅala-kalaṅkehiṃ*).

By whom are the guardians of hell surrounded? – By the miserable beings of hell (*ṅalaka-laṅkehiṃ*).

(This was the) pure (form of) Māgadhī.

(37b) *perī pucchati*¹¹⁷ *kakane*¹¹⁸ --- ∪ ∪ ∪ ∪ ---
*rācati*¹¹⁹ *kasano khano kehiṃ*¹²⁰ / --- ∪ ∪ ∪ ∪ --- ∪ ---
*kaccāiṃ pi kahi sama<ṃ>*¹²¹ --- ∪ ∪ ∪ ∪ ---
*phana sohanti nihite katāiṃ pi*¹²² /70/ ∪ ∪ --- ∪ ∪ ∪ --- ∪ ---
*a(2)hitapakehiṃ*¹²³ |o| Metre: Udgīti

¹¹⁵ Obviously a skipped line. The passage follows a little later.

¹¹⁶ Corrected from *sohi*.

¹¹⁷ *paścadi* A, *puccadi* N, *pucchadi* S (v.l. *pucchadi*, *pucchai*).

¹¹⁸ *kakane* AN, *kakaṇe* S.

¹¹⁹ *rāvati* AN, *rācati* S (v.l. *rocāi*, *rāvati*, *vāi*).

¹²⁰ *kasano khano kehiṃ* A, *kasano khano kahiṃkha* N, *kaṣaṇo khaṇo kahiṃ* S.

¹²¹ *kaccāiṃ pi na kehiṃ sama* A, *kaccāiṃ nā kahiṃ sama*^o N, *kaccāiṃ pi ṅa kehiṃ sama*^o S (v.l. *saccāi*; *kahiṃ*), *kaccāhiṃ vi na kehiṃ* J, *saccāi ṅa kehi sama* T. – Another possibility for restoring a metrically correct text would be: *kaccāiṃ kehi sama<ṃ>*. In my opinion, the enclitic *pi* after *kaccāiṃ* is unnecessary from the point of view of meaning. Unfortunately the AP confirms *pi* in both places.

¹²² (*p*)*aṇa sohanti nihite katāiṃ pi* A, *pyati nihitaṃ katāi pi* N, *ppanti saccaṇihitaṃ katāiṃ pi* S (v.l. *ṭthanti*), *phaṇa sohaṃti nibbhitakatāiṃ pi* J, *tyaṃti saccaṃ ṇihitaṃ katāi pi* T (Tcomm paraphrases: *satyāni ... na kaiḥ ... samarthyamto* [recte: *ṭte*] ... *satyaṃ ... niścitaṃ ... kṛtāny api*).

¹²³ *vaṃkehiṃ* J, *ṃpakkhehi(m)* N, *ṃparakehiṃ* S, *ṃpakavehiṃ* T, Tcomm.

AP: *perītyādi* | *vairī pṛcchati* | *gagane rājate kṛṣṇo meghaḥ kiṃ* | *kāryāṇy api kaiḥ* | *samaṃ bhāṇa(śva) śobhante nibhṛte vijane kṛtāny api* | *ahitapakehi iti* | *ahita* | *he śatro* | *bakaiḥ* | *pakṣe* | a[16b]*hitapakṣaiḥ* | *śatrupakṣaiḥ* ||

KM: *perīti* <|> *peri cairī* [recte: *vairī*] <| *pu*>*cchadi pṛccchati* <|> *kakaṇe gagane* <|> *rāvati* [recte: *rācati*] *rājate* <|> *kasaṇo kṛṣṇaḥ* <|> *ghaṇo* (15) *meghaḥ* <|> [*samaṃ*] *kehiṃ kaiḥ samaṃ* <|> *kaccāi vi ṇa kāryāṇi api na* <|> *kehiṃ kaiḥ samaṃ* <|> *phacaṃdi* [!] *phalaṃti* <|> *nihitakatāim pi nibhṛta*(16) *kṛtāny api ekāṃte kṛtāny api* <|> *uṃ ahiavakkhe*<*hiṃ*> <|> *ahi ahe* <|> *uhita* [recte: *ahita*] *śatro* <|> *vakkhehiṃ bakaiḥ* <|> *pakṣe ahi*<*a*> *adhikaḥ* <|> *vakkhehiṃ pakṣaiḥ* <|> (17) *ayam arthaḥ adhikāḥ sahāyāḥ yeṣāṃ taiḥ saha spardhayā ekāṃte kṛtāny api kāryāṇi svayam asahāyeṇa*[*ṃ*] *na phalaṃti* <|> (18) *yadvā ahia*<*va*>*kkhehiṃ ahitapakṣair ity arthaḥ* <|>

The opponent asks: “With whom does the black cloud shine in the sky?” – “O enemy, with herons (*ahita pakehiṃ*)!”

“Say with the same (words) with whom even deeds shine even when they were done secretly!” – “(With partisans of the enemy.)”¹²⁴

*pattūna*¹²⁵ *kiṃ phaṭacano*¹²⁶ *nicatehatānā*
*athāsanam phacati camphanisūtanassa*¹²⁷ /
*phottūna*¹²⁸ *khora*(3)*taratukkhasatāi*¹²⁹ *pāpā*¹³⁰
*mohanthakārahānam*¹³¹ *lapa*¹³² *kiṃ laphanti*¹³³ /71/
visāmaranam |o| Metre: Vasantatilaka

*śuddhapaiśācikaṃ*¹³⁴ ||

¹²⁴ I am not at all convinced by the interpretation of the commentary. First, it seems impossible to derive a *Paiśācī paka* from Sanskrit *pakṣa*. Second, I would expect a different separation of the form, not *ahita*- twice. Third, the meaning is far-fetched. The only sensible interpretation would be that the enemies publicise one's evil deeds, even though one has tried to hide them. However, none of the simple correspondences in Sanskrit yields a satisfactory result: *ah/bhit/dap/b/vak/gaiḥ*.

¹²⁵ *pattana* S. – This is obviously a misprint since the translation is correct.

¹²⁶ *hatavano* A, *phaṭacano* N, S (v.l. *bhāṭaṇo*).

¹²⁷ *atāsanam hacati camphanimūtanassa* A, *athāsanam phacati camphanisūtanassa* N, S (v.l. *nisūdanassa, nisūanassa*).

¹²⁸ *bhottūna* A, *phottūna* N, S (v.l. *bhottūna*).

¹²⁹ *ntakkasatāim* A, *tukkhasatāi* N, *tukkhasatāim* S.

¹³⁰ *pāpā* A, S (v.l. *pāvā*), *pāvā* N.

¹³¹ S v.l.: *gahanam*.

¹³² *laya* AN, *lapa* C, S (v.l. *laya*).

¹³³ S v.l.: *lahanti*.

¹³⁴ *śuddhamāgadhikaṃ* AJ, *iti śuddhapaiśācikaṃ* NTTcomm.

AP: *pattūna kim ityādi | prāpya kiṃ bhaṭajano nijadehadānāt | ardhāsanam bhajante [!] | jambhanisūdanasya | bhoktuṃ ghorataraduḥkhaśatāni pāpā mohāndhakāragahanam | lapa kiṃ la[2]bhante | visamaranam iti | viṣa-masaṅgrāmaṃ | pakṣe | viṣeṇa maraṇam | viṣamaranam ||*

KM: *pattūneti sātakaṃ <|> pattūna prāpya kiṃ <|> phaṭacaṇo bhaṭa[h] janaḥ <|> ṇicatehatāṇā nijade(19)hadānāt <|> attāsaṇam arddhāsanam <|> bhavati [recte: phacati] bhajati <|> caṃphaṇisūdanassa [recte: °nisūtanassa] jāmbhanisūdanasya <|> bhottūna [recte: phottūna] bhuktvā <|> ghorataradukhasatāja¹³⁵ (20) ghorataraduḥkhaśatāni <|> pāvā pāpāḥ <|> moham<tha>āragahanam mohāmdhakāragahanam <|> lapa vada <|> kiṃ phavaṃti [recte: phacanti] bhajamṭī arthaḥ <|> pāṭhāṃtare (9b) lahamṭī tadā labhamṭī arthaḥ <|> uṃ visamaranam viṣamaṃ raṇam saṃmukhīnatayā saṃgrāmaṃ <|> pakṣe viṣeṇa maraṇam <|> śuddhapaiśācikaṃ <|>*

What have the warriors attained before they share half the seat of the slayer of Jambha (i.e., Indra), on account of giving away their bodies?¹³⁶ – A severe/dangerous battle (*visama-ranam*).

Tell, what, being dense like the darkness of fainting, do evil-doers attain after having tasted hundreds of the most terrible sufferings? – Death (caused) by poison (*visa-maranam*).

(This was the) pure (form of) Paiśācī.

jā (4) nī ānai¹³⁷ ninde¹³⁸ vebbhali¹³⁹

— — — ◡ — — — ◡ — — — ◡

sā kisa¹⁴⁰ uccai¹⁴¹ volla re¹⁴² sambhali¹⁴³ /

— ◡ — — ◡ — — ◡ — — ◡ — — ◡

¹³⁵ Certainly a misread °*satāi*, as in the main text.

¹³⁶ “Half the seat of Indra” means a place in heaven, which, of course, is a euphemism for death.

¹³⁷ *nīānaa* A, *nīyānai* N, *nīānai* S (v.l. *niyānai*, *jā na jaghānai*). – *nī* for *na* is difficult to explain. Is it a contraction of *na viānai*? The two long syllables at the beginning of the line are required by the metre.

¹³⁸ For *ninda* as an Apabhraṃśa continuant of Skt. *nidrā* see *CDIAL* no. 7200.

¹³⁹ *cebbhali* A, *bhiṃbhali* N, *vibhoti* S (v.l. *bhiṃbolā*, *bhebbhholi*, *bhebbhāli*).

¹⁴⁰ *kisa* AN, *kiṃ* S (v.l. *kīsa*).

¹⁴¹ *uccai* A, *vuccai* N, S (v.l. *bolai*).

¹⁴² *re* is to be scanned short. Otherwise the metre would be violated.

¹⁴³ *sāmbhali* AN, *sambhāli* S (v.l. *sāmbhari*, *sambhali*).

*jo tilasarisava peḍai jāṇī*¹⁴⁴ — ◡ ◡ ◡ ◡ ◡ ◡ — ◡ ◡ — —
kīsa bhaṇīai so vinnā(38a)*ṇī*¹⁴⁵ /72/ — ◡ ◡ — ◡ ◡ — — — —
*sutellī*¹⁴⁶ |o| Metre: Mātrāsamaka

śuddhalaukikam |o| *saṃśuddhajātīḥ* ||¹⁴⁷

AP: *jānīāṇa ityādi* | *yā* | *na jānāti* | *nidrayā vihvalā* | *sā kim bhāṇyate brūhi*
re | *saṃsmṛtya* | *yas tilasariṣa*[3]*paṃ pīḍayati jñātvā kiṃ bhāṇyate* | *sa vijñā-*
nikah | *sutellīti* | *suptā* | *pakṣe* | *sutailikaḥ* || *trṭiyah paricchedaḥ* ||

KM: *jeti* <|> (2) *jā yā na na āṇai jānāti nīdīe nidrayā bhābhāṇi vihvalā kiṃ-*
saṃ [recte: *kīsa*] *vollai vadati vola re saṃbhali vada re saṃsmṛtya jo yaḥ ti-*
la(3)*sarasava peḍai* [*ti*] *tilasarṣapāṇaṃ pīḍayati ghāṇī yaṃtraṃ kīsa bhaṇij-*
jai <|> *kīsa*[*m*] *kathaṃ bhāṇyate so viṇāṇī sa vij(ñ)ānī* <|> *uttaraṃ* (4) *sutte-*
li [!] *supteyaṃ* <|> *pakṣe sutelī śobhanas tailikaḥ* <|> *śuddhalaukikaṃ* <|>
saṃśuddhajātīḥ <|>

“Ho, remember (well)¹⁴⁸ and then tell: “What is she called who, drowsy with sleep, knows nothing?” – Sleepy (*sutellī*).

What is that expert called who skilfully (?) presses sesame and mustard seed? – A good oilman (*sutellī*).

(This was the) pure (form of) the vernacular language.

(These were) the categories of the pure (forms of various languages).

¹⁴⁴ *peḍai jāṇī* A, *pīḍai jāṇa* N, *poḍai ghāṇī* S (v.l. *jāṇī*).

¹⁴⁵ *kīsa bhaṇīai so vinnāṇī* A, *kisi bhaṇijjai sovi mñāṇī* N, *kīsa bhaṇijjai so viṇṇāṇī* S.

¹⁴⁶ *sutelī* A, *sutellī* CNS.

¹⁴⁷ This is how Tārācandra presents and explains the stanza: *jā ṇaca jāṇai ṇimḍai* [recte: *niṃde*] *bhebhali sā kīsa vuccai volla re saṃbha*[*vi*]*li* / *jo tisalerisava* [recte: *tilasarisava*] *peḍai jāṇi kīsa bhaṇijjai so viṇāṇī* /72/ *sutellī* | *śuddhalaukika* | *sa śuddhajātīḥ* |. Tcomm: *śuddhalaukikasyoḍāharaṇam āhaikena jā ṇa ca jāṇai yā na na ca jānāti ṇimḍe bhebhali nidrayā vihvalā sā kīsa vuccai yā kīḍṛg ucyate* || *volla re saṃbhali vada re saṃbhali ca punararthe yā nidrayā vihvalā kim api na jānāti sā kīḍṛg ucyate he śambhali kuṭṭani vada pratyū° sutellī sūterī tvaṃ suptā ityarthe sūterīti madhyadeśīyabhāṣā* | *jo tilasarisava yas tilasarṣapāṇ peḍai pīḍa*<*y*>*itum jāṇai jānāti kīsa kīḍṛk*[*a*] *bhaṇijjai bhāṇyate so viṇṇāṇī sa vijñānī pratyū° sutallī* [!] *śobhanas tailakāra ityarthe sute*[||] *llīti madhyadeśe laukikabhāṣā* /72/. – J characterizes the language as *māgadhyādībhāṣā* (!).

¹⁴⁸ In translating *sambhali* as “remember (well)” I follow AP and KM which explain it correctly as *saṃsmṛtya*. The word is well documented; cf. *CDIAL* no. 12962. S and the commentary on N take *sambhali* as *sakhi* “friend”. This seems to be mere fancy.

*etāvatāpi diṅmātram praśnānāṃ darśitaṃ mayā /
yena yena hi mādyanti¹⁴⁹ tadvidas tat tad ūh(y)atām /73/
iti cāryaśrīdharmadāsaviracite vidagdhamukha(3)maṇḍane
tṛtīyaḥ paricchedaḥ |o|*

KM: *etāvateti diṅmātram ekadeśaḥ <|> mādyam(5)ti hr̥ṣyamti <|> uhyatām
anayā rītyā <|> anyad api svayam kalpatām ity arthaḥ <|> iti śrīkeśavamiśra-
viracita¹⁵⁰vidagdhamukhamāṇḍanavi(6)varaṇe tṛtīyo ṃkaḥ <||>*

Even with that much I have illustrated only a (small) portion of (possible) questions.

May the experts please consider what each of them rejoices in.

This was the third chapter of the Vidagdhamukhamāṇḍana composed by the noble Dharmadāsa.

(39a2) <i>nīrasau vi so bahugūṇavantau¹⁵¹</i>	– ◡ ◡ ◡ ◡ – ◡ ◡ ◡ ◡ – ◡ ◡
<i>bhamai nirantara niccalu hontau¹⁵² /</i>	◡ ◡ ◡ ◡ – ◡ ◡ – ◡ ◡ – ◡ ◡
<i>taru gijjai na <h>u phalapattā¹⁵³ tasu</i>	◡ ◡ – ◡ ◡ ◡ ◡ ◡ ◡ – – ◡ ◡
<i>jo pariḥā(3)ṇai pāvai so jasu¹⁵⁴ /7/¹⁵⁵</i>	– ◡ ◡ – ◡ ◡ – ◡ ◡ – ◡ ◡
<i>guṇarukkho o </i>	Metre: Mātrāsamaka

¹⁴⁹ *nādyanti* A, *mādyanti* N.

¹⁵⁰ Read °*viracite*?

¹⁵¹ *nīrasaho vi so bahugūṇavaho* A, *nīrasa uṇa bahugūṇavantaṃtau* N, *nīrasau uṇa bahugūṇamantaṃtau* S (v.l. *nīrasao, nīrasa, nīrasā; pi so; °vantau, °mantao*).

¹⁵² *nirantara niccala hotuo* A, *nirantaṃtara niccala huṃtu* N, *nirantara niccalu hontau* S (v.l. *nirantaru; niccala; huntau, hontao, hontu*).

¹⁵³ *na u phalapattu tasu* A, °*ṇau palupattrutasu* N, *ṇau phalu pattu tasu* S (v.l. *ṇa hoi; phalayattu, phatapattu, phalapatru*), *na hi phalapattū* J.

¹⁵⁴ *jo para jāṇai so jja jasu* A, *jo pariḥāṇai pāvisojagijasu* N, *jo pariḥāṇai pāvai se jasu* S (v.l. *jo nara jāṇai; pāvi so jagi*), *pāvai so bahu jasu* J.

¹⁵⁵ My tentative reconstruction is based a) on AP, b) on the supposed underlying metre, c) on the available readings: °*vantau/°mantau* and *hontau* at the end of lines a and b are supported by AP (*bahugūṇavān, san*) and by the metre. – In *phalapattā* (c) I have taken the liberty of lengthening the last syllable because otherwise one mora would be missing. – Line d is the most corrupt. However, here I deviate from AP in not accepting *para* as attribute of *jasu* because I find its position in the relative clause syntactically impossible. Instead of *pāvai* (this might be an invention of S), I would prefer a form like *pāvijja*, because the *jja* is attested in A and perhaps reflected in the *ja* of N. Unfortunately this reading is unmetrical.

AP: [16b4] *nīrasau vītyādi | nīraso bahuguṇavā[5]n | bhrāmyati nirantaram
niścalaḥ san | tarur gīyate | na ca phalapatram tasya | yo jānāti sa param
yaśaḥ prāpnoti | guṇarukkḥā iti | guṇavr̥kṣakah | naukāyāṃ guṇair ākarṣaṇāya
madhye yo daṇḍaḥ sa[17a]n [!]* ropyate | *tasya nāma ||*

KM: (9b17) *ñīraseti <|> (18) ñīrasavo pi [!] nīraso pi uṇa punaḥ bahuguṇā-
vatta[h] uṃ [!] bahuguṇavān bhamai bhramati ñi<raṃtara> ṇiccala hoṃto
niramtare niścalo (19) bhūtvā taru gijjai tarur gīyate na hu na khalu palupatta
tasu phalapatram tasya jo ṇarū yo naraḥ jānai jānāti pāvai prāpnoti so jasū sa
yaśaḥ <|> uṃ guṇaru<k>kha guṇavr̥kṣaḥ rajjvākarṣaṇāya naukāyāṃ kīlitaṃ
yat kāṣṭham tad guṇavr̥kṣa iti gīyate (10a) <|> rasaphalapatrābhāve pi (vr̥)-
kṣatvena gīyate <|>*

Although tasteless, it is endowed with many qualities;
it wanders around incessantly, and (yet) it is immovable;
it is called “tree”, and yet it has neither fruit nor leaves;
he who knows it (will) attain (the greatest) fame.
A “string-tree”, i.e., a mast (*guṇarukkho*).

ghari ghari vullai saalapiārī¹⁵⁶

○ ○ ○ ○ - ○ ○ ○ ○ ○ ○ - -

jīvantī veraarī (4) nārī¹⁵⁷ /

- - - - - ○ ○ - - -

bajjhai muccai khaṇi ekallī¹⁵⁸

- ○ ○ - ○ ○ ○ ○ - - -

taha jāṇaha jaha jāi na pellī¹⁵⁹ /8/

○ ○ - ○ ○ ○ ○ - ○ ○ - -

pāsāsārī¹⁶⁰ |o|

Metre: Mātrāsamaka

prahelikājātīḥ |o|¹⁶¹

¹⁵⁶ *ghare ghare vullai saalapiārī* A, *ghari ghari callī sayalapiyārī* N, *ghari ghari bullai saalapiārī* S (v.l. *ghara ghara; callai, callii; sayalapiyārī*).

¹⁵⁷ *jīma tuha ceralāaha nārī* A, *jīvamṭī verayarī sāho nārī* N, *jīvantī verayarī sā ho nārī* S (v.l. *jaha o vairi so a; hoi vairiṇī*).

¹⁵⁸ *vajjhāi mucuma khaṇeṃ ekallī* A, *khaṇi bandhai khaṇi muccai khaṇi ekallī* N, *bandhai muccai khaṇi ekallī* S (v.l. *khaṇi [khaṇe] bajjhai; khaṇi [khaṇe] muccai [mukkaī]*).

¹⁵⁹ *taha jāṇaha jaha jāi na pellī* A, *taha jāṇasu jaha jāi nī pillī* N, *taha jāṇaha jaha jāi ṇa pellī* S (v.l. *jānasu*).

¹⁶⁰ *pāsāsārī* A, *pāsāsārī* N, *pāsāsārī* S.

¹⁶¹ This is the explanation of Tcomm: (63b1) *udāharaṇam āha ghara ghareti | ghara ghara gr̥he gr̥he callai calati saalapiārī sakalapriyā jīvamṭī ho(2)i bhavati vairiṇaḥ ṇārī nārī khaṇa bandhai kṣaṇam badhyate khaṇa muṃcai kṣaṇam mucyate khaṇa ekallī kṣaṇam yakāki(3)nī [!] taha jāṇaha tathā jānīta jaha jāi ṇa pellī yāthā yāti na preritā || sa (vabha)virodhābhāsaḥ gr̥he*

AP: *ghareṃ gharem ityādi | subodhaṃ ||*

KM: *ghari ghari iti <|> gr̥he <gr̥he> vaccai vrajati saalapriyā<rī> sakalapriyā jima yayā tuva [!] tava (2) p(ai)yalyaha vairīlokasya ṅārī nārī ba<j>jhai badhyate muccai mucyate ṣaṇa kṣaṇaṃ ikkelī ekākinī taha jāṇaha tathā jānī (3) tha jaha yathā jāi yāti na na pellī preritā <|> pāsāsārī <|> prahelikājā-tiḥ <|>*

As everybody's darling she moves¹⁶² from house to house;
as long as she is alive, the woman creates enmity;
within a moment she is checked, she is released, she is alone;
you should know that she moves, although not set in motion¹⁶³.

(The die figure called) *pāsāsārī*.¹⁶⁴

daradiṭṭhacūamaulaṃ

○ ○ – ○ – ○ ○ ○ –

*pecchia*¹⁶⁵ *sahiāhi*¹⁶⁶ *virahiṇī sahiam* /

– ○ ○ ○ ○ – ○ ○ ○ ○ – ○ ○ ○ –

*namio*¹⁶⁷ *kaṅkellitaru(3)o*¹⁶⁸

○ ○ – – – ○ ○ ○ ○

*cūo*¹⁶⁹ *caraṇāhao katto*¹⁷⁰ /11/¹⁷¹

– – ○ ○ – ○ – – –

Metre: Āryā

gr̥he calatīyādi (4) *viṣeṣaṇaviṣiṣṭā preritā satī na yāti sakalapriyā nārī kā [ka]j[y]ānīta budhyatām iti praṣṭe [!] pratyuttaram pāsāsā(7)ri || pāsānām gajadamtaghaṭitānām kāṣṭhanirmitā raktanīlapitādirūpā ṣoḍaśagoṣṭhikā sārī ity ucyate | pāsā(8)nām sārīḥ pāsāsārīḥ || kīdrśī || gr̥he gr̥he calati || koṣṭhaṃ koṣṭhaṃ prati calati || sarvadyūtakṛtipriyatvāt sakalapri(9)yā || kṣaṇaṃ goṣṭhikā[m] tareṇa goṣṭhikā[m] badhyate tāḍyate kṣaṇaṃ baddhvāpi goṣṭhikā vairiṇo hastān mucyate kṣaṇaṃ vairiṇo (10) nārī prativādidyūtakṛto nārīva vaśagā bhavati || kṣaṇaṃ ekākinī ayugmā bhavatīty arthaḥ ||.*

¹⁶² Read *vallai* or *vaccai*? *vullai* is not known to me in any dialect.

¹⁶³ In this tentative interpretation, I follow the commentaries which explain *jāi* as *yāti* and *pellī* as *preritā*.

¹⁶⁴ Sen translates “chess pieces”, perhaps influenced by Hindi *pāsā* “dice, die”. “Dice” is also an attested meaning of *pāsā* and *pāsāka*.

¹⁶⁵ *picchia* N, *pecchia* A, S (v.l. *picchia*).

¹⁶⁶ *sahiāhi* A, *sahiyāhi* N, *sahiāhiṃ* S.

¹⁶⁷ *namio* A, *ṅamiuṃ* N, *ṅamio* S (v.l. *ṅamiu*).

¹⁶⁸ *ṭaruo* A, *ṭaru* NS. – The *-o* in *ṭaruo* is to be read short. With *ṭaru* one mora would be missing.

¹⁶⁹ *ūo* A, S, *cūuṃ* N.

¹⁷⁰ *ṭhado katto* AN, *ṭhao kuo* S. – *hao* is better from the point of view of Prakrit, but *kuo* is metrically wrong. According to *PSM*, the metrically correct form *katto* is well attested, at least in Apabhraṃśa texts, in the sense of “why”.

¹⁷¹ The stanzas 9 and 10 of N have been omitted as they are composed entirely in Sanskrit.

AP: [17a2] *daradiṭṭhetyādi | īṣaddṛṣṭacūtamukulaṃ | prekṣya sakhībhir virahinīm sakhīm | namaskṛtaḥ kaṅkhellitaruḥ | aśokavṛkṣaḥ | cūtaś cara[3]ṇāhataḥ kṛtaḥ¹⁷² | atrāpi vasantasyāgamadarśanāt | namaskartavyapādahana-nayogyayoś cūtāśokayoḥ sakhī<bhi>r viparītam āceṣṭitaṃ ||*

KM: (10a11) *dareti <|> daradi(ṭṭha)cūamaulaṃ dar(e)tīṣat dṛṣṭacūtamukulā pekkhi(12)a prekṣya vicārya sahiāhiṃ sakhyādhiṃ [!] virahinī sahiam virahinī sakhaḥ [!] ṇamiau namaskṛtaḥ kaṅkelitaruḥ aśo(13)kavṛkṣaḥ cūo cūtaḥ <caranāhato> pādahataḥ katto kasmāt aśokatarur vasantakāle caraṇena tāḍyate cūtavṛkṣas tu praṇamyate tad a(14)tra viparītakaraṇaṃ vasamta-kālaśa<n>kāni(vṛt)tyartham <|>*

Having seen the blossoms of the mango tree just a little bit
and watching their lovelorn friend,
why did the girls bow before the Aśoka tree
but kick the mango tree?¹⁷³

pecchantam-aṇimisacchaṃ¹⁷⁴

--- ∪ ∪ ∪ ∪ ---

pecchia¹⁷⁵ vahuāe¹⁷⁶ jhatti¹⁷⁷ bhicchaaram¹⁷⁸/ - ∪ ∪ ∪ ∪ - ∪ - ∪ - ∪ ∪ -

daṃsia¹⁷⁹ (4) kaāi¹⁸⁰ sīse

- ∪ ∪ ∪ - ∪ ---

kaṇṇā¹⁸¹ do jāikusumāim /12/

----- ∪ ∪ ∪ ---

hṛdyajātīḥ |o|

Metre: Āryā

¹⁷² Read *kutaḥ!*

¹⁷³ Here no solution for the riddle is given in the text itself. AP explains that on account of the arrival of spring the girls behave contrary to how they usually act. The modern commentary in N elaborates this idea. Tcomm gives the following explanation: *sakhyā vasyayā daradṛṣṭacūtamukulā īṣaddṛṣṭāmramamjarī virahinīm sakhīm prekṣya aśokavṛkṣo namitāś <cūtaś> caranāhataḥ kasmāt vada | kenāpi kathitaṃ || asmin namite asyāḥ priyo namitaḥ sameṣyatīty ataḥ kāraṇād aśokaḥ śokahārako namitaḥ || āmravṛkṣasya pādaghātena puṣpādikaṃ janyate iti prasiddhiḥ agre vasantakālaḥ pakāmrappuṣpādidarśanena virahinīyaduḥkhaṃ bhaviṣyajīty [!] ataḥ kāraṇād omraś [recte: āmraś] caranāhataḥ kṛtaḥ caranāghātenāsya puṣpadikaṃ [recte: puṣpādikaṃ] jātāṃ na punar vasamtartuneti hṛdyārthaḥ ||.*

¹⁷⁴ *pecchattam-aṇimisacchaṃ* A, *picchantam-aṇimisacchaṃ* N, *pecchamtaṃ aṇimisacchaṃ* S (v.l. *picch*°).

¹⁷⁵ *picchiya* N.

¹⁷⁶ *vahuāi* A, *vahūyā* N, *vahuāe* S (v.l. *vahuyā*, *vahuāñi*).

¹⁷⁷ *jhatti* A, S, *rātritti* N (correctly explained as *jhatti* in the commentary).

¹⁷⁸ *bhicchaaram* A, *bhikkhayaram* N, *bhikkhaaram* S (v.l. *bhiccharam*).

¹⁷⁹ *daṃśia* A, *daṃṣiya* N, *daṃsia* S.

¹⁸⁰ *kaāi* A, *kayāim* N, *kaāim* S; only A is metrically correct.

¹⁸¹ *kaṇṇā* (or *kaṇṇo*?) A, *katto* N, *kuo* S (unmetrical).

AP: *pecchantam ityādi | paśyantam | animiṣākṣam | dṛṣṭvā va[4]dhvā jhaṭiti bhikṣākaram chāttram | darśayitvā kṛtāni śīrṣe karṇāj jātikusumāni | etenottamajātivam pratipāditam ||*

KM: *pekkhamtam iti <|> peṣamtam [!] prekṣamānaṃ animisaccham animeṣākṣam pekkhi(15)ya prekṣya vahuāhiṃ vaddhvā bhicchaaram bhikṣācaram daṃśia darśayitvā kayāi kṛtāni śīse śirasi kaṇādā [recte: kaṇṇādo] karṇāt jāi(16)kusumāi jātikusumāni kācid bhikṣukarūpeṇāgataṃ kāmukaṃ vāram vāram avalokyamānaṃ sukulīna apadiśya (17) svīyāni karṇe sthāpitāni jātikusumāni tadānīm eva keṣeṣu mūrddhni kṛtavatī satī aṃdhakāre tvayā gaṇṭavayam i(18)ti dyotayati sukulīnasya spaṣṭatayāgamanāsaṃbhāvāt iti hṛdjajātih hṛdgatābhiprāyayojakatvāt <|>*

Having seen the beggar who stares at her with unblinking eyes,
the newly married woman immediately
showed him two jasmine flowers
and placed them from her ears¹⁸² onto her head.¹⁸³

*dāhiṇapavaṇuvviggā*¹⁸⁴

*sammīlai loaṇāi*¹⁸⁵ *pahiavahū*¹⁸⁶ /

nipuṇasahī uṇa tīe

kaṇṇe (4) *vi karehi*¹⁸⁷ *ḍhakkei* /19/

arthagūḍhakam |o|

— ∪ ∪ ∪ ∪ — — —

— — ∪ ∪ — ∪ — ∪ ∪ ∪ ∪ ∪ —

∪ ∪ ∪ ∪ — ∪ ∪ — —

— — ∪ ∪ — ∪ — — —

Metre: Āryā

AP: [18a2] *dāhiṇetyādi | dakṣiṇapavaṇodvignā | sammīlayati locanāni | paṭhi[3]kavadhūh | nipuṇasakhī puṇas tasyāḥ | karṇṇavivarāṇi ḍhakkei pidadhāti | kokilānā<ṇ> dhvaniṃ mā śrṇotu ||*

¹⁸² Here I stick to *kaṇṇā*, the reading of A, although *katto* = *kutaḥ* also yields a good meaning (cf. line 11d above).

¹⁸³ AP explains that the woman hereby indicates her high caste. Tcomm's explanation is different and more detailed: *pecchantam iti prekṣa<ṇ>tam animiṣākṣa<ṇ> prekṣya vadhukayā jhaṭiti bhikṣācāram | darśayitvā kṛte śīrṣe kasmād dve jātikusume | kayācana vadhukayā bhikṣācaram animiṣākṣam prekṣamtam prekṣya jhaṭiti dvi [recte: dve] jātikusume darśayitvā kuta śīṣa [recte: śīrṣe] kṛte bho vidvan vada || kenāpy uktam || jātikusumam ārakṣam | caṃdrasūryau udayāstayo<r> jātikusumopamau yadā ārakṣau bhaviṣyatas tadārthāt saṃdhyākāle tvayā saṃgamah kartavya[m] iti vadhukayoktam iti hṛdyo 'rthaḥ ||.*

¹⁸⁴ *dāhiṇapavaṇusavviggā* A, *dāhiṇapavaṇuvviggā* NS.

¹⁸⁵ *loaṇāi* | A, *loyaṇāim* N, *loaāim* S (misprint?).

¹⁸⁶ *pahia*^o AS, *pahiya*^o N.

¹⁸⁷ *kaṇṇavivarāi* A (unmetrical), *kaṇṇhevi karohim* N, *karehim kaṇṇavivarāim* S (unmetrical).

KM: (10b20) *dāhiṇa iti <|> dāhiṇapavanuv<v>ig<g>ā dakṣiṇapavanodvignā*
 (11a) *sā[m]mīlai | sa<ṇ>mīl[y]ati | loyaṇājam¹⁸⁸ locane | pahī<a>vahū[h] |*
pathikavadhūh | nī[p]uṇasahī | nipuṇasakhī | uṇa punaḥ | tiye [!] tasyāh |
kaṇ<ṇ>e (2) vi | karṇāv api <|> karehiṃ | karābhyām | dhamkūja¹⁸⁹ | ācchādayati |
tayā tu locanam mīlita<ṇ> malayāni[] lodvegāt | māyaṃ vasamta[h] puṣpara-
jāmsi u(3)tkira<t>v iti | nipuṇayā tu sakhyā tasyāh karṇāv apy āpyāditau
[recte: ācchāditau] | mā bhūt kokilālāpaśravaṇam iti | yadvā | aya<ṇ> bhāvah |
dakṣiṇavila[recte: °ṇānila]mātra(4)sambamdhenaiva svāśrustambhanārtham
hriyā locane mīlitavatī sutarām tadā kokilālāpaśravaṇena mūrchitā bhaviṣya-
tīti karṇācchādanam (5) sakhyāh kṛtam | ata eva nipuṇatvam nasyā [recte:
tasyā] iti | arthagūḍhakam | arthasya vivakṣitasya gūḍhatvāt ||

Excited by a southern breeze
 the wife of the traveller closes her eyes;¹⁹⁰
 her clever friend then
 covers the lady's ears with her hands.¹⁹¹

¹⁸⁸ Certainly misread for *loyaṇājam*.

¹⁸⁹ Certainly misread for *dhamkūja*.

¹⁹⁰ So as to avoid flying dust hitting her eyes, explains KM.

¹⁹¹ “Lest she hear the voice of the cuckoo,” explains AP. KM also offers a second explanation.

