INTRODUCTION TO PRAKRIT

BY

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Ganthaäreṇa ṇiąguruṇo Siri-

ARTHUR ANTHONY MACDONELL

-ācārīṇaṁ arīṇaṁ Baillatītthatthassa

ṇāma

savvāṁ uvaaraṇāṁ samārāṁ

imassa potthassa ādimmi

sasiṇeham

ahilihidaṁ.
PREFACE TO FIRST EDITION.

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

The main object however is to assist the student of the History of the great Indo-Aryan Language from Vedic times to the present day. The Indian student starts with an intimate knowledge of at least one modern Indo-Aryan language. In the Sanskrit he learns at school, he becomes familiarised with the stereotyped literary form of the ancient language. If he studies Sanskrit in the University, he will discover that the Vedic language represents a still more ancient stage of
Indo-Aryan. For this there are accurate texts, and many works of reference available.¹

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

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

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

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

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

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

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

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

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

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

\(^2\) The most interesting play for variety of dialect is the Mṛchakāṭikam.
PREFACE.

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

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

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

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

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

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

A. C. WOOLNER.

Gulmarg, 1917.
PREFACE TO SECOND EDITION.

The first edition was issued during the Great War. Proofs were read in intervals snatched from Civil and Military duties combined. In this second edition a number of misprints has been removed. In the meantime important contributions have been made to the history of the Indo-Aryan languages. The Chapters on Classification and Literature have been brought more up to date. Since this book first appeared there has been an increased interest in Prakrit in the Indian Universities and the general level of knowledge has risen. More attention is being given in several Universities to the history of the Indian languages. In view of this something has been said of Early Prakrit represented by Aśoka’s Inscriptions and late Prakrit represented by Apabhraṃśa.

For reading the proofs and seeing the second part through the press, I am much indebted to my friend and colleague, once a pupil, Dr. Banarsi Das Jain, M.A., Ph.D., now Lecturer in Hindi at the Oriental College, who has also made a number of useful suggestions.

A. C. WOOLNER.

Oriental College,  
Lahore.  
1928.
# TABLE OF TRANSLITERATION.

## Vowels.

<table>
<thead>
<tr>
<th>अ</th>
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<td>a</td>
<td>a</td>
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<tr>
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<td>ए</td>
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<td>ठ</td>
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For Sanskrit add छ r, भ !, भ l, ध ai, and धो au.

Note 1. धर and धव in Prakrit should strictly be written ai and au to distinguish them from the Sanskrit diphthongs रे ai, शो au; but as the latter do not occur in Prakrit the dots can be omitted without any ambiguity, e.g. उत्तर 'he crosses' can only represent उत्तर.

2 ड and ढ in Prakrit sometimes represent short vowels. When distinguished these are written ē and ö (vide § 61).

## Consonants.

<table>
<thead>
<tr>
<th>क</th>
<th>ख</th>
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<th>ग</th>
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<tr>
<td>c</td>
<td>k</td>
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<td>य</td>
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<td>ल</td>
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<td>ः</td>
<td>ः</td>
<td>s</td>
<td>s</td>
<td>h</td>
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</table>

Visarga (not used in Prakrit) ह.

Anusvara ्.

A nasalised vowel is represented as in ा, ०.

Note 1. Sanskrit न n is generally represented in Prakrit by न p, but the dental ड n may occur before another dental, e.g., दन्ता as in Sanskrit. This, however, is often written दंत damta. In Jain works the dental ड n is frequently written at the beginning of words.
2. Similarly other nasals are often represented by anusvāra.

पञ्च pāmca for pāṇca
सञ्च samkha for saṅkha
दञ्च damḍa for danda
ञञ्ज jambu for jambu

but see § 35.

3. For the weak य see § 9. Note.

4. Hindi ड is represented by ṛ, cerebral ढ by ṛ. In practice this causes no confusion with the vowels र and ठ. The letter ड ṛ was probably pronounced as a cerebral ṛ long before the diacritical dot for ड was devised.

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

" " 3. Śaurasenī. Śakuntalā—(Vidūṣaka)
—Translation

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CORRECTIONS.

Page 4, note 2, l. 2, for XIXth read XIlth.

,, 8, l. 26, for Vappārāṇa read Vappārāṇa,
          for Vākpatirāja read Vākpatirāja.

,, 9, l. 17, for Śrīthirā read *Śrīthirā.

,, 10, § 1, for yadi read yadi.

,, 12, § 12, for Kirada read Kirāda.

,, 13, § 13, for yutha read yūtha.

,, 15, l. 1, for nāvia read nāvida.

,, (23), for | or | read 1 or 1.

,, 20, l. 17, for tshii read thii.

,, 29, § 72, l. 2, for viañā read viañā.

,, 31 l. 2, for aniga-m- read anga-m-.

,, „ § 79, l. 1, for number read member.

,, „ § 80, for rājārṣi read rājarṣi.

,, 34, § 90, for vaum read vāum.

,, 36, § 92, (v) for davahaṇāhim read pavahaṇāhim.

,, „ § 93 (iii), for risāō read risao.

,, „ last line, for mrgatṛśnikāyaḥ read mrgatṛśnikāyaḥ.

,, 37, l. 1, for rekhaḥ read rekhaḥ.

,, 42, § 110, l. 10, for -ina read ina-.

,, 53, l. 3, for viṇñaveśi read viṇñaveśi.

,, 57, l. 3, for ādappaḥ read ādhappaḥ.

,, „ l. 4, for vidhappaḥ read viḍhappaḥ.

,, 88, l. 17, insert been after have.
INTRODUCTION TO PRAKRIT.

PART I.

CHAPTER I.

SUBJECT DEFINED.

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

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

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

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

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

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

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

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

(c) The language of the oldest Jain Sūtras.

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

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

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

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

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

Various uses of the word "Prākrit."

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

It is probable that it was in the more general sense that 'prākṛta' (Śauraseni 'pāūda' Māhārāṣṭri 'pāūa') was first applied to ordinary common speech as distinct from the highly polished, perfected Saṁskṛitam.

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

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

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

(b) Of the Middle Period of the Indian languages (Pāli and the early inscriptions forming an earlier stage were sometimes distinguished from Prākrit);

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

CHAPTER II.

PRAKRITs.

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

M. Māhārāṣṭrī
Ś. Śauraseni
Mg. Māgadhi
AMg. Ardha-Māgadhi
J. M. Jain-Mahārāṣṭrī
J. Ś. Jain-Śauraseni
(Apa. Apabhrāṃśa.)

Dramatic Prākrits.
Jain Canon.

1 Dr. O. Franke in his Pāli and Sanskrit uses 'Pāli' for the Middle Period including Inscriptions.
2 Vide Article on Prākrit by Dr. Sir George Grierson in Encyclopaedia Britannica, XIXth Edition.
M. Māhārāṣṭrī was regarded as the Prākrit par excellence. Prākrit grammars gave the rules for this first. For others there were some special rules, and then “the rest is like Māhārāṣṭrī.” Daṇḍin remarks (K.D.1.35): Mahārāṣṭrāśrayāṁ bhāṣāṁ prakṛṣṭam prakṛtāṁ viduh.

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

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

Mg. Māgadhi is the Prākrit of the East. Its geographical centre was in the ancient Magadha not far from the land of modern Māgahi, a dialect of Bihāri. In the plays Māgadhi is
spoken by low people. Dialects of Māgadhi also occur, e.g., Dḥakkī in the Mṛchakaṭākīm. This Prākrit differs conspicuously from the others in its phonetics. झ is replaced by झ, and र by ज. The nominative singular of -a stems end in -e. य remains and even replaces ज. [For further particulars vide Chap. X]. Where other Prākrits say hatho, Māgadhī has haṭte; others so ṛaḥ = so ṛaj, Māgadhī se lāḥ.

Jain Prākrīts.

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

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

J. Ś. The language of the Digambara Canon in some respects resembles Śauraseni and has been termed Jain Śauraseni.

Apabhramṣa has been used in India (a) for anything diverging from Sanskrit as the standard of correct speech, (b) for spoken languages as distinct from literary "Prākrits," including non-Aryan as well as Aryan languages; (c) a literary form of any such vernacular. The only literary Apabhramṣa described in detail by the grammarians is the Nāgara Apabhramṣa which appears to have belonged to Gujarat. To this is said to be related the Vṛcada Apabhramṣa of Sindh. Dḥakkī and some other dialectic forms of the main Prākrits are sometimes styled apabhramṣas. If we had records of the Apabhramṣas spoken in the areas connected with each of the main Prākrits an important link in the history of the Indian languages would be supplied. Even as it is, the tendencies of Apabhramṣa in phonetics and grammar, help to bridge the gap between typical Prākrit and the modern languages. The
number of text available gradually increases and these supplement the information contained in Hemacandra’s grammar.

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

CHAPTER III.
GENERAL CHARACTER OF PRAKRIT.

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

Though simplified, yet the remaining Prākrit grammar is of the same type as Sanskrit grammar. There is a strong tendency to reduce all declension to one type, that of a-stems, and to conjugate all verbs according to one scheme, that of the old A. Conjugation. The Dative disappears. Nominative and Accusative Plurals tend to coincide. The Imperfect, Perfect and numerous Aorists had gone by the time of the Middle Prākrit stage. The Dual number was found
unnecessary. The Ātmānapada hardly survived after the Old Prākrit stage and never in its original meaning. But it was not yet necessary to resort to postpositions or auxiliary verbs. The essentials necessary for ordinary conversation and even verse-writing remained down to the Apabhraṃśa stage. For more important work, for more exact thinking the tendency was to resort to Sanskrit. As Pāli, Ardhamāgadhī and the other Jain Prākrits successively lost the advantage of being the language of the day, or of the locality, they were unable to withstand this tendency and were eventually replaced by Sanskrit.

Apart from this simplification the main changes arising in Prākrit are phonetic. Conjunct consonants are mostly assimilated: rakta became ratta (as Latin fructu-s became Italian frutto); sāpta became satta (as Latin septem became Italian sette). Some of the sounds of the old language disappear: ङ r, औ ai, औ्र au, य ya (except in Mg. and a shadowy च to bridge hiatus), ञ sa (except in Mg. where ञ is missing), ज sa and Visarga; whereas the only sounds contained in Prākrit and not recorded for Sanskrit are the short vowels ॆ and े. Final consonants are avoided. Not more than two consonants can follow a short vowel, nor more than one follow a long vowel.

[For details see Chapters IV to VI.]

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

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

Even in the Rigveda we find “prākritisms,” that is phonetic variations along just those lines that were followed by the Prākrits. For instance śīthirā=“loose” instead of śrīthriā as might be expected from the root śrath. From this and similar instances it is not necessary to deduce a wide difference between the language of the hymns and contemporary speech. Rather the inclusion of such “prākritisms” in the sacred texts indicates that the priests regarded them as possible forms in the same language, and were not yet conscious of any gulf between the two kinds of speech.

An interesting parallel to the history of the Indo-Aryan languages is shown by that of the Romance languages in Europe. Of several old Italic dialects, that of the Latin tribe prevailed, and Latin became the dominant language of Italy—and then of the Roman Empire. It became the language of the largest Christian Church of the middle ages, and thence the language of Science and Philosophy until the modern languages of Europe asserted their independent existence. Like Sanskrit in India, Latin was long the medium of conversation between educated men of different nations. Again, as the language of religion, Latin was always to be heard in the mouths of priests,
and common people caught stray phrases of it. The mediaeval quack or schoolmaster, however ignorant, must needs air his Latin.¹ Here again phonetic changes and the working of analogy have gradually simplified the old grammar until prepositions and auxiliary verbs had to be used to avoid ambiguity.

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

CHAPTER IV.

PHONETICS.

SINGLE CONSONANTS.

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

n is cerebralised (§ 7).
y becomes j (except in Mg.).
jadhā=yathā (Mg. yadhā). jaī=yadi, Śaur. also has jādi (Mg. yaī, yadi). jogī=yogi.
s and ś become s (§ 8).

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

putta=putra, but āryaputra becomes ajjaūṭta.

M. paāṣei=prakāṣayati. Ś. ādāṃ or āgādam=āgatam. (M. āaāṃ or āgaāṃ)

¹ See Love's Labour Lost, Act V. Holofores the Schoolmaster.
§ 3. Enclitics are similarly treated. kim unā= kim punar. vi=(a)pi. a=ca.
In tāvat and te (2nd pers. pron.) Śaur. and Mg. change t to d as in the middle of a word. mā dāva=mā tāvat.  

Ś. havissadi (Mg. haviśśadi)=bhaviśyati.
Ś. Mg. hodavva=bhavitavya.

(5). Ph at the beginning of the second member of a compound is often retained as at the beginning of a word.
Ś. cittaphalaa=citraphalaka, bahuphala, saphala.

(6). Aspiration.
kh for k. khujja=kubja. √kheī=√kriē. [Skt. has kheī ‘shake, play’ as early as the Rāmāyana (J. Bloch), which may be Prakritic.]

ph for p. Ś. phaṇasa. M. paṇasa=panasa “bread-fruit tree.” An aspirated sibilant becomes ch. AMg. chāva= Pāli chāpa=sāba or sāva “young animal.” M. AMg. cha=ṣat, chaṭṭha=ṣaṭṭha.

(7). Change of Place of Articulation.
Mg. cīṭṭhadi=tīṭṭhati.
Cerebral for Dental. M. ḍhaṅkhā=dvāṅksa “crow.”

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

§ 9. B. Medial. Medial or intervocal k, g, c, j, t, d, are generally dropped. (क, ग, च, ज, त, द).
M. loa=loka, saala=sakała, anurāa=anurāga, jualā= yugala, ṇaara=nagara, paūra=pracura, bhoāa= bhojana, rasāala=rasātala, hīa=hṛdaya.
Medial p, b, v, are sometimes dropped. (प, ब, व).
M. rūa=rūpa, viuha=vibudha, diaha=divasa.

Medial y is always dropped (ऋ).

vioa=viyoga, pia=priya.

Note.—In place of the omitted consonant was pronounced a weakly articulated य (laghu-prayatnatara-ya-kāra).

This was weaker than the य of Sanskrit or Māgadhī, and was not expressed in writing, except in MSS. written by the Jains, e.g., hiyāya=হিদায়া.

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

§ 11. Examples.

Śaur: adidhi=atithi, kadhedu=kathayatu, pāridosia=pāritoṣika, bhodi=bhavati, kadhidu=kathitaḥ, Kira-da=Kirāta, āṇedi=ānayati, tado=tataḥ, kida=kṛta, gada=gata, sakkada=sāṃskṛta, Sarassadi=Sarasvatī (M. Sarassai).

Māgadhī: pālidosia=pāritoṣika, sādāṃ=svāgatam, hage ("I") *ahakaḥ, a derivative of aham.

Ardha-Māgadhī and Jain Mahārāṣṭrī: Asoga=Āsoka, loga =loka, āgāsa=ākāsa.

Pāli: loka, gacchati, rūpa.
§ 12. In this treatment of medial t we have one of the characteristic distinctions between the Śauraseni and Mahārāṣṭri of the plays. Compare the following:—

<table>
<thead>
<tr>
<th>Śauraseni</th>
<th>Māhārāṣṭri</th>
<th>Sanskrit</th>
</tr>
</thead>
<tbody>
<tr>
<td>jāṇādi</td>
<td>jāṇāī</td>
<td>jānāti</td>
</tr>
<tr>
<td>edī</td>
<td>ei</td>
<td>eti</td>
</tr>
<tr>
<td>hida</td>
<td>hia</td>
<td>hita</td>
</tr>
<tr>
<td>pāuda</td>
<td>pāua</td>
<td>prākṛta</td>
</tr>
<tr>
<td>maragada</td>
<td>maragaa</td>
<td>marakata</td>
</tr>
<tr>
<td>ladā</td>
<td>laā</td>
<td>latā</td>
</tr>
<tr>
<td>ṭhida</td>
<td>ṭhia</td>
<td>sthita</td>
</tr>
<tr>
<td>pahudi</td>
<td>pahui</td>
<td>prabhṛti</td>
</tr>
<tr>
<td>sada</td>
<td>saa</td>
<td>śata</td>
</tr>
<tr>
<td>edaṁ</td>
<td>eaṁ</td>
<td>(etad)</td>
</tr>
</tbody>
</table>

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

muha=mukha, sahī=sakhi, meha=megha, lahua=laghuka, jūha=yutha, ruhira=rudhira, vahū=vadhu sahara=saphara, abhinava=abhinava, naha=nabhas or nakha.

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

Ś. adidhi, kadhedu, tadhā, adha, jadhā=yathā.

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

This forms another distinction between Śauraseni and Mahārāṣṭri, e.g.:—

<table>
<thead>
<tr>
<th>Śauraseni</th>
<th>Māhārāṣṭri</th>
<th>Sanskrit</th>
</tr>
</thead>
<tbody>
<tr>
<td>adha</td>
<td>aha</td>
<td>atha</td>
</tr>
<tr>
<td>maṇoradha</td>
<td>maṇoraha</td>
<td>manoratha</td>
</tr>
<tr>
<td>kadhaṁ</td>
<td>kahāṁ</td>
<td>katham</td>
</tr>
<tr>
<td>ṇādha</td>
<td>ṇāha</td>
<td>nātha</td>
</tr>
</tbody>
</table>
§ 15. Sometimes instead of being dropped (§ 9) or reduced to 
\( h \) (§ 13) a consonant between vowels is **doubled**.
\( \text{Ś. ujj}u=\text{r}ju, \text{M. } \text{n}a\text{k}ka=\text{nak}ha, \text{M. } \text{Ś. } \text{ēk}ka=\text{eka}. \)

**Note 1.** Other consonants are similarly doubled, e.g.:
\( \text{jövva}ṇa=\text{ya}wvaṇa, \text{tēlla}=\text{tai}la, \text{pēmma}=\text{pre}man. \)

**Note 2.** The vowel before the double consonant is always short. Here \( \text{u} \) and \( \text{i} \) represent the short vowels \( \text{ē}, \text{o}. \) (§ 68.)

**Note 3.** An aspirate is doubled by prefixing the corresponding non-aspirated sound: \( \text{kkh}, \text{ggh}, \) and so on.
Some MSS. literally double the aspirates, writing \( \text{kkh}, \text{ggh}, \) and so on. This is merely an orthographical difference, the pronunciation was the same.

§ 16. **Cerebral surds \( \text{ṭ} \) \( \text{ṭh} \) between vowels become sonant \( \text{ḍ} \) \( \text{ḍh} \) (\( \text{ṛ}, \text{s} \) become \( \text{ṛ}, \text{s} \)).

\( \text{pāda}=\text{pāṭa}, \text{pāḍā}=\text{pāṭāka}, \text{kudila}=\text{kutila}, \text{kudumba} = \text{kutumba}, \text{vaḍa}=\text{vaṭa}, \text{pādha}ṇa=\text{paṭhana}. \)

Some dialects had the further change of \( \text{ḍ} \) to \( \text{l} \). (§ 22)
\( \text{M. kakko}ḷa=\text{karko}ṭa, \text{Mg. } \text{s}a\text{ā}ḷa=\text{saka}ṭa (\text{Śaur. } \text{saaḍa}). \)
\( \text{Mg. } \text{yūlaka}=\text{jūtaka (Śaur. } *\text{jūḍaa).} \)

(17) \( \text{P if not omitted becomes V.} \) (\( \text{ṛ} \) becomes \( \text{ṛ} \)).

\( \text{ru}v\text{a}=\text{ru}p\text{a}, \text{di}v\text{a}=\text{di}p\text{a} \) (cf. \( \text{Dīwāli} \)), \( \text{u}v\text{ari}=\text{u}p\text{ari}, \text{uva}raṇa=\text{u}p\text{a}r\text{aṇa}, \text{uvajjha}ṇa=\text{u}p\text{ādjha}ṇa \) (cf. \( \text{Ojh}a \)).
\( \text{avi}=\text{a}p\text{i}, \text{avara}=\text{a}p\text{ara} \) (\( \text{Hindi } \text{aur} \)), \( \text{tāva}=\text{tāpa}. \)

(18) \( \text{B becomes V.} \) (\( \text{v} \) becomes \( \text{ṛ} \)).

\( \text{kavala}=\text{kabala}, \text{savara}=\text{sabara}. \)

(19). **Aspiration.** Prakrit sometimes has \( \text{k}b \) instead of Sans. krit \( \text{k} \) (§ 6). This in the middle of a word generally becomes \( \text{h}. \)
\( \text{M. } \text{n}i\text{hasa}=\text{ni}k\text{a}ṇa, \text{M. } \text{Ś. } \text{phāl}i\text{ha}=\text{spātīka}. \)

\( \text{ṭa} \) through \( \text{ṭha} \) becomes \( \text{ḍha} \). AMg. \( \text{va}ḍ\text{ha}=\text{vaṭa}, \text{ṭa} \) becomes \( \text{tha} \), then \( \text{ha} \). M. \( \text{bh}a\text{ra}ṇa=\text{bhārata}, \text{vasahi}=\text{vasati} \) Rarer; \( \text{p} \) through \( \text{ph} \) becomes \( \text{bh}. \) AMg. \( \text{kacchabh}a=\text{kacch}a\text{pa}. \)
\( \text{n}, \text{m}, \text{l} \) and the sibilants are
sometimes aspirated. M. ṇhāvia (but Ś. Mg. ṇāvia) = nāpita i.e., *snāpita from √snā.
AMg. lhasuṇa (also lasuṇa) = laśuna, cf. § 30.
Aspiration is sometimes shifted. M. dihi from *dithi = dhti. M. dhūā Ś. Mg. dhūḍā = duhitā, Ś. Mg. bahiṇī = bhagini, M. ghṛttum = grahitum (through *ghṛptum). Aspiration is sometimes lost. Ś. saṅkalā = śṛṅkhalā but saṅkhalā and śṛṅkhalā are also found.

(20) Change of place of articulation.
Cerebral for Dental.
pāḍi = prati, M. pāḍia Ś. Mg. pāḍida = patita, pāḍhama = prathama. This cerebralising is much commoner in Ardhamāgadhī:
AMg. oṣaḍha = auṣadha (M. Ś. oṣaḥa).
In most dialects n regularly becomes ŋ (प for न) ŋuṇa, ŋaṇa.

(21) Sibilants. The three sibilants of Sanskrit are represented by the dental s (except in Māgadhī which has only the palatal ś), aśesa = aṣeṣa, etc.
Mg. kesesu = keṣeṣu (Śaur. etc. kesesu).

(22) ṇ often becomes l. (§ 16) (ष becomes ष).
In North India books and MSS. use ष for ष.
M. garula (Ś. garuda; Mg. galuḍa), M. Ś. kīḷā = krīḍā.

(23) T and d sometimes become l or l. (त, द become ढ or ढ).
Ś. alasi = atasi, M. Ś. vijjuliā = *vidyutika "lightning" (whence Hindi bijli). M. Sālavāhaṇa = Sātavāhana.
M. Ś. dohaḷa = dohada.

(24) D becomes r in adjectival and pronominal compounds with -drśa-dṛṣa-dṛkṣa.
erisa = idṛṣa (Ś. also idisa) kerisa, āṇṭārisa tumhārisa, sarisa.
(25) In dialects म sometimes became ʋ. (म become व).
So M. वम्महा Śaur. मम्मधा=मममाहा. M. मन्वायिं=वनाता (from *वनामिता).
This change is more frequent in Apabhraṃśa which at the same time nasalises the preceding vowel and the semivowel, and then often omits either the semivowel or the nasal element. Thus Apa. कावला=कमला,
Jाँप=यमुना, नावालि=नमांति. This nasalisation also appears in M., e.g. Cाँप=Śaur. Cांपां.
This change accounts for forms like "Kanwar" from कुमार, and गाव (गाव) with its many minute variations in the modern dialects. (Skt. ग्राम. Pāli and most Prākrits (g)गामा-). Cf. Beames, I, 254.

(26) In Māgadhī र always become l, in other dialects the change is exceptional. (र become च).
M. Ś. दालिदा=दारिद्रा, मुहाला=मुखारा.
The change is more frequent in Ardha Māgadhī than in M. or Ś.

(27) Sometimes sibilants are replaced by h, either as a dialectic variation or in a particular group of words.
M. धानुहा=*धानुषा for dhanus,
M. पाचुहा=प्रत्यूषा 'morning sun' but paccūsa 'dawn'
(Pischel. Gr. § 263).
M. पाहाना=पासाना.
M. अनुदिहाम (Ś. अनुदिहासम)=अनुदिवसम.
Futures like M. नेहिः for nesyatī, AMg. गाही for gāsyati,
JM. पाहै for पायै, AMg. gamihī for gamisyatī.
Genitives like Mg. कामाहा=कामस्या, Apa. कवभा=काव्यस्या.
Pronominal forms like Apa. एहो=एशा, Pkt. तुम्हे=*
tusme, M. ताहा beside तासा for tassa=tasya, tahiṃ for tassin=tasmin.
This phenomenon is commoner in Apabhraṃśa and has
been used to explain several features in the later system
of declension and conjugation. The history of the change however is obscure and the extent of its influence has been questioned. (See Pischel Gr. §§ 263, 422, 425, 520; J. Bloch Langue marathe, §162; S. K. Chatterji, Bengali Language, pp. 549, 550, 555, 751, 963.)

(28). Sometimes instead of h in Sanskrit we find an aspirate dh etc. in Prakrit, e.g. Ś. Mg. idha, M. iha, cf. Pāli idha. Here Sauraseni preserves the more original sound. H in Sanskrit often represents an original sonant aspirate. Cf. hanti and aghana, jaghana.

§ 29. C. Final. All final mutes are dropped.

Nasals become anusvāra. ah becomes o, otherwise visarga is dropped. Sometimes the final vowel is then nasalised.

For treatment of finals in compounds see Sandhi (Ch.VII).

CHAPTER V.

COMPOUND CONSONANTS.

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

Exceptions 1. nh, e.g., nhāna=snāna.

2. mh as in mhi=(a)smi, mho mha=smab (enclitic).

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

Note.—If nh and mh are regarded as aspirated n and m rather than as conjuncts they are not exceptions.

The weakness of final consonants is a phenomenon observed in many languages. A final mute ceases to "explode" becoming merely "implosive." The vocal organs take up the right position but there is no sudden release of 2
air, no "explosion," and no audible glide to another sound. There is only a moment of silence for a surd, a moment of vocal murmur for a sonant. The next stage is to omit the effort of taking up the position, then there is no on-glide and even the "implosive" has been lost.

The nasal resonance is more audible and survives.

§ 31. In the middle of a word no group may exceed two consonants, and these must be only
(1) Doubled, e.g. kk (or for aspirate kkh),
(2) Mute after nasal of the same class, e.g. ŋk, ŋd, or
(3) Aspirated Nasal (or lh).

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

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

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

(i) Mutes. (The five vargas less the nasals.)
(ii) Nasals.
(iii) l, s, v, y, r, in order.

h stands by itself (§§ 52–54).

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

Examples. jutta=yukta, vappapārā=vākpatirājā, dud-

The nasal resonance is more audible and survives.

Thus of two mutes (nasals excluded) the assimilation is "progressive," i.e. the first is assimilated to the second.
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This has been explained by the tendency of the first mute in a conjunct to be merely "implosive."

§ 35. A nasal before a mute of the same class remains, before a mute of another class it becomes anusvāra.
Sāṇkhala=śrīṇkhala, kōṇca=krāuvca, kaṇṭha, manthara, jambū, but diṃmuha=diṃmukha, paṃti=pankti, vīṃjha=vindhyā (§ 44).

§ 36. A nasal following a mute is assimilated
aggi=agnih, viggha=vighna, savatti=sapatni, jugga=yugma.
Exceptions. (a) jña becomes ṇṇa. āṇavedi=ājñāpayati.
anahīṇa=anabhījīṇa. jaṇṇa=yajña.
Note 1. At the beginning of the second member of a compound jña can become jja, e.g. maṇōjja=maṇojña.
Note 2. Māgadhī has ųṇa according to Hemachandra (4-293).
(b) ātman in M. nearly always, in Apa. always becomes appa (cf. Hindi āp). The other dialects vary between appa and atta.
(c) dma becomes mma, pōmma=padma (also paūma, § 57).

§ 37. L with a mute is assimilated.
vakkala=valkala, phagguna=phalgunā, appa=alpa,
kappa=kalpa. [Exception √jalp becomes √jamp, but also japp]. pavamga=plavamga.

§ 38. Mute and Sibilant. The mute of course can only be a surd. When the sibilant comes first, it is assimilated, and the mute is aspirated, e.g. sta becomes tth. When however the sibilant stands at the end of the first member of compound, the following mute need not be aspirated, especially if the first member is a prefix like āsus. Šca becomes ccha, accharia=āscarya, pacchā=pascāt but niccala=niścala, duccarida=duścarita.

[In Māgadhī šca remains: niścala.]
Śka and śkha become kkh. Ś. pōkkhara=puskara, sukkha=suṣka. In this case however the aspiration is often omitted.

M. caŭkka. Ś. cadukka=causuṣka. M. Ś. dukkanara=duṣkara, nikkam—for niṣkram—etc.

Ṣṭa and ṣṭha become ṭṭh. diṭṭhi=ḍṛṣṭi, suṭṭhu=suṣṭhu. Exception vedha=veṣṭa (cf. Pāli veṭhati).

Ṣpa and ṣṭpha become pph. puppha=puspa, ṛippalā=niṣphala.

Sta and stha become tṭh. thaṇa=stana, atthi=asti, hatthha=hausta (cf. Panjabi hatth), avatthā=avasthā, kāatthaa=kāyasthaka. Compound. duttara=dustara. Sometimes this tṭh is cerebralised. M. Ś. atṭhi=asthi. The ṭṭha especially varies between tṭh and ṭṭh. Saur. thida or ṭhida=ṭhita (M. thia or ṭhia), M. Ś. ṭhāṇa=ṭhāna (M. also ṭhāṇa). Ś. thidi or ṭhidi=ṭhiti (M. tshi or ṭhii).

Spa and śṭpha become pph. phamsa=sparśa (§ 49). phaliha=sphatika. A. Mg. phusāi=sprṣati.

§ 39. When the sibilant follows the mute they become cch. acchi=aksi, riccha=rkṣa, M. chuhā=kṣudhā, macchara=matsara, vaccha=vatsa (also=vṛkṣa), accharā=apsarā, jugucchā=jugūpsā.

§ 40. Kṣa however more generally becomes kkh. Saur. khattia=kṣatriya, khitta=kṣipta, akkhi=aksi, nikkhividum=nikṣeptum, sikkhida=ṣikṣita, dakhina=dakṣiṇa ("Deccan").

Sometimes the dialects vary between cch and kkh. M. ucchu, Ś. ikkhu=ikṣu, M. kucchi, Ś. kukkhi=kukṣi, M. pēčhai, Ś. pēkkhadi=prekṣate, M. Ś. sāriccha, Ś. sārīkha=ṣaḍṛkṣa.

Sometimes kṣa becomes jhh.

Ś. pajjharūvedi=*prakṣarāpayati, M. Ś. jhuṇa=kṣiṇa (also khina).
Note. Pischel distinguishes: (a) original kṣa (Avestan xša) becomes kkh, (b) kṣa from śṣa (Avestan ša) becomes ocha, (c) kṣa from źza becomes jḥa. Šṣa and źza would seem rather difficult to pronounce. Presumably śṣa represents in origin a front palate stop plus the corresponding fricative, and źza the sonant equivalent, while the original kṣa is a back palate stop plus a fricative. The न in न can hardly have been originally identical with the Indian cerebral sibilant. The history of the different pronunciations of न and न, and the relation in Iranian languages of χ and š, need further investigation. Inscriptions and some other evidence suggest a dialectic division in India, cch in the West and North-West, kkh in the East. (J. Bloch. Langue marathe. § 104. cf. Pischel. Gr. §§ 318 to 321. Geiger. Pali Gr. § 56.)

§ 41. In compounds –t+s– or –t+s– become –ss– or with lengthening of previous vowel simply s–pajussua–paryutsuka, ूसवा=ूसवा, Š. ूssās, M. ूsās=ucchvāsa.

§ 42. V with a mute is assimilated.

M. kaḍhia S. kaḍhida=kvathita, Š. pakka–pavka, ujjala=ujjvala, satta=sattva, dia=dvija, but uvviga=udvigna, and so always with the prefix ud.

§ 43. Y with a mute is assimilated.

Cāṇakka=Cāṇakya, sōkkha=saukhya, jōgga=yogya, ṇaṭṭaa=nātyaka, abbhantara=abhyantera.

§ 44. A dental is first palatalised.

Sacca=satya, ṇevaccha=nepathya, accanta=atyanta, racchā=rathyā, ajja=adya, uvajjhā=upādhyāya, samjhā=sandhyā, majjha=madhya.

§ 45. R with a mute is assimilated.

takkemi=tarkayāmi, cakka=cakra, magga=mārga, gāma=grāma, samucchida=saṃucchita, nibbandha
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= nirbandha, citta=citra, patta=patra, attha=arth,
bhadda=bhadra, samudda=samudra, addha=ardha.
Exception—atra becomes attha, tatra becomes taththa.
[When R precedes a dental it sometimes cerebralises it
first, especially in AMg. vaṭṭadī=vartate.]

§ 46. Two Nasals. न and न before m become anusvāra:
स n is assimilated to following म m and म m to following
स n (i.e., ष n).

dimmuha=dimmukha. M. chaṃmuha=ṣanmukha. ummmuha=unmukha, niṇṇa=nimna, Pajjuṇṇa=Pradyumna.

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

Śna becomes ṇha. paṅha=prāṇa.
Śma becomes mha. Kamhīra=Kāśmīra.
Śna becomes ṇha. uṇṇa=usṇa, Kaṅha=Krṣṇa.
Śma becomes mha. gīṁha=grīṣma.
Snā becomes ṇha. ṇhāṇa=snāna.
Sma becomes mha. amhe=asme, vimhaa=vismaya.

Exceptions:

(1) rasmi always becomes rassi,
(2) Initial śma becomes m. masāṇa=ṃsāṇa.
(3) Sneha, snigdha, either ṇehā ṇiddha or śiṇēha,
śiṇiddha.
(4) Loc. Singular Pronominal ending—śmin becomes
mmi; —śmin becomes either —śsim or —mmi.
Ś. edassim=etasmin M. eassim or eamm. (AMg. msi logamsī=loke).

§ 48. Nasal with semivowel. The semivowel is assimilated.
gumma=gulma, mēccha=mleccha, aṇṇesanā=anvesanā, puṇṇa=punya, anṇa=annya, sōmma=saumya,
dhamma=dharma, kaṇṇa=karṇa.

Note. my after a long vowel become m. kāmē=kāmyāyā.
§ 49. Sibilant and semivowel. The semivowel is assimilated. 
śāhanīya = slaghaniya, pāsa = pāṛva, M. āsa Ś. assa = aṣva, avassam = avasyam, M. mīsa Ś. missa = mīra, 
manussā = manusya, Ś. parissaadi = pariṣvajate, rahassa = rahasya, vaassa = vayasya, tassa = tasya, sahassa = sahasra, sahattha = svahasta, Ś. Sarassadi = Sarasvatī, 
sādaṃ = svāgatam.

Note 1. Sometimes this s is reduced to s with (a) lengthening of the previous vowel (M. mīsa, āsa above) or (b) nasalisation of the previous vowel, which is more frequent from śra and general with rśa. Āmsu = āṣru, 
phamsa = sparśa, damsana = darṣana (§ 64.)

Note 2. A further dialectic change is s becomes h. So Māgadhi kāmāha, Apabhraṃśa kāmahō. Later on this had an important effect on inflections. (§ 27.)

§ 50. Two semivowels. The stronger prevails in the order 
l, v, r, y.
gallakka = galvarka, mulla = mūlya, dullaha = dwarlaha, 
kavva = kāvyā, parivvāja = parivrājaka, savva = sarva. 

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

Note. yya becomes jja, except in Māgadhi.

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

§ 52. When h precedes a nasal or l, the group is inverted. 
avarāṇa = aparāṇa, majhāṇa = madhyāna, M. 
geṇha, Ś. geṇhadi = graṇṭi, cinha = cīna (M. also 
cindha), bamhaṇa = brāhmaṇa, palhattha = *prahlasta 
(from √hlas = hras).

§ 53. In hy the semivowel becomes j and then the group becomes jjh. Sajjha = saḥya, anūgejjhā = anugrāhya,
§ 54. Hv becomes either bhh (through vh) or h. vibbhala= vihvala, jīhā=jīhvā (AMg. jibbahā). (For hr, rh see § 57.)

§ 55. Cerebralisation. Dental groups sometimes become cerebral. Ś. maṭṭiā=mṛttikā, Ś. M. vuḍḍha=vyṛddha, gaṇṭhi=granṭhi.

In M. and Ś. this usually happens after an original r or ṛ; but in AMg. in other words also, especially after a sibilant. (Pischel. Gr. 289. cf. Geiger. Pali Gr. 64.)

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

§ 57. Svarabhakti. When one of two consonants is a nasal or a semivowel, the two may be separated by an inserted svarabhakti vowel. The two consonants are then treated according to the rules for simple consonants. The vowel is generally i, or u with a labial, but sometimes a. M. raṇa, Ś. radaṇa, Mg. ladaṇa=ratna, M. Ś. salāhā=slāgha, āmarisā=āmarśa, varisā=varśa, harisā=harśa, kilanta=kānta, kiliṇṇa=kīnna, miliṇṇa=mlīna, tuvara=tvara(sva), duvāra duvāra=dvāra, suvo=svaḥ, ariha=ṛha, paūma=pāma (Pāli paduma) Ś. sumara-di=smarati.

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

Sometimes i appears. acchāria or Ś. acchāria=āscarya (M. also acchera § 76). Ś. pāḍḥiadi=Pāli paṭhiyate =pāṭhyate.
CHAPTER VI.

VOWELS.

§ 59. The sonants $r$ and $l$ (र and ल) counted as vowels in Sanskrit Grammar disappear in Prākrit, as in Pāli. In the old Indian language र was not pronounced $ri$ (रि) as it is nowadays. It was not a consonant plus a vowel, but a "sonant" fricative used as a vowel. Its pronunciation may have been similar to the sonant $r$ in some Slavonic languages, e.g. Srbi, the name of the Serbs in their own language. Languages not possessing this sound naturally represent it either with the neutral vowel ə or introduce a vowel sound before or after the consonant $r$. (Sometimes both before and after.) Hence it is more intelligible why (a) the guṇa of $r$ is $ar$ (not re), (b) Vṛtrahan appears in Avestan as Vērēth rāghna, $rJu$ as ērēzu, (c) Pāli has irītija for $rtivīj$, irubbeda for $rgveda$, and (d) Prākrīts not possessing e (or a sign for it) replace $r$ by $a$, $i$, or $u$ as well as by $ri$.

Still less does bri express the old pronunciation of र. This was more like the final sound ('sonant' or syllabic l) in English "battle" where there is no vowel between the $t$ and the $l$. Its guṇa is $al$. It is represented in Prākrits by $ili$, $li$, or $a$. Kilitta=$klipta$.

§ 60. Substitutes for $r$.

$ri$. (for initial $r$) [Māgadhī li.]

$riddhi=rddhi$, $riccha=rkṣa$, $risi=rśi$.

a. M. kaa S. kada=$kṛta$, vasaha=$vṛṣabha$.

i. (commonest) $kiviṇa=kṛpāṇa$, $giddha=grāhṛa$, $diṭṭhi=drṣṭi$, $siāla=srṇāla$, $hi$a=$hrdaya$.

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

M. $nihvā Ś. $nihuda=$niḥṛta$, M. pucchai Ś. pucchadi=$prcchati$, $munaḷa=mṛṇāla$, vutta=$ṛṛtānta$.

Note 1. The vowel often varies even in the same dialect.
Ś. daḍha or diḍha = ḍṛḍha. M. नित्ता or निवुत्ता = ni-vṛttā.

Note 2. Nouns in ṛ generally have u for ṛ before the suffix -ka, and when they begin compounds. Ś. jāmādua = jāmāṭyka, bhādusaa = bhrāṭ-sata. But i also occurs: Ś. bhāṭṭidāraa = bharṭidāraka.

Note 3. a, i, u, also occur at the beginning of a word.

AMg. aṇa = ṛṇa, Ś. isi = ṛṣi, ujjju = ṛju.

(M. acchai, Pāli acchati derived by Pischel from ṛcchati is explained by others as an inchoative from as or ās. Pischel, Gr., § 480. Geiger, Pāli Gr., § 135. 2.)

Note 4. Long ṛ becomes i or ā.

Note 5. For a dialectic division: S.W. a, E. Centre and N. i with u after labials, see J. Bloch, Langue marathe, § 31; S. K. Chatterjee, Bengali Language § 173; cf. Pischel, §§ 49–51; Geiger, Pāli Gr., § 12.

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

Ś. edihāsia = aiṭihāsika, Erāvaṇa = Airāvaṇa tēlla = taila, vējjia = vaidya.

M. komui, Ś. komudī = kaumudī, jōvvaṇa = yauvana, sōmma = saumya.

Note. Sometimes in M. and other dialects ai become a—ī, and au becomes aū, e.g. vaīra = vairin, maūli = mauli. This is not correct for Śauraseni or Māgadhī.

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

§ 63. **Lengthening of short vowel.**
This occurs most frequently before r+consonant (especially a sibilant), and before sibilant+ya, ra, va, or sibilant. Ś. kādum=kartum, kādavva=kartavya. AMg. phāsa=sparśa, AMg. maṇūsa=manuṣya (Śauraseni maṇussa) M. āsa=aśva (Ś. assa). M. Ś. āsava=utsava, dūsaha=duḥsaha.

§ 64. **Instead of being lengthened in such cases the vowel is often nasalised.** damśana=darśana, phaṃsa=sparśa (§ 49) M. amśu=aśru (Ś. assu), AMg. amṣi=asmi (Ś. mhi).

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

dādhā=damśrā, M. pīsā, Ś. pīsedi=pīṃsatī for pinaṣṭi, M. sīha=simha (also simgha, Ś. simha).

§ 66. There are a number of other cases where the vowel is lengthened: sometimes in the middle of a compound, before certain inflections, or by analogy with other words, e.g. M. Ś. sāriccha, Ś. sārikkha=sāḍṛkṣa for sadṛkṣa by analogy with tāḍṛkṣa, yāḍṛkṣa.

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

A vowel is sometimes shortened when the previous vowel is accented: alia=a第二天: or when the following vowel is accented: M. maṃjara=māṛjārā, but also maṃjāra (Ś. majāra).

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

§ 68. A long vowel before a single consonant is often shortened, the consonant being doubled, if the word was originally accented on the last syllable.
čvvam = evám. Jōvvaṇa = yauvaná, tēlla = tālā, pēmma = premān.

Note 1. Final vowels are shortened before enclitics with double consonants, e.g. M. thia mhi = sthitāsmi.

Note 2. Sauraseni jeva jēva = eva becomes jjeva jjēvva after a short vowel: e.g. ajjassa jjēvva = āryasyaiva: or after a shortened ō Ṛ: bhūmiē jjēvva = bhūmyāmeva, idō jjēvva = ita eva.

Note 3. Śri becomes Siri.

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

§ 69. Vowel for vowel. Examples.

a becomes i in syllables preceding the accent. (Commoner in M. than Ś. or Mg.) pikka = pakvā (Ś. also pakka).
M. majjhima but Ś. majjhama = madhyama,
M. kaīma but Ś. kadama = katama.
[Note. Hindi has pakkā, Marathi pikā.]

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

(ii) stems in a especially - jīna: savvanṇu = sarvajña.

ā becomes i (sometimes) after the accent: M. jampimo = jālpāmaḥ; before the accent: AMg. vihathamitta = vitastimātra. In this case i generally becomes ē mēttā = mātra.

§ 70. i becomes u if an u follows: M. ucchu = ikṣu, AMg. usu = iṣu. (But Ś. ikkhu.)

i becomes ē before a double consonant: ēttha = ithub, gējha = *grhya (from * gijha, from * grhya for grāhya).

i becomes e in īḍsa etc., or it remains: Ś. erisa, generally īdasa, so kerisa, kīdisa.

[Note. erisa is really from Vedic āyā + āṛ Pischel § 121.]

§ 71. u becomes a in the first syllable when the second contains u. garua = guruka, maūla = mukula.
$u$ becomes $i$. purisa—puruşa (Mg. puliśa).
$u$ becomes $ö$ before a double consonant. Ś. pōkkara—puṣkara, pōṭthaḥ=pustaka (cf. Hindi pōthī), mōggarā=mudgara, M. gōccha=guccha.
$ū$ becomes $ö$ or $o$ before double consonant, or where a compound consonant has been simplified. M. mōlla=mūlya, thora from *thörra=sṭhūra, so tambola=tāmbūla [tēmbūla—*tambulla—*tambolla—tambola].

§ 72. $e$ becomes $i$ (i) in unaccented syllables: M. iṇā—enā, vianā=vedāṇā, diarā=devārā.
(ii) before double consonants: Ś. Mitteā=Maitreya.
(iii) (dialect) after a long vowel: Ś. Mg. edīṇā=etena (also edeṇa).

§ 73. $o$ becomes $u$ (i) before double consonants: M. añṇunṇa for añṇōṇṇa (§ 61)—anyonya.
(ii) In Apabhṛṣṭa where $o$ comes from $aḥ$, as in the
Nom. Sing. of nouns in $a$ : e.g. loū=lōkah, sīhu =simḥaḥ. [This survives in Sindhi, e.g. caṇḍu or caṇḍru=“moon.”]

AMg. posaha=upavasathā, Ś. vaṭṭhidā=avasthiṭa. M rauṇṇa=arauṇṇa (“Rann” of Kach).
apī after anusvāra becomes pi, after vowels vi.
iti after anusvāra becomes ti, after vowels tti.
Ś. Mg. idāṁṛ in its weaker sense “then” becomes dāṁṇ.
M. piussiā=piṭṛvasyrkā from *piusasiā.
M. Ś. pōpphali=pūgapalī—khu=khalu.
majjhaṇṇa=madhyāmḍina, Ś. Mg. dhīdā=duhitā (*du-hitā).

Note. Only unaccented vowels are omitted. Such omission therefore sometimes throws light on the accentuation of a word.
§ 75. **Samprasaṇa.** The reduction of *ya* to *i* and of *va* to *u* is more frequent than in Sanskrit. *Aya* and *ava* become *e* and *o*. Ś. *tiriccha=*tiryakṣa from *tiryaka*, *turida=*tvarita, *kadhedu=*kathayatu, *odāra=*avatāra *nomāliā=*navamālikā, M. *loṇa=*lavana Ś. *bhodi=*bhavati.

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

[Note. From a derivative keraka was derived the Old Hindi and Old Gujarati kerō kerī used to form a genitive. Beames disputed the derivation of keraka from *kārya*, vide B. ii. 286. H. *kā, kī*, etc., Rājasthānī -ro -ri, etc., and Bengali -er have been derived from keraka, but see S. K. Chatterji. Bengali Language § 503.]

CHAPTER VII.

SANDHI.

A. Consonants.

§ 77. As Prākrit does not allow final consonants (§ 29) most of the complications of Sanskrit external sandhi disappear. Sometimes however the final consonant, usually dropped has *survived* before a *vowel*:

AMg. *jad atthi=*yatd asti. Mg. *yad iścase=*yatd icchase, or before an *enclitic*: AMg. *chacceva=*sadv eva chap *pi=*sad āpi. (These are common fixed phrases.)

*R* in *dur* and *nir* regularly remains.

Ś. *durāgada=*durāgata, *ṇirantarā.*

*m* sometimes survives as in M. *ekkam*-ekkam = *ekaikam.*
§ 78. This form is then declined, e.g. ēkkam-ēkke. Thus m comes to be used as a sandhi consonant, e.g. aniga-m-aṅgammi=aṅge' uge, AMg. goṇa-m-āī=gavādayo, esa-m-aggi=eso'gniḥ.

More rarely ŭ and r are used as sandhi consonants.

AMg. dhi-r atthu=dhig astu.

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

M. sarisāṁkula=saritsāṁkula, dulaha=durlabha (usually dullaha), dusaha=duḥsaha (usually dussaha or dūsaha).

B. Vowels.

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

Ś. kilesāṇala=klesānala, jammantare=janmāntare (ā before two consonants) rāesi=rāa+isi=rājārṣi.

Sometimes however they are not combined. Ś. pūṇariha =pūjārha, vasantussava-ūvāṇa=vasantōtsavōpāyaṇa.

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

M. gaṅda=gajendra Ś. ṇarinda=narendra manda-mārud'-uvvēllda=manda-mārutoḍvellita, mahūsava=mahotesava, vasantūsava.

Exception. Sometimes when the second member begins with long ē, ŭ followed by a single consonant, the vowels are combined: Ś. mantharur; so regularly with a prefix: Ś. pēkkhadi, M. pēcchaī, Mg. pēskadi=preksate. Hiatus between ē or ŭ and a dissimilar vowel remains.
§ 82. Hiatus caused by dropping intervocal consonants remains.

Exceptions. (i) Similar vowels are sometimes contracted: pāikkā for pāāikkā = pādātika ‘foot-soldier.’

(ii) ā, ā followed by ṭ, ī or ū, ā, thera for thaīra = sthāvira.

M. pōmma Ś. paūma = padma, mōra = mayūra (also maūra), M. moha = mayūka (also maūha).

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

§ 83. Between words in a sentence hiatus remains.

Exceptions. (i) Na (‘not’) is often combined with an initial vowel. nāthti = nāsti, nāham = na + aham.

Ś. nādidūra = nātidūra, nēcchadi = na + icchati.

(ii) In Śaur. Mg. nu + etad make one word nēdām.

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

CHAPTER VIII.

DECLENSION.

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

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

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


Masc. : putta = putra "son."

| Singular       | Nom. | putto       | putto       |
|               | Acc. | puttam      | puttam      |
|               | Instr. | putteṇa    | putteṇa(m) |
|               | Dat. | —           | puttāa      |
|               | Abl. | puttāda     | puttāo      |
|               | Gen. | puttassa    | puttassa    |
|               | Loc. | putte        | puttammi or putte. |

| Plural         | Nom. | puttā      | puttā or putte |
|               | Acc. | putte       | puttā or putte |
|               | Instr. | puttehim  | puttehi(m) |
|               | Abl. | (puttehim-to) | (various) |
|               | Gen. | puttāṇaṃ    | puttāṇa(m) |
|               | Loc. | puttesu(m) | puttesu(m). |

Note. (i) puttādo puttāo, abl. sing.=*putratas. Before this ablative ending -tas a short vowel is lengthened, though when used adverbially it can keep the short vowel, e.g. aggado=aigrataḥ, jammado=janmataḥ. Probably puttādo has been influenced by putrāt.

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

(iii) puttehim instr. plur.=*putrebhiḥ (as in the Rgveda) (§ 29).

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

(v) puttammi=*putrasmin. pronom. declension.
§ 87. Neut.: phala, "fruit."
This is declined like putta except:

§ 88. Declension of I stems, Normal.
Masc.: aggi = agni, "fire."
Singular: Nom. aggi.
   Acc. aggiñā.
   Instr. aggiñā.
   Abl Not common. Various forms.
   Gen. aggiñā or in M. aggissa.
   Loc. aggimmi.
Plural: Nom. aggio or aggino (M. aggino or aggi).
   Acc. aggino.
   Instr. aggihim (M. aggihī).
   Gen. aggīnam (M. or aggīna).
   Loc. aggisu(m).
Note. (i) Gen. Sing. aggino like the Neuter in Sanskrit is borrowed from the declension of in-stems; aggissa by analogy with puttassa.
(ii) Loc. Sing. aggimmi compare puttammi.
(iii) Nom. Acc. Plural aggino from in-stems aggio compare the Feminines in i plural-io=ī as.
(iv) M. aggi by analogy with puttā from putta.
(v) aggihim Instr. Plur. The vowel is always lengthened before the endings -hi him, cf. puttehim. The final anusvāra is optionally omitted in all these forms by M. and some other dialects.

§ 89. Neut. dāhi = dadhi, "curd."
This is declined like aggi except:
Nom. Acc. Sing. dahiṁ or dahi. Plur. dahiṁ.

§ 90. Closely parallel are the U stems.
Thus vāu = vāyu (wind) has Sing. Nom. vāū, Acc. vaum, Instr. vāunā, Gen. vāuno (or in M. vāussa), Loc. vāummi. Plur. Nom. vāuno (or in M. vāū), Acc. vāuno, Instr. vāuhī(m), Gen. vāunā(m) Loc. vāusum(m).

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

Singular:  
Nom. mālā   devi   vahū, 'bride.'  
Acc. mālaṃ  deviṃ  vahum.  
Abl. mālaḍo  deviḍo  vahūḍo.  
(M. mālaṅo) (M. deviṅo) (M. vahūo).
I. G. Loc. mālāe  devie  vahūē.  
Voc. māle  devi  vahu.

Plural: Nom. Acc. mālaṅo mālā deviō  vahūo.  
Intr. mālāhi(ṃ) devihi(ṃ) vahūhi(ṃ).  
Abl. (mālāhiṅto deviṅto) vahūhiṅto.  
Gen. mālaṇa(ṃ) deviṇa(ṃ) vahūṇa(ṃ).  
Loc. mālaṅsu(ṃ) deviṅsu(ṃ) vahūsu(ṃ).

Note 1. Abl. Sing. ādo-āo from the masculine declension. Śauruseni also uses āe.


3. Nom. Plural -āo by analogy with deviō, etc.  
(-īo = ā + aṅ).

§ 92. Variants in the Normal Declensions.

A stems. (i) Nom. Sing. in Mg. and AMg. ends in ē:  
Mg. pulīśe. AMg. puriśe = puruṣaḥ; in Apabhraṃśa Nom. Acc. Sing. in u.

(ii) AMg. has a Dat. Sing. in āe (from fem. decl.):  
devattāe = devatvāya.

(iii) Abl. Sing. -āo in M. AMg. becomes āū metri causa.  
raṇṇāu = arāṇyāt.

M. AMg. have also a form in ā from -āt: vasā = vasaṭ, gharā = grhāt.

Common in M. is Abl. Sing. in hi: mūlāhi, dūrāhi.  
Rarer is -hiṅto: hiaāhiṁ-to = hṛdayāt.
(iv) Gen. Sing. Mg. has -śa or =ha. Cāludattāśa or Cāludattāha.
(v) Loc. Sing. In M. forms in -e-ammi often stand together: gaammi paose = gate pradoṣe.
In AMg. the commonest form is in msi (= smin §47). logamśi = loke.
Some dialects have Loc. in -hīm. Mg. davaḥa-ṇāhīm = pravahne.
(vi) Neut. Plur. M. āim -aī -ai. Forms in āṇi also occur in AMg. and Śauraseni.
Dialectic also ā (as in Veda) Ś. midhuṇā, jāṇa-vattā = yānapāṭrāṇī.
(vii) Acc. Plur. Masc. Dialectic ā = ān M. guṇā = guṇān, AMg. āsā = aṣvān (common in Apabhramśa.)

§ 93. I and U stems.

(ii) Loc. Sing. In AMg. the commonest form is in msi: kucchiṃsi = kukṣau; in Apabhramśa hī: āhiḥ = ādau.
(iii) Nom. Plural. AMg. risāo = ṛṣayaḥ, sāhavo = sādhavaḥ, (Neuter) M.: acchīṃ = aksīṇī, also acchīṇi, AMg. maṃsūṣim or maṃsaṃśiṇi = smaṃśrūṇī.
(vi) Masculines in ī and ā shorten these and are declined like nouns in ī and u.

§ 94. Feminine stems. Ā stems.

(i) 1. G.L. Sing. -āe is shortened metri causa to āī.
(ii) A form in -āā is forbidden by some grammarians: but occurs as in M. jōṇhāa = jyotsnayā.
(iii) Abl. Sing. Commonest form is in M. -āo Ś. Mg. -ādo. Ś. Mg. also have -āe. imāe maa-tañhīāe = asyā mṛgatṛṣṇikāyaḥ.
(iv) N. Acc. Plur. sometimes in ā: M. rehā = rekhaḥ.
Ś. pūijjantā devaḍā = pūjyámānā devaḍāḥ.

§ 95. I, ū stems.
(i) For -īe M. often has īa.
(ii) Ś. diśṭhīa = diśṭyā preserves the older form of the
Instr.
(iii) Nom. Acc. Plur. īo ūo become īu ūu, metri causa.

§ 96. Stems derived from Skt. R stems. The distinction
between relations and agents is maintained. In the
Nom. Acc. Sing. and Nom. Plural Prakrit follows the
Sanskrit. Otherwise the stems become stems in ū (or
in i) or a new stem is made from the Accusative: piu,-
pi-, or piya- = piyr-; bhattu, bhaṭṭi-, or bhattāra
=bhārty.

§ 97. Agent. bhattu = bhārty Relation. piu = piyr.

Singular:
Nom. bhattā Ś. pidā, M. piā.
Acc. bhattāram pidaram, M. piaram.
Ins. bhattunā piduṇā, M. piuṇā.
Gen. bhattuṇo piduṇo, M. piuṇo
Loc. Ś. bhattāre

Plural:
Nom. bhattāro Ś. pidaro, M. piaro.
Acc. pidaro or pidare piaro or piuṇo.
Ins. bhattārehim piūhiṃ.
Gen. bhattāraṇa(m) piūnaṃ.
Loc. bhattāresu piūsu(m).

Note. 1. bhārty = "lord" becomes an i-stem. Nom.
2. mātr Nom. M. mā. Ś. Mg. mādā.
   Acc. M. māram. Ś. mādaram.
   Inst. māe. Ś. māde.
Can be declined as mā — māi — māū — or māra—

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

So pēmma=preman Nom. Acc. pēmmam; I. pēmmena; G. pēmmassa: Loc. pēme (M pēmmammi); Plur. Nom. Acc. pēmmāṃ; Gen. pēmmāṇam.

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


Singular: Nom. rāa=rājā.  
Acc. rāṇam=rājānam.  
Ins. raṇṇa=rājṇā ($§ 36$) or rāṇa (with Svarabhakti vowel i).  
Gen. raṇṇo=rājṇah or rāṇo.  
Loc. (rāmmi rāmmi rāe).  
Voc. rām=rājan.

Ins. rāḥim (as if from an I stem: from rāṇa).  
Gen. rāṇam.

Note. In Compounds rāa does not always follow the A declension. Ś mahārāo=mahārājaḥ, jwarāo=yuvarājaḥ, Vaccharāo=Vatsarājaḥ, but AMG. devarāyaḥ=devarājaḥ.

Ś. mahārāam (acc.), mahārāena (Ins.), mahārāassa (Gen.), but AMG. devarannā, devarāṇo.

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

M.  
Nom. appā  
Acc. appāṇam  
Ins. appaṇā  
Gen. appaṇo or attaṇo attaṇo (Mg. attānaaśā).
AMg. also declines Nom. appo in the A declension. 
New A stems are also formed; appaño, attaño, and in compounds attaṇa-, appaṇa-.

§ 101. -IN stems. These partly retain the Sanskrit method, and partly become I stems. As the I stems in Prakrit have borrowed from the -IN declension the difference is apparent only in a few forms.
Nom. Sing. hatṭhī=hatī, but Acc. hatthīṁ=hastinam (occasionally Ś. has Acc. in -īṇam). Jain Prakrits often have Gen. in -issa, otherwise it is regularly -īṇo.

Examples. Ś. karēnto=kurvan, puloanto=pralokayan, karēntena-kurvatā, mahantassa=mahataḥ, gacchante-him=gacchadbhiḥ.

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

Nom. bhavaṁ bhavaṁ
Acc. bhavantam bhavantam

§ 104. Stems in -Ś. Nouns in -as -is -us form stems in -a -ī -u. 
Examples. Ś. Purūravassa, dihauṁ=dirghāyuṣam, AMg. sajof=sajyotiṣam.
Exceptions. There are some traces of the old declension Ś. Purūravā (Nom.), Purūravasam (Acc.), Purūravasi (Loc.) Old Instrumentals are common in AMg. JM. manasā, sahasā, tavaśā=tapasā, teyasā=tejasā, cakkhusā=caksuṣā.

§ 105. Other exceptions or irregular forms consisting generally of the old forms subjected to phonetic changes, occur sporadically, and cannot be reduced to rules.
§ 106. Pronouns. A great variety of forms is found for the pronouns of the first and second persons.

The following table gives only the commonest:

<table>
<thead>
<tr>
<th>1st Person</th>
<th>2nd Person</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singular</strong>: Nom. <strong>aham</strong> 'haṃ</td>
<td>tumamañ (M. tṃ)</td>
</tr>
<tr>
<td>Acc. <strong>mam</strong> (M. ma-</td>
<td>tumamañ te</td>
</tr>
<tr>
<td>mamñ)</td>
<td></td>
</tr>
<tr>
<td>Ins <strong>mae</strong></td>
<td>tae tue</td>
</tr>
<tr>
<td>Abl. (mamño)</td>
<td>(tumāhīṃto) (a plural form)</td>
</tr>
<tr>
<td><strong>Gen</strong>: mama me maha</td>
<td>tuha te (AMg. tava)</td>
</tr>
<tr>
<td><strong>Loc</strong>: mai</td>
<td>tai (M. tumammi)</td>
</tr>
<tr>
<td><strong>Plural</strong>: Nom. <strong>amhe</strong></td>
<td>tumhe</td>
</tr>
<tr>
<td>Acc. amhe, no</td>
<td>tumhe, vo</td>
</tr>
<tr>
<td>Ins. amhehiṃ</td>
<td>tumhehiṃ</td>
</tr>
<tr>
<td>Abl. (amhehiṃto)</td>
<td>( )</td>
</tr>
<tr>
<td>Gen. amhāṇam, no</td>
<td>tumhāṇam</td>
</tr>
<tr>
<td>Loc. amhesu.</td>
<td>(tumhesu).</td>
</tr>
</tbody>
</table>


1st Person Sing. Nom. A group is derived from a form *ahakam or ahakah: M. ahaam JM. ahaṃaṃ
Loc. Mg. maṅ. Abl. is rare.
Gen. M. uses maha(m) majjha(m) (derived from mah-yan) and me.

Plur. Nom. amhe=Vedic asme. AMg. also vaṅaṃ.
Acc. Ś. amhe, no; M. amhe amha ne; Mg. aśme.
Gen. Mg. aśmāṇam. M. AMg. JM. amhaṃ. Saur: very often no.

2nd Person Sing. Nom. Commonest form is tumaṃ, tṃ is common in M. AMg. has tume. Ṭakkī has tuhaṃ, Apa. tuhū. Acc. mostly like the Nom. Apa.
tai te in AMg. and in Ś. Mg. where as enclitic it becomes de.
INTRODUCTION TO PRAKRT.  41

Ins. MSS. vary between tae tue. M. has also tai, tuĩ, tumāe, tumāi, tume. Abl. Ś. tatto=tvattaḥ also tuvatto. M. tumāhi, tumāhiṃto, tumāo.

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

Loc. Ś. taī, tui M. taī tuvi tumammi tume.

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

Gen. M. also tumha. AMg. tubbhaṃ, M. Ś. also vo.

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

§ 108. 3rd Person. sa- and ta-

<table>
<thead>
<tr>
<th></th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>Singular</td>
<td>Nom.</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>so</td>
<td>tam</td>
<td>sā</td>
</tr>
<tr>
<td>Acc.</td>
<td>tam</td>
<td>tam</td>
<td></td>
</tr>
<tr>
<td>Ins.</td>
<td>teṇa(ṃ)</td>
<td></td>
<td>tāe or tie</td>
</tr>
<tr>
<td>Gen.</td>
<td>tassa</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Loc.</td>
<td>tassiṃ or tammi</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Plural: Nom. Acc. te tāim (AMg. tāni) tāo or tā

<p>| | | | |</p>
<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Ins.</td>
<td>tehi(ṃ)</td>
<td>tāhi(ṃ)</td>
<td></td>
</tr>
<tr>
<td>Gen.</td>
<td>tesiṃ or tāṇa(ṃ)</td>
<td>tāsiṃ or tāṇa(ṃ)</td>
<td></td>
</tr>
<tr>
<td>Loc.</td>
<td>tesu</td>
<td>tāsu</td>
<td></td>
</tr>
</tbody>
</table>


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

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

Loc. Ś. tassīṃ. Mg. taśsiṃ M. tammi. AMg. tamṣi.

Plur: Nom. te becomes de in Ś. Mg. after any other pronoun: ede de. Abl. AMg. tēbbho tehiṃto.
§ 110. Similarly are declined:

<p>| | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>eso</td>
<td>esā</td>
<td>Ś. edām</td>
<td>M. eaṃ (= etat)</td>
</tr>
<tr>
<td>jo</td>
<td>ja</td>
<td>jaṃ</td>
<td>(= yat)</td>
</tr>
<tr>
<td>ko</td>
<td>kā</td>
<td>kīṃ</td>
<td></td>
</tr>
<tr>
<td>imo</td>
<td>imā</td>
<td>imaṃ or inaṃ (= idam)</td>
<td></td>
</tr>
</tbody>
</table>

The other stems used in Skt. with idam also occur:
Ś. aṃ=ayam, AMg. ayāṃ is used for all three genders.
Ś. iaṃ=iyam. M. AMg. Ś. idaṃ (only Nom.).
M. asa=asya, ena=anena, AMg. Ś. anena.
-na becomes na: naṃ, neṇa, ne.
AMg. has imeṇaṃ, imāo, imassa, imassim.
Amū is declined like a Noun in u.

§ 111. Pronominal adjectives are similarly declined.

Examples. Ś. anāṃsīṃ=anyasmiṇ, kādarāṃsīṃ=katarasmin, avarāṃsīṃ=aparastmin, parāṃsīṃ=parasmin-
aṇe=anyān. Ś. savvāṇaṃ AMg. savvesim=sarve, sām.

§ 112. Declension of Numerals.

1. ēkka (AMg. ega) follows the pronominal declension. Loc. Sing. Ś. ēkkasim Mg. ēkkasim M. ēkkammi AMg. egamsi or egammi. Plur. ēkke AMg. ege.

2. do (= dvau) duve (from dvē Neut. Dual.) also Neuter (by analogy with tīṇi (= triṇi) dōṇi dūṇni. All are used without reference to gender. Ś. dōṇi kumārīo=dvē kumāryau. Ins. dohi(m), Gen. doṇha(m), Loc. dosu.

3. tīṇi=trīṇi, AMg. tao=trayāḥ (used without distinction of genders). Ins. tihim, Gen. tīn(hām)-Loc. tisu.

4. cattāri is the commonest form. Cattāro from the Nom. Masc. and caūro from the Acc. occur and are used for either case. Ins. caūhi(m), Gen. caūṇha(m), Loc. caūsu.
5. pañca I. pañcahi(ṃ), G. pañcaṇha(ṃ), L. pañcasu.
6. cha I. chahīṃ, G. chaṇha(ṃ), L. chasu, and so on up to 18.

19 to 58 are neuters in -an or feminines in -ā in the Nom: other cases mostly like feminine singular, e.g. 20 Nom: visama visā Acc. visama I.G.L. visāe (also Nom. visai and visaiṃ).

59–99 are neuters in in or feminines in ī.

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

CHAPTER IX.

CONJUGATION.

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

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

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

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

The inflections of the two classes are the same.

§ 114. Present Indicative. (Normal Conjugation)

A-Class.

Singular: 1. pucchāmi = pucchāmi
2. puccāsi
3. Ś. pucchādhi M. pucchāi

Plural: 1. pucchāmo
2. Ś. pucchādha M. pucchāha
3. pucchanti.

E-Class.

Ś. M.
Singular: 1. kadhemi kahemi = kathayāmi
2. kadhesi kahesi
3. kadhedi kahei

Plural: 1. kadhemo kahemo
2. kadhedha kaheha
3. kadhēnti kahēnti.

Note 1. AMg. follows M. in pucchāi, pucchāha. Māgadhi has the same endings as Śaur. puścādi, puścadha, and of course puścasī.

Note 2. Apabhramśa has travelled much further:
Sing. 1. pucchāi, 2. puchchāsi or pucchāhi, 3. pucchāī.
Plur. 1. pucchahū, 2. pucchahu, 3. pucchahī. From this stage it is not a long step to the modern forms, e.g. Hindi. Sing. 1. pucchū, 2-3. pucchhe. Plur. pucchē.
§ 115. Ātanepadam.

In Śauraseni this is rare, occurring occasionally in verse, and in stock expressions. It is somewhat commoner in M. AMg. JM. The endings are shown in: Sing. 1. jāne, 2. jānase, 3. jānæ (Ś. would have jānade if it occurred) Plur. 3. jānante.

Examples. M. Ś. jāne, M. maṇhe=manyē, Ś. lahe =labhe, icche, M. jānase, Mg. iṣcaṣe=icchase, M. pūc-chae=prekṣate, tirae=tīryate (passive).

§ 116. Imperative.

Singular 1. (pucchāμu)
2. pucchha, kahehi, pucchasu, kahesu.
3. Ś. pucchadu M. pucchau.
Plural 1. pucchamha. kahēmha.
2. Ś. pucchadha M. pucchaha (=Indic.)
3. pucchantu. kahēntu.

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

Note 2. The ending -su has been explained as a survival of the Skt. Ātanepada ending -sva. Pischel (§ 467) explained it as a product of analogy: Indic. pucchadi, pucchanti: Imperat. pucchadu, pucchantu. ː. Indic. pucchasi, Imperat. pucchasu. So also the 1st person Singular, Indic. pucchāmi: Imperat. pucchāmu. This -āmu however is found only in grammars. It is true that Śauraseni and Māgadhī often have the form in -su though otherwise they rarely use the Ātanepadam. Ś. karesu=kuru, əṇesu=ānaya, kadhēsu=kathaya. As however Pali derives -ssu from sva, and uses this also with Parasmaipada stems (E. Müller, Pali Grammar, p. 107), this is probably its origin, though analogy may have aided its adoption in the active voice.
Note 3. 1st Plur. -mha = sma is from the Aorist according to Pischel (§ 470), who compares Vedic jesma desma (Whitney 894 c.).

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

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

e.g.,

Singular 1. vaṭṭējā, (vaṭtejāmi, analogy with Indic.)
2. vaṭṭējāsī (oḥi) (oḥsu).
3. vaṭṭējā.

Plural
1. vaṭṭējāma.
2. vaṭṭējāha
3. vaṭṭējā = 3rd Sing.

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

Singular
1. vaṭṭe team (vaṭte analogy with 2, 3, persons).
2. vaṭṭe.
3. vaṭṭe also used for 3rd Plural.

Note. The short e in -ējā seems to be for i (§ 72). So jāniyāt becomes AMg. jānijjā, jānējjā, but doubtless its prevalence is partly due to the influence of the 1st conjugation.

§ 118. Future. (-issa- from -iṣya-)

Singular 1. pucchissam, AMg. pucchissāmi.
2. pucchissasi (M. AMg. pucchisi).  
3. pucchissadi, M pucchissaī (or pucchihii).

Plural 1. pucchissāmo.
2. pucchissadhā, M. pucchissaha.
3. pucchissanti (AMg. pucchihinti).

Note. The forms in iḥi arose from forms in hi after diphthongs or long vowels. The 3rd Sing. pucchihii
contracts to pucchihi as the metre requires. The grammarians give also 1st Singular in ihāmi, ihimi: (Apabhraṃśa has pēkkhīhimi=prekṣīsyē), 1st Plural -ihimo, 2nd Plural -ihīha ihithha.

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

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

Examples. (i) M. jujjaī. Ś. jujjade=yujyate. M. gammaī, M. dijjai, Ś. dijjade=diyate.
(ii) From /gam M. gamijjaī, Ś. gamīadi.
(iii) From gacch- Ś. gacchāadi.

Śauraseni. Māharāṣṭri.

Singular 1. pucchiāmi pucchijjāmi,
2. puchhāsi puchhjjasi,
3. puchhādi puchhjjaī,
and so on. and so on.

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

nīvāvedī=nīrvāpayati. Prakrit extends this usage to many other stems, lengthening the ā of the present stem, e.g. puchhāvedi.

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

Active.

Present. puchhanto, F. puchchantā, N. puchchantam, causal, puchhāvento...etc.
Future. pucchissanto, -tā, -taṁ.
Perfect. nil.

Middle (active meaning, common in AMg.)
Present. pucchamāṇo -ṇā (ni), -ṇaṁ.
Future. pucchissamāṇo etc.

Passive.
Present. Ś. pucchīanto, M. pucchijjanta, AMg. pucchijjamāṇo.
Future. ("Gerundive") pucchidavvo - M. pucchiavvo (pucchanito). M. pucchanijjo. [kajjo=kāryah]
(§ 137).
Past. Ś. pucchido, M. pucchio (§§ 124-5).

The ending is added (a) to the root, (b) to the present stem (with i). Ś. puchidum M. puchium.
Examples. gantuṁ, Ś. gacchidum, gamidum Ś. kāmedum=kāmayitum, dhāridum=dhārayitum, Ś. kādum, and karidum M. kauṁ=karitum.
(For Inf. in -ttae see § 136.)

§ 122. Gerund.
Ś. pucchia. M. puchhiṇa. AMg. puchhiṭṭa or puchhidūṇa. Ś. Mg. have kadua=kṛtvā, gadua=gatvā.
Ś. has sometimes in verse the ending ūṇa-dūṇa, e.g. pēkkhiṇa, otherwise only -īa is correct.
Examples. Ś. ṇāia (for nitvā)=*naiya but avaṇṭa=apaniya, odaria=avatīrya (Mg. odalia), pēkkhia, bhavia, pavisia.

In Māgadhī the form in -ūṇa is the commonest.
Examples. haṇa, gantūṇa, hasiṇa, kāṇa.

AMg. prefers the form in tiā (tā after a nasal): bhavitā, gantā, hasittā, karittā, also tiṇam : bhavit-taṇam.

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

§ 124. A large number of "irregular" verbs in Prakrit differ from the normal conjugation only in the Past Participle Passive. It was natural that older forms should be preserved in the case of this participle. Some words like gataḥ, kṛtaḥ were in such constant use, that their phonetic equivalents, e.g. gado, gao, kido, kao, were likely to hold their own against new forms suggested by analogy such as *gacchido, karido. Moreover in many cases this participle has acquired a width of meaning as an adjective over and above its literal meaning as a participle. Words, e.g. like snigdha, mugdha, Buddha are not necessarily thought of as parts of verbs, though their derivation is clear. The degree to which normal analogous forms prevailed, or older forms survived (or were introduced from Sanskrit) varies with different dialects and different writers. It is not a matter of precise rule, nor would an extensive list of occasional exceptions be of much value. There are, however, a number of forms of more frequent occurrence, with which the student should be familiar from the outset (§ 125).

§ 125. Past Participles Passive.

Irregular Forms.

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<th>Present Tense.</th>
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<td>avaraddha</td>
<td>'offended'</td>
<td>aparāddha</td>
</tr>
<tr>
<td>ādhatta</td>
<td>'applied'</td>
<td>(*ādhatta)</td>
</tr>
</tbody>
</table>
āṇatta ‘ordered’
āraddha ‘begun’
ārūḍha ‘mounted’
āsaṇṇa ‘sat down’
utta ‘spoken’
uttinṇa ‘crossed’
oiṇṇa Ś. odiṇṇa ‘descended’

M. kaa AMg. ‘made’

kaṭa

Ś. kida (§ 11)
kada (§ 60)
kiliṭṭha ‘afflicted’
kuvida ‘angered’

—o’kkanta ‘gone’

{ M. khaa,
   (khāa),
   [Ś. khaṇḍa] ‘dug’

M. khaa, Ś. ‘hurt’
khada
khiiṇa ‘wasted’
khitta ‘thrown’
M. gaa, Ś. ‘gone’
gada

gaviṭṭha ‘sought’
M. gahia, Ś. ‘seized’
gahida

gia ‘sung’
gūḍha ‘hidden’
chiṇṇa ‘cut’

M. jāa, Ś. jā- ‘become’
da
M. jia, Ś. jida ‘conquered’
jutta ‘yoked’

Ś. āṇavedi (§ 36).
Ś. ārambhadi.
M. āruhāi.
Ś. āśiḍaḍa.
(AMg. vutta).
M. uttaraī.
o-araī.

Ś. karei.
Ś. karedi.
M. kilissai.
Ś. kuppadi.
Ś. kamaṇa.
(AMG. khaṭa, khaṇḍa), (khaṇṇa)
M. khaṇṇa.

M. khiḍṭa
ksīṇa
tsipa
gata
gavesita
grīta

M. khipīṇāi.
khivaī.
Ś. gacchadi.

M. gavesaī.
Ś. gēṇhadi (§ 52).

M. gāaī.
Ś. gūhāi.
M. chindai, Ś.
chindadi.
Ś. āaaī.

Ś. jaadī, M. jiṇaī.
M. juṅjaī, Ś. jujjādi (Pass. § 119).
catta 'abandoned' tyakta M. caaï.

\( \text{M. ŭhia} \) Š. 'stood' sthita Š. citthadi.

\( \text{ţhida} \) (§ 12).

\( \text{thia thida} \) (§ 38).

\( \text{naḍa} \) (M. ŋaa) 'bowed' nata namadi.

naṭṭha 'destroyed' naṣṭa ṇassadi.

\( \text{M. ŋaa} \) (Ś. 'known' jñāta. jānādi.

\( \text{naḍa} \) [also ' jānī(d)a] Š. vināḍa 'discerned' vijnāta vināvādi (pass.).

paḍiṇṇāḍa 'promised' pratijñāta.

\( \text{niḍa} \) (M. ŋia) 'led' nīta ṇedi.

(Ś. avaṇīda=aṇiṇīta, paccāṇīda=pratyāṇīta, uvaṇīda= upanīta, paṇiṇīda=pariṇīta, dūvviṇīda=durvinīta.

āṇīda=ānīta.)

[M. also ŋia. aṇīa=atīṇīta, āṇīa=āṇīta].

\( \text{ṇhāa} \) 'bathed' snāta ŋāī (AMg. śināi).

tatta 'heated' tapta (also tavida).

tuṭṭa 'broken' truṭīta tuṭṭai [cf. Hindi tuṭā].

tuṭṭha 'pleased' tuṣṭa tussadi.

dāṭṭha (dak- 'bitten' dāṣṭa ċasai [Ś. damsadi dāmsada].

daddha 'burnt' dagdha dāhā (Ś. dāhadi)


ditta 'lit' dīpta dippadi.

diṭṭha 'seen' draṣṭa disadi (pass.)

diṇṇa 'given' datta dedi.

\( \text{paṭṭa} \) pa-

\( \text{vaṭṭa} \) 'set out' pravṛtta pavaṭṭa, etc.

\( \text{paṭṭa} \)

pautta 'used' prayuktā pauṇjaī.

pauṭtha 'exiled' *pravasta,= [pavasaī. (?)]

proṣīta

pauṇṇa 'scattered' prakīṛṇa [paṛiṣṭside pakirīdi

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<th>Prakrit</th>
<th>Meaning</th>
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<td>प्रतिपान्न</td>
<td>पढ़िवज्जादि.</td>
</tr>
<tr>
<td>पान्नात्ता</td>
<td>'declared'</td>
<td>प्राफ़ाप्ता</td>
<td>पान्नावै.</td>
</tr>
<tr>
<td>पत्ता</td>
<td>'obtained'</td>
<td>प्राप्ता</td>
<td>पावै, पावेदि.</td>
</tr>
<tr>
<td></td>
<td>M. पलाता</td>
<td></td>
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</tr>
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<td>S. पलादा</td>
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</tr>
<tr>
<td>पवित्त्वा</td>
<td>'entered'</td>
<td>प्रविष्टा</td>
<td>पविसादि.</td>
</tr>
<tr>
<td>पसात्तेः</td>
<td>'praised'</td>
<td>प्राप्तासिता</td>
<td>पासांसारि.</td>
</tr>
<tr>
<td>पिदा</td>
<td>'drunk'</td>
<td>पिता</td>
<td>पिवादि.</td>
</tr>
<tr>
<td>पुष्ठीयाः</td>
<td>'asked'</td>
<td>प्रेष्टा</td>
<td>पुच्छादि.</td>
</tr>
<tr>
<td>[usually puc-]</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>बद्धा</td>
<td>'bound'</td>
<td>बद्धा</td>
<td>bandhaï.</td>
</tr>
<tr>
<td>बुद्धा</td>
<td>'enlightened'</td>
<td>बुद्धा</td>
<td>bujjaï.</td>
</tr>
<tr>
<td>भज्त्त्वा</td>
<td>'fallen'</td>
<td>भ्रास्ता</td>
<td></td>
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<tr>
<td>भिन्ना</td>
<td>'split'</td>
<td>भिन्ना</td>
<td>bhindaï.</td>
</tr>
<tr>
<td>भिट्ना भिदा</td>
<td>'frightened'</td>
<td>भिट्टा</td>
<td>bihei (S. bhādi).</td>
</tr>
<tr>
<td>S. भूढा</td>
<td>'become'</td>
<td>भूढा</td>
<td>bhodi.</td>
</tr>
<tr>
<td>भुट्टा</td>
<td>'enjoyed'</td>
<td>भुक्ता</td>
<td>bhuñjadi.</td>
</tr>
<tr>
<td>मुक्का</td>
<td>'released'</td>
<td>मुक्ता</td>
<td>muñcadi.</td>
</tr>
<tr>
<td>मुदा</td>
<td>(M. 'dead')</td>
<td>मृता</td>
<td>maradi.</td>
</tr>
<tr>
<td>मुआ मामा</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>मुद्धा</td>
<td>'perplexed'</td>
<td>मुद्धा</td>
<td>mujjhaï.</td>
</tr>
<tr>
<td>राा</td>
<td>'gratified'</td>
<td>रा</td>
<td>ramaï.</td>
</tr>
<tr>
<td>रात्ता</td>
<td>'reddened'</td>
<td>रक्ता</td>
<td>rajjadi.</td>
</tr>
<tr>
<td>रूआ</td>
<td>'brightened'</td>
<td>रुक्ता</td>
<td>ruccāi (S. rucadi).</td>
</tr>
<tr>
<td>रुष्ठा</td>
<td>'vexed'</td>
<td>रुष्टा</td>
<td>rusai.</td>
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<tr>
<td>M. रुन्ना</td>
<td>'wept'</td>
<td>रुद्विता</td>
<td>M. ruaï.</td>
</tr>
<tr>
<td>(स. रुडिदा)</td>
<td></td>
<td></td>
<td>Ś. rodaya rodayi.</td>
</tr>
<tr>
<td>रुड्धा</td>
<td>'obstructed'</td>
<td>रुड्धा</td>
<td>rundhedi.</td>
</tr>
<tr>
<td>लाग्गा</td>
<td>'fixed'</td>
<td>लाग्ना</td>
<td>laggai (S. laggadi).</td>
</tr>
<tr>
<td>लढ्ढा</td>
<td>'taken'</td>
<td>लाद्धा</td>
<td>lahaï.</td>
</tr>
</tbody>
</table>

1 Also 'touched' स्रष्टा, (phusai).
lia, liña 'attached' lina lei.
lidha 'licked' lidha lihá.
vinñatta 'reported' vijñapta vinñáveí.
vuddha 'carried' uḍha vaháï.

samásattha 'consoled' samāsvasta samassasai. (?)
siṣṭha 'told' siṣṭa (√śās) sāháï.
sitta 'sprinkled' sikta siṅcaî.
siddha 'accomplish-ed' sidáha sijjhaï.

sutta 'slept', 'asleep' supta suvaï.
suda (M. sua) 'heard' śruta supedi.
suddha 'purified' suddha sujjhaï.
M. haa, Ś. ha- 'killed' hata haṉaï.

dā

haa 'seized' hṛta haradi.
M. hūa (Ś. 'become' bhūta hoï.¹
bhumá)

§ 126. Irregularities in Present Indicative.

Regular or Normal Indicatives are of the type pucchadi or kadhedi (§ 114) and are either (a) the phonetic equivalents of Sanskrit Indicatives of the 1st Conjugation, or (b) from roots in the 2nd Conjugation, equivalents of what Sanskrit would most naturally have had, if they had been included in the 1st Conjugation. Thus we may class as regular such forms as (a) gaccchadi, icchchadi, siṅcadi, muṇcadi, maradi, sumaradi pivadi, phusadi, kuppadi, ṇaccadi, kadhedi, takkedi, cintedi, (b) haṉadi (√han) sasadi (√śvas).

' Irregular' forms comprise (i) forms not of the normal type, e.g. ṭháï; (ii) verbs attracted into the E class, e.g. karedi: (iii) forms diverging from Skt. types in (a); (iv) nasalised roots; (v) addition of ṇ original or by

¹ Hemacandra allows M. hoï, huvai, havaï, bhavai; Ś. huvadi, bhavadi, havadi, bhodi, hodi.
analogy; (vi) other survivals of Skt. conjugation; (vii) anomalies.

§ 127. (i) Type with 3rd Sing. in āī (S. ādi) arises (a) by contraction. Apa. khāī=khāīi=khādāti; (b) survival of form in Skt. 2nd class. M. vāī=vāīi but also vāaī (Ś. vāaīdi), M. paḍīhāīi=paṭībhāīīi (Ś. paḍīhāādi), Ś. bhāīi=bhāīi, vihāīi=vibhāīīi; (c) by analogy M. thāīi=sthāīīi for tiṣṭhatīi (Ś. ciṭṭhādī) and so with all roots ending in āī. dhāī or dhāaī, gāī, jhāī (= Epic dhīyāīīi).

Other contracted forms are Ś. bhodi=bhavati, nedi=nayati.

√dā to give has demī desi dedi—dēnti.

dedi is from *dāyati, cf. Ś. Fut. daīssan. Absol. daīa.

§ 128. (ii) Many verbs are attracted to the E class (10th class in Skt.). Examples. Kāredi (= Karoti) (distinguish from causal kāredi=kārayati), muñcedi (causal moavedi), hasedi, sunaredi, ciṇedi, suṇedī, bhānedi, dhuvedi, etc.

§ 129. (iii) √ ru has ravaī (1st class), ruvaī (6th) and rovaī Inf. rovium. (Ś. has forms from rud. rodīdūn). √ dhau. M. dhuvaī. AMg. dhovalī dhovei Ś. dhoādī.


ruccadi=rucaiyate (transferred to 4th class) (also roadi Mg. roadi)—similarly laggadi, vajjadi (√ vraj), jujjadi =yujiyati (Epic yujiyati).

§ 130. (iv) From chīd come chindai chindadi. This is natural as the root was nasalised in the Sanskrit Present. Similarly with other roots of the 7th class. Bhindai, bhānjai, bhunjādi. The nasal in rambhai (√ rabh) is also familiar in Skt. derivatives. (Epic rambhātī).
muñcadi (M. muñcaī) is regular, but M. has also muasi = *mucasi.

§ 131. (v) N. is preserved in cinai Ś. cinedi (Skt. cinoti), kuṇaī (Vedic kṛṇoti), suṇedi (M. suṇai), jānai Ś. jāṇādi, na ānādi, kiṇai = kṛṇāti, gēṇhadi = grhṇāti, Ś. sakkāṇomi sakkūṇomi = saknomi, dhunai (Ś. dhoadi, Pāli dhovati): by analogy in jiṇai (Ś. jaadi), thuṇai (√ stu).

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

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

√ bhi. M. bihei (√ bhāadi).

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

√ svap becomes suv, hence suai and (by analogy with ruai rovai) sovaī Ś. sovadi.

§ 133. Survivals of other conjugational forms.

Imperfect. āsī = āsit used for all persons of both numbers.

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

Precreative M. AMg. hojjā = bhūyāt. AMg. dējjā = deyāt.

Aorist. AMg. akāsī = akārṣīk or akārṣīt. Plural -imsu akarimsu (cf. the Aorist in Pali).

Perfect. AMg. āhu = āhuḥ. Plural āhamṣu.

§ 134. Irregular Futures.

Futures in -issadi (or M. ihii) are normally formed from the Present base: pucchissam, kadhissam, M. pucchihaṃ kahehaṃ (§ 118). They are also formed from the root as in Sanskrit. M. nehii = nesyyati, but Ś. nāissadi, Ś. gamissadi.

From √ bhū various present bases are used to form the future. Ś. bhavissam, huvissam, Mg. huviśsaṃ M. hohii hossam.
\( \sqrt[\text{Sthā}} \text{a} \text{. thāhii (pres. thāi). Š. } \text{ciṭṭhi} \text{ssadi (pres. ciṭṭhadi). Other forms represent the Sanskrit—syāmi especially in M. AMg: so dacchaṁ=draksyāmi, (2. s. dacchisi, 3. s. dacchii, 3 pl. dacchintii), moccchaṁ (\( \sqrt[\text{muc} \text{c} \text{. vēcchaṁ (\( \sqrt[\text{vid} \text{d} \text{. rōcchaṁ (\( \sqrt[\text{rud} \text{c} \text{. vēcchaṁ (\( \sqrt[\text{uc} \text{. dacchaṁ and the rest are not used in Š. Mg.}} \text{Š. pēkki} \text{ssam} (M. pēcchi} \text{sam} \text{rodi} \text{sam, vedissam. Causatives and others in E-class form Futures (a) as in Sanskrit (omitting intervocal y). Š. kadhi} \text{sam moāva} \text{isasi= *mocāpasi} \text{sasi. niāṭtaissadi=nivar} \text{tayi} \text{s. yati (b) M. AMg. from the e-stem: vattehāmi=vartayi} \text{s. yāmi (c) omitting aya=e. M. kahi} \text{sam, Š. kadhi} \text{sam, M. puloi} \text{sam=pralokayi} \text{sāmi Š. takkissadi=to} \text{rki} \text{sai} \text{sāti, susu} \text{sāsisam=busrūsai} \text{si} \text{sāmi M. mali} \text{sasāi=mravisi} \text{sāsi.}} \text{\( \sqrt[\text{dā} \text{h} \text{. dasam M. dāham, } \text{\( \sqrt[\text{kr} \text{r}} \text{h} \text{. karissam M. also kāham.}} \text{§ 135. Irregular Passives.}} \text{(a) Many passives that are often called irregular as not being formed with the commonest ending -ijjai Š. iadi, are regular equivalents of Sanskrit passives. (§ 119. (i)) e.g. jujjadi=uyijate, gammaī=gamjate. Other examples are:—Khippaī (kṣip), uppaī (rup), bhajjai (bhaj), bajjhai (badh : dhy becomes jh § 44), rujjhai (rudh), ārabbhai (ārabbh), gījjaī (gā), khajjai (khād), labbhai Š. labbhedi (labh), chijjaī (chid), bhijjaī (bhid), bhujjai (bhuj), muccaī (muc), vuccai (vac), tīrai (ty) kīraī (kṛ).} \text{(b) Others are similarly formed from obsolete roots or modified forms of roots, e.g. vubbhai=uyjate (from *vubh), dubbhai=duhjate, libbhai=lihjate, rubbhai=rudhjate, ghippaī=grhyate; and with uv for Š ruvvaī=*ruvivate (Š. rodlijadi), suvvaī (šru) (Š. suṇiadi), thuvvaī (stu), dhuvvai (dhu) also.} \)
 dhunija. Similar are civvai (cīv for cī) also cinj-
jaī, Ś. ciadi, jivvai (jīv for jī).¹

(c) ādhappaī is a causative passive≡ādhāpyate, so also
vidhappaī.

(d) jammaī, "is born," is derived from jannan Pkt.
jamma; similar is the case with hammaī (√han)
khammaī (√khan).

Anomalous summai (śṛu), cimmai (√ci).

Note.—Śaurasenī and Madgadhī often prefer the form from
the present base. M. labbhai, Ś. labbhadi, but also
lambhīadi; M. muccaī, Ś. muṇciadi; M. suvvai, Ś. suṇī-
adi; Mg. suṇiadi; M. ruvvai, Ś. roḍiadi; M. bhuujjai,
Ś. bhuṇjiadi; M. kīraī, Ś. karīadi (AMg. kajjaī=
*karyate); M. naffjaī, Ś. jānīadi; M. bhaṇṇai, Ś.
bhaṇīadi.

§ 136. Infinitives (Variations).

The commonest form especially in Śaurasenī is that
derived from itum (M. ium, Ś. idum) added to the pre-
sent base, i.e. gacondum, aunucitthidum (sthā), genhi-
dum (grah), jānidum (jūā), dahidum (dah), khividum
(kśip), haridum (hr). Causatives, kāredum, dhāre-
dum, daṃsedum=daśayitum (sometimes uncontract-
ed Ś. niattādum=nivartayitum), or by analogy with
A-stems: dhāridum, māridum, kadhidum.

Equivalents of Sanskrit forms in -tum are also found in
Śaur.: but are commoner in M.
Ś. thāduṃ (sthā), pādum (to drink), kādum, M. kāum (kr),
gantum (gam). M. bhōttum=bhoktum, daṭṭhum=draśṭum, dāum (dā), neum (nī), pāum (pā), Ś. pādum,
JM. pivium, soum (śrotum), jeum (ji) (AMg. jiniuṃ),

¹ The two passives civvai jivvai are assigned to cī and jī by the
Grammarians. They have been explained as analogous to the forms
from roots in u or ū. Pischel held that civvai was a regular passive from
cīv given in the Dhātupātha (≡‘ take ’ or ‘ cover ’) and jivvai probably
from jīv (≡‘ please ’). Vide Pischel, § 537.
laddhum (labh), vodhum (vah), chettum (chid), bhet-
tum (bhid), motturn (muc), nāum (jūā). Similarly
formed are ghettum (§ 19) (=*ghṛp-tum for grahitum)¹
sottum (=*sov-tum for svaptum cf. röttum=rotum).
√vac has M. vöttum Ś. vattum.
Ardha-Māgadhī often uses the -tum form as a gerund, so
that kāum means kṛtvā. For the Infinitive this dialect
prefers a form in ītue or īttae, ciṣṭhittae (sthā), gačchittae
(gam). This is derived from a Dative Infinitive as
found in Vedic.

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

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

(i) puchidavva, gacchidavva, hodavva (§ 4) or bhavi-
davva, anucṣṭhadavva, dādavva, suṇidavva, jāṇi-
davva, gṛṇhadavva.

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

(b) From -niya. M.AMg. -anijja, Ś. Mg. -anīa: karaṇja,
damśanīa, (from Present stem puchänja), M. kara-
nijja, damśanjija.

(c) From -ya. kajja (§ 50)=kārya. AMg. vōjjha=vāhya;
from Present stems: gējjha (§ 70)=*grhya from
present stem *grha.²

¹ Also M. gahium, AMg. gǐniium, JM. ṣhīniium, Ś. ṣhīnidium.
² This is Pischel’s derivation. However grāhya would become *gaj-
 jha, and association with the group gṛṇhadi ghettum, etc., might account
for the change of vowel a to ś.
CHAPTER X.

CLASSIFICATION OF PRAKRITS.

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

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

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

Ś for S (ष for Ś) is an equation that is reflected in the modern languages of the East of India, where people speak, and even write of the "Shām Ved" and "Sheeta." As other Prakrits use only Ś s this law should cause the student no difficulty: bhaviśṣādī is easily recognised as the equivalent of Ś. bhaviṣṣādī, taśśim of tassim, śā of sā, puttaśśa of puttassa, and so on.

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

puliše=Ś. puriso, galuḍa=Ś. garuḍa, Cāludatta, ovālida-śalīla=apavāritasārīra, śamal=saśare, ṇagalantala=ṇagarāṅtara.

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

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

On the other hand if we go back to Aśoka's time (3rd cent. B.C.) we find the same change in the Eastern dialect of the Inscriptions which seems to have been the language of the Court at Patna and which was used on the Pillars now at Allahabad and Delhi and with slight variations in the Rock Inscription at Kalsi.

Y remains and replaces J (य for झ).

yadhā=Ś. jadhā (§ 1), yāṇadi=jāṇātī.
yāṇidavvam=Ś. jāṇidavvam, yaṇavada=janapada.
yāyade=jāyate. (jh becomes yh. Yhatti=jhāṭiti.)

Dy. rj. ry. all become yy. So that where Saurasenī has jj, Māgadhī has yy. (य for झ).

ayya=addy or ārya (Ś. ajja).
avayya=avadya, mayya=madya.
(dhy becomes yyh: mayyhaṇṇa=majjhaṇna § 74).
ayyuṇa=arjuna, kayya=kārya (kajja § 50).
duyyaṇa=durjana.

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

Ny, ny, jū, nj become ŋū.

puṇṇa=punya (Ś. puṇṇa § 48). aṇṇa=anya (Ś. aṇṇa).
kaṇṇakā=kanyakā. laṇṇo=rājñāt (Ś. raṇṇo § 99).
aṇṇali=aṇjali (Ś. keeps nj).
Medial cch becomes śc. (च्च becomes श्.)

\[ \text{gaśca} = \text{gaccha, iścādi} = \text{ichati} (\text{*icchyate}), \text{uścaladi} = \text{ucchalati}, \text{puścādi} = \text{prachati}. \]

tiliścī peskādi = M. tiricchi pēcchāi = tiryak prekṣate.

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

Śka. पुक्त becomes पुस्क in accordance to Hemacandra, otherwise we find पुस्के suske = suskah, Tuluśka = Turuśka.

Śta śṭh become stā (or śta): कष्ट becomes कष्ट or कष्ट suṣṭhu becomes suṣtu or suṣṭu.

Śpa, spha become spa, spha, niśphala = nisphala (M.Ś. niśpha.); § 38).

Ska, skha. paskhaladi = praskhalati.

Sta. stha become stā (or śta) haște or haște = hastah (M.Ś. hattho § 38), uvastida = upasthita.

Śpa. Bhāspadi = Bṛhaspāti (or Bhāspadi).

Kṣa becomes ska. peskādi = prekṣate (or it is written śka. paśka = paksā. Hemacandra says paḷka, i.e. with visarga jihvāmuliya).

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

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1 As verbal forms in ccha go back to I.E. forms in -SKA the Māgadhī śc might be regarded as more archaic than the Vedic cch (however pronounced): cf. Slavonic, but this is considered inadmissible as Māgadhī has śc also for secondary cch as in uścaladi, maścalī (=Fish. matsya-li-Pr. maccha), cf. Hindi machī. On the other hand if originally correct for ichadi, etc., the same group would be readily introduced in other cases where Śaurasenī, etc., had cch.
rth becomes st. (or śt) so tista=śṛtha. aste=arthah. This may be merely conventional analogy,¹ e.g. Śaurasenī hattho: Māgadhī haste.: Ś. attho: Mg. aste. In grammar the two characteristic points are Nom. Sing. in -e. śe haste=so hattho and hage="I" (§ 107). Otherwise the grammar closely follows Śauraseni.

Some Dialects of Māgadhī appear in the plays.

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

Peculiarities.—A weak y before palatals. Yciṣṭha=tiṣṭha.² āda in Past Participles especially from roots in r. kaḍa=krta (the same feature is found in AMg.). Gen. Sing. in āhu as well as aśa Cāludattāha. Loc. Sing. āhiṃ. pavahaṇaḥ=prava- haṇe Voc. Plur-āho. (Vedic-āsaḥ). These last three points resemble Apabhraṃśa.

Cāndāli and Śābarī appear to be dialects of Māgadhī.

Māthura and the two gamblers in the Mṛcchakatikā speak a dialect called Dḥakkī by Pischel, who supposed it to be a dialect of Māgadhī. Sir George Grierson has shown that the form Tākki has better authority and ascribes it to the country of the Takkas round about Sialkot.³

Ardha-Māgadhī. Jacobi called this Jaina Prākrit and regarded it as an older, more archaic Māhāraṣṭrī. The Indian grammarians called the language of the old Jain Sūtras

¹ On the other hand the change r becomes s is found in Iranian. Avestan maṣyo=martyaḥ. G.I.P., I, § 289.
² Mārkaṇḍeya gives this for Māgadhī and Vṛc伽da Apabhraṃśa, Yeilam=cīrāṃ. The pronunciation is not clear (vide Selections, Māgadhī).
³ If Tākki was a Panjab dialect it is strange that Mārkaṇḍeya should identify this with the Drāviḍi Vibhāṣā. (See Grierson, J.R.A.S., 1913, p. 882; 1918, p. 513.) Tākki according to Mārkaṇḍeya is a "mutual mixture of Sanskrit and Śaurasenī" employed by "professional gamblers and by merchants of lowly position." The vowel u often appears at the end of a word, but not always. It has both sa and śa, la and ra. In the Panjab Hills there is a common script called Tākri or Tākrī generally derived from the same name of a people, Takkā.
"Āraṃ" from Rṣi. Hemacandra explains that all his rules have exceptions in "Āraṣa." Trivikrama, another grammarian, excluded "Āraṣa" from his treatise, because its meanings were rūḍha, or conventional, not strictly in accordance with etymology, i.e. not based on Sanskrit.

Namisādhu commenting on Rudrātā's Kāvyālāṃkāra (2-12), derives the word Prākrit from praṅkṛti in the sense of natural speech free from the rules of grammarians, or from praṅkṛta, 'created of old!' because, says he, the Prakrit of the Āraṣa canon, Ardha-māgadhī is the language of the gods. Ārisa-vañge siddham devaṃ añ añ Adhamāgahā vāṇi. Obviously Namisādhu was a Jain. The Jains indeed supposed that Ardha-Māgadhī, the language in which Mahāvira preached, was the original language from which all others were derived.¹

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

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

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

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

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¹ Vīde Pischel, § 16.
² One of the dialects in the fragments of Buddhist dramas found in Central Asia is classed by Lüders as Old Ardha-Māgadhī.
AMg. differs in many respects from Māhārāṣṭrī.  
Phonetics.—ām becomes ām before eva and avi (=api).  
iti becomes i after pluti vowel or in iti vā.  
prati drops i: paḍuppanna = pratyutpanna (rare  
in other dialects).  
dentals for palatals. teicchā = cikitsā.  
ahā = yathā.  
use of sandhi consonants (§ 78).  
Noun: dative in -ttāe (§ 92),  
instrumental in sā (§ 104),  
locative in -msi (§ 92 v.).  
Verbs: √khyā āikkhai (Pāli ācikkhati) M. akkhāi,  
kuvvai (in prose, see above).  
Relics of Aorists, e.g., 3 plur. pucchiḥsu.  
Infinitives in āttu -ittu used as gerunds, e.g.,  
kaṭtu (means kṛtā), avahaṭtu (means apaḥṣtya)  
sunittu, jānittu.  
Infinitives in -ttae, -ittae (§ 136).  
Gerunds in -ttā, -ttāṇaṁ, -ccā, -ccāna(m),  
-yāṇa(m).  
Moreover, where they agree what is common in AMg. is often  
rare in M. Cerebralisation is much commoner in AMg. and so  
is the change la for ra.  
The vocabulary is also often quite distinct.  
It will be obvious that AMg. differs still more from Śauraseni.  
The later Jain writings belong to times when the sect had  
spread more widely and were influenced by other dialects.  
Owing possibly to the popularity of this religion among the  
rich mercantile communities on the West coast, the non-  
canonical writings of the Śvetāmbara Jains are in a language  
which may be regarded as a form of Māhārāṣṭrī, although it

1 Jacobi considered the language of the Jain Canon to be an older  
form of Māhārāṣṭrī. Kalpa Sūtra, S.B.E., XXII. Pischel showed this view  
to be untenable. Pr. Gr., § 18.
retains a number of the peculiarities of AMg., e.g., infinitive in -i\textit{tu}, gerund in -\textit{ittā} and \textit{ga} for \textit{ka}. This is the main dialect of Jacobi's Selected Narratives in Māhārāṣṭrī, and is generally known as Jain Māhārāṣṭrī.

The language of the Digambara canon has Nom. Sing. in o:\textit{t, th become d, dh. Hence it has been called Jain Šaurasenī. It has however much that is foreign to Šaurasenī, but found in either M. or AMg. In the direction of Gujarat were many strongholds of Jainism, and here the Šaurasenī type of dialect would meet Māhārāṣṭrī. That JŚ. preserves rather more of the peculiarities of AMg. than JM. does, is probably due to the fact that it is somewhat older.

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

Māhārāṣṭrī (and Jain Māhārāṣṭrī) has peculiarities which can be traced in modern Marāṭhī, and there can be no doubt that this Prakrit was based on the language of the Marāṭha country.\textsuperscript{2}

**Grierson**\textsuperscript{3} with more abundant material has developed the

\textsuperscript{1} Grammar of the Gaučian Languages, 1880. Introd., p. xxx.
\textsuperscript{2} See Introduction to volume on Marāṭhī in the Linguistic Survey of India.
\textsuperscript{3} See Article on Prakrit in Encyclopaedia Britannica, 11th edition, and chapter on Language in Imperial Gazetteer of India.
idea of the geographical classification of the Prakrits on the basis of a comparison with modern dialects. His classification is—

Central Prakrit . . . Šaurasenī.

Outer Prakrits . . . E. Māgadhi.

S. Māhāraṣṭrī.


This is a convenient classification inasmuch as Šaurasenī is the most Sanskritic, and the representative of the Madhyadesā, which was the centre of Hindu culture after the early Rigvedic times: while literary centres at a distance from this middle point naturally show more independence from Sanskrit. This classification is indeed connected with a theory relating to the immigration of the Aryan-speaking tribes into the Peninsula. The speakers of the dialects out of which classical Sanskrit was created, and on which later on Šaurasenī was based, are supposed to have forced their way into the Madhyadesā some time after a previous Aryan invasion. The descendants of those first-comers produced the "Outer Band" of languages.

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

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

It must, however, be remembered that this classification deals primarily with the spoken languages on which the literary languages were based. The literary Prakrits were not all crystallised at the same time, and so do not represent strictly contemporary dialects. Ardha-Māgadhī is obviously more archaic than Śauraseni. It has indeed been suggested that the Eastern dialect of Aśoka’s inscriptions should be regarded as an older form of Ardha-Māgadhī. Lüders calls it Old Ardha-Māgadhī. This, it is presumed, was the current language of the Mauryan court. Very similar, it is thought, was the language in which the teachings of Gautama Buddha were first recorded, before either the Pali Canon or the Sanskrit Canon was established.

A language widely used in the Ganges valley would be quite likely to be neither pure Māgadhī nor pure Śauraseni. Without necessarily being exactly the dialect of Kāśī either, it might very well be based on the speech of the country lying intermediate between the two ends of the valley. Later on when the centre of Jainism had travelled further to the West, Later Ardha-Māgadhī would have taken on the Māhārāṣṭrī colouring which we find in the Jain Canon. Other circumstances had in the meantime led to the conversion of the Buddhist scriptures into Pāli. (See S. Lévi: Journal Asiatique, 1912, p. 495.)

Paisācī Prākrit.—Paisācī lies outside the circle of languages dealt with so far. The term seems to have been used (a) of the language of demons “Bhūtabhāṣā,” (b) of a number of uncivilized languages, including some Apabhramśas, (c) the Paisācī dialect of the grammarians (especially Hemacandra) with a subdialect Cūliṅkā Paisācī (C.P.). This Paisācī dialect is archaic in character. Its chief peculiarity is the substitution of surd mutes for sonants. Tāmotara=Dāmodara. C.P. nakara =nagara, rāca=rājā, khamma=gharma, kantappa=kandarpa.
ṇa ण becomes na न, च la becomes ढ la: च ya remains. Intervocal consonants are not dropped. Aspirates are not reduced to h; jū, ny become ni (as in Mg. and probably every other dialect at a sufficiently early stage).

Who were the speakers of this dialect? The Shāhbazgarhī Edict agrees with this dialect in a number of particulars. The Brhatkathā of Guṇḍāyya was composed, according to the story, in Paiśāci. This work was popular in Kashmir in the 11th century. Somadeva produced one version in the Kathāsaritsāgara, and Kṣemendra a shorter one in the Brhatkathāmaṇḍājari. Some scholars have concluded that Cūlikā Paiśāci was a dialect of the North-West of India. Sir George Grierson connects it with the Dard and Kāfir languages of the Hindu Kush, including Shinā and the under-layer of Kashmiri.¹

On the other hand it is admitted that Guṇḍāyya was a South-Indian. The Brhatkathā was composed many centuries before that late literary development in Kashmir which produced Kṣemendra, Bilhaṇa, Somadeva and Kalhaṇa. व na becomes न na, and क becomes क are suggestive of Dravidian influence. Other features, such as the retention of medial t, and of y, are merely archaic. Surd for sonant can be paralleled in the South as well as in the North. It is a common corruption when a language is adopted by an alien race.² The student will remember the Welsh parson, Sir Hugh Evans, in the Merry Wives of Windsor. Speakers of Gaelic have the same tendency. Any such corrupt dialect on the fringes of Aryan speech would

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

² It is quite probable that the same change in Armenian (tasn = 'ten') and Teutonic (Gothic taihun) is due to the same cause.
necessarily disappear with the continued extension of Aryan speech. So that it seems quite as possible that the original Cockscomb's Demons belonged to the Vindhyas as that they were Cannibals of Kashmir.²

Old Prākrit. The oldest Prākrit recorded is found in the Inscriptions of Aśoka. The Kharoṣṭhī script was used in the North-West (Śāhbāzgarhī and Mānsehrā) but all the other inscriptions, whether on rocks or on pillars, are in the oldest form of Brāhmī writing. The language used is not so uniform. There is a marked contrast between the Eastern dialect and the Western.

The Eastern dialect is found with only minor variations on the pillars in the Ganges-Jumna basin and in the rock edicts of Kālsi and Orissa.

In this dialect ra is represented by la and the Nom. sing. of masculine and neuter nouns of the -a declension ends in -e as in Māgadhī. On the other hand we have sa and not the palatal ṣa (but also ṣa at Kālsi.) This language has been called Māgadhī but Lüders claims that it is really Ardha-Māgadhī. Whatever be the best name for it, this seems to have been the language used by Aśoka and his Court. The influence of this official language shows itself in the other inscriptions of the West and North, which are evidently not in pure local dialects. Forms due to this influence are generally called Magadhisms.

The West is represented by the Rock Edict of Gīrnār. The language here has Nom. sing. in -o and neuter -am, with ra and sa. (Magadhisms are priye, jane for priyo, jano, and mule for mulaṃ, etc.) In a number of particulars it reminds us of Pali, but it is not identical with that language.

¹ If that is the meaning of cūlikā, cūlikā.

See also Dardic Languages in the Linguistic Survey of India and Morgenstierne: Report on a Linguistic Mission to Afghanistan.
One may suppose that this Western dialect represents more or less closely the current language of Ujjain, which was the capital of an important province in the Mauryan Empire.

Inscriptions found in the South of India resemble the Western rather than the Eastern edicts, but have their own peculiarities.

The North-Western edicts differ from both East and West, Māṇsehrā has more Magadhisms than Śāhbaźgarhī. Both have ra, sa and śa. Śāhb. prefers Nom. sing. -o neut. -ām while Mān. prefers the -e of (Ardha)Māgadhī. Both preserve many conjuncts with r, often with metathesis: Priyadrasi instead of Piyadasi; bhūtaprava = Girnār bhūtapurvan = Dhauli hūtapulavā; Śāhb. trayo = Girnār trī; Śāhb. mrugo, Mān. mrige = = Girnār mago = Eastern mige.

This last example illustrates another difference between East and West. (Cf. § 60.)

Śāhbāźgarhī retains ks as in ksamitaviya but at Girnār we find chamitave and in the East khamitave. (Cf. § 40.)

Conjuncts such as pr in priya which are found both in the West and the North-West, were regarded at one time as Sanskritisms. They are rather survivals of the old phonetics. In the modern dialects of the North-West such conjuncts still exist e.g., Lahndā tre 'three', cf. Sindhi ṭrāṇ.

When comparing the North-West forms with others it should be borne in mind that Kharoṣṭhī does not distinguish long vowels from short.

It should also be remembered that neither the Kharoṣṭhī nor the Brāhmī of Aśoka's inscriptions writes doubled consonants. Thus we have cakavāke not cakkavāke, cakhudāne not cakhudāne.

The Bairat-Bhābrā inscription now at Calcutta mentions some of Aśoka's favourite passages of Scripture. The language of this inscription has been much discussed. The forms Lāghula which appears as Rāhula in Pāli, and adhigicya (= adhikṛtya) cannot be paralleled in the edicts. They seem to indicate an
earlier language of the Buddhist scriptures. (See above p. 64.) The forms Priyadasi, sarve, prāsāde, and abhipretam which Hultzsch reads on this rock appear strange in a dialect which has la for all the single ras. It must be admitted that all these conjunct ras depend on the perception of a small dash, which is in no case very clear and is perhaps in every case nothing but a slight unevenness in the stone.

It will be seen that the division of the Aśokan dialects does not coincide with that of later Prākrits. This is not surprising. Unless several centres of literary culture maintain a continuous tradition the distribution of languages used for general purposes is likely to be different after the lapse of several centuries. Among the Prākrits used in the Drama there is nothing to represent the language of the Panjab and North-West. We have noted the claim put forward on behalf of Paiśācī Prakrit. There is evidence of another Prākrit being used by the Buddhists of the North. The fragments of a Kharoṣṭhī manuscript of the Dhammapada found near Khotan, which is known as the Dutreuil de Rhins manuscript, show certain peculiarities that are found in modern dialects of the North-West. Journal Asiatique (Senart.), 1898, p. 193. (J. Bloch.), 1912. p. 331.

Pāli. Pāli originally meaning a “boundary, limit, or line” was applied to the Canon of the Hinayāna Buddhists. Thence it is used of the language of that Canon, found also in some non-canonical books: all being preserved in what were originally the missionary Churches of Ceylon, Burma and Siam. Thence again ‘Pali’ is sometimes applied to (a) the inscriptions of Aśoka, although these comprise three or four distinct dialects; (b) the official court language of Aśoka’s Empire, a form of Middle Indian widely understood,¹ and (c) ‘monumental Prakrit’ including all the inscriptions down to the time when Sanskrit ousted Prakrit (or “Pali”).² The Pali language of

¹ See Rhys Davids, Buddhist India.
² This wide use of “Pali” is made by Dr. Otto Franke, Pāli und Sanskrit.
the Buddhist books forming a separate academic subject (a classical language appropriate to Buddhists of Burma), has not been much studied in India. Nevertheless it is important for the study of (a) the history of Indian speech, and (b) the Old Prakrit inscriptions.

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

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

In Phonetics the striking points are:—the sibilant is dental म, य remains, r sometimes becomes र, but not always as in Mg., ॷ is sometimes cerebralised but not always. Intervocal consonants generally remain, and surds are only exceptionally replaced by sonants. Hence we have bhavati, or hoti, katheti, pucchati, gacchati, etc.: mato=mṛtaḥ, kato=kṛtaḥ.

In some words conjuncts like dr-, br- remain.

Svarabhakti is common. Ārya becomes ayya or ariya.

From these examples it will be seen that Pali is more archaic than the Prakrits described above, with the exception of the Aśokan dialects.

The geographical basis of Pali has been disputed. The Buddha was supposed by tradition to have preached in Māgadhī. The Scriptures were naturally supposed by Southern Buddhists to be in the language of the Buddha. Therefore Pali should be Māgadhī. As a matter of fact it is not. The Nom. Sing. in -o, the presence of sa, ra, jā show this clearly. Some regard it as the language of Ujjain, whence Mahinda,
the son of Aśoka, took the sacred Canon to Ceylon, others as
the Aryan language of the Kaliṅga country.

Another view, finding some points of resemblance with Paiśācī
(unvoicing of sonant stops), prefers some point near the Vindhya,
while others again would bring Pali to Taxila to get this colouring.
Geiger returning to the tradition of Māgadhī thinks Pali may
have developed from some kind of Ardha-Māgadhī, though it is
not the unmixed language of any area.

If however the Pali Canon is not the oldest literary version,
the argument based on tradition vanishes. Buddha's preaching
and the earliest records thereof were doubtless in an Eastern
speech. Afterwards they were rendered in other dialects
and one of these new versions became the Pali Canon.
Dr. S. K. Chatterji says that this Pali is shown by its
phonology and morphology to be a Western dialect of the
Midland (an old form of Śaurasenī) but retaining many relics of
the original dialect. When the domination of the Mauryas
declined the wide use of the Eastern official language (Ardha-
Māgadhī) came to an end. It was succeeded, it would appear,
in many districts by a Western lingua franca akin to Pali,
which appears in the inscription of Khāravela.

Whatever may be the exact truth of the matter, it is clear
that Pali contains several different strands in its composition and
that it varies also according to its age. The oldest type is
seen in the Gāthās, then come the prose portions of the Canon
followed by non-canonical literature and finally still later layers.
The development of Pali has been influenced by Sanskrit.

Of the Prakrit Inscriptions later than Aśoka many are too
brief for their dialect to be classified with certainty. Khāravela's inscription at the entrance to the Hāthishāgumpha Cave,
usually assigned to the second century B.C., resembles the
Western or Southern dialects of Aśoka's inscriptions rather than
the Eastern. In many respects it resembles Pali but in others
it differs from that language.

An inscription in the Jogīmārā Cave on Rāmgadh Hill
appears to be in an old form of Māgadhī.
Aśvaghoṣha. Some fragments of palm-leaf manuscripts found in Central Asia\(^1\) and pieced together by Prof. Lüders reveal portions of two Buddhist dramas. In one of these only Sanskrit is used, at any rate in the surviving portions. In the other play, which is ascribed to Aśvaghoṣha the famous Buddhist writer of Kanishka’s time, more than one Prakrit has been used. The Rascal speaks a form of Māgadhī: \(s > ś, r > l\), nom. sing. \(e\) for \(o\). In some respects the Prakrit is more archaic than the Māgadhī of the Grammarians and the Dramas: \(ahakaṃ \text{ “I” for } hage, kiśa for kiśa\). Lüders classes this as Old Māgadhī. The speech of another character, which closely resembles the dialect of the Pillar Inscriptions is thought to represent an old stage of Ardha-Māgadhī. The dialect of the Courtesan and the Jester appears to be Old Śauraseni. It retains intervocal consonants, \(n\) is not cerebralised and \(y\) does not become \(j\).

An intermediate form of Prakrit representing a stage of development roughly half-way between Aśvaghoṣha and Kālidāsa, Bhavabhūti, etc. has been recognised by some scholars in the Trivandrum plays ascribed by their discoverer to Bhāsa. At first sight no doubt the Prakrit in these plays appears to be later than that used by Aśvaghoṣha and more archaic than that of the Gupta poets. If we date Bhāsa in the second or third century A.D. and if we can accept these plays as the work of Bhāsa, several points fit in quite well.\(^2\)

Unfortunately we do not know that the plays were written by Bhāsa. We know them only from South Indian MSS. and South Indian MSS. of plays written in the seventh century and even later preserve similar features.

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\(^1\) They were found by Dr. von Le Coq in one of the Cave Temples of Ming Ōi to the West of Kucha. They have been reproduced in facsimile and edited with a translation and notes by Prof. Lüders. *Bruchstücke Buddhistischer Dramen.* Berlin, 1911.

The South Indian traditional spelling of Prakrit was evidently more archaic than that of the North. In the South, where the ordinary speech was Dravidian, the pronunciation of Prakrit would be less liable to change than in the North.

The archaic forms found in the Southern MSS. are of interest for the history of Prakrit, but there is no conclusive evidence so far to connect them with Bhāsa in particular or with the second century, though doubtless they have come down from a time previous to our MSS. of Kālidāsa, etc. and to the Prakrit Grammarians.

In the Trivandrum plays we find Śaurasenī and Māgadhī. Indra in the Karnaḥāra and the two warriors speak a dialect which resembles Ardha-Māgadhī.

In the Śaurasenī the chief peculiarities are: \( l > l, j̄̄n > ſ̄̄n \) as well as \( ſ\) but \( ny > ſn\).

<table>
<thead>
<tr>
<th>Trivandrum</th>
<th>Ordinary Prakrit.</th>
</tr>
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<tbody>
<tr>
<td>( udy &gt; uyy ) as in Pali.</td>
<td>( ujj- )</td>
</tr>
<tr>
<td>( ry ) ( yy ) ( &quot; &quot; ) ( &quot; &quot; ) (Aśv.)</td>
<td>( jj )</td>
</tr>
<tr>
<td>Acc. pl. m.</td>
<td>cf. Old Ardha-Māgadhī.</td>
</tr>
<tr>
<td>-āṇi</td>
<td>-e</td>
</tr>
<tr>
<td>N. Acc. pl. neut.</td>
<td>(Pali-āni)</td>
</tr>
<tr>
<td>-āṇi</td>
<td>-ānim</td>
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<tr>
<td>Loc. s. fem.</td>
<td>cf. Pali-āya (ṁ)</td>
</tr>
<tr>
<td>-ām</td>
<td>-āe</td>
</tr>
<tr>
<td>tava (Aśv.)</td>
<td>tuha</td>
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<tr>
<td>kissa (Pāli kissa (Aśv. Mg. kiśa) kīsa)</td>
<td></td>
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<tr>
<td>ganhadi</td>
<td>cf. Pali ganhāti</td>
</tr>
<tr>
<td>-iamaṇa</td>
<td>cf. Pali īyamāna only once -ianta.</td>
</tr>
<tr>
<td>kattum, kattava</td>
<td>also kādum; kādavva.</td>
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<tr>
<td>Gerund.</td>
<td></td>
</tr>
<tr>
<td>karia</td>
<td>kadua.</td>
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<tr>
<td>gacchia</td>
<td>gadua.</td>
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</table>

**Late Prakrit. Apabhramśa.** (See Ch. II, p. 6.)

For the student of philology it will be of interest to notice some of the main features of the Apabhramśa stage. Whereas in Old Prakrit the typical phonetic and grammatical changes are not carried so far as in Dramatic Prakrits, so naturally in this Late Prakrit such changes are carried further. When
more archaic forms occur in an Apabhraṣṭa text, these may be ordinary Prakrit words used by the author for literary purposes, or occasionally they may retain ancient features that had survived in local dialects outside the main current of linguistic development. Some dialects of the “Outer Band” preserve quite ancient features to the present day.

The following tables of typical declension and conjugation (based on Hemacandra’s account) gives only forms peculiar to Apabhraṣṭa, not those shared with the Prakrits.

**Declension.**

Sing. Nom. Acc. puttu
(Neut. phalu)
Ins. puttē
Abl. puttahē puttahu
Gen. puttassu puttahō puttaha
Loc. putti puttahi.

Plur Nom. Acc. putta (Neut. phalaī)
Ins. puttahi (ḥ)
Abl. puttahū
Gen. puttahū
Loc. puttahi

If the oblique forms be compared it is apparent that it needed only the blurring of the final vowels to reduce these to one form for the singular and a nasalised form for the plural. (See Beames, II. §42.) The Apabhraṣṭa Nom. Sing. in ā is seen in the Sindhi forms with a very short ū.¹

In the Gen. Sing. an s form survives in Apabhraṣṭa. This s appears in the pronominal declension of Hindi tis-kā kis kā.² It occurs in the “Romani” of Gypsies in Europe, cores-kero—

¹ Nom. Sing. in o (Rājasthāni and Western Hindi dialects) or ā (Standard Hindi and Panjabi) is derived directly or by analogy from forms in -aka-. K was dropped, hence from *-ako we get *-a-o, Apa. -a-u which becomes either o or ā.

² These forms have fused with the old feminine tissā, etc.
'of a thief.' Kashmiri has an oblique form in -s, tsuras nish—
'near a thief,' guras nish—‘near a horse,' which is used as a
dative. Marāṭhī also preserves the form in the dative.

**Conjugation.**

Sing. 1. pucchā
2. pucchasi or -hi
3. pucchāi

Plur. 1. pucchahū
pucchahu
pucchahī.

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

Among the more striking of the phonetic innovations of
Apabhraṃśa may be mentioned the following:—

Loss of v before u: āhau for āhava; sahāu for svabhāva;
Loss of m before u and also before a: Jauṇā for Jamunā,
bhauhā for bhamuhā meaning bhrū; duggau for duryama (also
duggamu).

Nasalisation of final ̀i and ̀u: 3. sing. suṇāi, bhaṇāi; 2. sing.
ramāi; nom. sing. bhaṇī, bhamī.

Intervocalic m becomes ŭ or v (written also ṇv): kuṇvā for
kumara; bhaṇivāṇa=bhramaṇa; savaṇa=sramaṇa; pavaṇa=
pramaṇa.

Shortening of vowels: vaṇijja=vāṇijya; karaṇa=kāraṇa;
niya=ṇīta; piya=piṇa.

Contraction: andhāra=andhakāra; bhaṇḍāra=bhaṇḍagāra;
uṇhāla=uṇakāla; piyāra=piyayara=piyatarā.

Shortening double consonants (and lengthening vowels):
sahāsa for sahasa=sahasra; bhavisa for bhavissa=bhavisyā.

Noun stems are frequently extended by adding -a, -(a)ḍa,
ulla. These suffixes are found in earlier Prakrit but not so
frequently. Thus we have in Prakrit -āla, -ālu, -illa, -ulla,
in the sense of -mat, -vat or of place 'belonging to.'

**Examples.** -āla: M. sīhāla for sīkāvat; AMg. saddāla for
saddavat; dhaṇāla for dhanavat. -āla + ka: AMg. mahālaya for
mahat.

-ālu: niḍḍālu=niḍrālu. (This suffix appears in Sanskrit.)

-illa (common in M. JM. AMg.) M. kesarilla, kandalilla, tūlilla,
ṇeurilla. AMg. niyaḍilla = nikritimat; māilla = māyāvin; bhāillaga = bhāgin; goilla = gomat; kaṇailla 'parrot' from deśī kaṇa; bāhirilla 'external'; M. AMg. gāmilla 'peasant'; AMg. JM. puvvilla 'previous.'

-uilla is rarer in Prakrit: dappulla = -darpin.

Other adjectival suffixes are -alla (for -ala) and -ira. M. AMg. mahalla = mahat; navalla = nava; bhamira 'wandering'; lambira 'hanging'; hasira 'laughing.'

Without change of meaning -ka and -da (Sanskrit -Ja) desaḍaa = desa; dosaḍa = doṣa; raṇaḍaad = aṛaṇya.

These two become very common in Apabhramśa.

In general it may be said that the Apabhramśa forms, whenever these can be ascertained, should be taken as the starting point for the derivation of words in the modern languages and the comparative study of their phonology.\(^1\) Thus to derive Hindi pahlā "first" we should start from an Apabhramśa form pahlaiä rather than from prathamaḥ or paḍhamo.\(^2\)

According to the older grammarians the three varieties of Apabhramśa, that is literary Apabhramśa, were Vṛćaṭa, Nāgara and Upanāgara. Jacobi has shown\(^3\) that Vṛćaṭa or Vṛćaḍa is the oldest of the three. Grammarians of the 17th century say it belongs to Sindh. It appears to be the same as Ābhirī bhāṣā, the language of the Ābhiras (modern Ahirs). The name Vṛćaṭa Jacobi derives from vraja 'herdsman's station' and compares the similar name of a Hindi literary language Braj Bhākhā. The chief peculiarity of this Apabhramśa was the maintenance or addition of r after consonants and the maintenance of r.

Nāgara ('urban') Apabhramśa seems to have been a more polished and sophisticated medium, distinguished from the

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\(^1\) See Griersons Phonology of the Indo-Aryan Vernaculars.

\(^2\) Grierson derives from an Apabhramśa paḍhamiḷḷāi apparently deduced from AMg. paḍhamilla with the suffix -illa so frequent in M.; cf. Pischel §449 who assumes Old Indian *prathila

\(^3\) Introd. to Bhavisattakaha.
rougher herdsmen’s dialect and from the less cultivated Upanāgara and Grāmya. This is the Apabhraṃśa which Hemacandra describes and illustrates. Two varieties of it differing somewhat from Hemacandra’s Nāgara are described by Jacobi. One of these is represented by the Nemināhacariu of Haribhadra written 1159, A.D. at Añahilla-Pāñaka, the Gurjara capital. The language may be called “Gurjara Apabhraṃśa” and seems to have been preferred by the Śvetāmbara Jains. The Bhavisattakaha of Dhaṇavāla, which may be older and is written in a more popular style with less Prakrit and less ornament, is in another form of Nāgara Apabhraṃśa, which Jacobi calls “Northern.” It may have been preferred by the Digambara Jains. The differences in the grammar lie mainly in the vowels used in the declension of the noun.

The term Apabhraṃśa as used by the older grammarians and poets seems to have connoted literary dialects like Nāgara, which may have arisen in a particular centre, but which came to be used over a much wider area. Apabhraṃśa in this sense belonged to the West of India, the region now occupied by Gujarāti, Sindhi and Mārwāri, but might be imitated elsewhere. The term was also used, at any rate later, for various local speeches, or deśa-bhāṣā. In this sense there were various forms of Śauraseni Apabhraṃśa actually spoken in the districts round Muttra when Śauraseni Prakrit had become a literary language. Similarly in the Māgadhī and Māhārāṣṭrī areas there should have been Māgadhī and Māhārāṣṭrī Apabhraṃśas. Unless, however, the differences were clearly marked they would hardly be noticed and ordinarily nothing would be recorded of a dialect that had produced no literature.

A number of viśhāsās are mentioned by Bharata as suitable for certain characters in plays, including Śākārī (based on Māgadhī), Cāṇḍālī, Śābarī, Ābhīrī and Tākkī.¹

Mārkaṇḍeya gives some details about these and mentions a list of twenty-seven including Drāviḍa. Drāviḍa here seems to

mean not a Dravidian language such as Tamil, but the corrupt form of late Indo-Aryan spoken in the Tamil country. Rāmatarkavāgīśa gives some notes on these vībhāṣās such as Pāñcāli, Mālavī, Madhyadeśīyā, etc. These all seem to have been local variations of the Apabhramśa in general use, that is of the literary Apabhramśa of the West rather than independent local dialects. In the development of Marāthī and of Bengali from the Māhārāṣṭrī and Māgadhī Prakrits no Apabhramśa stage has been recorded. The older vībhāṣās would have been local (or tribal) variants of a recognised Prakrit rather than the records of a mediaeval Linguistic Survey. Consequently though we may attempt to classify elements in them we cannot locate these varieties in a family tree of the Indo-Aryan languages.

CHAPTER XI.

PRAKрит LITERATURE.

The earliest recorded Prakrit is in Aśoka's Inscriptions of the third century B.C. There were Buddhist scriptures before that. As we have seen, Aśoka quotes a few titles of his favourite passages. The form in which he quotes them indicate that those scriptures were not yet in the Pali of the Canon, as known to the Church of the Little Vehicle in Burma and Ceylon. We cannot date any Pali text as certainly older than Aśoka.

Inscriptions do not usually figure in an account of literature. If, however, Aśoka's edicts had been preserved in a manuscript copy they would obviously be taken into account as the earliest dated documents of Prakrit literature. Of the dialects used and their variations something has already been said. The style is

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1 Grierson. J.R.A.S., 1913, p. 875. For Jacobi's views on the difference between Apabhramśa and Deśa-bhāṣā see the Introduction to his Edition of the Bhavisattakaha. (German.)
of interest for the history of prose. Free of all ornament they express the sincerity and earnestness of the Emperor. It is reasonable to suppose that they were drafted by the royal hand for there is no trace of the habitual flattery of the courtier or scribe.

The style has been compared with that of the famous Rock Inscription of Darius the Great. It is quite possible that the idea of engraving the deeds of the Great King on solid rock had come from Persia. That the Old Persian language was well enough known in the court at Pațaliputra to influence the phrasing of Aśoka's edicts is an interesting suggestion, that is far from being proved. In any case there is a vast difference in the outlook of the two series. Darius rejoices in the defeat of his opponents by the aid of Ahuramazda and in the establishment of his wide Empire. Aśoka almost repents of his conquest of Kaliṅga. His main purpose is to promote Dhamma, the moral law or "law of piety," far and wide. He recounts the measures he has taken and issues orders in that behalf. Incidentally some light is thrown on the organisation of the Mauryan Empire and the nature of the public works carried out by a benevolent ruler of that period.

Some of Aśoka's measures however must be regarded as peculiar to himself. In their simplicity the Edicts possess a dignity of their own, which is missing in the flowery panegyrics of later times.

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

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

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

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

1st Aṅga. Āyāraṅga-suttaṁ = Ācārāṅga-sūtram.
2nd ,, Sūya-gaḍaṅgaṁ = Sūtrakṛtāṅgam.
7th ,, Uvāsaga-dasāo = Upāsaka-dasāh.\(^2\)
1st Upāṅga. Ovavāiya-suttaṁ = Aupapātikā-sūtram.

This great collection of writings was arranged by Devaḏdi Gaṇin in the 5th century A.D. The date of the completion of

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\(^1\) See Bibliography.

\(^2\) Edited and translated by Hoernle in the Bibliotheca Indica.
the work is given as 980 years after the entrance to nirvāṇa of the Founder of Jainism, i.e., A.D. 454 (or possibly A.D. 514).

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

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

The oldest Kāvya work in Jain literature is the Paūmacariya, which gives a version of the Rāmāyaṇa. It dates perhaps from the 3rd century A.D.²

In Jain Māhārāṣṭrī there are non-canonical books of the Śvetāmbaras, consisting mainly of collections of stories: stories from the lives of famous saints, and narratives of the conversion of various people to the Jain religion. The Śvetāmbara literature has as yet been only partially explored by modern scholars, and much material both for philology and for history awaits scientific treatment. Even less known are the works of the Digambara sect in Jain Śauraseni. Bhandarkar has published extracts from the Pavaṭaṇa-sāra of Kundakundācārya and the Kattigeśāṇupākkha of Kārttikeyasvāmin, both of which are in verse.

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

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¹ Edited by Jacobi, and translated in Sacred Books of the East Series. See Bibliography.
² It contains a number of vulgarisms, which foreshadow the Apabhramśa stage.
Apart from the Jain Canon the early literary development of Ardhamāgadhī has been deduced from its occurrence in certain inscriptions, and in fragments of plays ascribed to Āsvaghoṣa or his contemporaries. Jain Māhārāṣṭrī is found in the Kak-kuka inscription.

For the purposes of Kāvyā however the most important Prakrit was from an early date Māhārāṣṭrī. This was the language of the Prakrit Epics and Lyrics, and formed the starting point for Prakrit Grammarians.

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

The Gaṇḍavaḥō celebrates the conquest of Bengal by Yaśovarman of Kanauj about the end of the seventh century A.D. Its author’s name was Bappāirā (= Vākpatirāja) possibly a nom de plume. The same author composed another Epic Mahumahāvīa of which only one or two verses have been preserved.

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

The last eight cantos of Hemacandra’s Dvīśāraya-Mahākāvyam form a small Prakrit Epic entitled Kumārapālacakriti describing

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1 See p. 74.

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

3 Macdonell. Sanskrit Literature, p. 331. For Pravarasena II see Rājataraṅga, Stein’s trans.: Bk. III, V. 354. For an attempted identification of Kālidāsa with Mātṛgupta, see Stein’s note on verse 129.
the deeds of Kumārapāla of Anhilvāḍa in Gujarat. The object of these cantos, as of the whole work, is to illustrate the rules of the author's compendious Sanskrit and Prakrit grammar called Siddha-Hemacandra.

The most important work for the study of Māhārāṣṭrī is the Sattasai (Saptasatakam) of Hāla. This is an anthology comprising verses by many poets. One commentary gives 112 names, another, that of Bhuvanapāla, gives 384. The various recensions differ very much in the distribution of the verses, and probably few can now be definitely assigned to their authors. The collection is evidence of the immense amount of Māhārāṣṭrī poetry that must have been composed, but not preserved. Besides Hāla who is identified with Sātavāhana (spelled variously Śālivāhana, etc.) there are a few names known from other sources. Hariuddha, Nandiuddha and Poṭṭisa are mentioned in Rājaśekhara's Karpūramanjarī, Act I, p. 19.2. The Vidūṣaka says, "tā ujjuam jeva kiṁ na bhanīadi: amhānaṁ cedī Hariuddha-Nandiuddha-Poṭṭisa-Hāla-ppahudināṁ pi purado sukai tti."

The date of this anthology has not been determined. Weber put it in the 3rd century at earliest, but earlier than the 7th century. Macdonell says, the poet Hāla probably lived before 1000 A.D. Some confusion has been caused by the identification of this Hāla-Sātavāhana with the 17th king of the Andhra dynasty (68 A.D.). Jacobi on the other hand identified him with the Sātavāhana, king of Pratiṣṭhāna, who induced the Jains to change their Church Calendar in 467 A.D.

There can be no doubt that this anthology, including lyric poets well known in the time of Rājaśekhara, was not put

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

2 See Vincent Smith, Early History of India, 2nd edition, p. 196, whence it has been copied by school histories of India.
together in the 1st century A.D.\(^1\) when we should rather expect early Prakrit of the Pali stage. The introductory verses of the Sattasaśi rather suggest that these love lyrics of the South were not so universally on the lips of men as they had formerly been.

Another anthology of similar material is the Jaavallahan or Vajjālagga of Jayavallabha a Śvetāmbara Jain. It contains some 700 verses. Some of these are common to Ḥāla's collection.

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

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

The author however thinks it well to explain why no Sanskrit has been used. In the Prologue the Stagemonanger reflects, "Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prakrit?" His assistant replies in Māhārāṣṭri—

"parusā Sakkaabandhā Pāua-bandho vi hiś suumāro !

"purisa-mahilānam jettiam ihantarām tettiam imānam !

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

Śaurasenī is the ordinary prose language of ladies and of the

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\(^1\) Vincent Smith has evidently given too much weight to his "latest leading authority, on the relations between the vernacular language and the 'classical' or 'secondary' Sanskrit," i.e., Professor O. Franke's "Pali and Sanskrit," 1902. This is a book of some ingenuity, but little historical judgment.
jestu. Māhārāṣṭri is the corresponding verse dialect. Māgadhī is used by menials, dwarfs, foreigners and the like, e.g., the two policemen and the fisherman in Śākuntalā. It is also spoken by Jain monks and small boys. MSS. and texts often assign the dialects contrary to the rules of Poetics and the statements of commentators. They also confuse the dialects, so that Māgadhī appears almost the same as Śauraseni.

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

There is no exact parallel to the Indian usage. Comedy has always made fun of the speech of foreigners. Aristophanes brings in the Thracian barbarian Triballois, who speaks a jargon with a vague resemblance to Greek. The Phoenician tongue was parodied in Latin comedy, though the readings are too corrupt for much to be made of it now. Shakespeare's Welshmen and Frenchmen are familiar. Again the vulgar speech of common people, as opposed to the language of the educated, has always found its way on to the comic stage. Dialect also, in a more or less conventional form, has appeared even in serious plays from Shakespeare's time onwards. Moreover in Greek Tragedy we have the chorus singing in a dialect different to the general language of the play. The Doric chorus

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

in the Attic play, like other lyric poetry, is in a conventional dialect, a literary poetic language based on the Doric dialects, in fact what in India would be called a (literary) Prakrit.

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

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

Explanations of this Sanskrit-Prakrit Drama may follow two or three different lines. One line is the Realistic: namely that the conversations in the plays represent the actual conditions of Indian life in say the Gupta period. Grierson writes: “In India there is nothing extraordinary in such a polyglot medley. It is paralleled by the conditions of any large house in Bengal at the present day, in which there are people from every part of India each of whom speaks his own language and is understood by the others, though none of them attempts to speak what is not his mother tongue.” Beames suggested a similar explanation. Of course it is admitted that the dialects are conventional in form, not faithful copies of spoken vernacular,

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1 See Giles, Manual of Comparative Philology. §§ 614-6. Almost every word of these three sections dealing with Greek dialects can be applied to Indian dialects.
also that the assignment of a particular dialect to a particular sort of menial may have been more or less true to fact. Again, granted that educated men could speak Sanskrit and that ladies generally could not, it is not to be supposed that the men could speak nothing but Sanskrit, and habitually addressed not only their wives but even their grooms in that language.

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

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

It is more difficult to account for the use for the other dialects along this line.¹ The solution of the problem is obviously bound up with the history of the origin and development of the Indian drama. Of this we have little direct knowledge. Opinions have differed as to whether richness in Prakrit, as in the case of the Mṛcchakaṭākam, is a sign of early or of late date. Again some authorities believe in an original Prakrit drama to which Sanskrit was added later.

A Prakrit origin has been proposed not only for the Drama, but also for the Epic and Purāṇas,² that the Bṛhatkathā was

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¹ Sylvain Lévi—Le Théâtre Indien (1890), p. 331, suggested that the use of Śaurasenē was connected with the development of the Krishna cult at Mathurā, the capital of the Śūrasena country. The use of Māgadhī he would regard as a legacy from the ancient Māgadhās, the bards of Magadha.

composed in Pāśācī Prākrit is recorded by literary tradition (vide p. 79 above). The evidence for Prakrit originals of the Mahābhārata and Purāṇas consists in small points of grammar and metre considered to point to translation from Prakrit. The question cannot be discussed here. It should be remembered however that all poetry and verse, that has had a popular origin, must have existed (in some form however indefinite and fluctuating) in the popular speech before it was crystallised in Sanskrit. If the poem be old enough, the original must have been current in Primary Prakrit, not in Middle Indian. Primary Prakrit would not be identical with the "Sanskrit" of Pāṇini but it would bear a strong family resemblance thereto. Progressive Sanskritising at a later period, acting unevenly on various portions of the work, would produce much the sort of phenomenon we actually find in the Epic Dialect. Such a Sanskritisation of Primary Prakrit is very different in its significance from translation out of a Middle Indian Prakrit into the Classical Sanskrit.

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

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

There seems to be no good authority for ascribing to Pāṇini a grammar called Prākṛtalakṣaṇa. The oldest Prakrit grammar extant is the Prākṛtaprakāśa of Vararuci Kātyāyana, who has been identified with the author of the Vārttikās on Pāṇini. The oldest commentary on the Prākṛta-prakāśa is the Manorāma of Bhāmaha. With this commentary the work has been edited

(Hertel). Jayadeva's Gītāgovinda is supposed to be based on an Apabhraṃśa original. (Pischel.)

1 For the authorities see Pischel Gr. § 32.
and translated by Cowell. (See Bibliography.) In Chapter X on Paścāī Bhāmaha gives two short quotations which may be from the lost Brhatkathā.¹

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

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

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

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

Prāktasarvasvam of Mārkanṭeya Kavindra who lived in Orissa in the reign of a Mukundadeva (perhaps 17th century).

Prāktakalpataru of Rāmatarkavāgīśa and many others of less importance.

Isolated verses in Apabhramśa occur in Jain works, in treatises on poetics and in late collections of stories like the Seventy Tales of a Parrot and the Twenty-five Tales of the Vampire. More remarkable is the inclusion by many MSS. of Apabhramśa verses in the 4th Act of the Vikramorvaśīyam to be recited by King Purūravas.² Another source of Late Prakrit or Apabhramśa verses is the Prākṛta-Pañgalam, a work on metre of the fourteenth century or later.³ The language is so late that Jacobi questions its right to be called Apabhramśa.


² S.P. Pandit (Bombay Sanskrit Series) omits them as spurious. His reasons for doing so have been disputed, but they are now generally regarded as later additions.

³ Edited by C.M. Ghosh in the Bibliotheca Indica, with commentaries, various readings and glossary.
It is almost to be classed with the old forms of the modern vernaculars.

The most important Apabhraṃśa work now available is the Bhavisattakaha of Dhaṇavāla.¹ This describes the adventures of a merchant's son Bhaviṣyadatta, his travels abroad and the part he took in the war between Kurujāṅgala and Potana, which last Jacobi thinks may be Taxila. Then comes the history of the chief characters in former and later births.

¹ Edited with introduction and vocabulary by H. Jacobi. Munich, 1918. (German.)
PART II.

Sauraseni.

Extract No. 1.

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

Susaṅgadā enters with a mainā in a cage.

Susaṅ: Haddhi haddhi1 | Adha kahiṃ dāṇiṃ mama hatthe imaṃ sāriṃ ṅikkhiva2 gadā me piṇṇa Sāariā bhavis-sadi? (Looking another way) Esā khu3 Niuniā, idō jjēvva ācchadi.

[Enter Nipuniṅka].

Nipu: Uvaladdho4 khu mae bhaṭṭiṇo vuttanto: tā jāva gadua bhaṭṭiṇe ṇivedemi. (Steps round).

Susaṅ: Halā Niuniie! Kahim dāṇiṃ vimhaākhittahiaā5 via idha-ṭṭhidam mam avadhiriya ido adikkamasi?

Nipu: Kadham Susaṅgadā? Halā Susaṅgade! suṭṭhu tae jāṇiḍam.6 Edam7 khu mama vimhaassa kāranaṃ.

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1 Haddhi=ḥā dhik. Adha §14. Kahim in form a loc. sing.=kasmin also used for "where?" and "whither?" dāṇiṃ §74.
2 ṅikkhiva gerund of ṅikkhivadi (ni+kṣip). In the previous Act the Heroine Sāgarikā mentioned giving her mainā into Susaṅgadā's charge. "Sāriā mae Susaṅgadāhe hatthe samappidā" (=samarpitā) before going with Queen Vāsavatattā to the Love God's grove, where indeed she saw not the God but the King. gadā §125. piṇṇa §§9, 45, 13.
3 Capeller has Esā kku for esā khu (=khalu §74) but only e and o should be so shortened in Ś. (Pischel, §94). idō jjēvva §68 (2).
4 uvaladdho §§17, 125. mae §106. bhaṭṭiṇo §96. tā from vedic tāt "so." jāva §§1, 29. gadua, gerund §122. "So I will go and tell my mistress."
5 vimhaa §47. ākhita (ā-kṣip) §125. hiaa §§9, 60. via=iva (from (v)eva). (t)ḥiḍa (ṣṭhā) §125. adikkamasi (ati-kram).
6 suṭṭhu §38. jāṇiḍam §125 (jāna) "you are quite right."
7 edam §12.
Ajja\(^1\) kila bhaṭṭā Siri-pavvadādo ādassa Siri-Khaṇḍa-Dāsaṇāmadheassa dhammiassa saśādo aśā-kuṣuma-saṇja-ñaṇa-dohalām sikkhia, attaṇo\(^2\) parigahidāṃ ṇomāliāṃ kuṣuma-saṃiddhi-sohidāṃ\(^3\) karissadi tti edāṃ vuttantaṃ devī niyedidum pesida mhi. Tumāṃ uṇa\(^4\) kahīṃ paṭṭhidā?

Susaṇā: Piasahīṃ Sāriāṃ anḍesidum.\(^5\)

Nipu: Diṭṭhā\(^6\) mae Sāariā gahida-samuggaa-citta-phalaa-vattiā kaaliharām pavisantī. Tā gaccha piasahīṃ. Ahaṃ pi Devisaāsāṃ\(^7\) gamissāṃ.

[Exeunt].

Translation.

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

[Enter Nipuṇīkā].

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

Susaṇā: Hullo Ḍhiṇiā! why, how is this? you seem altogether perplexed, and go walking off without noticing me standing here.

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

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\(^1\) ajja § 44. Siri § 68. pavvadādo “from the mountain.” § 50, § 86. ādā § 2. dhammi ‘righteous’ here=“juggler,” dhammiassa saśādo “from a juggler” (avāsīt). aśā=akāla.

\(^2\) attaṇo § 100. gahida (\textit{vgrah}) § 125. ṇomāliā § 75.

\(^3\) “bright with an abundance of flowers.” tti § 74. pesidā mhi § 68(1) (pra+īṛ).\(^4\) uṇa “but” (\textit{punar} in this meaning is treated as an enclitic § 3: meaning “again” it becomes puṇo). paṭṭhidā (pra+√sthā).

\(^5\) anḍesidum Inf. fr. anḍesadi (amu+√iṣ).


\(^7\) saśāṃ “to,” pi § 74.
master learned from a juggler named Sīri Khaṇḍa Dāsa, 
returned from the mountain of Śri, about the longing to 
see flowers produced out of season, and I have been sent 
to inform the Queen, that he will make a jasmine bright 
with an abundance of flowers if she will embrace it. But 
where are you off to?

Susaṅī: To hunt for our Sāariā.

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

Sauraseni.

Extract No. 2.

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

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

Sā: Hiaa, pasīda pasīda.1 Kim imiṇā2 āśa-mettaphalaena 
dullahājana-ppatthaṇaṇubandhena? Aṇṇam ca. Jena jēvva 
ditṭhamēttena ēdis3 saṃtāvo vaṭṭadi puṇo vi tam jēvva 
pekkhidum ahilasasi tti aho de4 mūḍhadā! Adiṇiṣaṃsa5 
hiaa. Jammado6 pahudi saha saṃvaḍḍhidam imam 
Jaṇaṃ pariccaja khaṇa-mōtta-damsaṇaṇaparicidaṃ7 jaṇaṃ 
aṇugacho ṇto na lajjasi? adha vā ko tuha doso? Aṇaṅga- 
sarapaṇaṇabhīdena8 tae evvaṃ ajjhavasidam. Bhodu! 
Aṇaṅgaṃ dāva uvālahissām.⁹ (Tearfully) Bhaavām Ku-

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1 Pasīda (pra+sād).
2 imiṇā=anena. -mētta § 69. dullaha 'hard to attain', ppatthaṇā 
   desire' (prārthanā). aṇṇam § 48.
3 ēdis § 70. saṃtāvo 'anguish' (lap). vaṭṭadi § 45. ahilasai (abhī+ 
   làj).
4 de § 3.
5 ati-nrōmaṇa 'very cruel.'
6 Jammado 'from birth' pahudi § 12. vaḍḍhida past. part. (vṛāh).
    pariccaja cf. sacca § 44. (pari+tyaj).
7 dāmsaṇa §§ 49, 64.
8 paḍaṇa § 20 (cf. H. पड़ा). ajjhavasidam cf. § 44. (adhi+ava+so)
    bhodu cf. § 75.
9 uvālahissām 'I will reproach' (upa+ā+labh).
sumāuha niįjīda-surāsuro bhavia, itthiįjanat parihaṃto na lajjasi? savvadhā mama mandabhāiṅie iminā duṇpi-mittena avassam maranat vuvāṭhitdam. (Looks at her tablet) Tā jāva na ko vi idha āachadi tāva ālekha-samappidaṃ taṃ ahimadam jaṅham pekkhia ādāhāsamīhidam karissam. (Takes the tablet and resolutely fixes her attention, then sighs) Jai vi adi-saddhasena vevadi aam adi-mēttam me aggahattho, tadḥā vi tassa jaṅassa aṇṭo damsāṅvāi naṭthi tti jadhā tadhā ālihia pekkhiṣat.

[Enter Susāṅgatā].


Sā: (Tearfully) Ālihido mae eso. Kim uṇa niįvāḍantabāhāsalīla me diįṭṭhī pekkhidum na pabhavadi. (Looking up and forcing a smile) Kadham Susaṅgadā? Sahi Susaṅgade ido uvavisa.
Susāñ: (Approaching and looking at the tablet) Sahi, ko eso tae ālihido?

Sā: Sahi ṇaṁ paūtta-mahūsavo Bhaavāṁ Aṇaṅgo.

Susāñ: (Smiling) Aho de niṇuṭṭataṇaṁ! Kim uṇa suṇṇaṁ via cittaṁ padibhādī! tā ahaṁ pi ālihia Radi-saṅadhāṁ karissāṁ. (Takes the brush and paints.)

Sā: (Indignantly on recognising the drawing) Kīsa tae ahaṁ ettha ālihidā?


Susāñ: Sahi, mā lajja, mā lajja.

Translation.

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

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1 paūtta § 125 (pra-vṛt).
2 Kīsa ‘‘why?’’ ettha “here” § 70.
3 kuppasi “art angry.”
4 edinā=edeṇa. ālavida (ā+lap). savva § 45. (H. sab).
5 naṁ=nāṁdm.
6 karesu § 116. avato § 17. (H. aur).
Utterly ill-fated that I am, this omen inevitably means, my death is imminent.

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

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

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

Susāñ: Who is this you have painted?

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

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

Sā: Why have you drawn me there?

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

Sā: So she has found me out—the dear!

My dear, I am much ashamed. So do take care that nobody else comes to know of it.

Susāñ: My dear, there’s nothing to be ashamed of.

Śauraseni. Extract No. 3.

This extract is taken from the Bengal recension edited by Pischel (1877) p. 29. (Act II, beginning.) A comparison with usual or "Devanāgarī" version will show that considerable liberties must have been taken with the original text. Here the king carries a bow in his hand and wears a garland of
forest flowers, in the other version he is attended by Javana\^ihim 'with Yavana women' who carry the bows and wear the flowers. There the king passes a sleepless night thinking of his beloved, here it is the Vid\u{u}s\u{a}ka who cannot sleep though worrying about his return—to luxury!

The Vid\u{u}s\u{a}ka in the second act of \u{S}akuntal\u{a} describes his troubles as companion to a sportive monarch.

H\u{i} m\u{a}\u{n}ahe,\(^1\) hado mhi, edassa mia\u{a}-silassa\(^2\) ra\u{n}\u{u} vaasa-sabh\u{a}v\u{e}na nivvi\u{n}\u{u}o. 'Aam mao,\(^3\) aam var\u{a}h\u{o} tti maj-handi\u{e}ne vi gimhe virala-p\u{a}dava-\u{c}cha\u{a}su va\u{n}a-ra\u{u}\u{u}su\u{m}\(^4\) \u{a}hi\u{n}\u{\u{a}}\u{d}ia, patta-sm\u{a}kara-ka\u{a}s\u{a}-viras\u{a}i\u{m}\(^5\) u\u{n}ha-ka\u{d}ua\u{i}m pijjanti giri-\u{n}ai-salilai\u{m}. \u{A}ni\u{d}a-vel\u{a}n\(^6\) ca unhu\u{h}an\u{m}a ma\u{m}\u{a}sa bh\u{u}\u{n}ji\u{d}a.

Turaa-ga\u{n}\u{a}m ca sadde\u{n}a rattim\(^7\) pi\u{n}atthi pak\u{a}ma-suidavan.

Mahant\u{e} jjeva pacc\u{u}\u{u}se\(^8\) d\u{a}\u{a}si puttehi\u{m} s\u{a}\u{n}\u{u}ja-luddhehi\u{m} ka\u{n}\u{\u{a}}\u{v}agha\u{h}adini\u{a}\(^9\) va\u{n}agama\u{a}-kol\u{a}hale\u{a} pabodh\u{a}mi.\(^10\) etti-ke\u{n}\u{\u{a}}\u{v}i\(^11\) d\u{a}\u{a} p\u{i}d\u{a} \u{n}a vutta jado g\u{a}\u{\u{d}}\u{a}sa uvari vippho\u{d}aio

\(^1\) H\u{i} m\u{a}\u{n}ahe, an exclamation assigned by high authority to Vid\u{u}s\u{a}kas, expressing weariness. Another reading is H\u{i} hi bh\u{o}. This however is said to express astonishment.

\(^2\) mia\u{a} 'hunting.' ra\u{n}\u{u} § 99. nivvi\u{n}\u{u}o 'disgusted' (nir+vid).

\(^3\) mao "deer," majha\u{m}d\u{a}i\u{e}ne cf. § 69. gimhe 'in summer' § 47. p\u{a}dava 'tree' § 17.

\(^4\) va\u{n}a-ra\u{u}\u{u}su 'in forest tracks.' \u{a}hi\u{n}\u{\u{a}}\u{d}ia 'wandering' hi\u{\u{d}} a Pr\u{a}kritic, possibly non-\u{a}ryan root, "to wander" cf. \u{a}hi\u{n}\u{\u{a}}\u{d}a=traveller (M\u{r}ooh.)

\(^5\) patta 'leaf' § 45. sm\u{a}kara "mixture." u\u{n}ha 'hot' § 47. ka\u{d}ua 'bitter.' pijjanti Passive 'are drunk.'

\(^6\) \u{a}ni\u{d}a 'uncertain' (\u{y}am). bh\u{u}\u{n}ji\u{d}a Passive 'is eaten.'

\(^7\) rattim pi, acc. of duration, 'Through the night': the other version has rattimmi vi 'even at night.' suidavan=suvidavan from suvadi 'sleeps.'

\(^8\) pacc\u{u}\u{u}se 'at dawn' cf. § 44. s\u{a}nu\u{u}ja (=s\u{a}ku\u{\u{a}}n\u{a}ka) -luddha (=lub\u{d}ha, commoner lub\u{d}haka) 'hunter, 'fowler.'

\(^9\) 'ear-splitting.' ka\u{n}\u{a} cf. Panjabi kann, H. k\u{a}n. va\u{n}a-gama\u{a}na 'forest-going,' i.e. of foresters not of ascetics. The other version has -ggaha\u{n}a 'forest-taking' explained by commentary as a "drive." This makes better sense.

\(^10\) pabodh\u{a}mi 'am awakened' passive.

\(^11\) \u{S}. \u{\u{a}}\u{t}ika (M. \u{\u{a}}\u{t}\u{\u{a}}\u{a}) et\u{\u{a}}\u{v}at. vutta 'finished' (vrt). vippho\u{d}aio 'a pimple on top of a boil' (vi+sphu\u{h}).
sāṃvutto. Jēṇa¹ kila amhesuṁ avahīṇesuṁ tattha-bhava-
dā maṇusāriṇā assama-padā paviṭṭheṇā² mama adhaṃnadāe
Sauntalā nāma kā vi tāvasa-kaṇṇā diṭṭhā. Tam pekkhia
sāmpadaṁ nāra-gamanassa kadhaṁ³ pi ṇa karedi. Edaṁ
jjeva cintaantassa mama pahāda⁴ acchisuṁ raṇi. Tā kā
gadi? Jáva ṇāṁ kidāāraparikammaṁ⁵ pī-vaassāṁ pekkhā-
mi. Eso bānāṣaṇa-hattho hiaa-ṇihida-pī-aṇo vaṇa-puppha-
mālā-dhārī ido jjeva ąacchadi pīavaasso. Bhodu āga-madda-
vialo⁶ bhavia ciṭṭhissam, evaṁ pi ṇāma vissāmaṁ⁷ laheam.

Translation.

Heigho! I am weary to death of being companion to this
king with his hunting habits. After wandering along tracks
in the jungle with hardly a tree to give shade, in the middle of
a summer day, mind you, with cries of ‘Here’s a deer’ or
‘Here’s a boar’; then the water we drink is from mountain
streams warm, bitter, and with a nasty astringent flavour from
being mixed with leaves. Meals at ungodly hours, and nothing
to eat but meat, burning hot! Even during the night it is im-
possible to get proper sleep for the noise the horses and
elephants make. At earliest dawn the rascally⁸ fowlers wake
me with the ear-splitting din of a forest drive.⁹ And with all
this my troubles are not ended, for now there’s a pimple on
top of the boil. For (yesterday) after leaving us behind, His

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¹ The other version has hia ‘yesterday’ § 58. amhesuṁ loc. plur.
§ 106. The anusvāra is optional.
² paviṭṭha (pra + viṭ) adhaṃnadā ‘misfortune,’ § 48. Sauntalā, this is
correct not Saūndalā.
³ kadhaṁ ‘mention’ § 13. (kathām).
⁴ pahāda (pra + bādā). acchisuṁ loc. plur. § 39.
⁵ kida § 125, āāra (ācāra), parikamma “toilet.”
⁶ madda ‘crushing, ‘bruising’ (mrd); the other version has bhaṅga.
vialo (=vikalo) ‘lame.’
⁸ Literally ‘sons of a slave (girl),’ mere abuse like the mediaeval
‘whoreson’ so frequent in Shakespearian comedy.
⁹ Reading -ggahana.
Highness in pursuit of a deer entered a hermitage and to my misfortune, caught sight of some hermit girl called Saúntalā. From the moment he saw her, not a word does he say about returning to town. I was thinking of this when night dawned on my eyes. Well, what's to be done? I will go and see my good friend when he has finished his usual toilet. *(Steps round and looks up).* Here he comes with bow in hand, his beloved fixed in his heart, and a garland of forest flowers round his neck. Good, I will pretend my limbs are so knocked about I can't stand up straight. So perhaps I may get a rest. *(Stands leaning on his staff.)*

**Sauraseni.**

**Extract No. 4.**

Śakuntalā before the King, who has forgotten her *(Act 5).* *(Aside)* Imaṅ avatthantaram ² gade tādiśe ānurāe kim vā sumarāvidena.³ Adha vā attā dānīṁ me sodhañio.⁴ Bhodu, vavasissam.⁵ *(Aloud)* Ajjaūtta, *(Breaks off)* Adha vā saṁ-saido ⁶ dānīṁ eso samudāāro.⁷ Porava! juttaṃ ⁸ nāma tuha purā assimapade sabbhāv-uttāna-hiaam ⁹ imam jaṇam tadhā samaa-puvvam¹⁰ saṁbhāvia sampadam idisehim akkharehim paccācakkhidum.¹¹

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2 'Changed condition.'
3 Past part. caus. of sumaredi.
4 sodhañio caus. gerundive *(sudh).* The other version has soañio 'to be sorrowed for.'
5 vavasissam fut. *(vi+aKV+so)* 'I will decide.' Comm. supplies 'to tell a secret.' Perhaps ''will make an effort.'' Ajjaūtta § 2.
6 'questionable' *(saMV+sī).*
7 =samudāāro 'address,' i.e. the word 'Ajjaūtta.' In the drama this is the regular form of address for a wife to her husband, but it is not limited to this relation.
8 juttaṃ nāma 'It is fitting forsooth' § 34. Other version has na juttaṃ nāma.
9 'Open-hearted through good nature.'
10 With (preceded by) a contract *(samaya).* saṁbhāvia. The other version has paṭāria 'having seduced' or 'misled,' akkhara' syllable,' 'word.'
11 'To repulse' *(prati+a+cakS).*
The King is shocked and indignant.\(^1\)

Śakuntalā continues:—

Bhodu. Paramatthado\(^2\) jāi para-pariggaha-saṅkiṇā tae edanī paūttam, tā ahinṇānéna\(^3\) keṇa vi tuha\(^4\) saṃdehaṃ avaṇa-issam.\(^5\)

[The King mutters a legal phrase about the ‘Primary Rule’].

Haddhi haddhi! aṅgulīaa-suṇṇā\(^6\) me aṅgulī. (Turns in distress to Gautami).

Gautami: Jāda\(^7\) nām de Sakkāvadāre Sacititthe\(^8\) udaam vandamānāe pabbhatṭham aṅgultaam.

[The King smiles and reflects on female cunning].

Śak: Ettha\(^9\) dāva vihiṇā daṃsidam pahuttaṇam,\(^10\) Avaraṇi de kadhaiissam.\(^11\)

[The King is still willing to listen].

Nām ekkadiasaṃ vedasa-ladā-maṇḍavae naliṇī-vatta-bhāṇāgadaṃ\(^12\) udaam tuha hatthe saṃṇhiḍam āśī.\(^13\)

[The King still listens].

Takkhaṇam\(^14\) so mama putta-ki dado maa-sāvao uvatthid. Tado tae aam dāva paṭhamam\(^15\) pivadu tti aṅukampiṇā uva-

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1 Sanskrit coming between the Sauraseni speeches has been omitted.

2 =paramāsthato ‘really.’ jāi Ṣ. has also jadi § 1. pariggaha ‘wife.’ pauttaṃ § 126 (yujf).

3 ‘token.’ The name of the play in Sauraseni would be Ahinṇāna-Saūntalām.

4 Pischel read tava. In 1900 he would have preferred the other reading tuha. cf. Grammar § 421.

5 (apa+nī).

6 ‘devoid of its ring.’

7 Jāda “my son”

8 Śakrāvatāre Śacitīrthe. pabbhatṭham ‘slipped off’ (pra+bhraṃs).

9 ettha ‘here.’ § 70.

10 =(prabhā-tvam) -ttanaṃ goes back to = -tvanam.

11 kadhaiissam § 134.

12 ‘lying in a lotus-leaf cup.’

13 āśī § 133.

14 =tat kṣaṇam. puttakidao ‘foster-child.’ The compound is inverted.

15 maas-sāvao ‘fawn’ (-sābaka).

16 paṭhamam § 20. uvacchandido ‘coaxed’ (upa+chand).

[The King is touched, but thinks that these are "false honied words," and to Gautami's protest replies with a verse on the guile of female cuckoos—much more the guile of women!]

Śakuntalā is indignant.


[Duṣyangita's acts are well known—says the King. This is nonsense].


(Hides her face in the end of her sāri and weeps).

Translation.

Śak: (Aside) When such love has so changed, what use is there in bringing it to mind? Yet it is for me to clear myself. Well, I will try. (Aloud) My sweet lord! (Breaks off) Nay this address may now be questioned. Scion of the Purus! It is meet forsooth for thee after union with me at that time in the hermitage, after a solemn pledge to me, that am open-hearted through good nature, now to repulse me with such words as these.

So be it. If in real truth you think I am another's wife and

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1 avaricida 'stranger' (a+pari+ci).
2 gahida § 125.
3 paṇāo 'confidence' (pra+ni).
4 vīsasadi=vissasadi (vi+ēvas) cf. § 63. dhamma § 48.
5 vavadesi 'pretending' (vi+apa+diē). chaṇṇa "hidden."
6 paccāna (=pratyaya). paṭṭhara (cf. H. paṭṭhar) (pra+str). abbhāsaṇ (=abhyāsam) sometimes written (abhyāsam) 'proximity,' etc.
hence your attitude, then I will remove your doubts with a token—alas! there is no ring on my finger.

Gautami: Why, your ring must have slipped off when you were worshipping the water at Śacl’s tīrtha in Śakrāvatāra.

Śak: In this indeed Fate shows its power! I will tell you another thing.—One day then in the Cane Bower some water lying in a lotus-leaf cup was resting in your hand—at that moment my fosterling, the fawn came up. Then you coaxed it gently that it should drink first. But it would not come to drink the water from your hand, as you were a stranger. Afterwards when I took that very water it gained confidence. Then you laughed and said—"Truly, everything trusts its kin, and both of you are forest-born."

Caitiff! You look at all this in the light of your own conscience. What other could resemble you airing the garb of virtue, but all the while like a hidden well in the grass?

Very well! Now am I become a wanton, who through trust in this race of Puru sought refuge with a man of honey-lips and a heart of stone.

Śauraseni. Extract No. 5.

Karpūra-mañjarī. Act. IV. 1

The Heroine "Camphor Blossom" has been shut up in a room in the Queen’s section of the palace, but there is a subterranean passage from this room to the palace-garden. The Queen has had the garden end of this passage closed up.

Saraṅgikā enters to the King and Jester with a message from the Queen.

1 Harvard Oriental Series, No 4. An excellent edition of this play by Dr. Sten Konow with Vocabulary, and also a racy translation by Prof. Lanman, with some touches of Western apabhraṃśa! Text pp. 102-110. Trans. pp. 281-285.
Sāraṅgikā: 

Looking before her

Eso mahārāo maragadapurijādo Kaaligharam anuppavīthho. Tā gadda devī viṇṇāvisdām nivedemi. Approaches Jaadu jaadu bhāṭṭā. Devī viṇṇavedi jadāh sāṁsanae tumhe mae pariṇāidava tti

Jester: Bhodi kim edaṃ akenāda-kumbhānda-paṇḍaṃ?

King: Sāraṅgīe savvaṃ vīthāreṇa kadhesu.


1 maragada § 12. “emerald-heap” apparently the name of a seat or an arbour, whence the king watched ‘Camphor-cluster’ on the swing, anuppavīthho (anu + pra + viś).
2 Past part, caus. (vi + jñā).
3 sāṁsanae “in the evening.”
4 Gerundive of causal (pari + nī), lit. “you are to be made to marry by me.”
5 akenāda ‘unexpected’ kumbhānda ‘white gourd.’ § 62. Lanned renders “shower of water-melons from a clear sky.”
6 Causal Passive.
7 ‘On the fourteenth day just past’. pōmma § 36 ‘made of rubies.’
8 Caus. p. part. (prati + sthā).
9 dikkhā ‘consecration’ vihi ‘observances’ -ppavīṭṭha (pra + viś)
10 ‘begun.’
11 diadu Pass. Imperative ‘let it be given.’
12 (ut + lap).
13 devvaṇṇaa ‘soothsayer’ (dāiva-jñā + ka), nidiṭṭhā (nī + diś). gharinī ‘wife,’ of a Cakkavati ‘Emperor.’
14 ‘Must be married.’

"Must be married.”
Introduction to Prakrit.


Jester: (Laughing) Edaṃ taṃ sīse sappo, desantare vejjo?² Idha aṭṭa vivāho, Lāḍadesa Ghaṇasāra-maṇjarī!

King: Kiṃ de Bheravāṇandassa pahāvo parokkho?³


King: Vaassa! savvaṃ edaṃ Bheravāṇandassa viambhidam⁷ ti tikkemi.


[Enters the magician Bhairavāṇanda].

Bhaira: Iaṃ sā vaḍa-tarumūle nibbhiṇṇaṃ¹¹ suraṅga-duva-rassa pidhānaṃ Cāmunḍā. (Stretches out his hand to her in worship and recites a verse in Māhārāṣṭrī)—"Victorious is Kāli," etc. (Enters and sits down) Ajja vi ṇa ṇiggacc-hadi suraṅga-duvāreṇa Kappūra-maṇjarī.

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¹ gurussa § 90. diṇa § 125. viṇṇavedum “to inform.”
² Proverb. “Snake on the head, and doctor abroad,” vejjo=vaiḍyo § 61.
³ pahāvo, “power” (pra+bhā), parokkha paro’kṣa.
⁴ ‘Pleasure-garden’ (pra+mad), majjha § 44, -ṭhida §§ 38, 125.
⁵ śadaṇaṃ ‘sanctuary’ (āyatanam), tahiṃ § 27.
⁶ tag-gade=Skt. tād-gate, kodua=kautuka.
⁷ viambhidam ‘exploit, machination’ (vi+jṛmbh), takkemi § 45.
⁸ nū+idaṃ.
⁹ ‘moon’ (mṛga-lāṇchana).
¹⁰ miankamaṇi ‘moon-gem,’ puttalā ‘statue,’ pajjharaṇedī ‘causes to ooze’ caus. (pra+kśar) § 40. sehāli (≡sephālikā), ukkara ‘multitude.’
¹¹ nibbhiṇṇa (nir+bhād), duvāra ‘door’ § 57.
INTRODUCTION TO PRAKRIT.

[Enters Karpūra-mañjarī making an opening in the mouth of the passage].

Karpū: Bhaavaṃ paṇamāmi!  
Bhaira: Uidaṃ varaṃ lahasu. Idha jjevva uvavisa.

[Karpūra-mañjarī sits down].

Bhaira: (Aside) Ajja vi ṇa edī Devī.

[Enter the Queen].

Queen: [Stepping about and looking in front of her].
   Iaṃ Bhaavadi Cāmuṇḍā [Bows. Then looking round].
   Iaṃ Kappūra-mañjarī. Tā kim ṇedaṃ? (To Bhairavā-
   nanda) Idaṃ viṇṇaviadi, ūya-bhavaṇe vivāha-sāmaggīṃ
   kadua āada mhi. Tā genhia āgamissam.

Bhaira: Vacche evaṃ karīdu.

[The Queen steps round as if departing].

Bhaira: (Laughing to himself) Iaṃ Kappūra-mañjarī-ṭhāṇaṃ
   aṇpesidum gadā.

(Aloud) Putti Kappūra-mañjarī suraṅgā-duvāreṇa jjeva turida-
   padam gadua sa-ṭṭhāne cīṭṭha. Devie āgammaṇe puṇo
   āgaṇtavaṇṇi.

[Karpūra-mañjarī does so].

Queen: Idaṃ rakkhā-gharam. (Enters, looks around—aside).
   Ae, iaṃ Kappūra-mañjarī! Sā kā vi sārikkhā diṭṭhā.
   (Aloud) Vacche Kappūra-mañjarī kīdisam de sarīram?

1 (pra+nam).
2 =ucitam. lahasu § 116, note ii (labh). uvavisa (upa+viś).
4 genhia Gerund of genhadi (grah), vacchā ‘girl’ (=vatesā).
5 ‘to search.’
6 ‘at a quick pace’ § 75. gadua § 122. sa-ṭṭhāne ‘in your own room
   cf. § 20.
7 =raksā-grham.
8 sārikkhā ‘like’ §§ 66, 40.
9 kīdisam § 70.
(In the air) Kim bhanasi maha siro-veañaa 1 samuppana tti. (To herself) Ta puño tahim gamissam. (Enters and looks to every side) Halah sahto vivahovaarañaim 2 lahum gephia ñacchadha. (Steps about).

[Karpura-mañjari enters and sits down just as before].

Queen: (Looking before her) Iam Karpura-mañjari!

Bhaira: Vacche Vibbhamalche añideiñi 3 vivahovaarañaim?

Queen: Adha in! Kim uña Ghaña-särmañjari-samuidaiñi aharanañiñi 4 visumaridaiñi. Ta puño gamissam.

Bhaira: Evañ bhodu.

[Queen acts in pantomime as if making an exit].

Bhaira: Putti Karpura-mañjari tam jeva karïdau. 5

[Exit Karpura-mañjari]

Queen: (Pretends to enter the prison-room—seeing Karpura-mañjari) Ae! Särikkhadëe viñadida 6 mhi. (Aside) Jhañavimañëna niiviggham parisappinë tam añedi jotsaro. (Aloud) Sahto jam jam niivedidañ tam gephia ñachadha. (Pretends to return to Cambëdës shrine and sees Karpura-mañjari) Aho särikkhada!

Bhaira: Devi uvavisa. Mahäráo vi áado jeva vaçtadi.

Saurasenî. Extract No. 6.

Karpura-mañjari. Act II. (pp. 40, 41 and 245-6).

Specimen of decadent punning style—The Viduṣaka describes his master’s love-fever.

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1 siro-veañaa ‘headache.’
2 uvaarañaa=upakarañaa § 17. lahun ‘quickly’ (=laghu).
3 (ā + ni).
4 aharana ‘ornament,’ visumarida ‘forgotten,’ cf. sumaradi § 57.
5 Imperat. Pass.
6 viñadida “puzzled” (nad a Pkt. root). jhaña ‘meditation, magic’ § 44, niiviggham ‘without hindrance’ § 36. vaçtadi § 45. In such more or less redundant verbs “to be” we have the beginnings of the later system of auxiliary verbs. áado vaçtadi cf. á gayā hai, dinañ bhodi cf. diyā hai, kido bhodi cf. kiyā hai.
INTRODUCTION TO PRAKRT.

Eso piavaasso haṁso via mukkamāṇaso,¹ karī via maakkhāmo,² munāḍadanto³ via ghanaghammamilāno,⁴ diṇadinna-divo⁵ via vialidakchāo,⁶ pabhāda-puṁnimā-cando via paṇḍurapaikkhiṇa cittaḥdhi.

Sauraseni. Extract No. 7.
Maid: Kadham ajja vi ajjā ⁷ na vivujjhadi. Bhudu. Pavisia paḍibodhaissaṅ. (Steps around.)

[Enter Vasantasena wrapped up and sleepy.]
Vasa: Haṁje,¹⁰ kahiṁ uṇa tumhānāṁ jūdiaro?
Maid: Ajjae, Vadhāhamānaṁ samādising pupphakaraṇḍaṁ¹¹ jinṇujjānaṁ gado ajja Cārudoṭto.
Vasa: Kim samādisinga?
Maid: Joehi¹² rattiṁ pavahaṇaṁ, Vasantasena gacchadu tti.

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¹ (a) 'out of spirits,' (b) 'having left (Lake) Mānasā.'
² (a) 'thin with love-fever' (kṣīma), (b) 'thin as an elephant with rut.'
³ munāla § 60.
⁴ (a) 'languishing from violent ardour,' (b) 'wilted in the intense heat,' milāna § 57.
⁵ 'a lamp given in day-time.' Note the alliteration "like a lamp that is lit in day-light."
⁶ vialida 'vanished' (vi+gal). chāṁ (a) colour, (b) light.
⁷ Ajjā 'my Lady.' vivujjhadi 'awakes' (vi+budh).
⁸ utthedu 'let her get up' (ut+sthā). pabhādo 'morning.'
⁹ 'What, it's night, how is it morning? ' samvuttan is neuter. In the next sentence pabhādo is masculine.
¹⁰ Haṁje regular form of address by a lady to her maid. Jūdiaro 'gambler' (dīyākaro).
¹¹ puppha § 38. karaṇḍaa 'basket,' jiṇḍa 'old' (jj), ujjāna 'garden.'
Vasa: Hañje, kahim mae gantavvañ?
Maid: Ajjae, jahim Cārudatto.
Vasa: (Embracing the maid) Suṭṭhu na niṭṭhāido¹ rattie. Tā ajja paccakkhāṃ² pekkhissam. Hañje, kiṃ paviṭṭhā aham iha abhantara-cadus-sālaam?
Vasa: Avi saṇṭappadi³ Cārudattassa pariañō.
Maid: Saṇṭappissadi.
Vasa: Kadā?
Maid: Jado ajjāgamissadi.
Vasa: Tado mae paḍhamaṃ saṇṭappidavvañ. (Persuasively) Hañje, genha edam raanāvalim.⁴ Mama bahiṇīe⁵ ajjā-Dhūḍāe gadua samappehi! Bhaṇidavvaṃ ca ‘Ahaṃ Siri-Cārudattassa guṇaṇijjīĎā dāsi, tadā tumhānaṃ pi. Tā esā tuha jjeva kaṇṭhāharaṇaṃ hodu raanāvali.’
Maid: Ajjae, kuppissadi⁶ Cārudatto ajjāe dāva.
Maid: (Taking the necklace) Jaṃ āṇavedi. (Exit and re-enter) Ajjae, bhaṇādi ajjā Dhūḍā—‘ajjaṭṭeṇa tumhānaṃ pasā-dikida.⁷ Na juttam mama edam genhidiṃ. Ajjauto jjeva mama āharaṇa-viṃesō tti jāṇādu bhodi.’

[Enter Radanikā with a child.]

Rada: Ehi vaccha, saaḍiāe⁸ kilamha.

¹ =nishyaṭo.
² pratyakṣam. cadus-sālaam ‘having four halls.’
³ ‘Is in distress.’
⁴ raṇa ‘jewel’ § 51. Śaur. has also radaṇa.
⁶ kuppissadi ‘will be angry.’
⁷ ‘presented it to you,’ i.e. the necklace.
⁸ sāṢṭiā ‘toycart’ (sāṣṭikā); kilamha ‘let us play’ § 22, § 116:
INTRODUCTION TO PRAKRIT. 111


Rada: Eso kkhu ajja-Cārudattassa putto Rohaseṇo ṇāma.

Vasa: (Stretching out her arms) Ehi me puttaṁ śīṅga. (Sets him on her lap) Aṇukidāṁ aṇeṇa pīduṇo rūvaṁ.

Rada: Na kevalaṁ rūvaṁ, silaṁ pi tikkem. Ediṁā ajja-Cārudatto attāṇaṁ viṇodedi.

Vasa: Adha kim-ṇimittaṁ eso roadi.


Vasa: Haddhi haddhi. Aṁ pi ṇāma para-saṁpattie saṁta-ppadi. Bhaavaṁ Kaanta pokkhara-vatta-paṭīda jala-

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1 maṭṭīṁ ‘earth’ § 55 (cf. H. miṭṭi, maṭṭi). Rohasena the son of Cārudatta is supposed to speak Māgadhi: but the text here gives him ordinary Śauraseni.
2 riddhi=rddhi § 60.
3 Caus. imperat. (vi + nudd).
5 ‘boy.’
6 pīduṇo § 97.
7 roadi ‘weepes,’ cf. roda, rodasi further down, and roddissaṁ.
8 paḍivesa ‘neighbour,’ gahavai (= gṛhapati), keriā, ‘belonging to’ fem. of keraa, hence the Genitive in kerau (in Chand Bardai’s Old Hindi).
9 magganta Pres. Part. of maggadi ‘demands,’ Skt. mārgati (H. māgnā).
10 Kaanta ‘Fate,’ pokkhara § 38, § 71, ‘vatta’ leaf.
bindu-sarisehim kilasi tuma$m purisa-bh$adhhehim. (Tear-fully) J$a$a, m$a roda $1 sov$a$n$a-saad$i$e kilissasi.

Child: Rada$n$e, k$a esa?

Vasa: Piduo de gun$a-nyijid$a da$i.

Rada: J$a$a, ajja$a de ja$n$a bhodi.

Child: Rada$n$e, aimation$2 tuma$m bha$n$e$si. Ja$i amha$n$a ajja$a ja$n$a, t$a kisa al$a$kid$a?

Vasa: J$a$a, muddhe$a muhe$a adikarun$a mantesi. (Putting off her jewels—and weeping) Es$a d$n$im de ja$n$a$ sa$n$vutt$a. T$a ge$n$h$a eda$m al$a$ka$ra$am. So$v$a$n$a-saad$ia$ma$ gha$da$ve$h$i.$3

Child: Avehi. Na gev$n$b=a$m. Rodasi$1 tuma$m.

Vasa: (Wiping away her tears) J$a$a, na rodis$a$m. Gaccha kil$a. (Fills the clay-cart with jewelry) J$a$a, k$arehi so$v$a$n$basaad$ia$ma.

[Exit Radanika with the child].

There is an excellent translation of this play in the Harvard Oriental Series, Vol. 9, Dr. A. W. Ryder.

Sauraseni

Extract No. 8.

Two of the Jester’s speeches in the Little Clay Cart to illustrate the use of long compounds. (Act 4, p. 114).

A maid says to the Jester: Pekkhadu ajjo. amha-keraan$ geha-du$a$ran.

The Jester looks and says with admiration: Aho salila-sitta-majjida-kida-haridovalev$a$na$4 vivih-suandhi-kusum$ovah$a-ra-citta-lihida-bhumi-bha$sa$5 ga$n$a-tal$a$aloa$na-kod$a$hala-dur-

1 roadi ‘weeps,’ cf. rodasi further down, and rodissam.
2 aimation § 67.
3 Caus. from $ghat fashion, make (cf. H. gharn$a ghara$n$a).
4 sitta ‘sprinkled’ (sic), majjida ‘swept’ (mrj), harida ‘green,’ uva-lev$a$ ‘smearing’ (with cowdung) (upa $lip).
5 suandhi ‘fragrant,’ uva$h$a ‘oblation-scattering,’ citta-lihida lit., ‘picture painted.’ $ha$=$ b$aga.
\textbf{INTRODUCTION TO PRAKRIT.}

unuṇāmida-sīsassa\textsuperscript{1} dolāmanāvalambid-Erāvaṇa-hattha-bbhamāida-malliā-dāma-gunaṃlankidassu\textsuperscript{2} samucchida-danti-dantatorapāvabhāsidassu\textsuperscript{3} mahā-rraṇōvarāvvasohinā pavaṇa-bal-andolana-lalanta-caṅcal'-aggahattheṇa 'ido ehi' tti vāharanteṇa via maṃ sohagga-paadā-nivahenōvasohidassu\textsuperscript{4} torana-dharaṇa-ttambha-vediā-ṇikkhittra-samullasanta-harida-cūdana-pallava-lalāma-paṭhiha-maṅgala-kalasābhirāmōhaa-pāsas\textsuperscript{5} mahāsura-vakkha-ttthala-dubbhejja-vajja-ṇirantara-paṭibaddha-kaṇaa-kavaḍassu\textsuperscript{6} duggada-jaṇa-manorahāsā-karassu\textsuperscript{7} Va-santasaṇī-bhavana-duarassu sasiriadā\textsuperscript{8}! Jaṃ saccam majhathassa vi jaṇassa balāditthim āāredi.\textsuperscript{9}

\textsuperscript{1} gaṇa='sky,' tala+a(v)aloana, unuṇāmida 'raised high,' sīsa 'head, top.'

\textsuperscript{2} avalambdī 'hanging'-bbhamāida. Comm. gives = bhramāgata
This should be Ś. -bbhamāida. Rather it is -bbhamā(v)īda 'agitated,' cf. rodāvida, 'made to weep' in this play. mallī-dāma-guna 'festoons of jasmine.'

\textsuperscript{3} 'Shining with an elevated portal of ivory.'

\textsuperscript{4} uvasohida 'made brilliant' nivāheṇa 'by a multitude' of sohagga 'auspicious' paḍā 'flags,' vāharanteṇa, 'calling' [Pres. part. from vāharadi-(vī+ā+hṛ)], uvasohinā 'brilliant' with uvarā 'colouring' of mahā-raṇa 'precious jewels' or (=mahāraṇa) 'safflower,' agga-hattheṇa 'with finger' caṅcalā 'quivering' lalanta, 'waving to and fro' with the andolapā 'swing,' from the bala 'force' of the pavaṇa 'wind.'

\textsuperscript{5} 'Having both (uhas) its sides (pāsa, § 44) charming (abhirāma) with auspicious Pitchers (maṅgala-kalasa) made of crystal (paṭhiha § 19, paṭhiha or paṭhiha would be better vide Fischel, § 206) placed (nīkhittra) on the altar' or balcony' (vediā) of the columns (-tambha) supporting (dharaṇa) the gateway (toraṇa), and brilliant (samullasanta) with head-ornaments (lalāma) of green mango shoots (harida-cūda pallava). [pāsa is impossible.]

\textsuperscript{6} 'With golden door-panels (kaṇaa-kavaḍa) studded (paṭibaddha) closely (ṇirantara) with impervious (dubbhejja)[dūr+bhid] adamant (vajja) like the breast-expans (vakkha-ttthala) of a mighty demon (mahāsura).'

\textsuperscript{7} 'Which causes (kara) trouble (sīsa) to poor people (dug-gada=durgata).'

\textsuperscript{8} sasiriadā=saṅk activités 'beauty' loveliness,' -ss- as if the svarabhakti vowel had not been used. cf. sakkunodi=saṅknoti.

\textsuperscript{9} Edition has 'balāditthim' which is impossible. balā is found in M., perhaps balādo is better Saur. āāredi causal (ā+kṛ), majhaththa, 'indifferent.'
The maid says: Edu edu. Imaṁ paḍhamamaṁ paọṭṭham¹ pavisadu ajaṁ.

The Jester enters and looks about: Ἡ ὡ ὀ ὁ! Iddho vi paḍhame paọṭṭhe sasi-saṅkha-muṇḍa-sacchāhāo² viṁhitida- cuṇṇa-muṭṭhi-panḍurāo³ viviha-rraṇa-panḍibaddha-kaṇcana-so- vāṇa⁴-sohīdāo pāsadā-pantio⁵ olambida-müttā-dāmehiṃ phiṭhi-
ha-vādāṇa⁶-muhacandehiṃ νιjhaṃsanti⁷ via Ujjainiṃ. Sot-
tio⁸ via suhōvaviṭṭho niṭḍādi dovārio. Sadahinā⁹ kalamō-
dāṇeṇa palohiṇa ṛa bhakhkanti vāsā balīṃ sudha-sāvanṇadāe. Ādisadu bhodi.

A sentence of such enormous length as this "Aho—Va-
santasena-bhavana-duārassa sasiriḍā" is difficult to trans-
late into English. Dr. Ryder breaks it up into nine separate
sentences, of which the eighth is—"Yes Vasantasesa’s house-
door is a beautiful thing." (H. O. S., vol. 9, p. 67.)

Extract No. 9.

Māhārāṣṭri. Hāla’s Sattasaɪ.
Verse 2. Amiaṁ pāua-kavvaṁ
paḍhium souṃ a je ṛa ḫaṇti,
Kāmassa tatta-tantim
kuṇanti, te kaha ṛa lajjanti?

¹ paọṭṭham ‘courtyard’ (=prakoṣṭham).
² ‘Having the same hue as’ (sa-ochāhāo cf. M. chhā ‘shadow,’ but
M. Ś. chāa, ‘beauty.’ Pischel (§ 255) derives chhā from *chākh from
*chāyākh from *chāyākā). ‘moon, conch, or lotus-stalks.’
³ muṭṭhi ‘handful,’ cuṇṇa ‘lime.’ (Apa. cuṇṇa०, H. cūnā.)
⁴ sovāṇa ‘stairs,’ § 17.
⁵ ‘rows of palaces,’ § 35.
⁶ ‘window’ “where the wind comes in” (vādyana). [The English
word means “wind-eye”]
⁷ νiṣṭhaṃs anti ‘look at’ (nīr+dhyai).
⁸ sotio=ṣroṭīyo, niṭḍādi “slumbers” (H. nīd), dovārio door-
keeper.’
⁹ sadahinā instr. ‘with sour milk’ (ḍaḍhi cf. H. dahi), kalama ‘au-
tumn rice,’ palohida (pra-lubh) bhakhkanti ‘eat’ (bhakṣ), vāsā ‘crows,’
[Edn. has vāyasā which is Sanskrit not Śaurasenī].
Amia=amptā. pāuṣa, Śaur. pāuṣa, § 12. kavvamā§ 50. pa-duḥm, ‘to read,’ H. paṛh., sūm “to hear.” ānanti, ‘know,’ § 131. tattā-tantiṃ. This is the reading in the Kavyamālā, which represents it by tattva-cintām in the Sanskrit version, in accordance with Gaṅgādhara Bhaṭṭa’s commentary, which adds, however, tantravārtāṃ vā. Weber (1870) finding the reading tanṭtataṃṭṭīṃ conjectured tantratāntīṃ. In his edition (1881) he read on the authority of other MSS. tatttattim (=-taptim). We may translate it either—‘practise the mysteries of love,’ or ‘take thought on the principles of love,’ i.e. on the principles laid down in the Kamaśāstra. kaha= kahāṃ, ‘how.’

Verse 3. Satta saśīṃ 1 kaī-vachaleṇa koḍia majjhaārammi

Hāleṇa viraśiṃ sālaṅkāraṇa gāhāṇaṃ

“The Seven Centuries of embellished verses were arranged from among a crore by Hāla devoted to the poets.”

Kaī=kavi, vacchala, § 39. ‘devoted to poets.’ koḍia, ‘of a crore,’ § 95,i. majjhaāra JM. majjhaẏāra desī word for madhya.

Verse 4. ua niċcalal-ṇippandā 2

bhisiṃt-vattammi 3 rehaī balāā 4

ṇimmala-maragaa-bhāāna-
-partiṭhiā 5 saṅkhasutti vva

ua ‘Lo!’ Weber explained as a shortened form from the vedic avad, ‘mark, observe.’ Pischel conjectured a *up whence oppam, ‘seen’ in Trivikrama. bhisiṃi=bisini, Ś. bisiṇi. Pali and AMG. have bhisa for bisa. Aspiration of a sonant is rare, of a surd commoner, § 6. vattammi=patre, rehaī, ‘shines,’ cf. Vedic rebhati, ‘crackles,’ etc., rebhāyati, ‘shines.’ bhāaṇa, ‘platter.’ saṅkhasutti, ‘mother of pearl.’ This verse is

1 KM. satāim, wrong.
2 KM. niṭṭandā. pph is commoner.
3 pattammi.
4 W. valāā following majority of MSS.
5 Km. -ṭṭhidā, wrong.
quoted by the Kāvyaparakāśa and other works on poetics to illustrate vyaṅga—the suggestive.

"Lo there gleams a crane quite motionless on a lotus leaf, like mother of pearl at the edge of a platter of pure emerald."

Verse 8. attā! taha ramāṇijjām
amhaṃ 1 gāmassa maṇḍanī-hūāṃ !
lu-tila-vādi-saricchaṃ
sisireṇa kaṃm bhisinī-saṇḍāṃ ॥


"Oh mother! so the mass of lotuses that was so delightful and the ornament of our village, the cold has made like a garden of cut sesamum."

Thus the lady gives a hint to a lover. As to her precise meaning the pāṇḍits differed. Some said the lotus-tank was to replace the sesamum garden as a meeting place, as people would be going and coming to harvest the sesamum. The frost-bitten lotuses would be deserted. Another view was, that neither place was suitable.

Verse 13. randhaṇa-kamma-ṇiṇie! 
mā jhūrasu, ratta-pāḍala-suandham !
muha-māruaṃ pianto
dhūmāi sīhi, ṣa pajjalaś ॥

"Skilled in the work of destruction," i.e. in love’s magic. jhūrasu, ‘be angry,’ √jvar or jür, ‘get hot’ (because the fire does not burn). dhūmāi=dhūmāyate. The nominative -āya-becomes -ā-, so Mg. cilādi=cirāyati, Ś. sidālaḍi=sitālāyati; this -ā- often contracts to -ā- in M., etc. pajjalaś ‘blazes’ (pra+javal). While the fire can drink in the breath of thy mouth, fragrant as red pāṭalas he will only smoke and not burst into flame, for then thou wouldst blow no more.

1 KM. ahmaṃ, wrong.
INTRODUCTION TO PRAKRITE.

Verse 16. amaa-maa gaана-sehara
raaщi-muha-tilaa canda de chivasu
chitto jehi piaamo
mamaщи pi tehшι сia kareши

Addressed to the moon. amaa-maa consisting of аmртa. de said to=हe. chivasu imperat. of chivai, 'touch' (√kшip), chitto p.p.p. of the same. сia (KM. reads via) a restrictive particle 'with these very hands.'

Verse 42. аrambhantassa dhuам
Lacшi Maraщiам va hoi purисassa
тaщ Maraщиain aщаншambhe
vи hoi, Lacшi унa шa hoi
dhuам, 'certainly' (dhwuаm). Lacшi=Lаkшмi.

Verse 49. thоам pi ња љisarei
мащжhaщhe уa sarіra-tala-lukка
аava-bhaeща chаhi
vи, тa pahia kiщ њa висамаи

thоам, 'a little' (stokam). љisarei for љisarei (=niщsarаti); мащжhaщha, 'mid-day,' §52. уa see v, 4.
-lukка 'sticking to,' as explained in Skt. by lіna : 'torn loose or torn out' =*lukna connected with √luनіc (Pischel, §466). Cf. Panш. lукна 'to be hidden.' аava 'heat' (аtапа). chаhi 'shadow,' not derived directly from чаyа, but from *чаyаkі >*чаyаkhi (aspiration, §19) >*чаhі contracts to чаhi. (Pischel, §255). pahia 'traveller.' висамаи (ви+эram). For short vowel cf. forms from √kram њikkamaі, й. adikkamai, etc., so from эram M. JM. висамаи, etc., й. висаа, pass. висамиау.

At midday the shadow does not move out, even a little way from the body—or but clings to the body—from fear of the heat—so traveller stay by me.

1 KM. љisarei. Weber rejected this as against the metre Later he adopted њiщi има.
INTRODUCTION TO PRAKRIT.

Verse 76. ṇa vi taha viesa-vāso
doggaccam maha jañei santāvam!
āsamsiattha-vimuho
jaha paññalo niattanto


Verse 81. addamsaṇeṇa pemmaṃ
avei, ādamsaṇeṇa vi avey
pisuṇa-jañā-jampiṇeṇa vi
avei, emea vi avey

‘Out of sight, out of mind’ and ‘familiarity breeds contempt.’ avey=apotē. emea=evameva (Pischel, § 149).

Verse 94. suaño jañ desam alam-
-karei, taṁ cia karei pavasanto

Gaṁāsaṁ‘ummūlia-
-mahā-vaḍa-ṭṭhāṇa-sāricchaṃ

pavasanto (pra+vas). vaḍa ‘fig-tree’ (vata). ummūlia ‘rooted up.’ The rendezvous is cancelled.

Verse 107. Gola-aḍa-ṭṭhāṁ pecchiṇa
(=KM. ii. 7). ghaha-vai-suam halia-soṇhā
āḍhattā uttarium

dukkhuṭṭārā paaśie


She wishes to see if he will help her.

Verse 115. savvattha disā-muha-pasarihī
t(=KM. ii. 15). anṇoṇṇa-kaḍa-laṅggehiṁ
chaliṁ va muai Vīṁjho
mehehi visamghadantehiṁ
challim ‘mantle, skin.’ muai (\(/
\text{muc}). \text{ meha ‘cloud.’ ka-
\text{d}aa ‘slope,’ etc. (ka\text{\texttt{a}}\text{\texttt{a}}\text{\texttt{k}}). \text{ vi+sam+ghat ‘dispersing.’}

The end of the rains.

Verse 128. mahu-m\text{\texttt{a}}\text{\texttt{s}}a-m\text{\texttt{a}}\text{\texttt{r}}\text{\texttt{u}}\text{\texttt{h}}aa-
(=\text{KM. ii. 28}). -mahuara-jham\text{\texttt{k}}\text{\texttt{a}}\text{\texttt{r}}\text{\texttt{a}}-\text{n}ibbhare ra\text{\texttt{n}}\text{\texttt{e}}
g\text{\texttt{a}}\text{\texttt{i}} virah’akkharavaddha-
-pahia-ma\text{\texttt{n}}a-mohanam gov\text{\texttt{i}}

In a forest full of the buzzing of bees carried by the vernal zephyr there sings of love in absence maddening to the traveller’s heart, the maiden with the kine.

Verse 171. Goj\text{\texttt{a}}-na\text{\texttt{a}}e kacche
(=\text{KM. ii. 71}). cakkhanto r\text{\texttt{a}}\text{\texttt{i}}\text{\texttt{i}} patt\text{\texttt{a}}\text{\texttt{i}}

uppha\text{\texttt{d}}a\text{\texttt{i}} makka\text{\texttt{d}}o khokkhei

a po\text{\texttt{t}}\text{\texttt{h}}\text{\texttt{a}}\text{\texttt{m}} a pi\text{\texttt{t}}\text{\texttt{t}}\text{\texttt{e}}\text{\texttt{i}}

‘On the bank of the Goj\text{\texttt{a}} river,’ cf. 107 above. cakkhanto pres. p. cakh\text{\texttt{i}} =jak\text{\texttt{s}}\text{\texttt{a}}\text{\texttt{t}}i ‘devours,’ cf. Marathi, H. √ cakh.

r\text{\texttt{i}}\text{\texttt{a}} ‘mustard,’ r\text{\texttt{a}}\text{\texttt{j}}\text{\texttt{i}}\text{\texttt{k}}\text{\texttt{a}} H. r\text{\texttt{i}}. makka\text{\texttt{d}}o ‘ape’ (marka\text{\texttt{t}}o). uppha-
dai KM. gives -up\text{\texttt{t}}\text{\texttt{a}}\text{\texttt{t}}\text{\texttt{a}} which should=uppa\text{\texttt{d}}ai. Weber suggests
√ sphat related to sphut, cf. phu\text{\texttt{d}}\text{\texttt{i}} phidai. khokkhei ‘snarls’
des\text{\texttt{i}} word. po\text{\texttt{t}}\text{\texttt{h}}\text{\texttt{a}}\text{\texttt{m}} ‘belly’? -pro\text{\texttt{t}}\text{\texttt{h}}\text{\texttt{a}}\text{\texttt{m}} ‘bench or stool.’

pi\text{\texttt{t}}\text{\texttt{t}}\text{\texttt{e}} ‘crams’ des\text{\texttt{i}}. Weber suggests a connection with
√ p\text{\texttt{i}}\text{\texttt{n}}\text{\texttt{d}}.

‘On the bank of the Goj\text{\texttt{a}} river, devouring the leaves of black mustard, there leaps the monkey, snarls and stuffs his belly.’

Māhārāṣṭrī. Extract No. 10.

Verses from Sakuntalā.

(a) Spring song in Prologue.

İśiśi-cumbiáim \(^1\) bhamarehim suumāra-kesara-siháim
oda\text{\texttt{n}}\text{\texttt{s}}\text{\texttt{a}}\text{\texttt{a}}\text{\texttt{nt}}\text{\texttt{i}} \(^2\) daam\text{\texttt{a}}\text{\texttt{n}}\text{\texttt{a}} pamadāo sirsakusum\text{\texttt{a}}\text{\texttt{i}}\text{\texttt{m}}

\(^1\) ișiși=ışadiṣat. \(^2\) (ava+taṃs).
(b) Grief at Śakuntalā’s departure.

Ullalia-dabbhakavāla 2 maṇi pariccatta-ṇaccaṇā 2 morā 3
osaria-pañḍu-vattā 3 muanti aṃṣūṁ va 4 laāo 4

(c) Act III, Śakuntalā reads the verse she has composed
at her friend’s bidding.

Tujhā na āne hiaām, mama uṇa mānāo divā a
rattīm ca 1

ṇikkiva dābāi baliām tuha hutta-mañorāhāi aṅgāiṁ 1
na āne ‘I do not know,’ cf. No. 9, verse 1. mānāo Monier-
Williams reads kāmo. ṇikkiva ‘cruel’ nisṛpya. dābāi comm.
gives tāpayati. Pischel (p. 154) says, not exactly tāpayati but
Marathi dābhē, Gujarātī dābavū, Urdu dābna ‘to press, com-
With numerals M. huttaṁ AMg. khutta=kṛtvaḥ. M.W. reads
vutta=vṛtta. -āi gen. sing. divā a=dīvā ca.

‘Thy heart I know not, cruel one, but day and night does
Love grievously afflict my limbs, whose desires are fixed on
thee.’

(d) Act V. Hāṃsapadikā is overheard singing.

Ahiṇava-mahu-loluvo tumaṁ
 taha pariocumbia cūa-maṇjariṁ
 kamala-vasaī-metta-ṇiṅvuo
 mahuara vīsario ’ si nāṁ kahāṁ?

luvū ‘greedy,’ Bengal version has loha-bhāvio. cūa
‘mango.’ metta § 69. ṇiṅvuo (nīr+vṛt), M.W. reads ṇiṅvudo

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1 Ullalia, deśī word (cf. H. ulṭnā, ulāṅnā). udgalīta is an explanation,
hence the Pkt. reading uggalīa. (Pischel’s edn., p. 191.) -kavala ‘mouth-
ful.’ maṇi ‘deer’ as in Pischel’s edn. Devanāgarī MSS. have mū. Boeht-
lingk conjectured miṇ ‘deer.’

2 -cottā=tyaktā. ṇaccaṇā, cf. H. nācnā. morā ‘peacocks,’ Pischel
morī ‘a peahen.’

3 osaria (aṇa+sṛ). vatta ‘leaf,’ muanti (muo).

4 Pischel, Bengali version reads aṅgāiṁ va. Devanāgarī MSS. have
assūni via. Boehtlingk conjectured asaiṁ ‘assūni (for assūṁ) via ladāo’
is Śaur. not Māhā. The reading above assūṁ va laāo suits dialect,
metre and meaning. aṃṣu, §§ 49, 64. laā, § 12.
which is Śaur. mahuara ‘bee.’ visario ‘forgotten.’ M.W. has vimharido. He supports this by Vararuci iii. 32, by which vimhaa, etc., cf. § 47. But -ido is not M. M. has visaria, visaria. Ś. visumarida (JS. visarida, JM. vissariyā, dialectic vimharia), cf. Hindī bisarnā. The past part. is active in meaning.

(e) Act VI. (MW. p. 230, Pisch. p. 120).

Arihasi me cūāṅkura diṅço Kāmassa gahia-cāvassa
saccavia-juai-lakkho paṅcabbhahio saro houṁ.

gahia=Śaur.gahida, cāva ‘bow.’ saccavia, past part. of saccavai=satya-payaṭi ‘make true, verify, contract.’ juai= yuvati. paṅca+abhya-adhika. houṁ ‘to be.’ M.W. differs, for arihasi houṁ he has hohi ‘be,’ and begins with tuṁ si mae “Thou art offered by me to”; for saccavia the easier pahi-

“Oh mango-sprout, given by me to Kāma grasping his bow, do thou become the best arrow of his five, with contracted maidens as thy mark.”

Māhārāṣṭrī. Extract No. 11.

Mṛcchakaṭikām.

(a) (Verse 19).

Vicalai ņeurajualam, chiṇjanti a mehalā mani-kkhaiā
valaā a sundaraarā raṇaṅkura-jāla-paḍibaddhā.

ṇeura, regular Pkt. for Skt. nūpura; from a form *nepūra
khai (khaic). sundaraara=Śaur. sundarādara. raṇaā §51.

(b) Act II. Karṇapūraka (verse 20).

Āhaṇiūṇa sarosāṁ taṁ haṭṭhim Viṇjha-sela-sihaṛābhamaṁ
moāvio mae so dantantara-saṁṭhiṁ parivvājao.

āhaṇiūṇa gerund (ā+han). Viṇjha, §35. sele=ṣaila [H.P.
edition reads “saila” which is not Prakrit. vide Pischel,
gr. §60]. moāvio past part. causal (muc). thio §38. pa-
rivvājao ‘mendicant.’
(c) Act IV (verse 30). The Vidūṣaka mocks at Vasantasena’s mother.

sīhu-surāsava-mattiā
cāvatthām gaā hi attiā,
jaī marai ettha attiā,
hoi siāla-sahassa-pajjattiā.

sīhu ‘rum’ (sīdhu). surā ‘wine, etc.’ āsava ‘intoxicating drink made from uncooked vegetables and water,’ ‘toddy.’
eāvatthām=etad+avasthām. attiā ‘mother,’ vide M.W. Dic.
sub attā, apparently a non-aryan word. pajjattiā ‘sufficiency’
(paryāptikā). “She would make a good meal for a thousand jackals.” Texts read gadā and bhodi, these are Śaur. forms.

Māhārāṣṭrī. Extract No. 12.

Karpūramanājari.

(a) Act II. Verse 10.

nīsāsā hāra-laṭṭhī-sarisa-pasaraṇā candaṇ-uccoaḍakāri,
cando dehassa dāho, sumaraṇa-saraṇā hāsa-sohā muhammi,
aṅgāṇaṃ paṇḍu-bhāvo diaha-sasi-kalā-komalo; kiṃ ca tīe
nićcaṁ bāha-ppavāhā tuha, suhaa, kae hönti kullāhi tullā.

nīsāsa ‘sigh.’ laṭṭhī ‘a lāṭhī,’ also ‘a necklace string’ [“es-
cape like pearls from off their string” Lanman.] uccoaḍa ‘wither-
ing,’ cut meaning not certain; cut is said to mean ‘split off’
or ‘grow small.’ Perhaps the sandal ‘throws out’ fragrance
owing to the moist heat of the sighs. cando ‘fierce.’ sumara-
ṇa-saraṇā “has memory as its refuge.” tuha kae ‘for thee.’
suhaa=suḥhaga. kullā ‘river-canal.’ tulla ‘equal to.’ bāha
(vide p. 84).

(b) The Jester’s rejoinder. (Verse 11.)

Paraṇ jōpīhā upāha, garala-sariso candaṇa-raso,
khaa-kkhāro hāro, raani-pavaṇa deha-tavaṇa,
munaḷi baḷaḷi, jalaī a jala-ddā taṇu-laā
variṇṭṭhā jaṃ diṭṭhā kamala-vaanā sā su-ṇaaṇā.

jōpīhā ‘moonlight.’ upha § 47. garala ‘poison.’ khaa ‘a
wound.’ khāra ‘alkali,’ kṣāra. -tavaṇa (tap). jalaī ‘blazes.’
variṭṭhā ‘the choicest maid.’

Note the internal rhymes.

(c) Verse 25.

Nīsagga-caṅgassa vi māṇusassa sohā samummālaī bhūsanēhīṃ maṇīṇa jaccāṇa vi hīrachīṃ vihūsanē laggāi kā vi lacchī.


(d) Describes the swinging of the Heroine. (Verse 32.)

Rāṇanta-maṇī-neuraṃ jhaṇa-jhaṇanta-hāra-cchāḍaṃ
kaṇakkaṇḍa-kiṅkiṇī-muhala-mehala-ḍambaraṃ
vilola-valaṭṭa-jaṇia-maṇju-siṅjā-raṇam
ṇa kassa maṇa-mohaṇaṃ sasi-muhā hindolaṇaṃ.

raṇ ‘to tinkle.’ jhaṇaṭhaṇ ‘to jingle.’ chāḍa ‘mass-lustre.’
kaṇa-kaṇ ‘to ring’ (kvaṇ). kiṅkiṇī ‘bell.’ muhala ‘noisy’
§26 mukhara. ḍambara ‘mass-noise.’ siṅjā ‘jingle.’ sasi -muhā ‘moon-faced maiden.’ Lanman describes this stanza as “a ‘tour de force’ in the use of imitative words,” p. 255.

(e) Even the Jester waxes eloquent, and describes the swinging in eight verses concluding: (Verse 40).

Ia eāi vilās-uṭṭalāīṃ dolā-pavaṇca-cariāīṃ
kassa ṇa lihaī va citta ṇiṇo kandappa-cittaaoro?

ia ‘thus’ related to iti. eāi=Saur. edāim. pavaṇca ‘display,’ prapaṇca. citta ‘heart.’ citta-arā ‘picture-maker.’

(f) Act III, Verse 2.

Maragaa-maṇī-guttā hāra-latṭhi vva tārā
bhamara-kavaliantā mālaī-mālia vva ∥
rahasa-valia-kaṇṭhaṃ tīa ditṭhi varitṭhi
savaṇa-paha-nivitthā mānaṣaṃ me paviṭṭhā ∥
(g) Verse 31. The Heroine’s composition.

Maṇḍale sasaharassa gorīe danta-pañjara-vilāsa-corae
bhāi laṅchaṇa-mao phurantao keli-kolla-tulaṇ mharantao.
sasa-hara ‘hare-bearer=moon,’ danta ‘ivory,’ bhāi ‘is
bright’ [“appears in all its beauty”]. -mao ‘antelope.
phurantao ‘manifest’ (spar.) -tulaṇ ‘likeness.’

(h) Act IV, Conclusion. “Bharata-vākyam.”

Anudiahaṃ vibhuranto maṇiśi-jaṇa-saala-guṇa-viṇāsa-aro
rittattana-dāvaggī viramaṇī kamalā-kaḍakkha-variseṇa.
maṇiśi ‘clever, learned.’ rittattana ‘emptiness—Poverty.’
dāvaggī ‘forest-fire.’ Kamalā= Lakṣmī. kaḍakkha ‘side-long
glances.’ varisa ‘rain’ § 57.


Ratnāvali.

(a) Act I. Madanikā sings.

Kusumāuha-piya-dūao maṅlāia-bahu-cūao
sīdhilia-māṇa-ggahānao vāaī dāhiṇa-pavānao.
viraha-vivaḍḍhia-soao kaṅkhia-pia-anā-melao
paḍivālaṇāsamatthao tammaī juvai-satthao.
iha paḍhamam mahumāso jaṇassa hiaāīṃ kuṇaī mañāīṃ
pacchā vijhāi kāmo laddha-ppasareḥīṃ kusuma-bāṅheīṃ.

vāaī ‘blows.’ dāhiṇa ‘south,’ dākkhiṇa becomes *dākhīṇa
by lengthening the vowel, hence dāhiṇa by § 13. Cf. ‘Deccan’
and H. dāhinā ‘right.’ kaṅkhia ‘longed for.’ pia-anā ‘lovers,’
vālaṇa (pāl). asamatthao ‘unable.’ saththao ‘troop.’ kuṇaī
‘makes.’ maūa ‘tender’ (mṛduka). pacchā § 38. vijhāī (vidhya-
ti) § 35. laddha-ppasara ‘unimpeded.’

“The south wind blows, sweet messenger of Love, making
many a mango blossom, and dissolving fits of sulky temper.
With pangs increased by separation, longing for union with
their lovers, a troop of ladies is faint with love, incapable of
defence. First comes the month of sweetness and softens
mortals’ hearts, then Love wounds them with his flowery
arrows unimpeded.”
(b) Act IV. The Magician.
Pañamaha calane indassa indaalammi laddhanāmassa,
taha ajja-Sambarassa vi māa-supadīṭṭhiya-jasassa.
kīṃ dharanīte miaṅko āāse mahīhara jale jalaṅo,
majjhanhammi paoso, dāvijjaū dehi ānantimī.

pañamaha, imperat. (*pra+nam*). calane, masc. acc. plur.
for Skt. neut. indaāla (*indrajāla*) ‘illusion.’
padīṭṭha (prati+jīthā). jasa ‘renown.’ āāsa ‘sky.’ jalaṅo (*jval*).
majjhanha § 52. dāvijjaū, imperat. pass. caus. (dā) ‘let it be
caused to be given-demanded.’ ānantimī (ā+jīthā).

"Revere the deeds of Indra, who takes his name from
sorcery, so also those of worthy Śambara whose renown is well
established by his magic. What shall it be? moon on the
ground, earth in the sky, or flames in water? or dusk at noon?
give your commands."

(c) Kīṃ jappienā bahupā, jam jam hiaenā mahasi sanda-
thum,
taṃ taṃ dāṃsemi aham guruṇo manta-ppahāvena.
mahasi ‘desirest.’

(d) Hari-Hara-Bamha-ppamuhe deve dāṃsemi devarāṃ ca,
gaṇammi Siddha-Vijjāhara-vahu-satthāṃ ca nācantaṃ.

Bamha, cf. § 52. deve. acc. plur.
[There is very little Māhārāṣṭrī in this play. Note its
simplicity, and the great contrast with the decadent Camphor
Cluster which uses the same motif of the magician producing
a vision of the Heroine, by bringing on the lady herself.]


Setubandha or Rāvaṇavaho.
Bk. I. Verse 57. How the monkeys crossed the mountain
streams.

Bolanti a pechanta padimā-saṃkanta-dhavala-
ghaṇa-saṃghāe i
phuḍa-phahidiha-silā-saṃkula-khaliōvari-patthie via
nai-ppavahe i

“And they cross the streams of rivers that they see reflecting masses of white clouds, as if trickling through and running over a welter of clear crystal rocks.”

Bk. VII. Verse 56. The waves splash on high as the monkeys drop in the mountains.

Utthaṅghia-duma-ṇivahå giri-ghå’-uvvatta-mucchia-mahå-macchå,
velå-sela-kkhariå uddham bhijjanti uahi-ṣala-kalolå.

Utthaṅghia. Comm.=uttambhita (ut+stambh). This is regularly in M. uttambhia, Ś. uttambhida. uvvatta (ud+vrt). mucchia ‘stunned,’ maccha § 56. -kkhalia (skhal). bhijjanti pass. of bhid. uahi ‘ocean.’

“Supporting a multitude of trees, with mighty fish turned over stunned by the impact of the mountains, the ocean billows break on high checked by the rocks of the shore.”

Bk. VIII. Verse 3. The sea subsides.


saṁkhohå=saṁkṣobha. vimukka (vi+muc). ṣhîṇå § 40. appatta (a+pra+āp) paḍhama § 20. oṣå=avakåsa. maûå=mrûka. ccia ‘like.’ uppiḍå ‘bursts, jets.’

“The jets of sea-water when freed from the shock of the mountains do not mount so high as before, but subside, and oscillate in a slow and gentle swing.”


Mottå-ghaḍanta-kusumañ sama-maragaa-vatta-bhaṅga-bhariåvattam,
vidduma-milia-kisalañ sa-saṅkha-dhavala-kamalam pasam-
maï salilañ.
motti 'pearl.' ghanda, pres. part. (ghat) 'being joined with.' maraga 'emerald' § 12. vatta 'leaf.' avattam (a + vrt). vidduma 'coral.' pasammai (pra + sam).

"Quiet grows the water, blossoms united with pearls, the whirlpool filled with fragments of leaves and emeralds, buds mingled with coral, white lotuses with the Triton's shells."

Verse 14. Weariness of the workers—(Sugriva speaks to Nala).

Khaviocanaarloo duratthia-virala-pavvaahih mahi-vedhaah, na a disai seu-vahoh, ma hu namejja gurum puho Rama-dhanum.

Khavioc 'exhausted' (ksap caus. of kshi). pavvaah 'mountain.' mahi 'earth.' vedha=vesha 'enclosure' § 38, cf. M. vedha, Saur. vedhida, Comm. gives the meaning as mahi-prsthah. disai= dasyate. -vahoh = -patho. namejja, opt. 3rd person sing. or plur.

The Comm. is uncertain whether -dhanum is nom. or acc.

(a) Nom. then neuter, 'may Rama's bow not bend,'
(b) Acc. 'let not him (i.e. Rama) bend Rama's bow.' Comm. suggests namayata but namejja is not 2nd person plural.

"The monkey-people are exhausted, the surface of the earth has mountains left, but few and far between, yet the mole of the Bridge is not in sight, so let not Rama's bow bend


Khavioc pavvaah-nivahoh daliam va ras-aalam dhuoh vva samuddo,

jiam va pariccatam ajja va sambhavanah tuham nivvudhah.

pariccatam (pari + tyaj). Comm. vah is affirmative. After ajja one Comm. would prefer to read vi.

"A multitude of mountains has been exhausted, the surface of the earth may be torn up, the sea may be agitated, and life despaired of, but now must your design be carried out."

1 Comm. says samudra-tadanaya, 'to chastise the sea.'
The Rākṣasas show Sītā a vision of Rāma’s severed head.—
Bk. XI. Verse 61, p. 345.
Pecchāi a sarahas-ōharia-maṇḍalaggāhighāa-visama-cchiṇṇam,
dūra-dhaṇu-saṃghiańcia-sara-punkhāliddha-sāmaliaāvāṅgām,
oharia, past part. (ava+ḥ) maṇḍalāgра ‘scimitar.’ ahīghāa
(abhi+han). saṃghiańcia=samhitā+aśīcita § 65. sara-punkhā
‘shaft of arrow.’ āliddha (ā+liḥ) =*āligdha. avaṅga ‘eye-
corner’ § 17. The object of pecchāi comes in verse 69.
—“Rāma-sīram.”
“And Sīta saw (a human head) rudely lopped, hacked off
with a scimitar’s stroke, the corners of the eyes darkened by
the shaft of the arrow set to the bow and drawn far back.”
Verse 62. ṅivvūḍha-ruhira-paṇḍura-maūlanta-cchea-
mēsa-pellia-vivaram,
bhajjanta-pādia-paharaṇa-kaṇṭha-cchea-
dara-lagga-dhāra-cuṇṇam,
ṅiv-vūḍha=(nirvṛūḍha). maūlanta lit. ‘budding’ (mukula)
§ 71. chea ‘the cut.’ pellia through *pelia *peria =prerita.
Comm. gives the meaning as mudritam, ‘sealed up.’ bhajjanta
part. from bhajjāi ‘is broken.’ dara ‘a little.’
“The dust of the sword-edge clung to the cleft hewn in its
neck where the weapon fell breaking in pieces, while the pale
bloodless flesh at the wound had shrivelled and sealed the hollow
thereof—”
Verse 63. ṇiddaa-saṃdaṭṭhāhara-mūl-ukkhitta-dara-
dīṭṭha-dāḍhā-hīram,
saṃkhāa-sonia-paṅka-paḍala-pūrenta-
kaśaṇa-kaṇṭha-ccheaṃ,
ṅiddaa ‘ruthless.’ saṃdaṭṭha (sam+damś). ahara=adhara.
ukkhitta (ut+kiśīp). dāḍhā ‘tusk,’ § 65. saṃkhāa Comm.=sam-
styāṇa ‘coagulated’ from the rare root styai. Rather from a
past part. sam-styāta through *saṃskyāta. kaśaṇa=krṣṇa.
“A tooth of adamant is slightly visible at the raised base
of the lower lip, ruthlessly bitten through, and the dark
neck-wound is filled with a muddy film of blood congealed.”
Verse 64. nisira-kaa-ggahânia-nilâda-aða-ṇatthâ-bhüdi-bhumâa-bhângâm, 
galia-ruhir-addha-lahuam anahia-ummï-latâraam Râmasiram!

nisara=*nisicara. kaa-ggaha ‘hair-seizing’ (kaca.). änâa=
nilâa ‘forehead’ also nala, Pâli nalâa or lalâta and
with metathesis M. naâlâa or M. S. niâlâa. Aka. niâlâ (Pischei
§ 260). -aða=tâa, bhiudi Comm.=bhrukutâi really=bhr-kuâi,
which occurs. AMg. bhüdi. The forms bhüdi huudi Pischel
says are incorrect. (P. § 124). bhumâa ‘brow.’ anahiaa means
ahårdaya cf. ahamilâa=amûlita, anadithara=adîrgha. ummilla=
*unmilna=umûlita.

‘The frown that furrowed its brows had faded from its
broad forehead, for the demons brought it with a grip of the
hair—lighter by half with the blood poured forth, with its orbs
open but devoid of soul—the head of Râma.’

Sîta’s Lament.

Verse 75 (p. 350).
Avâa-bhaa-aram cia nha hoi dukkhasa dårûnam niîvahâna,
jam mahilâ-vîhattham diîtham sahiam ca tuha mae avasânam.
Avâa=âpâta. cia (AMg. ciya), cia after vowels, means eva:
also cea. (caiva cf. neýa=naîva). vîhattham=bibhatam. sa-
hiâm ‘endured.’

‘Though frightful in its onset the end of sorrow is not so
terrible, if I can view a sight loathsome to women and endure
thy death.’

Sîta not knowing that the vision is unreal, marvels that she
should continue to exist. The commentary takes mahilâ-
vîhattham to mean ‘a cause of reproach among women.’

Verse 76. vâh-unhâm tujjha ure jaî mocchihimi tti
samthiâm maha hiae,
ghara-niggamaâa-paatlam sâhasu taîm
kammi niîvvavijjaâ dukkhaâ?

vâha or bâha “tear.” unhâm ‘hot.’ Text has uhñâm,
icorrect. tujjha this oblique base of tuaîm survives in H. tujjh
ko; it comes from *tuhyam analogous to mahyam. ure loc. of
uro 'breast.' 'mocchihimi. Fut. of muc, also mocchaµ. 
ティia § 12. paattam=pravittam. sahasu 'tell' imperat. šus. 
kammi loc.=Šaur. kassim. ŋiv-vavijjau (nir+vp) pass. 
imperat. 'let it be poured out.'

"It was fixed in my heart from the moment of leaving 
home, that I would dissolve my sorrow with hot tears on thy 
breast. Now tell me, where shall my grief be out-poured?"

Verse 77. virahammi tujhja dhariam dacchämi 
tumam ti jiviam kaha vi mae, 
tam esa mae dittho phaliä vi manoraha 
na pürenti maham.

dacchämi 'I shall see,' also dacchimi and dacchaṃ; Šaur. 
uses pekkhissaṃ. kaha vi=katham api, kahaṃ is commoner. 
Final anusvāra in pronouns and adverbs tends to be optional. 
So maham=maha. esa=eso. esa is used freely, according to 
Hemacandra, for all genders. sa on the other hand is rare.

"In separation from thee my life was barely stayed by the 
thought of seeing thee. Now I see thee thus, my desires 
though bearing fruit bring no satisfaction."

Verse 78. Puhavi hohii pai bahu-purisa-visesa-cañcalä Rāasiri, 
kaha tä mahaṃ cia imam nisāmañgam uatthiam 
vehavvam.

Puhavi 'Earth,' Šaur. Puḍhavi, oblique forms in -ia are 
common in M. pai=patih. hohii "will be." 'tä=Vedic tät. 
निसामान्गम=nisāmān̄yam. uatthia (upa+s̄thä). vehavvam 
'widowhood.'

"Of the Earth there will be a Lord. Royal Fortune is 
fickle with many distinguished men, so why falls absolute 
widowhood on me alone?"

[Earth and Royal Fortune are regarded as the other wives 
of Rāma. 'Absolute,' lit. having nothing in common (with 
those other two.))

Verse 79. Kim ea tti palattaṃ visa-ummillehi loanehi a 
dittham, 
vialia-lajjäe mae phudaṃ næha tuha mahaṃ ti 
parunnam.
Introduction to Prakrit.

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eam ti (Saur. edam ti) is more usual. palattam = *pralaptam. visa meaning viśama; reading should apparently be visam-ummill. vialia (vi + gal). phuḍa § 38. parunṭam (pra + rud) past. part. by analogy with bhid, bhinna; chid, chinna, etc., Saur. rudida.

"'What is this?' I cried, and looked with obliquely opened eyes, then casting modesty aside I shrieked. 'Clearly it is thy face, my lord.'"

Verse 80. Sahio tujjha vioo raṇi-arīhi samaam sahīhi va vuttah, daṭṭhum tumam ti hottam jai ettāhe vi jīvīam vialantam.

vioo 'separation' § 9. vuttaham = *vyuṣṭam 'dawned.' Pischel § 303, *vastam with a > u. daṭṭhum = draṣṭum. hottam = hontam pres. part. of hoī. ettāhe (Comm. = idāniṃ) cf. ettio 'so much'? *ettārśe *ettāise *ettāhe cf. Apa. taisa for tārīsa and M. divaha for divasa. Hottam and vialantam are used in the sense of the conditional, cf. the Hindi usage, agar hotā.

"Separation from thee I endured with female demons as friends—it dawned with the stars as companions—were it only to see thee, then would my life melt away."


matta = mātra commonly mēṭta § 69. daṭṭhavva = draṣṭavva. -chāne Comm. = sthāne; this should be (t)thāne, or perhaps we should read harisa-cchāne. chaṇa = kṣaṇa, but this generally means 'festival,' 'moment' being khaṇa (Pischel, § 322).

"Now that thou hast gone to the other world, and I may see thee with joy though only through tribulation, in place of that joy my heart burns, not to have seen the slaying of the Ten-Headed demon."
Verse 82. Vāhām ṇa dhareī muham āsābandho vi me ṇa rumbhai hiaām,
ṇavari a cintījjante ṇa viṇajjai keṇa ċīvīam saṁ-
ruddham.

rumbhai means ruṇaddhi (rudh forms rundhaī); this is from
a root *rubh, analogous to libbhai=lihyate from a root *liðh
(Pischel §§ 266, 507). ṇavari “thereupon,” some say from
na pare, Pischel disputes this (§ 184): cf. ṇavaram “only.”
cintījjante pres. part. pass. vi-ṇajjai pass. (vi+jūā).
“My face bears no tear, even the bond of hope does not
stay my heart, and when it is considered, it is not seen by
what my life is restrained.”

Verse 83. Bolīno maara-haro majjhā kaṇa maraṇaṁ pi de
paḍivaṇṇam,
ṇivūṇdham Nāha tume ajja vi dharai akaarṇṇam
maha hiaam.

Bolīno ‘passed.’ Form appears to be pres. part., cf. meliṇa
from melai (mil). maara-hara ‘home of sea-monsters’
paḍi-
vaṇṇam (prati+pad). akaarṇṇa cf. savvaṇṇu § 69.
“For my sake thou didst cross the ocean and incur thy
death. Thou hast gone my lord, and yet my ungrateful heart
survives.”

Verse 84. Uggāhihi Rāma tumaṁ guṇe ganeūṇa purisa-maio
tti jaño,
galia-mahilā-sahāvam saṁbhariūṇa a mamaṁ niatti-
hii kahaṁ.

uggāhihi ‘will sing.’ ganeūṇa ‘counting.’ gerund. niattihii.
Fut. caus. (ni+vṛt). bhariūṇa ‘remembering’ gerund from
bharaī; *mbharai *mharai=smarati Šaur. sumaredi, sumaria.
kaḥaṁ ‘story.’

“Folk will sing of thee, Rāma, counting thy virtues as of one
made of valour, and remembering me that missed a woman’s
nature they will change the story.”
INTRODUCTION TO PRAKRIT.

Verse 85. Tuha bāṇukkhaa-ṇihaaṁ dacchimmi Daha-kaṇṭha-muha-ṇihāaṁ ti kaā, maha bhāadhea-valīā vivarā-huttā maṇorahā pal-hattāhā.

ukkhaa for ukkhā ('destroyed') ṇihāa (ni+han). dacchimi or dacchāmi have better authority (see v. 77 above). ṇihāā =nighāta. vivarā=vi+parāṅ-huttā, Comm.=mukhā, this has the same meaning, but the form is like AMg. khutta for kṛtvāḥ as with numerals (Pischel §206) cf. AMg. aṇanta-khutta 'endless times, endless-ly'; k becomes kh becomes h, cf. nihasa §19. palhattha, Comm.=paryasta 'upset,' but that would be pallattha (r assimilates y and becomes l). palhattha=*praḥ-lasta from root ḫlas=ḥras to diminish.

"Those wishes of mine, that I might see Ten-necks with his faces smashed, destroyed and struck down by thy arrow, have gone awry reversed by destiny and come to nought."

Verse 86. Jam tāṇuammi vi virāhe pemā-bandheṇa sanākā jaṇassa jaño, tam jāam ṇavara imam pecchantī a tārisam maj-jha phalam.

tāṇua 'short.' pemā-=premā-, pemma is commoner §68. ṇavara, Comm.=kevalam, means "only," cf. ṇavari v. 82 above, Pischel's objection (§184) to the derivation from na param 'no more,' i.e. that the anusvāra appears to be secondary, is not conclusive.

"What a body dreads through love of another, even in a tiny separation, such a dread result has come to pass for to me only gazing at this sight."

Bk. XV. Verse 94. Happy return to Ayodhya.

Ghetṭūṇa Jaṇaa-taṇaaṁ kaṇcana-laṭṭhim va hua-vahammi visuddham, patto purim Raghuvai kāum Bharahassa saphalam anu-rāaṁ.

Ghetṭūṇa 'taking' cf. ghetṭum §136. laṭṭhi (Hindi lāṭhi) the equation with yaśī is curious. kāum=Ś. Mg. kādum Śaur.
also has karidum. sapphalaṃ, Comm. = saphalam, but this would be saphalami (§ 5), rather = sat-phalam.

“Taking Janaka’s daughter, purified in the fire like a staff of gold, Raghupati arrived at the city, to give good fruits to Bharata’s loving kindness.”

Jain Māhārāṣṭrī.] Extract No. 15. Maṇḍiya.

[Jocobi’s Selected Stories, No. IX.]

Veṇṇāyaḍe ṅayare ¹ Maṇḍio nāma tuṇṇāo ² para-davva-haraṇa-pasatto āśi. so ya duṭṭha-gaṇḍo mi tti jaṇe pagāsento jānu-desena niccam eva addāvaleva-litteṇa bodha-vanapaṭṭo ³ rāya-magge tuṇṇāga-sippam uvajīvai. cakkamanto vi ya daṇḍa-dhariaṇam pāṇaṃ kilimmanto kahaṃci cakkamai.⁴ rattim ca khattam khania daolvajyaṃ ghettuṇa—nagara-saññihie ujjān’ega-dese bhūmi-gharam, tattha nikkhivai.⁵ tat-

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¹ Veṇṇāyaḍa or Veṇṇāyada (Bernaḍa) a town in Western India. The letter y in this section represents the laghu pratayatnayakara y not the strong u (vide p. 9). ṇayara, hence in many modern names = -nair, -ner.

² tuṇṇāo or tuṇṇāgo appears to mean a ‘beggar’ with an implication of rascality. Exact derivation uncertain, but evidently connected with tuṇṇa as in tuṇṇa-ga a ‘swift goer,’ pagāsento pres. part. of pagāsati “shows” (pra+kāś). For k > g compare AMg. Asoga (§ 11).

³ duṭṭha = duṇḍa. gaṇḍo has a variety of meanings in Sanskrit including “check,” “pimple,” “rhinoceros”; for Prakrit Hemacandra gives vanama (‘abundance’?) dāṇḍa-pūśiko M.W. ‘policeman,’ Jocobi (for this passage) ‘nightwatchman,’ ‘beggar,’ (Probably slang), laghu-mrgo (?) and nāpitaḥ ‘barber,’ adda ‘damp’ (ārāra). avaleva ‘ointment,’ (aeva + līp). litta ‘smeared,’ vaṇa ‘wound’ (vaṇa). -paṭṭa ‘bandage’ whence paṭṭikā modern paṭṭi. This context suggests that duṭṭhagaṇḍo is behuvarihi and means ‘one with a bad boil.’ The trick is still familiar enough.

⁴ cakkamai ‘goes in circles,’ ‘wanders.’ pāṇa ‘with his foot.’ Kilimman to pres. part. kilimmai ‘gets weary’ (klam).

tha ya se bhagini kanngaga cittthai. tassa bhumi-gharassa majjhe kūvo. jaṃ ca so coro davvena palobheum \(^1\) sahāyaṃ davva-voḍharam ānei, tamā sā se bhagini agaça-samive puvvanatthasane nivesium pāya-soya-lakkheṇa pāe genhiṇa tammi kūvve pakhivai.\(^2\) tao so vivajjai.\(^3\) evam kālo vaccai \(^4\) nayanāraṃ mutsantassa. cora-ggāhā tamā na sakkenti genhiṃ. tao nyare bahu-ravo jāo.\(^5\) tattha ya Mūladevo rāyā puvva-bhaṇiy-a-vihāṇena jāo.\(^6\) kahio ya tassa patrchiṃ takkaravaivyaro, jahā: ettha nyare pabhūya-kālo mutsantassa vaṭṭai kassai takkarassaa, na ya tīrai kenai genhiṃ.\(^7\) tā kareu kimpi uvāyam. tāhe so annam nagarārakkhiyam thavei, so vi na sakkai corrām genhiṃ. tāhe Mūladevo sayam nilapadaṃ pāuniṇa rattim niggato.\(^8\) Mūladevo anajjanto egāe sabhāe niṇaṃno acchāi jāva, so Māṇḍiya-coro āgantum bhaṇai: ko ettha acchāi?\(^9\) Mūladevena bhaṇiyam: ahām kappadiō. tēna bhaṇṇai: ehi, maṇiṣam karemi.\(^10\) Mūladevo utthio. egammi isara-ghare khattam khayaṃ.\(^11\) su-vahum davva-jayam niṇēṇa. Mūladevassa uvarīṃ caḍāviyam.\(^12\) payattā nāyara-

\(^1\) palobheum from palobhei “entices, allures” causal (pra+lubh); form infin. used as gerund.

\(^2\) agaça Pkt. word “well,” “spring.” naththa ‘placed’ (nyasta), nivesium gerund of causal (ni+viś). soya ‘washing’ (āauca).

\(^3\) vivajjai “perishes” (vi+pad).

\(^4\) vaccai “goes, passes,” generally referred to vraj (a case of c for j), but Pischel thinks possibly from vraṭya so = “tramps”; *vṛtyate would be a simpler explanation. (cf. Pischel, Gr. § 202) H. bacnā.

\(^5\) sakkenti. From sak either sakkei or sakkai.

\(^6\) vihaṇa ‘manner’ (vi+dhā).

\(^7\) vaḷyaro ‘story’ (vyatikara). kassai (kasya+api). tīrai pass. from ṣṭṛ ‘is accomplished.’

\(^8\) pāuniṇa ‘putting on’ (prā+ṣṛ) pāuṇomi, p.p p. pāuṇia.

\(^9\) anajjanto ‘unknown’ pres. part. of najjai ‘is known’ pass. (jā). niṇaṃno (ni+pad). acchāi ‘stays’ § 60. Pischel refers to rchati (Gr. § 480. He quotes the other theories). āgantum gerund.

\(^10\) kappadiō ‘pilgrim,’ kārpatika. bhaṇṇai pass. of bhaṇai.

\(^11\) isara ‘rich man.’

\(^12\) caḍāvia past part. caus. from caḍai which Hemacandra represents by a+rūh. (cf. H. caṛh-nā). suvahum = subahum.

¹ payṭṭā=pravṛttāḥ. vāhiriyā=bāhiriyā “outside.”
² kaḍḍhiṇa ‘drawn’ from kaḍḍhai (H. 4. 187=kṛṣa; kṛṣa could give
*kaṭṭha thence *kaḍḍha.
³ nihaṇium ‘to bury’ (ni+khan).
⁴ pāhuṇaya ‘guest’ (prāghiṇaka).
⁵ taḍa ‘edge.’
⁶ chuhai or chubhái “throws.” Hemacandra=kṣip: rather from
kṣubi cognate with English “shove.”
⁷ vihalīya (vihvalita) ‘trembling.’
⁸ sanṭio (samjñitaḥ) ‘made a sign.’ māriji pass. of mārei ‘kills.’
palāo ‘fled’ past part. of palāyai ‘flees.’ volo=bolo ‘a cry’ in M.
bolo=‘speech’ cf. modern bōnā.
⁹ so-y-asim ‘and he’ (drawing his) ‘sword’ or y is merely a sandhi
consonant. ollaggo ‘followed’ means anulagna, but the form is ava or apa
+lagna.
¹⁰ aisannikīṭṭham=ati-sam-nikṛṣtam. caccara ‘square’ (catvara) Pischel. § 299. antario ‘hidden.’
¹¹ kaṅkamaṇa ‘shaped like a heron’s beak.’ duhā kāum ‘having split-
(dvidhā kṛtvā).
¹² āvaṇa ‘market.’ saddāvio (sabdāpitāḥ).
¹³ nivesāvio past part. of nivesāvei fuller form of nivesei.
piyam ābhāsio samlatto: mama bhaginīṁ dehi tti. teṅa dīnā, vivāhiyā rāiṇā. bhogā ya se sampadattā. 1 kaisuvi 2 dīnesu gaesu rāiṇā Maṇḍio bhanio: davvena kajjam tti. teṅa su-vahum dava-jāyaṁ dīnmaṁ. rāiṇā sampūjio. aṁmayā puno maggio; puno vi dīnmaṁ. tassa ya corassa ativa sakkārasammānaṁ paunjai. 3 eeṇa pagāreṇa savvaṁ davvanma davāvio. 4 bhaginim se pucchai; tīk bhanmati: ettiyam ceva vittaṁ. tao puvvāveiya-lekkhāṁusāreṇa 5 savvaṁ davvanma davāveiṇa Maṇḍio sūlae ārovio.

Maṇḍio.

In the town Bernāṭaḍa there lived a beggar named Maṇḍio addicted to taking other people’s property. He used to practise the beggar’s art on the high-road, tied up in bandages, with a smear of grease, kept always wet, about his knee, to show that he suffered from a virulent sore. Mouchingearily around with his foot supported on a crutch he wandered at random. And at night he would dig a hole (in a wall) and taking a lot of property—to a cellar 6 in a corner of a garden near the town—would bury it there. And there lived his unmarried sister. In the middle of that cellar, there was a well. Anybody the thief brought with him to carry his loot, having allured him therewith, the sister would have sit down on a seat previously arranged at the edge of the spring, and then, taking hold of his feet on the pretence of washing them, she would tip him into the well. And so he perished. Thus time went on while he robbed the town. The thief-catchers were unable to catch him, and a great noise about it arose in the town.

Now Mūladeva had become king there in the manner related above. The citizens told him about the thief; that a

1 sampadattā (sam+pra+dā). se ‘on her.’
2 kaisuvi (katiṣu+api).
3 sakkāra ‘favour.’ paunjai ‘employs’ (pra+yuṭ).
4 pagāra ‘manner’ (prakāra). davāvio past. part. caus. (dā).
5 āvei past part. of āvei causal (ā+vīd) lekkaḥ ‘list.’
6 An underground room or tahkhāna built for coolness in the hot season.
certain thief had been for some time robbing the town, and that nobody had succeeded in catching him—so he should devise some remedy. Thereupon he appoints another superintendent of the town police. He also is unable to catch the thief. Then Mūladeva himself put on a dark cloak and went out one night. Mūladeva goes and lies down incognito in a certain hall and stays there. The thief Maṇḍio comes and says, 'Who is it stopping here?' Mūladeva said, 'I am a pilgrim.' The other said, 'Come I will make a man of you.' Mūladeva got up. A hole was cut in a certain rich man's house. He took out a great quantity of plunder and piled it up on Mūladeva. They set out for the outskirts of the town. Mūladeva goes in front, the thief comes up behind with a drawn sword. They came to the cellar. The thief set to work to bury the loot, and he said to his sister, 'Wash the feet of this guest'; she set him on the seat placed on the edge of the well, and took hold of one of his feet as if to wash it, meaning to shove him into the well. As his feet were very delicate she perceived that this was some one who had enjoyed royalty and had sensitive limbs. She took pity on him, and made a sign on the surface of his foot. "Flee, lest you be slain." After that he made his escape. She raised a cry—"He's fled, he's fled," and the other drew his sword and pursued him down the road. Mūladeva finding he was very close to him on the highway, stood hidden behind a liṅgam in a square. The thief mistook this Śiva's liṅgam for a man, split it in two with his heron-bill sword, and went back to his cellar. He stayed there till the night grew light; and then he came out and went abroad. He plays the beggar in the market-place. The king sent men to summon him. He thought to himself, "so that fellow was not killed, and no doubt he will turn out to be the king."

The king rose to greet him, and made him take a seat. After several friendly remarks the king said to him, 'Give me your sister.' He gave her, and the king married her. Wealth was bestowed upon her.
When a few days had passed, the king said to Maṇḍio, "I need some treasure." So he gave him a good quantity. The king honoured him. Then again he asked, and again it was given. He lavishes the greatest favour and consideration on the thief. In this way he made him give all his wealth. He asks his sister. She said, he had just so much property. Then he caused all this wealth to be given away according to a list previously announced, and Maṇḍio he had impaled.

Jain Māhārāṣṭrī.] Extract No. 16.

Domuha.

[Jacobi's No. V.]


1 saṃpai "now" (sampratī). Dummua=Do-muha 'two-faces.'
2 atthāṇa 'audience hall' (ā + sthā). dūo 'envoy.'
3 āṇattā 'commanded' (ā + jāṇā) § 125. thavai 'architect' (sthapati).
4 samāḍhattā 'begun' past pass. part. (sam + ā + dhā) for dha becomes dha, compare § 7. The derivation from ārabdha is quite impossible.
5 dharaṇie khanamāṇie 'during the excavations.' kammagara 'workman,' cf. Asoga.
7 thavai-m-aiṇo 'the architects, etc.' -m. is a sandhi consonant.
8 theva 'little' (Pali theva) āstip 'drop.'
siharā citta-sabhā. sohaña-dīne kao citta-sabhāe paveso. ārovio maṅga-la-tūra-saddena\(^1\) appaṇo uttim'ānge maūdo. tap-pabhāveṇa do-vayaṇo so rāyā jāo. loeṇa\(^2\) tassa Domuho tti nāmaṃ kayām.

aikkanto koi kālo. tassa ya rāiṇo satta taṇayā jāyā. duhiyā me n'atthi tti Guṇamālā addhiīm\(^3\) karei. Mayānaṁbhīhāṇassa jakkhassa icchai uvāiyam.\(^4\) annayā ya pāriyāya-mañjari-uvalambha-suviṇa-sūiyā tise duhiyā jāyā. kayām ca vaddhāvaṇayam.\(^5\) dinnam jakkhassa uvāiyam. kayām ca tie nāmaṃ Mayānamañjari kamaṇa ya jāyā jovvaṇatthā.


deha: Nalagiri hattii Aggībhirū tathā raha-varo ya! Jāyā ya Sivā devi lehāriya Lohajaṅgho ya!\(^1\)

eyam Pajjyassa rajja-sāram. padigao dūo Ujjenīm. sāhiyam Pajjyassa Domuha-santiyam padivayaṇam. kuddho\(^8\) aiva Pajjoo, calio cauraṅga-baleṇa: donni lakkā mayagalaṇam,\(^9\) donni sahassā rahāṇam, paṅca ajuyāṇi hayāṇam,

annaya diṭṭhā tena Mayanaṇamaṇjarī. jāo gāḍhāṇurāo. tao kāmāgginā dajjhamaṇassa cintā-sanṭtāva-gayassa voliyā 8 kahavi rāī. paccūse ya gao atthānaṃ. diṭṭhā parimilāṇamuha-sariro Domuha-rāṇā; pucchio sarira-paṭṭtim, na dei padivavayaṇam. sāsaṅkeṇa ya gāḍhayaram puṭṭho. tao dihaṃ nisasiṇa jampiyam 9 Pajjoena:

Mayana-vasagassa, nara-vara vāhi-vighatthaṭṭhāna 10 taha ya mattassa !

kuviyassam marantassa ya lajjā dūrūjhiyā hoi 11 [eyañ tā jai icchasi kusalam payaccha to Mayanaṇamaṇjarīni niya-dhūyaṃ 12 me nara-vara na desi pavisāmi jalaṇammi ]

tao Domuhenā nicchayam nāṇa dinna. sohanā-diṇa-mu-hutte kayam pāṇiggahanam. kaivaya-diṇēhin dhario, 13 pūṇaṇa visajjio, gao Ujjeniṃ Pajjo.

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1 payāı ‘footsoldier’ (padāti).
2 anavaraya ‘incessant.’
3 samaggo ‘complete.’
4 raio=racito. vūha ‘order of battle’ (vyūha).
5 ajeo ‘invincible.’
6 bhaggaṃ ‘broken.’
7 kādaya ‘fetter’ (kaṭaka).
8 dajjhamāṇa ‘being consumed.’ voliyā ‘passed,’ cf. bolei.
9 nisasiṇa ‘sighing.’ jampiyam (jalpitam) § 37.
10 vāhi ‘illness’ (vyādhi). vighattha ‘consumed’ (vi + ghae).
11 kuviia ‘angry.’ dūr-ujjhiyā ‘left far behind.’
12 dhūyaṃ ‘daughter,’ dhūyā=M. dhūā Ś.Mg. dhūdā —*dhūtā from dhuktā (Pischel, § 65).
13 dhario ‘waited’ (dhr).

¹ aiṭṭhā 'commanded' (ā + diś).
² ubbheha 'erect' imperat. from ubbhei 'erects' from ubbha= ārāha (also uddha uddha). For dhv becomes bhh compare dv becomes bb. bārassā 'twelve' (devāsaka). -keu 'banner.'
³ dhaya=dhvaja. vaḍāho (−patāko). ḍoya "ādaruhastra" ? 'clapper.' cf. Panj. dōi 'wooden ladle.'
⁴ ciścaio 'adorned,' Pkt. root.
⁵ giijjanti 'are sung' § 135.
⁶ indayālino 'magicians.'
⁷ khippanti pass. of khivai 'throws' § 135. chaṭṭa 'abundance (chaṭṭa). vajjanti "are sounded" (vādyante). muiṅga 'drum.' ṣoja "musical instrument" (ātodya).
⁸ vicchaḍḍa 'liberality' (vi + chard).
⁹ amejjha 'impurity' (amedhya), mutta=muṭra, pariluppayāma 'being destroyed.'
¹⁰ vijju "lightning."
¹¹ pattayeabuddho=pratyeka-buddho 'one who obtains enlightenment all alone.' By analogy with paccūsa, etc., one might expect *paceya (cf. Pali pacceko). Fischel (Gr. § 281) explains pattaya in this phrase, patteyaṃ (−pratyekam) and pattu in M. pattiai, JM. AMg. pattiyai, Š. Mg. pattiai=pratiyāti as being derived not from prati but from "parati *parti, and compares Greek porti beside the ordinary proti. 
¹² muṭṭhiya 'handful.' loya explained as luṅcana 'plucking out (hair)' pavvaio 'he entered the Order' (pra + ṛaj).
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Jo indakeū suyalaṃkiyaṃ tām daṭṭhunā paḍantam pavi-luppamāṇam 1
riddhīṃ ariddhīṃ samupehiyāṇam Paṅcāla-rāyā vi samik-kha 1 dhammaṇam 1

Domuha.

Now comes the story of Double-face:—

In this land of Bhārata there is a town called Kampilla. There was a raja named Jaya born of the lineage of Hari. His wife was Guṇamālā. And he passed the time together with her enjoying his royal fortune. One day in the pavilion of the audience hall he asked an envoy, “What do I lack, that other kings have?” The envoy said, “Your Highness has no picture-gallery.” Then the raja commanded his architects, saying, ‘Quickly build a picture-gallery.’ They started work immediately on the command. While the excavations for this work were going on, the workmen found on the fifth day a great diadem of all sorts of gems flashing with brilliance like fire, and in great glee reported this to Raja Jaya. He was very pleased, and had it taken out of the hole in the ground, after the recitation of a blessing. The architects and the rest were honoured with appropriate robes and the like. In a very short time a picture gallery with lofty pinnacles was completed. On an auspicious day came the opening ceremony. To the sound of happy music the raja placed the diadem on his head, and so shone with the light of a double countenance. So the people dubbed him “Double-face.”

Some time passed, and there were born to the raja seven sons. Guṇamālā grieved that she had no daughter, and promised an offering to a demon named Mayaṇa. And then was born a daughter revealed to her in a dream in which she received a cluster of the Coral Tree. The birth ceremony was performed, and the offering given to the demon. They named

1 samupehiyāṇam gerund (sam+ut+preks) shortened for samuppe to scan. This verse is in AMg. quoted from śvaśyaka-niryukti 17. 44. samikkha “samikṣate,” i.e. for samikkhai which is regularly contracted in AMg. verse to samikkhe, but this would not scan here.
the baby Mañana-mañjari, and in course of time she grew to maid's estate.

Now king Candra-Pradyota of Ujjain was told by an envoy that the raja had become double-faced. "How?" asked Pradyota. The envoy said, "He has such a diadem, on putting it on he has two faces." Pradyota was filled with desire for that diadem. He sent a messenger to King Domuha, "Send me that jewel of a diadem! If you don't send it, prepare for battle." King Domuha said to Pradyota's messenger, "If you give me what I ask, I will give the diadem." The messenger said, "What are you asking?" The raja said, "Give me—there's the elephant Nalagiri, and the excellent chariot Agnibhūru, and the consort Queen Sivā, and the writer Lohajaṅgha."

This was the cream of Pradyota's kingdom. The messenger returned to Ujjain, and told Pradyota Domuha's answer. Pradyota was exceedingly angry and set out with an army of the four arms: two lakhs of elephants, two thousand chariots, fifty thousand horse, and seven crores of footsoldiers. He reached the frontier of the Pañcāla country by forced marches. King Domuha on the other side came out of the city with all his army, and went to meet Pradyota. On the Pañcāla frontier Pradyota took up the "Garuḍa" formation, and Doubleface the "Ocean" order. Then both forces joined issue. Through the puissance of that jewel of a diadem Doubleface was invincible. Pradyota's force was broken. Pradyota was bound and brought into the city. A ring was fixed on his foot. And there king Pradyota quietly passed his days.

One day he saw Mañana-mañjari. He became deeply enamoured. Then consumed with the fire of love, and fallen into a fever of thought he passed the night as best he could. At dawn he went to the audience-hall. King Domuha noticed his pale face and emaciated form, and asked what ailed him. He gave no answer. He was anxiously questioned more closely. Then with a deep sigh Pradyota quoted—
"The man in the power of Love, good sir, the man that is drunk or consumed by disease, he that's wroth, and he that is on the point of death—has left modesty far behind. So if you wish my welfare, vouchsafe me this MayanaSMaśjarī: if you give me not your own daughter, good sir, I shall enter the fire."

So Domuha, perceiving his determination, gave her to him. The wedding was celebrated on an auspicious day and hour. After staying some days Pradyota, having paid his respects and taken his departure, went to Ujjain.

One day there came the Great Indra Festival. Domuha instructed the citizens to raise an Indra Banner. Then the Banner was erected with a great roar of auspicious blessings, with white pennons and flags, adorned with a chain of bells and their clappers, hung with fine festoons, decorated with strings of jewels and gems, and laden with an abundant variety of pendent fruits. Then the dancers dance; poems composed by good poets are sung, crowds of people dance, dazzling illusions are shown, and the magicians are given betel and the like. Quantities of camphor, saffron and water are thrown in the air, masses of alms are given away, the bands crash with drums and the rest. Thus in great delight pass seven days. The full-moon came. King Domuha honoured the Indra-Banner with great liberality, with flowers, robes and the like. On another day with a great roar of music down it fell on the ground. The king saw it fallen in a place foul with dung and dirty water, and plundered by the people. Seeing this he reflected—"Out on the pomps of this world fleeting as a flash of lightning, ending in disgust!" As he thought thus he was enlightened, and became a Pratyeka-Buddha. Plucking out his hair in five handfuls he entered the Order. 'Tis said:

'What was an Indra-Banner, that he saw adorned, but fallen and plundered.

"And perceiving the pomp that was no pomp, PaścaLa's king discovered the Law."

10
Jain Māhārāṣṭrī.] Extract No. 17.

From an inscription found near Ghāṭayāla, a village situated about twenty miles north of the city of Jodhpur. Text and translation published in the Journal of the Royal Asiatic Society 1895, Vol. 27, p. 513. The inscription is dated Saṃvat 918. This probably refers to the Vikrama era, and is equivalent to about 861 A.D. It records that a chief named Kakkuka founded a Jain temple, established a market, and erected two pillars.

Oṃ. Saggāpavagga-maggaṃ paḍhamamā sayaḷāṇa kāraṇam devam
nīsesa-duria-dalanam parama-guruṃ nammha Jīṇa-nāhaṃ 1
Rahu-nilal paḍihāro āsi Siri-Lakṣhana tti Rāmassa
teṇa Paḍihāra-vanso samunṇaṇi ettha sampatto 2
vippo Hariando bhajjā āsi tti khattiā Bhaddā 3
tāṇa suo uppaṇṇo viro Siri-Rajjilo ettha 3
assa vi ṇaraṇḍā ṇāmo jāo Siri-Ṛāhado tti cassa 1
assa vi taṇao Tāo, tassa vi Jassā-vaddhaṇo jāo. 4
assa vi Candua-ṇāmō uppaṇṇo Silluo vi cassa 4
Jhoto tti tassa taṇuo, assa vi Siri-Bhilluo cāi 5
Siri-Bhilluassa taṇuo Siri-Kakko guru-guṇeḥi gaṟavio 5
assa vi Kakkua-ṇāmo Dullahadevi uppaṇṇo 4
īśivihāṃ hāsiṁ, mahuram bhāṇiam, paloiam sommaṁ 5
nāmayaṁ jassa ṇa dinaṁ ro [so] theo, thirā metti 7
ṇo jampiām, ṇa hāsiṁ, ṇa kaẏam ṇa paloiam, ṇa sambha-
riāṃ 7
ṇa thīmaṇ, ṇa parībhāmiṇām, ṇaṇa ṇane kaṭṭa-parihiṇām 8
suttāh dutthā vi pāya ahamā taha uttimaḥ vi sikkheṇa
janāṇi vva ṇaṇa dhariṇī niṣcam niya-maṇḍale savṇā 8
uaroha-raṇa-macchara-lohehim i ṇāya-vajjiam ṇena 9
ṇa kao dōṇha vīseso vavahāre kavi 1 maṇāyaṁ pi 10
diavara-dīnṇānuḷḷam ṇena janāṁ raṇjiṇa sayaḷaṁ pi 10
niṃmacchareṇa ṇaṇiām dutṭhiṇa vi daṇḍa-ṇīṭṭhavanam 11.

1 Read kovi or kakavi.
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V. 2. -paṭihāro ‘door-keeper,’ or name of clan. vanso, better spelling vaṃso.
V. 3. bhajja ‘wife’ § 50.
V. 5. Inscription has -nāma a mistake for -nāmo as in the next verse. caī ‘generous’ (=tyāgi) cf. AMg. catta= tyakta. § 44. § 119. gāraviā means gauravitaḥ ‘highly esteemed’ cf. M. AMg. JM. gārava for M. Ś. gorava (=gaurava); Pali garu; Skt. gariyas.
V. 7. niṃamyāṃ perhaps corrected to niṃiyāṃ ‘meekness.’ theo=thevo ‘little.’
V. 9. \( \text{payā} = \text{prajāḥ}, \text{niya} = \text{nija}. \)

V.10. uaroha ‘favour’ or ‘ill-will, obstructiveness’ (upā + rudh). macchāra ‘envy’ cf. vaccha § 39. i = īti. In AMg. ti after a long vowel becomes i (Pischel § 93). In JM. maniyām pi is more usual.

V.11. dia ‘twice-born.’ § 42. niṣṭhavaṇāṁ ‘inflection’ (niḥ + sthāpanam) for short vowel cf. ṭhāvei = sthā-payati. § 67.

V.12. pāura = Ś. pora (= paurā) § 61. abbhahāṁ = abhyadhikam. Kielhorn suggested sarisattanaṅca. = *sadrśatvanam ca; -ttāna = vedic-twana is common instead of -tva. (His translation of this verse is tentative and he notes that the wording of the original may be wrong.)


V.14. gaṇa-vāya ‘aged’ (= gata-vayya); iya, JM. AMg. = īti.

V.15. saṇā = sadā. paṇai = praṇayin.

V.16. Marumāḍa prob. = Mārwār. Gujjara = Gurjara ‘Gujar.’ Here we have an older form of the modern ‘Gujarat.’ -pariaṅka ajja has not been explained.

V.17. gohaṇa ‘herd,’ (go-dhana). pallī ‘hamlet.’ jālāula = āvālākula, paṇaḍām = prakaṇṭam, M. paṇḍa AMg. pagada.

V.18. māyanda ‘mango tree’ (mākanda).

V.19. aggala (= argala) used technically in dates, see Indian Antiquary, vol. xix, p. 61, note 52. vihu ‘moon.’ hattha = Hasta the constellation. bīa ‘second,’ AMg. JM. biya bīya.

V.20. mahājaṇāṁ as an adjective ‘for merchants.’ payai ‘foot soldier,’ also payāi (padāti).

V.23. appiaṁ (arpita). gaccha ‘series,’ ‘lineage,’ i.e. ‘school.’ goṭṭhī ‘society.’

Translation.—Om! Bow to the lord of the Jinas, who is the

1 Follows what is apparently Kielhorn’s. J.R.A.S. quoted above.
path to heaven and beatitude, the god who is the first cause of all things, the destroyer of every sin, the supreme preceptor.

V. 2. The glorious Laksmana, the ornament of the Raghus, was Rama’s doorkeeper; hence the Pratihara clan has attained here to eminence.

V. 3. There was a Brahman named Haricandra; his wife was Bhadrā of the Kshatriya caste. To them a valiant son was born, named Rajjila.

V. 4. To him, again, Narabhaṭa was born, and to him Nāhaḍa (Nāgabhāṭa); his son was Tāta, and his son, Yasovardhana.

V. 5. To him Canduka was born, and to him Śilluka; his son was Jhoṭo, and his, the generous Bhīlluka.

V. 6. Bhīlluka’s son was Kakko highly esteemed for his noble qualities; and to him was born from Durlabhadēvi, Kakkuka.

V. 7. His smile is [like a] slightly opening [flower-bud], his speech sweet, his glance benign, his meekness not timid, his anger slight, his friendship firm.

V. 8. He never has spoken, or smiled, or acted, or looked, or remembered a thing, without benefiting mankind.

V. 9. Like a mother he constantly has kept in comfort all the people in his dominion, the poor and the prosperous, the lowest as well as the highest.

V.10. And never has he, departing from what was right, through favour, affection, envy, or greed, made the slightest difference between the parties in a suit.¹

V.11. Following the advice given by the best of the twice-born, he has pleased everybody, and free from passion has also caused punishment to be inflicted on the wicked.

V.12. Even to citizens possessed of abundance of wealth he has assigned more than his revenue (?), a lakh and a hundred and the like(?)²

¹ K. "transaction."
² "As much as was suitable (?)"
V.13. Though adorned with the freshness of youth and beauty, and full of the sentiment of love, he never has behaved to people so as to incur men’s reproaches, or without modesty.

V.14. To children like a guru, to young men like a friend and to the aged like a son, by such good conduct has he constantly cherished everyone.

V.15. Always showing respect with politeness, praising virtues, and speaking pleasantly he has given an abundance of wealth to those attached to him.

V.16. By his good behaviour and virtues he has won the affection of the people in Marumāḍa, Valla, Tamanī, .... and Gujarāt.

V.17. He has taken away the herds of cattle and has made a conspicuous illumination 1 of the villages on the mountain in the rugged Vaṭanānaka district.

V.18. This land he has made fragrant with the leaves of blue lotuses, and pleasant with groups of mango and madhuka trees and has covered it with the leaves of excellent sugar-cane.

Vv.19 and 20. And when nine hundred years were increased by the eighteenth, in Caitra, when the moon’s nakshatra was Hasta, on Wednesday, the second lunar day of the bright half, the illustrious Kakkuka, for the increase of his fame, founded a market, fit for traders, crowded with Brāhmans, soldiers, and merchants at the village of Rohinsakūpa.

V.21. He has erected like heaps of his renown these two pillars, one at Maḍḍoara, and another at the village of Rohinsakūpa.

V.22. This illustrious Kakkuka piously has caused to be built this imperishable temple of the god Jina, which destroys sin and creates happiness.

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1 K. "has boldly destroyed by fire."
V.23. And he has entrusted this temple to the community presided over by the ascetics Jamba and Ambayā (?), and the merchant Bhākuṭa (?) in the gaccha of the holy Dhanēbvara.

Jain Māhāraṣṭri.) Extract No. 18.


Failing to influence Gardabhilla the wicked King of Ujjain, who had the nun Sarasvatī conveyed into his harem, and then refused to give her up, Kālakacārya, the saintly brother of the nun, went abroad to contrive Gardabhilla’s overthrow.

tam ca kuo vi nāūṇa niggao nayario sūrī, anavarayam ca gacchanto patto Saga-kūlam nāma kūlam.1 tattha je sāmantā, te Sāhīṇo bhaṇṇanti; jo sāmantaḥhivaś sayala-narin-da-vanda-citdāmanī so Sāhāṇusāhi bhaṇṇai.2 tao Kālaga-sūri thio egassa Sāhīṇo samīve, āvajjio 3 ya so manta-tantāhiṇi. io ya anṇayanā kayāi 4 tassa Sāhīṇo sūri-samanniyassa harisabhara-nibbharassa nāṇaviha-viṇoehim cetṭhamanānassa 5 samāgao paḍiḥāro, vinnattaṃ ca teṇa, jahā: "sāmi! Sāhāṇusāhi-duō duvāre citṭhai."

Sāhīṇā bhaṇiyam: "lahum pavesehi.

pavesio ya vayaṇena antaraṃ eva nisanno ya dinṇasaṇe. tao dūṇena samappiyaṃ uvayaṇam 6 tam ca daṭṭhūṇa nava-pāusa7-kāla-nahayalam va andhāriyaṃ vayaṇam Sāhīṇo. tao

1 kuo vi=kuto'pi. nāūṇa√jāh, JM. usually does not cerebralisē initial n. Saga-kūla ‘the shore (land) of the Śakas’; for the form cf. Asoga.
2 ahiivai "overlord" Sāhi=sāhi, i.e. Pers. sāh or sāhi. This word, and also Sāhāṇusāhi=Pers. sāhanāh ‘King of Kings,’ occur in the Allahabad praṣasti. (Fleet, Gupta Inscriptions, No. 1, Samudra.). The context there indicates the use of these two terms in the West of India in connection with the Śakas.
3 āvajjio (ā+uvj).
4 itaś ca-anyadā kadācit.
5 ‘busying himself’ (ceṣṭ).
6 ‘gift.’
7 pāusa ‘rains’ (prāvṛṣo).
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cintiyyaṃ: “hanti, kāmaṇaḥ apuvva-karaṇaṃ uvalakkhiyajai, ḫao sāmi-pasāyaṃ āgayyaṃ datthuṇa jalaya-daṃsaṇeṇaṃ va sīhṇa harisa-bhara-nibbharā jáyanti sevayā, so sāma-vayaṇo disai. tā pucohāmi karaṇaṃ” ti. etth’ antarammi Śahi-purisa-

1 hanti-hanta. uvalakkhiyajai pass. of uvalakkhei (upa+laka).
2 -vidahara apparently “rogues’ hall” (*viṭa-ghara).
3 pāṭṭhavai ‘sends’ caus. (pra+sthā).
4 uvārin = uvāri.
5 eīe ins. fem. ‘with this.’ ghāiyavva fut. part. from caus. of hān.
6 uyāhu ‘or’ (uāho).
7 chan-naumim 96th. satthia “weapon” (āstrīkā), ‘for the number of his weapon appears as 96th.’
8 chuṭṭijjai pass. ʃchuṭ ‘cut off, leave off’ cf. H. chuṭṭā, chuṭṭi.
9 vāharesu ‘summon’ (vi+a+hṛ).
10 Hindug = Pers. Hinduk. vaccāmo “we are going.”
11 patteyaṃ ‘severally’ pratyekam.
ssāmi." ¹ tao te dupariccayaṇīyattānāṃ² pāṇāṇāṃ savva-sāmaggihā kāuṇa āgayā jhāḍa tti³ tassa samīvaṃ, te ya sāmage daṭṭhūṇa teṇāvi pucchiyā sūrīṇo: "bhayavaṃ kim amhehīṃ sampayaṃ kāyavavam?" sūrīṁ bhanīyām: "sa-bala-vāhaṇā uttariṇa Śindhum vaccaha Hindugha-desaṃ, tao samāruhiṇa jāṇavattesu⁴ samāgaṇa Śurāṭṭha-visae. etthō antarammi ya samāgaos pāusa-samāo; tao duggamā magga tti kāuṃ Śurāṭṭha-visao chaṇṇaui-vibhāgehiṃ vibhān-jiṇṇa ṭhīyā tatthō eva.

[Then came the Autumn—elaborately described.]


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¹ bhalissāmi fut. of bhalai=bharai., either from =bhr 'take care of' or from emr through *mharai.
² =duḥparityajaniyavāt.
³ jhaṭ iti.
⁴ jāṇavatta 'vessel' (yānopaṭra), § 92.
⁵ saraya 'autumn' (saraḍ).
⁶ nivvāho 'abundance, livelihood' (nivvāha). paṭjattī 'sufficiency' (paryāpti).
⁷ sambalayaṃ 'stores, supplies' (śambalam). jamhā abl. sing. (yasa-māt) used adverbially 'since.'
⁸ cūṇa 'powder' H. cūn. cahuṇṭiyā 'a pinch.' cf. H. cythi, Panj. cūndhi.
⁹ pai=prati.
¹⁰ sāhettā gerund of sāhei=sāhai (iasti) 'telling, summoning.' Lāḍaya, i.e. Lāṭa=S. Gujarāṭ.
soṇa mahābala-sāmaggie niggao patto ya visaya-sandhiṃ.
tao doṇhaṃ pi dapp'-uddhara-sennānaṃ laggaṃ āohaṇaṃ.¹

Translation.

When the sage by some channel came to know of this, he
departed from the city, and travelling without stopping he
came to the land called the Land of the Śakas. Those who
are chiefs there, are called Shāhis, and he that is overlord of
the chiefs, the crest-jewel of the whole bevy of princes, is
styled Shāhānushāhi. Then the Kālaka sage abode with one of
the Shāhis, and won his favour by charm and spell. Now once
upon a time when this Shāhī was with the sage and full of
great delight was passing the time with various amusements,
the porter entered and made this announcement, “My lord, a
messenger from the Shāhānushāhi is standing at the door.”
The Shāhī said: “Bring him in at once.” At the word he
entered and sat down on the seat given him. Then the mes-
senger handed over a present. At the sight of this the Shāhī’s
face grew black as the sky at the beginning of the rains. Then
thought (the sage), “Well, surely this seems an extraordinary
thing; for servants when they see a mark of favour sent by
their master become filled with great joy like peacocks at
the sight of clouds—but his face is black. I will ask him the reason.”
Meanwhile the messenger went to the quarters (?) shown him by
the Shāhī’s people. Then the sage asked: “Come now, why
do you seem distressed at the coming of a favour from your
lord?” He replied: “Your Reverence, this is no favour, but
a mark of his anger that has come. For with whomever our
king is wroth, to him he sends a dagger marked with his name,
so for some reason or other being wroth with us, he has sent
this dagger; and with this same must I slay myself. His word
may not be gainsaid under pain of dreadful punishment.” The
sage said: “Is he wroth with you only, or with some other
also?” The Shāhī said: “With ninety-five other kings be-
sides myself for the weapon is marked with the number 96.”

¹ uddhara=uddhura. āohaṇa ‘battle’ (ā + yudh).
Quoth the sage: "If that is so, do not do away with yourself." The other said: "When the king is enraged, he does not stop short of destroying a family, but when I am dead, the rest of my family will be left in peace." The sage said: "If that is so, send the word to all the ninety-five kings by your own messenger, that you are going to the Hinduk country." Then he questioned the messenger thus, "Good sir, who are the other five and ninety kings with whom His Majesty is angry?" He gave all their names. Then dispatching a messenger he sent his own message to them all severally, saying, "Come to me, do not abandon your lives, I will take thought for everything." Then they came to him straightway with all their gear, for it is hard for a man to abandon his life, and seeing they had arrived, he asked the sage: "Your Reverence, what are we to do now?" The sage replied: "Cross the Indus with troops and transport and go to the Hinduk country." Then they embarked on vessels and reached the district of Surat, and in the meanwhile the rainy season arrived. Then finding the roads were difficult, they divided the district of Surat into ninety-six parts and stayed there.

Observing the glory of the autumn season as described above, the Kālaka sage, with the desire of fulfilling his own wish, said to them: "Ho, why are you idling here?" Said they: "Direct us what we should do."

The sage said: "Capture Ujjain, for that is the key to the Mālava country; there you will find subsistence in abundance." They said: "We will do so; but we have no supplies, for in this country we have obtained barely enough to eat."

Then the sage turned all the potters' stuff into gold by simply sprinkling it with a mere pinch of magic powder and said to them: "Take this as supplies."

So they divided it and with all their gear set out for Ujjain. And meantime all the kings of the Lāṭa region, these they summoned and arrived at the frontier of the Ujjain country.

Then Gardabhilla, hearing of the approach of a hostile army,
went out with a great army all complete and reached the frontier. Then began a battle between the two armies swelling with pride.

Ardha-Māgadhi.] Extract No. 19.

Uḍāyaṇa.

[Jacobi No. III, Portions.]

(p. 28) teṇam kāleṇam teṇam samaeṇam Sindhu-Soviresu jaṇavaesu Viyabhae nāmaṃ nayare hotthā; 1 Uḍāyaṇe nāmaṃ rāyā, Pabhāvat devi. tise āṭṭhe putte Abhīt nāmaṃ juvva-rāyā hotthā; niyae bhāinejja 2 Kesī nāmaṃ hotthā. se nāṃ Uḍāyaṇe rāyā Sindhu-Sovira-pāmokkhaṇaṃ 3 solasaṅham jaṇavayaṇam Viyabhae-pāmokkhaṇaṃ tinhham tevaṭṭhiṇaṃ nayara-sayāṇaṃ 4 Mahaseṇa-pāmokkhaṇaṃ dasaṅham rāyāṇaṃ baddhamaudāṇaṃ viṇṇa-seya-cāmara-vāya-viyanāṇaṃ annesin ca rāisara-talavara-pabhiṇaṃ āhevaçcam kuṇamāṇe viharai. 5 evaṃ ca tāva evaṃ.

* * * * *

The tale then switches into Jain Māhārāṣṭri and tells of Kumāranandi the uxorious (‘itthilolo’) goldsmith who collected 500 wives at 500 of gold apiece, and was chosen as their lord by the demi-goddesses of Five-Rock Island. Eventually the story comes round to Uḍāyaṇa, and we are told in Ardha-Māgadhi (i.e., scripture language), of his conversion.

(p. 32.) tae nāṃ se Uḍāyaṇe rāyā annaya kayāi posaha-sāle posahie ege abhe pakkhiyaṃ posaham sammaṃ padijā-

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1 Viyabhae=Vitabhayo, nom. sing. in ṣ being a characteristic of this Prakrit. hotthā 3rd sing. aor. āṭm. of ho=bhava-, used also of other persons and numbers.

2 bhāinejja ‘sister’s son’ (bhāgineya). niyaya=niya ‘own’ (niya).

3 pāmokkha (pramukха).

4 tevaṭthi ‘sixty-three’ (also tesaṭṭhi). saya ‘hundred’ (sata) § 112. Apparently means “of 363 towns.”

garamaṇe viharai.\textsuperscript{1} tao tassa puvvarattāvaratta-kāla-samayaṃśi jāgariyaṃ karemāṇassa eyāruve ajjhatthie samuppajjitthā:\textsuperscript{2} dhannā ṇaṃ te gāma-nagarā, jattha ṇaṃ samaṇe Vīre viharai, dhammaṃ kahei; dhannā ṇaṃ te rāisara-pabhito, je samaṇassā Mahāvīrassa antie kevali-pannattāṃ dhammaṃ nisāmenti,\textsuperscript{3} evam paṇcāṇuvayaṃ sattasikkhāvaiyaṃ sāvagadhammaṃ duvālasa-vihaṃ\textsuperscript{4} padivajjanti, evam munḍa bhavittā āgārao aanagariyaṃ pavvayanti.\textsuperscript{5} tāṃ jai ṇaṃ samaṇe bhagavaṃ Mahāvīre puvvāṇupuvviṃ dūjjamaṇe ih’ eva Viyabhae āgacchejjā,\textsuperscript{6} tā ṇaṃ aham avi bhagavao antie munḍe bhavittā jāva pavvaexfāa. tae ṇaṃ bhagavaṃ Udāyanaṃ eyāruvaṃ ajjhatthiayām jāṇittā Campāo padinikkhamittā, jen’ eva Viyabhae nayare, jen’ eva Miyavane ujjāne, teṇ’ eva viharai. tao parisā\textsuperscript{7} niggayā Udāyaṇe ya. tae ṇaṃ Udāyaṇe Mahāvīrassa antie dhammaṃ soccā haṭṭha-tutṭhe evam vayaśi:\textsuperscript{8} jaṃ navaram jeṭṭha-puttam rajje ahisiṃcami, tae ṇaṃ tubbham antie pavvayami. sāmi bhaṇai: ahāsuhaṃ, mā pađi-bandham karehi! tao ṇaṃ Udāyaṇe ābhiogiyaṃ hatthi-rayanaṃ duruhiṭṭā\textsuperscript{9} sae gihe āgae. tao Udāyaṇassā eyāruve ajjhatthie

\textsuperscript{1} kayāi=kadācit. posaha ‘fast’ (upavasatha) § 74. a-bie ‘without a second.’ pakkhiyaṃ ‘fortnightly.’ sammaṃ (samyak). padijāgaramāṇa ‘keeping vigil,’ performing religious duty.’

\textsuperscript{2} puvvaratta ‘first part of the night,’ avaratta ‘second half of the night,’ karemāṇa atm. pres. part. from karei. eyāruva ‘of this form.’ ngiḥattihya ‘thought’ (ādhyātmika). samuppajjitthā, aorist (sam+ud –ad) cf. hotthā ‘was.’

\textsuperscript{3} kevali ‘possessing supreme or absolute knowledge.’ -panntattāṃ (praṇāpattām). nisāmenti ‘hear’ (nā+sam).

\textsuperscript{4} aṇuvvayaṃ ‘ordinance’ (anuvarata): 5 commands for laymen, Jain technicality. sikkhāvaiya ‘precept’ (*śikṣāpadaika). duvālasa ‘twelve.’

\textsuperscript{5} bhavittā gerund § 112. āgāra ‘house.’

\textsuperscript{6} puvvāṇupuvviṃ ‘in succession.’ dūjjamaṇa ‘wandering’ (du) āgacchejjā, opt.

\textsuperscript{7} parisā ‘community’ (pariṣad).

\textsuperscript{8} soccā ‘having heard’ (śrutā). cf. caccara=catvara. JM. haṭṭha=hrēta. vayāsi ‘spoke.’ aorist (vad).

\textsuperscript{9} ābhiogiya (ābhiyogika) sometimes a kind of deity ‘belonging to the heavenly service.’ Here Jacobi suggests a state elephant. duruhiṭṭā ‘having mounted’ (*uduruh for ud+ruh).

(p. 34) tao se Uḍāyaṇe aṇangare bahūṇi vāsāṇi sāmaṇaṇa’ pariyaṇaṁ pūṇittā satṭhīṁ bhattachati anaśanaṇe cheettā¹⁰ jass’

¹ mucchiya ‘greedy’ (mūrcch). anāiya ‘without beginning.’ anavayagga ‘without end,’ lit. ‘having the point not bent’ (anamadagra=Pali anamattagga Pisch. §251). anupariyatṭissai ‘will wander through’ (anu+pari+vr). ² seyaṁ ‘better’ (sēyasa). pavvaitte, infin. ³ sampehetā ‘having pondered over’ (sam+pra+ikṣ). This tret-ment of ikṣ especially in the root ikṣ is common in AMg. JM. anun- hanti=anupreksante. dhāṇa=daṇḍīna occurs also in M. and Saṅ. jā- ⁴ koṭumbiya ‘belonging to the family,’ saddāvetta, gerund of saddāvei caus. of saddei nominal from sadda (sāda). ⁵ khippām eva (ksipram eva) AMg. regularly lengthens a of final -am before enclitic eva: juttāṁ eva=yuktaṁ eva (Pischel §28). uvaṭṭhaveha caus. (upa+sthā) ⁶ īḍḏhi=rāddhi. ⁷ devāṇuppiyā, voc. sing. deva+anuppiya. ⁸ siviya ‘pālki’ (sībika). ⁹ kuvvamaṇe cf. karemāṇassa and kuṇamaṇe above. ¹⁰ sāmaṇaṇa abstract of samaṇa (śramaṇa). pariyaṇa ‘wandering’ means paryśya; another form is pariyaṇa. Pischel doubts derivation from paryya[y]a[, suggests *pariyya with ga for va (cf. AMg. juvala=yygala), so also AMg. JM. pajiya=paryyya; JŚ. pajjaya. pūṇittā ‘having ful
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atthāe¹ kirai nagga-bhāve munḍabhāve, tam attham patte jāva dukkha-pahīne tti.

*  *  *  *  *

tae naṃ Abhīi-kumārissa puvarratāvaratta-kāla-sama-

*  *  *  *  *
aṃsi evam ajjhatthie jāe: aham Udāyaṇassa jeṭṭhaputte

*  *  *  *  *
Pabhāvaič attae; maṃ rajje atthāvettā Kesīṃ rajje thāvettā²

*  *  *  *  *
pavvaie. imenaṃ mānuṣenāṃ dukkheṇāṃ abhibhūe samāne³

*  *  *  *  *
Viyabhāya nigacchittā Campāe Koniyaṃ uvasampajjittānaṃ

*  *  *  *  *
viula-bhoga-samannāgæ yāvi hotthā.⁴ se naṃ Abhīi kumāre

*  *  *  *  *
samaṇāvāsaæ⁵ abhigaya-jivājive Udāyaṇenaṃ rannaṃ samaṇu-

*  *  *  *  *
baddha-vere yāvi hotthā. tao Abhīi kumāre bahūiṃ vāsāṃ

*  *  *  *  *
samaṇvāṣaga-pariyāgaṃ pāṇijittā addhamāsiyāe samlehanāe

*  *  *  *  *
tisaṃ⁶ bhattāim cheettā tassa thāṇassa āṇāloīya-pādikkante

*  *  *  *  *
kālaṃ kicca⁷ Asurakumārattāe uvavanno. egaṃ paliyovamaṃ ōthī⁸
tassa; Mahāvidehe sijjhīhi tti.⁹

Translation.

Udāyaṇa.

At that period and at that very time there was a city Vītāb-

*  *  *  *  *
ghaya by name in the countries of Sindh and Sauvīra. Udā-

*  *  *  *  *
yaṇa was the king thereof, and Prabhāvatī his queen whose

*  *  *  *  *
eldest son was crown prince, Abhijit by name. He had a

*  *  *  *  *
nephew named Kesīn. Now that Udāyaṇa the king was wield-

*  *  *  *  *
ing the overlordship of sixteen countries whereof Sindh and

filled ’(pro + āp). añāsaṇa ‘fasting,’ cheettā ‘having cut’ cf. chettum

M. JM. chēttūga (*chēttettā chettētā).

¹ atthāe ‘on account of.’

² attae ‘son’ (ātmajah). thāvettā, gerund caus. (sthā).

³ samāna ‘being.’

⁴ uvasampajjittānaṃ gerund (upa + sam + pod). samannāgaya ‘pro-

vided with’ (sam + anu + ś + gam). yāvi (ca + api).

⁵ samanvāsaya ‘lay believer.’

⁶ samlehaṇā ‘final mortification’ (before death) (samlekhana). tisaṃ

‘thirty.’

⁷ āṇāloīya-pādikkanta ‘unrepented and unconfessed’ (anālocita-pratik-

rūnta). kicca gerund (kr).

⁸ paliyovama=paṭiṣopama, a very high number. ōthī ‘durance’ § 12.

⁹ sijjhīhi ‘will be fulfilled,’ fut. of sijjhai, i.e. ‘will attain perfection.’
Sauvīra were the chief, of three hundreds of townships and sixty-three, with Vitabhaya as the chief, of ten crowned rajas of whom Mahāsenā was the chief, granted the right of fanning with white chauris, and of other princes, chiefs, and the like. And even so it was.

Now once upon a time that king Udāyaṇa fasted in the hall of fasting, all alone, the fortnightly fast, duly performing his sacred duty. Now while he was keeping vigil in the middle of the night there came to him such a thought as this: rich are those villages and towns, wherein the ascetic Vīra dwells, and declares the law; rich are those princes, and the like, who in the presence of the ascetic Mahāvīra hear the law perceived by absolute knowledge, who accept the twelfe fold Disciples' Law, consisting of the Five Ordinances and the Seven Precepts, and stripped of all leave their homes, and homeless enter into the Order. If now the holy ascetic Mahāvīra wandering from place to place should come here to Vitabhaya, then would I before the holy one strip me and enter the Order. Now the holy one knowing this thought of Udāyaṇa's departed from Campā and took up his abode near that very town of Vitabhaya, where the Deer-park was, and the community came out, and also Udāyaṇa. Then Udāyaṇa having heard the law in the presence of Mahāvīra was pleased and delighted and spake as follows: "I will even now consecrate my eldest son in the kingship, and then will I enter the Order before thee." The master said: "Please make no obstacle!" Then Udāyaṇa mounted a splendid state elephant and went within his house. Then there came to Udāyaṇa such a thought as this: "If now I put Prince Abhijit on the throne, and enter the Order, then Abhijit on the throne, in the kingdom and the country, lusting among the human joys of passion will wander along through the wilderness of rebirth without beginning, without end, so is it better to place my nephew Prince Keśin on the throne before I enter the Order." Having pondered this over, on an auspicious lunar day, half-day and moment, he summoned the men of his household and spake thus: "Quickly prepare
the coronation of Prince Kesin." Then with great pomp Prince Kesin became king, and continued reigning. Then King Udāyaṇa took leave of King Kesin: "I now, Oh beloved of the gods, disquieted by the fear of rebirth, will enter the Order." Then King Kesin summoned the men of his household and said: "Quickly prepare a rich and sumptuous ceremony of initiation for King Udāyaṇa."

Then was he consecrated with great éclat, and getting into a palanquin went into the presence of the holy one and entered the Order, and continued to perform many an act of penance, fasts of the fourth, sixth, eighth, tenth and twelfth,¹ those of the half-months, months and the like.

Then that Udāyaṇa having for many years fulfilled the ascetic's vow of homeless wandering, and in his fasting having cut off sixty meals, he attained that end, for the sake of which a man becomes naked and shorn—release from pain.

Now in the middle of the night a thought occurred to Abhijit as follows: "I am the eldest son of Udāyaṇa, the son of Prabhāvatī. Setting me aside, he has set Kesin on the throne, and entered the Order." Overwhelmed by this human trouble, he left Vītabhaya and found his way to Koṇiya in Campā where he was provided with plentiful enjoyments. Now that Prince Abhijit was a lay believer with a knowledge of the living and the dead, and he retained an enmity against the King Udāyaṇa. Then Prince Abhijit having for many years fulfilled the wandering of a lay adherent, having cut off thirty meals in the half-monthly final mortification, and having his deeds of that stage unconfessed and unrepented met his fate to become a Demon prince. The duration thereof is one myriad; he will attain perfection in great Videha.

Ardha-Māgadhī.] Extract No. 20.

From the Seventh Lecture of the Uvāsagadasāno.

(180). Polāsapure nāmam nayare, Sahassambavanae ujjāne.

Jiya-sattū rāyā.

¹ To last 1, 2, 3, 4 and 5 days.

(182). Tassa nam Saddalaputtassa Ajiviolasagassa ekk̩ hiraana-koodi nihanapautta, ekk̩ vaqilhi-pautta, ekk̩ paviththara-pautta, ekke vae dasa-gosahasie-nam vaenam.⁵

(183). Tassa nam Saddalaputtassa Ajiviolasagassa Aggimittā namam bharīya hotthā.

(184). Tassa nam Saddalaputtassa Ajiviolasagassa Polasa-purassa nayarassa bahiya pañca kumbhakaraavana-sayā hotthā. Tattha nam bahave purisa dinna-bhaibhata-veyanā kallakkallim⁶ bahave karae ya vārāe ya pihaade ya gaḍade ya addha-gaḍade ya

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₁ Ajiviolasae, 'an adherent, follower (upāsaka) of the Ajivikas.' The Ajivika sect was founded by Gosāla, the son of Manikhali, a contemporary of Mahāvīra. Gosāla’s doctrine was "that there is no such thing as exertion or labour or power or vigour or manly strength, but all things are unalterably fixed." Uvaśasa-d. VI, 166. (Vide Hoernle’s note, 253.)

₂ in the doctrine,” loc. sing. § 92. v.

₃ mimja, ‘marrow’: Panjabi mi̇jh, mijh: Sindhi miju: Guj. mij. H. mīgi (Skt. mājja). Hoernle translates “being filled with a passionate love towards them as for the most excellent thing,” i.e. as in his note "as for the marrow of bones." The marrow is rather the physical basis of passion, not its object.

₄ äuso ‘longlived’ voc. (Skt. base ayuśmat) used as a title of respect. Hoernle, following the commentary on another passage, takes ayamäuso together, this being the form of address used by a teacher to his pupil.

₅ vae ‘herd’ (urajaḥ).

₆ bhai ‘hire’ (bhṛti), veyanā ‘wages, salary’ (vetana). Hoernle takes it "received food in lieu of wages." Compare however bhṛtyannam ‘board and wages.’ It would appear that their salary comprised food and wages. Kallakkallim (Skt. kalyam kalyam) ‘every morning.’ For ending, compare punvīm (=pūrvīm).
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kalasae ya aliṅjarae ya jambūlae ya uṭṭiyāo ya kareṇti,¹ anne ya se bahave purisā dīṇa-bhai-bhattaveyaṅa kallākallim tehim bahūhim karaehim ya jāva uṭṭiyāhi ya rāya-maggamṣi vittim kappemāṅa viharantī.

(185). Tae ṇaṇm se Saddālaputte Ājiviōvāsae annaya kāyāi puvvāvar'āṇha-kāla-samayaṃsi jēneva Asoga-vaniyā teṇeva uvāgačchai, -ttā ² gosālāsa Maṅkhaliputtassa antiyām dhamma-paṇṇattim uvasapajjittāṇaṃ ³ viharai.

(186). Tae ṇaṇm tassa Saddālaputtassa Ājiviōvāsagassa ege deve antiyām pāubbhavitthā.⁴


¹ Karaka "water-vessel, esp. one used by students or ascetics." M.W.
² Vāraka "kind of vessel," piṭhaṇa "pot, pan," ghaṭaka H. ghaɾa, kalada "pitcher" aliṅjara ("small earthen water jar" M.W.), jambūlaya and uṭṭiyā "three very large kinds of jars." Hoernle.
³ -ttā after a verb stands for the corresponding gerund. gacchāi, ttā═ gacchāi, gacchittā "he goes, and having gone."
⁴ ātm. aor. of pāubbhavai (upa+sам+pad).
⁵ 'tiya- 'past' (atiṭa), paccuppanna 'present' (prati+ud+pad), -msandhi consonant, anāgaya 'future.' Text has paḍupanna for paḍupanna, i.e. paḍi+uppanna.
⁶ Ceiyā "sacred" lit.═caitya "sacred shrine," vahiya "rapturously gazed at." (Dési.)
⁷ 'Worshipful' (pari+upā+ās).
⁸ Tacca "meritorious." Comm. says═tathya, so also Hemacandra II, 21; but Pali has tacaḥ. Otherwise from tattva. Pischel (§ 281) says rather *tattva through *tāṭya. Cf. Romani tachο═ 'true.'
kamma-sampaya-sampaute tam naṃ tumaṇī vandejjahi jāva pajjvāsejjahi, pādihāriṇāṃ 1 piṭha-phalaga-sijjā-santhāraṇāṃ uvanimantejjahi.’’

Doccaṃ pi taccāṃ pi evam vayai, -ttā jām eva disam pāubhūte tām eva disam paṭīgace.

Hearing of the arrival of Mahāvīra—

(190). Tae naṃ se Saddālaputte Ājīviṅgāsa imise 2 kahāc laddaṭṭhe samaṇe “evam khalu samaṇe bhagavam Mahāvīre jāva viharai, tam gacchāmi naṃ samaṇam bhagavam Mahāvīraṃ vandiṃ jāva pajjvāsāmi,” evam sampeheii; 3 -ttā nhāe jāva pāyacchitte 4 suddhappāvesāmī 5 jāva appa-mahaggābharaṇālamkiya-sarire maṇussa-vaggurā 6-parigae sao 7 gihā paḍī-nikkhamaī, -ttā Polāsapuram nayaram majjhāṁ majjhenaṁ niggacchai, -ttā jēṇeva Sahassambavane ujjāne jēṇeva samaṇe bhagavam Mahāvīre tēṇeva uvāgacchai, -ttā tikkhutto 8 āyāhiṇaṃ payāhiṇam 9 karei ttā vandai namamsai -ttā jāva pajjvāsai.

Mahāvīra addressed the company and accepted Saddālaputta’s hospitality.

(195). Tae naṃ se Saddāla-putte Ājīviṅgāsa annayā kayai

1 prāthārika “a Jain technical term, meaning ‘what is always kept ready for the use of some one.’” Hoernle.
2 imise=M. ime, imia JM. ime, imā Ś. imāc.
3 sampehei ‘reflects’ (saṃ+pra+ikā). kkh> kh> h. This change occurs in both AMg. and JM.
4 Comm.=prāyāscitta ‘expiation,’ i.e. precautionary rites. Another interpretation is ‘touched by the feet,’ chitta from chivai ‘touch’ (kṣip).
5 Comm. suddhāttmā-vaiśikāṇi ‘(clothes) fit to adorn a purified person,’ or suddha-prāvekāṇi ‘clean and fit for entering a king’s court.’
6 vaggurā ‘crowd’ (vāgurā “toils”).
7 sao ‘from his own’ (eva), giha ‘house’ (so also JM. commoner geha).
8 tikkhutto ‘ thrice’ (*triśkṛtvah or trikṛtvah). Cf. AMg. dukkutto, dukkutto ‘twice.’
9 āyāhiṇaṃ payāhiṇaṇa=ā-dākṣini-pradakṣiṇam.
vāyāhayayāṃ kolāla-bhāndāṃ anto sālāhīnto bahiyā nhiñe, -tā āyavamsi dalayai.¹

(196). Tae ṇam samane bhagavāṃ Mahāvīre Saddālaputtaṃ Ājīviōvāsaṃ evaṃ vayāsi. “Saddālaputtā, esa ṇam kolāla-bhānde kao ?”²

(197). Tae ṇam se Saddālaputte Ājīviōvāsa samānaṃ bhagavaṃ Mahāvīrāṃ evaṃ vayāsi. “Esa ṇam bhante puvvim maṭṭiyā āsi, tao pacchā uḍaṇāṃ nimijjai; -tā chārena ya karīṇa ya egayao misijjai; -tā cakke ārohijjai; tao bahave karagā ya Ḫava uṭṭiyāo ya kajjanti.”

(198). Tae ṇam samane bhagavāṃ Mahāvīre Saddālaputtaṃ Ājīviōvāsaṃ evaṃ vayāsi. “Saddālaputtā, esa ṇam kolālabhanḍe kim uṭṭhānenaṃ Ḫava purisakkāra-parakkamaṇaṃ kajjanti, udāhu anuṭṭhānenaṃ Ḫava apurisakkāra-³parakkamaṇaṃ kajjanti ?”

Saddālaputta maintains that they are made without effort, etc. because effort does not exist, but he is refuted and convinced.

Translation.

(180). There was a town called Polāsapura. Near it there was the garden Sahassambavaṇa. Jiya-sattū was king.  

(181). There in the town of Polāsapura lived a potter named Saddālaputta, a follower of the Ājīviyas. Having heard of, and acquired a knowledge of the tenets of the Ājīviyas, and having questioned, determined and mastered the meaning thereof, he became enamoured of these with a passionate love suffusing the very marrow of his bones and continued to

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¹ āyavamsi ‘in the heat of the sun’ (ātape). dalayai comm.=dadāti, also dalai (dalāmi) usual form in AMg. for ‘gives.’
² kao ‘from what’ (kutāh, i.e. *ka-tāh), Š. kado.
³ purisakkāra=puruṣāttkāra ‘as can be made by a man.’ cf. balakkāra =balāt-kāra. Ordinary Skt. word puruṣa-kāra, Pali purisa-kāra.
conducted himself in accordance with the doctrine of the Ājīviyas, considering this to be the truth, the highest truth, and all the rest to be false.

(182). That Saddālaputta, the follower of the Ājīviyas, had one crore of gold placed in deposit, one crore put out at interest, one crore invested in estate, and one herd with ten thousand head of cattle.

(183). That Saddālaputta, the follower of the Ājīviyas, had a wife named Aggimittā.

(184). That Saddālaputta, the follower of the Ājīviyas, had five hundred potter-shops outside the town of Polāsapura. Therein a large number of men receiving wages in the form of food and goods, used to make from day to day numerous bowls, pots, pans, pitchers of three sizes and three sizes of water-jars; and another large number of men, receiving wages in the form of food and goods, used to carry on a trade on the king’s highway with those numerous bowls, pots, pans, pitchers of three sizes and three sizes of water-jars.

(185). Then that Saddālaputta, the follower of the Ājīviyas, at one time or another at the time of the midday hour used to betake himself where there was a little grove of asoka trees; this he did and he was living in conformity with the law which he had received in the presence of Gosāla Maṅkhaliputta.

(186). Then in the presence of Saddālaputta, the follower of the Ājīviyas, there appeared a certain deva.

(187). Then that deva standing in mid-air and decked out (as described above, down to “with small bells”) spoke thus to Saddālaputta, the follower of the Ājīviyas: “There will come here to-morrow, O beloved of the devas, a great Māhaṇa, who possesses fully formed knowledge and insight, who knows the past, present, and future, who is an Arhat, and Jina, a Kevalin,
who knows all and sees all, who is rapturously gazed at, adored and worshipped by the dwellers in the three worlds, who for the world with devas, men and asuras is an object of worship, praise, honour, respect and service as something excellent, auspicious, divine and sacred (and so on), who is furnished with an abundance of meritorious works, him shouldst thou praise (and as above, down to 'wait upon') and hospitably invite to a standing provision of stool, plank and bedding." A second and a third time he said this, and having done so he returned in that direction whence he had appeared.

(190). Then that Saddālaputta, the follower of the Ājīviyas, being informed of this news thinks to himself: "So then the Ascetic, the blessed Mahāvīra (and so on, down to) is paying a visit here; I will go and praise the Ascetic, the blessed Māhavīra, and I will (so on, down to) wait upon him." Thinking thus he bathed and (as before) performed precautionary rites, put on clean robes, adorned his person with a few costly jewels, and surrounded by a crowd of men-servants came out of his house. Having come out, he passed right through the midst of the town of Polāsapurā. Having passed through he approached the place, where there was the Sahassambavāṇa Garden, where the blessed Mahāvīra was, and having approached, he circumambulated him three times from left to right. Having done so he praises him, and worships him and (having praised him, and worshipped him, and so on, down to) he stands in waiting upon him.

(195). Then that Saddālaputta, the follower of the Ājīviyas, at some time or other brought out his air-dried potter's ware from within his workshops: and having done so placed it in the heat of the sun.
(196). Then the Ascetic, the blessed Mahāvīra, spoke thus unto Saddālaputta, the follower of the Ājīviyas, "Saddālaputta, what is this potter's ware made of?"

(197). Then that Saddālaputta, the follower of the Ājīviyas, spake unto the Ascetic, the blessed Mahāvīra, as follows: "This ware was at first clay, and after that it is kneaded with water; and then it is thoroughly mixed with potash and dung; and then it is placed upon the wheel and thence are made many bowls (and the rest as before)."

(198). Then the Ascetic, the blessed Mahāvīra, spake thus unto Saddālaputta, the follower of the Ājīviyas: "Saddālaputta, is this potter's ware made with exertion and (so on, down to) manly strength, or is it made without exertion and (so on, down to) manly strength?"

Ardha-Māgadhī.] Extract No. 21.

Jinacaritra.

Being part of the Kalpasūtra ascribed to Bhadrabāhu. Edited by Jacobi.

(56). Tae 1 naṁ Siddhatthe knattie paccūsa-kāla-samayaṁsi koḍumbiya-purise saddāvei, -ttā evam vayāsi:

(57). "khippām 2 eva, bho Devāṇuppiyā! ajja savisesaṁ bāhiriyaṁ uvaṭṭhaṇa-sālam 3 gandhòdaya-sittam suiyasaṁmajjiovalittam 4 sugandha-vara-paṇca-vanna-pupphāvāra 5 -kaliyaṁ kālāguru-pavara-kundurukka-turukka-ḍajjhanta-dhūva-maghamaghanta-gandh-ud-

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1 J. reads tae in this and some other places. Other MSS. have tae.
2 Vide page 63.
3 'assembly-room, pavilion.'
4 'cleaned' (suc) 'swept' (sam + mṛf) and 'smeared' (upa + lip).
5 uvayāra 'decorations, festoons' (upa + kr).
dhuyābhīrāmaṃ sugandha-vara-gandhiyām gandha-vaṭṭībhuyāṃ kareha kāraveha, karittā ya kārayittā ya sīhāsaṇām rayāveha, -tlā maṃ eyam ānattiyāṃ khippām eva paccappiṇāha."


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2 vaṭṭī (varti).
3 rayāveha ‘have prepared’ caus. (rac).
4 2nd plur. imperat. of paccappiṇai ‘returns’ denom. from pratyarpana.
5 kaṭṭu (karu) originally infin. used as gerund kṛtvā).
6 -ppagāsa (prakāsa). kiṃsua “Butea frondosa” (kimśuka). suya “parrot” (śuka). guṇjaddha. The construction is Siddhatthe...sayaṇiṣyāo abhūṣithēi; with locative absolute rayaṇīe, pabhāe, sūre dipayare, andhayāre, jīvaloe.
INTRODUCTION TO PRAKRIT.

kamalâyara-saṅda-bohâe¹ utṭhiyammi sûre, sahassarassimmi diṇayare teyasā jalante, (ahakkamena uie divāyare, tassa ya kara-paharahaparaddhammi andhayāre, bālāyava-kuṅkumenām khacie vva jiva-loe² sayanījjāo abhuthīhei.


(61). -ttā jeṇ'eva majjaṇa-ghare, ten' eva uvāgacchai, -ttā

¹ bohâe 'awakening' (bodhakaṭ).  
² aha-kkamena 'in due time' (gathâ-kramena). pahara 'blows' (pra-hâra). aparaddha 'driven away' (apa+râdh). bâlîyava 'young sun.' khacie, text has khaciya.  
³ descends (prati+ava+rul).  
⁴ aṭṭaṇa-sālā 'gymnasium' meaning shown by context. Kâdambarî has vyâyâma-sâlâ.  
⁵ vaggâna 'jumping.' vâmaddâna (vi+ā+mardana). malla-juddha, 'wrestling.'  
⁶ saya-pâga- 'refined a hundred times' (jata-pûka-).  
⁷ abbhaṅgie 'anointed' Mg. abbhaṅgide JM. abbhaṅgio retain the old g. (Skt. abhyakta vârî). pînâniţiya 'soothing, madaniţiya 'invigorating.' brmhaṇiţiya 'nourishing.' praḥłâdaniţiya 'refreshing.'  
⁸ nîrmāta 'experienced.' udvalana 'stretching.'  
⁹ cheka 'clever.' praṛṭha 'pre-eminent.' medhâvin 'intelligent.'  
¹⁰ tayâ 'skin' (*tvacā=tvak).
INTRODUCTION TO PRAKRIT.


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1 jāla; 'lattice windows of stone work.'
2 koṭṭima 'mosaic pavement' (koṭṭima).
3 bhatti (bhakti), 'variegated decoration, arabesques.'
4 kouya 'pleasure' (kaautuka).
5 pamhala 'long-haired, downy' (pakemala). kāsaiya 'dyed red.' luhiya 'dried' (lūṣita?).
6 ahaya 'new' (ahata). dūsa 'robe' (cf. duṣya 'tent, cotton').
7 gosīsa 'cow's-head—a rich sandal'
8 vannagā 'sandal' (varṇaka).
9 hāra 'necklace of eighteen strings.' tisaraya 'of three strings.'
10 kaḍī 'hip' (kaṭī). suttaya, 'belt' (sūtrakā).
11 piṇiddha 'put on' (pinaddha). graiveya 'collar.'
12 kaya 'hair' (kaca).
14 ujjoviyā 'lighted up' (ud + dyu but Pischel § 243 refers to /dv). yu.
15 otthaya 'covered with' (ava + str), cf. M. otthaia (ava + sthag).
16 oviya 'decorated.' misimisinta 'shining brightly,' onomatopoic denominative, taken into Sanskrit as miṣamāśyate. Pischel § 568.

(62). -tú jen’eva báhiriyá uvaţháña-sála, ten’eva uvgacchai -tú sikháñamañsi puratthábhímuhe³ nisíyai.


¹ uddhuvvamáña 'shaken' (ud + ðhú), dhuvvai § 135.
² This list of personages may be interpreted variously. rásara (rājasvara) Comm. —yuvarāja, Jacobi S.B.E. 'kings, princes.' dança-nāyaka 'judges,' Jacobi 'satrapa.' talavara ‘bodyguards,’ J. ‘knights,’ mádambiya 'sheriffs.' píñhamarda ‘parasites, companions,’ J. ‘dancing masters.’
³ purattha ‘east’ (yurastáit).
⁴ paccutthuyá—paccutthaya ‘covered’ (prati + ava + str).
⁵ saña 'smooth' ( płakñá). tāña 'thread' (łáña).
⁶ íhámya 'wolf.' vyála(ka) 'snake' -laya, layá=latā.
⁷ aţchávëi 'has drawn.'
intrOduCtIoN to Prakrit. 173

rag’-otthayam¹ seya-vattha-paccutthuyam su-
mauyam anga-suha-pharisagam² visittham Tisalae
khattiyante bhaddasaana rayavei, -ttā koṭumbiya-
purise saddāvei, -ttā evam vayāsi.

(64). “khippām eva, bho Devānuppiyā! aṭṭh’aṅga-mahāni-
mitta-sutt’-attha-dhārae viviha-sattha-kusale suviṇa-
-lakkhaṇa-pāḍhāe saddāveha.

Translation.³

(56). Then the Kshatriya Siddhārtha at the time of daybreak
called his family servants and spoke thus:

(57). “Now, beloved of the gods, quickly to-day make ready
or have made ready in all particulars the outer hall of
audience, (see that it be) sprinkled with scented
water, cleaned, swept and newly smeared, furnished
with offerings of fragrant, excellent flowers of all
five colours, made highly delightful through curling,
scented fumes of black aloe, the finest kundurukka
and turushka, and burning incense, exquisitely
scented with fine perfumes, and turned as it were
into a scent-box; and having done all this arrange
my throne, and having done this report to me quickly
the execution of these orders.”

(58). Then the family servants, on being thus addressed by
the King Siddhārtha, with glad, pleased and (so on
down to) enraptured hearts, saluted (as before down to
‘on their heads’) and politely accepted the words of
the command saying: ‘Yes master!’ Then they left
the presence of the Kshatriya Siddhārtha, and went

¹ attharaya ‘coverlet.’ (a+str). māṣūra(ka) ‘pillow.’
² mauya ‘soft’ (myrūka), pharisaga (sparśaka).
³ The Kalpasūtra was translated by Dr. J. Stevenson, 1848. That
translation however is not accurate. The standard translation is that of
This has been modified here only to make the text clearer to the student
to the outer hall of audience and quickly they (made ready) in all particulars the outer hall of audience, sprinkled with scented water, cleared (and so on) and prepared the throne. Having done this they repaired to the place where the Kshatriya Siddhārtha was, and joining the palms of their hands so as to bring the ten nails together, laid the folded hands on their heads and reported the execution of that order to the Kshatriya Siddhārtha.

(59). Then on the morrow when the night was growing light, when the pale morning disclosed the soft flowers of the full-blown lotuses, and the sun arose; in hue like the red asoka, the open rotilesia kimśuka, a parrot's bill or the guñjārđha, intensely bright like the bandhu-jivaka, like the eyes and feet of a turtle-dove, the cuckoo's scarlet eyes, a mass of China roses or a lump of vermillion, the waker of the lotus pools; and the maker of the day thousand-rayed was shining in his radiance: when in due time the maker of the day had risen and by the blows of his hands the darkness was driven away, and while the inhabited world was, as it were, dipped in saffron by the morning sun,—the Kshatriya Siddhārtha rose from his bed,

(60). and having risen he descended from the footstool, went to the hall for gymnastic exercises and entered it. And with many strenuous exercises such as leaping, massage and wrestling\(^1\) he became thoroughly tired, and then he was anointed with various kinds of fragrant oil, distilled a hundred or a thousand times, which nourished, beautified, invigorated, exhilarated, strengthened and increased all senses and limbs. On an oiled hide he was shampooed with soft and tender palms of the hand and soles of the feet, by clever men who were well acquainted with the best qualities of

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\(^1\) Jacobi renders: "jumped, wrestled, fenced and fought."
anointing, kneading and stretching; well trained, skilful, excellent, expert, intelligent and never tiring. When by this fourfold agreeable treatment of the body the king's bones, flesh, skin and hair had been benefited, and his fatigues banished he left the hall for gymnastic exercises,

(61). and having taken his way towards the bathing house, he entered therein. In a pleasant bath-room delightful with many windows adorned with pearls, its floor decorated with a mosaic of jewels and gems, he sat comfortably on a bathing-stool inlaid with arabesques of various jewels and precious stones, and bathed himself with water scented with flowers and perfumes, with tepid water and pure water, according to an excellent method of bathing, combined with healthy exercises. When this healthy excellent bathing with many hundredfold pleasures was over, his body was dried with a long-haired soft scented and coloured towel, he was clad in a new and costly excellent robe, his limbs rubbed with fresh and fragrant gosīrśha and sandal and adorned with fine garlands and sandal-ointment. He put on jewels and gold, hung (round his neck) necklaces of eighteen, nine and three strings and one with a pendant and adorned himself with a zone. He put on a necklet, rings and charming ornaments for the hair, and encumbered his arms with splendid bracelets and bangles. He was of exceeding beauty. His face was illuminated by earrings, his head with a diadem. His breast was covered, decked and adorned with necklaces, his fingers were gilded with his rings. His fine cloth toga was swinging with pearl pendants. He put on as an emblem of his undefeated knighthood, glittering, well-made, strong, excellent, beautiful armlets, made by clever artists of flawless and costly jewels, gold and precious stones of many kinds. In short, the king
was like a Wishing Tree, decorated and adorned. An umbrella, hung with wreaths and garlands of koriṇṭa flowers, was held above him. He was fanned with excellent white chowries, while his appearance was greeted with auspicious shouts of victory. Surrounded by many chiefs, judges, princes, bodyguards, sheriffs, heads of families, ministers, chief ministers, astrologers, doorkeepers, counsellors, servants, dancing masters, citizens, traders, merchants, heads of guilds, generals, leaders of caravans, messengers and frontier-guards, he—the lord and chief of men, a bull and lion among men, shining with excellent lustre and glory, lovely to behold like the moon emerging from a great white cloud in the midst of the flock of the planets and of brilliant asterisms and stars—left the bathing house,

(62). entered the outer hall of audience and sat down on his throne with his face towards the east.

(63). On the north-eastern side he ordered eight state chairs, covered with cloth and auspiciously decorated with white mustard, to be set down. Not too far from and not too near to himself, towards the interior of the palace he had a curtain drawn. It was adorned with various jewels and precious stones, extremely worth seeing, very costly and manufactured in a famous town: its soft cloth was covered all over with hundreds of devices and decorated with pictures of wolves, bulls, horses, men, crocodiles, birds, snakes, kinnaras, deer, sarabhās, yaks, elephants, shrubs and plants. Behind it he ordered to be placed for the Kṣatriyaṇī Triśalā, an excellent chair of state decorated with arabesques of various jewels and precious stones, furnished with a coverlet and a soft pillow, covered with a white cloth, very soft and agreeable to the touch. Then he called the family servants and spoke thus:
(64). “Quickly, O beloved of the gods, call the interpreters of dreams who know well the science of prognostics with its eight branches, and are well versed in many sciences besides!”

Māgadhī.) Extract No. 22.

Śakuntalā.

Interlude at the beginning of Act VI. (Pischel p. 113; M.W. p. 216). City-superintendent, two policemen and a fisherman.

Policemen. Ḥaṇḍe kumbhilaś! kadhehi, kahiṃ, tae ese mahāladaṇa-bhāśule ukkinnā-ṇām’-akkhale lāakte aṅgulīae saṃśādide? ¹

Fisherman. (Nervously) Paśidantu bhāvamissā! ṇa hage ḍidiśāśa akayyaśśa kālake.²

First Policeman. Kiṃ nu kkhu śoḥaṇe bāmhaṇe si tti kadua laṅṇā de palīggahe diṅne?³

Fisher. Śuṇḍha dāva. Hage kkhu Śakkāvadāla-vāsi dhivale.⁴

Sec. Pol. Ḥaṇḍe pāḍaccalā! kiṃ tumaṃ amhehim yādim vāsāṃ ca puścide?⁵

[Superintendent. Sūaa! kadhedu savvaṃ kamaṇa. Māṇaṃ padibandhedha].⁶

¹ ḍanda cf. hanta ‘go to!’; only used to inferiors. kumkhilaa ‘thief’ orig. ‘crocodile.’ ladaṇa=Śaur. radaṇa (M. raṇa) § 57. -bhāśula=bhāṣura. ukkinnā=ukkīna. akkhala=aksara, according to Grammarians should be aškala or (Hemacandra) aškala. [h=jiḥvāmōliya]. lāakte ‘royal.’ Pischel thought we should read lāa-kelake. saṃśādide (sam+ā+sad).

² akayya (akārya) ‘crime.’ Pischel’s text has akajjaśśa, most of his MSS. akajjassa which is Śaur. kālakē=kārakaḥ.

³ laṅṇā ‘by the king.’

⁴ Śaṅkrāvatāra, ḍivaraḥ.

⁵ pāṭaccara or pāṭaccara ‘thief.’ yādim text has jādim like the MSS. Pischel Gr. § 236 shows that ṣ should be read in every case. puścide= =Śaur. pucohido.

⁶ The Superintendent does not speak Māgadhī. Sūaa ‘spy’ (sūc).
Both. Yaṁ lāutte āṇavedi. Lavehi, le lavehi! ¹

Fisher. Še hage yāla-baḍīsa-ppahudihim maśca-bandhano vāehim kuṇumba-bhalaṇam kalėmi. ²

[Supdt. (Laughing) Visuddho dānim de ājīvo!]

Fisher. Bhaṭṭake mā evam bhaṇa!
Šahaye kila ye vi nindide na hu ře kamma vivejjanṭake paśūmālī kaledi kālaṇā chakkammā-vidule vi sottie. ³

[Supdt. Tado, tado ?]

Fisher. Adha ekkadiāsām mae lohida-maścake khanḍaśo kappide. ⁴ yāva taśsa udala’bbhantale edaṁ mahā-ladaṇa-bhāsulaṁ anguliaṇaṁ peskāmi. paścā idha vikkasātthaṁ naṁ daṁśaante yyeva gahide bhāvamiśśeṁi. Ėttike dāva edasāsā āgame. Adhuṇā māledha kuṭṭedha va. ⁵

[Supdt. (Sniffing the ring) Jānua, macchodara-saṁthhidam ti naṭṭhi sanḍeho. Tadhā aam se vissagandho. Āgamo dānim edassa vimarisdavvo. Tā edha rāaulaṁ jeva gačchamha]. ⁶

Policemen. (To the Fisherman) Gaśca le gaṇṭhi-chedaśa gaśca. ⁷

[Supdt. Sūaa! idha Go-ura-duäre appamattā paḍivaḷedha maṁ āva rāaulaṁ pavisia niṇkamāmi].

Both. Pavisaḍa lāutte sāmi-ppaśād’atthaṁ.

[Supdt. Tadhā]. (Exit.)

¹ lāutte contracted from lāautte=Saur. rāautto (rājaputraḥ), or=Āpa. rāauttu, Bihārī rāut (rājadūta), vide Grierson, Phonology.
² yāla ‗net,‘ baḍīsa ‗hook,‘ maśca ‗fish,‘ kalemī=Saur. karemi.
⁴ sottie=śrotriyaḥ.
⁵ lohida- ‗Roh‘ Saur. rohido, M. rohiu (?), Āpa. rohiu, Hindi rohū khanḍaśo kappide (kalp) ‗cut into pieces‘ peskāmi, according to Hema-candra and others this is the correct form. (Pischel Gr. § 324.) According to another authority and the Lalitavigrahāraṇa-nāṭakam it should be peskāmi. Text has pekkhāmi.
⁶ vikkasātthaṁ ‗in order to sell‘ mêledha imperat. of mêledi=maraṇayaḥ. kuṭṭedha imperat. of kuṭṭedi (kuṭṭayati).
⁷ Jānua (Jānuka) Policeman’s name. vissa=vīra ‗musty‘; Comm. āmīsa ‗raw flesh‘ vimarisdavvo=vimarṣṭavyaḥ ‘must be investigated.’
⁸ gaṇṭhi-chedaśa ‗cut-purse,‘
Spy. Jayna! cilāadi láutte.¹
Jānuka. Naṃ avasaḻovasappanita khu lāne honti.²
Spy. Jānu! spulanti me aggahastā. (Pointing to the fisherman) imaṃ ganṭhichedāṃ vāvadedum.³
Fisher. Naļihadi bhāve akālaṇa-mālakē bhodum.⁴
Jān. (Looking round) Ese amhānam isale patte genhia laa-
sāsanaṃ. (To the fisherman) Saivialaṃ muham peskaśi, adhavā gidhha-siśiānaṃ bali bhaviśsaśi.⁵

[Supdt. (Entering) Siggham siggham edam (Drops his voice)].
Fisher. He hadē mhi (in distress).

[Sup. Muńcedha re muńcedha jālōvajśiṇāṃ, uvavānno se kila āngultaassa āgamo, amha-sāminā jeva me kadhidam].
Spy. Yadha anavedi láutte. Yama-vasadin gadua paḍiniutte khu esse. (Releases the fisherman.)
Fisher. (Saluting the Supdt.) Bhaṭṭake tava kelake mama yivide! (Falls at his feet).⁶

[Supdt. Utthehi, utthehi! Eso bhaṭṭiṇa āngulīaamulla-sam-
mindo pāridosio de pasādikido. Ta genha edam] (Gives the fisherman a bracelet).

Fisher. (Receiving it with delight) Aṇugahide mhi.
Jān. Ese khu lajniś tadhā naṃe aṇugahide yam sūlādo odalia hasti-skhandham sāmālovide.⁷
Spy. Lāutte! pālidosie kadhedi mahāliha-ladaṇeṇa teṇa āngulīaṇaṃ sāmino bahumadēṇa hodavam ti.⁸

¹ cilāadi ‘is a long time.’
² ‘Kings must be approached as occasion offers’ (upa+srp).
³ spulanti ‘quiver.’ Text phulanti but see Pischel § 311. Similarly § 310 for -hastā (text hatthā). vāvadedum infin. caus. (vi+a+pad).
⁴ na+alihadi (arhati).
⁵ saūla. kind of fish (Sakula). There are various readings here. Pischel says=svakulānām.
⁶ kelake=kerako the prototype of genitival affixes like -kero -ker -er. yivide ‘life.’
⁷ odāla (cf. odāra § 75)=avatārya. sāmālovide past part. caus (sam+a+ruh). ‘Mounted on the withers of an elephant’ denotes elevation to high dignity (MW.). Text has—hatthi-kkhandham.
⁸ mahāliha= mahārha.
INTRODUCTION TO PRAKRIT.

[Supdt. Naṃ tassim bhaṭṭiṇa mahāriha-radaṇam ti na pari-doso. Ettikam unā—].

Both. Kim næma?

[Supdt. Takkemi tassa damaṇena ko vi hiaa-thido jaño bhaṭṭiṇa sumaridō tti, jado taṃ pekkhia mahuṭṭaaṃ paidigambhīro vi pajiussua-maṇo āsi].

Spy. Toside dānīṃ bhaṭṭā lāūttena.

Jān. Naṃ bhaṇāmi imāśa maścalī-śattuṇo kidē tti (Looks jealously at the fisherman).


Jān. Dhīvala! mahattale śampadāṃ me pivaasāšake śam-vutteśi kāḍambali-sadhhiķē kkhū padhamāṃ amhāṇam sohide icsiadi. Tā śuṇḍikāgalaṃ yeva gascamha.

(Execunt omnes.)

Māgadhī.] Extract No. 23.

Sthāvaraka (Mrch. Act X)

Enters along the roof and in chains.

(Listens to the proclamation in distress).


1 paidī=prakrīti. pajiussua (paryutsuka) cf. § 41.
2 maścalī 'fish,' cf. Hindi machlı; Sindhi machāḍī; Marāṭhī māsali from a popular diminutive of maccha=matsya. § 56.
3 mahattale compar. of mahat. kāḍambāli, kadamba 'toddy.' sad dhike 'feast enjoyment' (sagḍhi). sohīde=sauhrdam. śuṇḍikāgāla 'grog-shop.'

āpāve 'sinless.' vārādiadi, pass. caus (vi + ā + pad). niḷaṇa 'with a fetter' (nigāḍa). mālidā = Ś. māridā. -bālaga- 'dove-cot' (?) (vāḷāgra). padolikā (pratoli + kā) 'gateway' (vide Vogel, J.R.A.S., July, 1906). gav‘akkha 'bull’s-eye,' 'round window or loophole,' cf. French 'œil de bœuf' meaning 'bull’s-eye,' i.e. 'window.' (Acc. Grammarians should be gavaśka or gavāṅka). uvalade 'done for' (uparatāḥ). pādave 'tree.' vivayyāmi (text vivajjāmi) (vi + pad). palaloe 'the other world.'

Māgadhī.] Extract No. 24.

Śakāraḥ (Mroch. Act X).

(Entering in great glee).

Maṃṣena tikkhāmilikeṇa bhatte
sākeṇa śūpeṇa śa-maścakena
bhuttaṁ mae attaṇaśśa gehe
śāliśśa kūleṇa gulodaṇeṇa.¹

(Listening) Bhinṇa-kamśa-khanKhanaē Caṇḍālavāśā śala-
śaṃyoce.² Yadhā a ese ukkhalide vajjha-dīṇḍima-sadde pāda-
hānam a ṣuṇiaḍi, tadha kakkem, dalidda-Cāludattāke vajjha-
ṭṭhaṇam niṇadi tti.³ Tā peskissāṃ. Śattuvināśe ṇāma mama

¹ bhuttaṁ mae 'I have dined' (bhuj). tikkha 'pungent' = tikeṇa. (Possibly tiḥkha or tiśkha would be better Mg.). āmīlika 'acid,' 'tama-
rind' (amlika cf. H. īmli). bhatte 'food.' 'rice,' bhakta cf. H. bhat. śūpa, would expect śūva cf. rūva. attaṇaśśa, a later form than attaṇo, § 36. kūla 'food, boiled rice.' gulodaṇa 'treacle porridge' (H. gur).

² śala-śaṃyoa 'combination of accents.' (svara) 'intonation.' vāā 'speech.' kamśa 'goblet, gong' (kāṃṣya 'brass, etc.').

³ ukkhalide 'raised.' khal 'move or shake,' vajjha 'of execution.' (vadhya). Proper Mg. said to be vavya. The combination yyha suggests that Mg. y differed from the usual pronunciation of Ṛ in the direction of zh. -ṭṭhāṇa acc. Hemacandra should be-stāṇa.
mahante halakkaśa palidoše hodi. 1 Śudām a mae, ye vi kila śattum vāvādaantam peskadi, taśsa anuśāśinām jammantale alākhi-loge ṇa hodi. Mae khu viśa-gaṇṭhi-gabba-pavistena via kidaena kǐm pi antalam maggamānena uppāde tāha dalidda-Cāludattāhā viṇāše. 2 Śampadaṃ atanakelikē pāśā-da-bālagga-padolikē ahiluhia attano palakkamaṃ peskāmi. 3 (Does so, and has a look) Ḥi, Ḥī, edāha dalidda-Cāludattāhā vajjham niṃāṃśa evaḍṭhe yañā-śaṃmadde, yāṃ velam amhāliše pavale vala-maṇṇusese vajjham niṇādi tam velam keliše bhave? 4 (Looking again) Kadham! Ese se ṇava-baladdake via maṇḍide dakkhiṇam diṣāṃ niṇādi. 5 Adha kiṃnimmattam mana-kelikē pāśā-da-bālagga-padolikē śamve ghośanā niṇaḍī, nīvāḷidā a? 6 (Looking round) Kadham! Stāvalake cēde vi ṇatthi idha. 7 Mā ṇāma tena ido gadua mantabhede kaḍe bhaviśsādi. 8 Tā yāva ṇam anuśāmi. (Descends and comes forward.) Servant. (Catching sight of him) Bhaṭṭālakā, eṣe se āgađe! Executioners. Ośaladha, dedha maggaṃ, dālāṃ ḍhakkedha, hodha tunhī, avinā-tikkha-visāṇe duṣṭa-baille ido edi. 9

This character is supposed to speak a dialect Ṣākārī (see

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1 haḍakka is the usual form; also haḷa, haḷaka (in verse) *ḥṛḍaka.
3 ahiluhia (adhi+ruh). bālagga (vide Ex. 23).
4 evaḍṭhe ‘so great’ (JM. evaḍḍa evaḍḍa) e- not from evam, but from *ayat (Pisch. § 149, cf. ayat+tya *ayattia—ēttia) vaḍḍha=vrddha. yañā-śaṃmadda ‘press of people.’ pavale=Śaur. pavaro. keliše=kiḍṭaḥ.
5 baladdake ‘bull’ (cf. balivrada). ? daṅkiṇaṃ.
6 niṇaḍā (ni+pat). niṇvālīḍā (ni+vr caus.).
7 Stāvalake (text ṭhāvalake) (Śṭhāvaraka).
8 mantabhede ‘breach of counsel,’ ‘betrayal.’ kaḍe=kṛtaḥ.
next extract). This passage however appears to be in much the same kind of Magadhi as spoken by other characters.

**Māgadhī.**

**Extract No. 25.**

Dialect. Śākārī. 

**Mrčchakaṭṭikam.**

(a) Act I, v. 18.

cyistha Vaśantaneṇe, cyistha, 
kim yāsi, dhāvasi, palāasi paskhalanti 
vāsū paśita na maliśśaśi, cyistha dāva ḫ 
kāmeṇa dājjhadi hu me ḫadake tavaśśī 
aṅgāla-lāśi-paḍide via maṃśa-khanḍe ḫ

cyistha=tiṣṭha, Pischel Grammar § 24, and § 217 quotes the commentator Prthvīdhara as the authority for the form yciṣṭha, and in general a weak y before c; he also quotes Mārkaṇḍeya for a weak y before c and j in Mg. and Vṛcāḍa Apabhramśa: Mg. ycilam=ciram, yjāś=jāyā. The spelling cyiṣṭha may be explained as the substitution of the familiar cy for the strange yc. At the same time it may be noted that no one knows how ‘yciṣṭha’ should be pronounced. We cannot be positive how cy was pronounced in old Magadha; but if it resembled any modern pronunciation, or any sort of palatal stop with an off-glide, one could more readily understand a weak y being heard *after* it.¹ Very probably the cy was used to mark a peculiar way of pronouncing cy, not amounting to a distinct sound either before or after it. (So the h in English wh does not represent a separate sound either after w, or before w as written in old English hw, but the surd equivalent of the sonant w). The reading of Vararuci’s rule XI, 5 (Cowell, p. 179) is doubtful, but it evidently refers to a method of pronouncing cy not to the addition of a distinct sound.

paskhalantī (*pra+skhal). According to the grammarians skh should remain. Text pakkhalantī. malisāsī=Śaur. marissasi. H. and P. text has ciiṭṭha, which is Śaur. dajjhadi ‘is burned.’ (? dayyhadi). haḍake ‘heart,’ the prose form is haḍakke (*ḥṛḍaka) Pischel § 194. tavaśī=tapasvī. lāśī=rāśī. maṃśa =māmsa.

Verse 21. Mama maanam aṣaṅgaṃ vammahaṃ vaḍḍhaanti niṣī a ṣaṅake me niḍdaṃ askivanti
paśalaśi bhaa-bhidā paskhalantī skhalantī mama vaṣam anuyādā Lāvaṇaśēva kunti

Vammaha so in M. and Mg. verses. Śaur. mammaddha. (Text has mammaha). niḍda ‘sleep,’ askivanti=āksiṃpanti. Kṣ becomes sk. (Text has ākhivanti, the ā is impossible). paśalaśi=prasarati. skh remains. (Text has anujadā the Śaur. form.) Lāvaṇaśa ‘of Rāvaṇa.’ The student will probably find the characteristic change l for r the most baulking feature in reading Māgadhī or its dialects.

Verse 22. Esā ṇaṇakamūsi-kāma-kaśikā maścāśikā laśikā
niṃṣāśa kula-ṇaśikā avasīkā kāmaśśa maṇjūśikā
esā veśavahū śuveśa-nilāa vesaṅgaṇa veṣiā
esē se daṣa nāmake maī kaḷe ayyāvi maṃ ṇeṣcadi

ṇaṇaka ‘coin.’ mūsi=moṣi- ‘stealing.’ kaśikā ‘whip.’ maśca+aśikā ‘fish-eating.’ (Text macchā°). laśikā ‘dancer.’ niṃṣāśa ‘snub-nosed’ (*niṛ+nāsa), i.e. of low caste. (Text kāmassa=Śaur.). esē nom. pl. masc. ‘these.’ se=Śaur. se ‘of her.’ maī ‘by me.’ kaḷa Mg. has also kaḍa and (like Śaur.) kada. (Text, like Northern MSS. kaḷe). (ajjā in Text is Śaur.). ṇeṣcadi (na+iccāti). Text has ṇecchadi.


Lalita-Vigrarahāja-nāṭaka (Act IV).


Two Turushka prisoners meet a spy who is a fellow-countryman.
Vandinau: Ese śē Śāyambhūśala-śivila-ṇiveśe.1 Edasa-
śim alaśkiyamāna-payyande kadham [lā]-ulaṃ yāṇi-
davvaṃ.2 (Purōvalokya) Vayaśsa ese ke vi cale3 vva
dīsādi? Tā imādo edaśsa śivilaśsa śaluvaṃ4 lāulaṃ ca
yāṇiśsamha.

Carah: Aścaiyaṃ aścaiyaṃ! Aho Viggahalāa-ṇalesa-la-sili-
ṇam avayyandadā.5 (Purōvalokya) Amha-deśiya vva kevi
pulisā peskiyandi. Yāne vandhiṃ edehiṃ huvidadvaṃ.

Vandinau: Bhadda, amhānaṃ Tuluśkānaṃ deśiye vva tum-
aṃ peskiyasi. Tā kadhahi Čāhamaṇa-śivila-śaluvaṃ
lāulaṃ ca.

Carah: Śuṇāda le vandino śuṇāda. Hage Tuluśkālaṇa-
śāmbhūśalāssā śivilaṃ peskīduṃ peside. Taṃ ca dūśam-
calam; yado tatthastehim idale puścande vi ni[liškan]de
vi a palakīye tti yāṇiyadi.6 Tadhāvi mae kimpi kimpi
paccakkhi kadam.7

Vandinau: Aścaliam aścaliam! Kadham bhadda, tattha uva-
stidānaṃ cadulide anuam pi tae laškidaṃ.8

Charah: Śuṇāda le vandino yadhā mae taṃ śivilaṃ nilūvi-
dam. Hage khu śili-Śomesaladevaṃ peskīduṃ vaṇānandaśsa
śāstaśsa milide, milia a ettha paviśīṇa bhīškaṃ pastidum
lagge.9 Tado yaṃ yaṃ yāṇidaṃ taṃ taṃ tumbhānaṃ
yahastam10 kadhiyadu. Maavāla-niljhal-a kalāla-kaḍastalā-

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1 Śākambharīvara: śivilaśibira
2 alaśkiyamaṇa-paryante. Yāṇidavvaṃ=Ś. jaṇidavvaṃ.
3 cale ‘spy’ (carah).
4 Inscription has śalūvaṃ (svarūpaṃ).
5 ‘boundlessness’ (aparyanta). śiliṇaṃ ‘of glories.’
6 idale=Śīdaro; puścande=pucchanto. yāṇiyadi should be
yāṇadi. nišškande=Ś. niśrkhanto (niɾ+ikṣ).
7 =pratyaśikṛta but cf. bhīškaṃ laškidaṃ below.
8 cadulide (ʔ)=*caturite from catura ‘in their cleverness.’ laškidaṃ
=Ś. lakkhidam.
9 Someśvarađeva may be the name of a prince. paviśīṇa, a M., JM. or
AMg. ending. pastidum=prāthayitum.
10 yathārtham. According to the rules should be yahastam.
\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.}\)

\(\text{\textcopyright \text{"\textcopyright 186 INTRODUCTION TO PRAKRT.\"}}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} 1\) Tulaṅgānaṁ uṇa laś-

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} 2\) Kiṁ vahunā yampidenā? Taśśa kaḍasāsa pāsa-stide śāale

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} 3\) (Bāhum utkṣipya) Edam ca tam šulaṁ.4

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} 4\) (iti darśayati).

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{Vandinau: Šāhu le calā šāhu!}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{Caraḥ: Ale le vandiño cilam khu me ŋia-stāṇado ŋiśalidaśśa.}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{Tā hage vaṁāmi.}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{Vandinau: Gaśca le calā gaśca.}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{(iti caro niśkrāntaḥ).}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{Vandinau: (Purato gatvāvalokya) Tam ŋidam lāula-duvālaṁ,}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{tā idha stidā eva ŋia-lāa-ppahāvaṁ payāsemha. (Punar}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{avalokya: śānandam) Eše śe Śāambhalisāle astāṇa-stide}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{pulado disadi.}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{The Māgadhī in this inscription is interesting because it fol-}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{ lows more closely than any MS. the rules given by Hemacandra. As the author Somadeva was a contemporary of Hemacandra, it has been suggested that he may have been acquainted with that grammarian, or at least with his grammar. Some errors have been corrected in the inscription itself, nevertheless there remain forms which are not correct according to Hemacandra, e.g. niṣjjhala, yujjha, yahastam, pavisiṇa. There is no reason to suppose that the stage kept up the correct form of Māgadhī down to the twelfth century, and this probably represents an attempt to carry out the rules for Māgadhī that were traditional among the grammarians, more consistently than usual, in order to make the speech of the Turkī prisoners and spies sound very foreign. It is a curious accident that the}\)

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{\textcopyright 186 INTRODUCTION TO PRAKRT.} 1\) mada-vūri-nirṇaṁ. niṣjhala is M. which should be niyyjhala in Mg.

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{\textcopyright 186 INTRODUCTION TO PRAKRT.} 2\) yujjha=yuddha is against the dialect. daha for đaśa according to Pischel is wrong.

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{\textcopyright 186 INTRODUCTION TO PRAKRT.} 3\) kaḍaa ‘host.’ (kaṭaka). śāale ‘ocean.’

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{\textcopyright 186 INTRODUCTION TO PRAKRT.} 4\) niśsalida p. part from niśsaladi (niḥ+ṣr).

\(\text{\textcopyright 186 INTRODUCTION TO PRAKRT.} \text{\textcopyright 186 INTRODUCTION TO PRAKRT.} 5\) ‘wander.’ *uṛajñāmi in class 9.
latest recorded fragment of Māgadhī is the most archaic in form that has been found.

"Āvantī.") Extract No. 27.
and Dākṣiṇātyā.

Viraka and Candanaka (Mṛcch. Act VI).

Virakaḥ. Are re are Jaa-Jaamāṇa-CandaṇaMaṅgala-Phulla-
bhadda-ppamuhā—
kiṃ acchadhā visaddhā jō so govāla-dārao baddho,
bhattūṇa samaṃ vaccai ṇaravaī-hiiaṃ a bandhaṇaṃ cāvi
Ale, puratthime padol-duāre ciṭṭha tumāṃ. Tumāṃ pi
pacchime, tumāṃ pi dakkhiṇe, tumāṃ pi uttare. Jo vi eso
pāāra-khaṇḍo, edaṃ ahiruḥia Candanaena samaṃ gadua-
avaloemi. Ehi Candanaa, ehi. Ido dāva.1

Candanakaḥ. Are re Viraa-Visalla-Bhimaṅgaa-Daṇḍakālaa-
Daṇḍasura-ppamuhā,
āacchadhā visaddhā turiam jatteha lahu karejjāha
Lacchi jeṇa ṇa raṇṇo pahavaī gottantaram gantuṃ ā2
avi a,
ufjānesu sahāsu a magge ṇaarīa āvaṇe ghose

1 Śaur. acchadhā. M. bhattūṇa, vaccai. These latter however occur
in a verse; gadua below is of the Śaur. type. Ale seems to be a frag-
ment of Mg. out of place here.
2 visalla=vi-sāliya.

3 turiam Ś. turidam. jatteha=Ś. jatteda (yatadhvam). karejjāha
opt, pahavaī, are all M. in form. ṇaarīa loc. sing. Oblique fem. sing. in
-īa is common in M. verses. johaha (yojaya, anvesayata) ? fut. of
(Apa.) joedi ‘sees.’ (dyu) or √yudh ‘to go for.’ jāae=JŚ. jāyade-
jettha relat. of attha=aṭra. In other dialects generally jahīṃ is used.
4 darisesi “seest.”
chāṭṭho a bhaggava-gaho, bhūmisuo pañcamo kassa?¹
bhaṅa kassa jamma-chāṭṭho jīvo ṇavamo tahea sūrasuo
jante Candaṇa ko so govāla-dāraṃ harai?²

Virakah. Bhaḍa Candaṇaa!
avaharaī kovi turiam, Candaṇaa, savāmi tujhha hiaeña
jaha addh’-uida-diṇaare govālaa-dārao khuḍido.³

[Servant. Yāḍha goṇā, yāḍha.]⁴

Candanakaḥ. Are re, pekkha pekkha.
ohārio pavahaṇo vaccaī majjheṇa rāa-maggassa
edām dāva viāraha kassa kahiṃ pavasio pavahaṇō tti.⁵

Virakah. Are pavahaṇa-vāhaa! mā dāva edām pavahaṇām
vāhehi. Kassa-kerakaṃ edām pavahaṇām? Ko vā idha
āruḍho? Kahiṃ vā vajjai?

[Servant. Eśe kkhu pavahaṇe ayya-Cāludattaḥa kelake.
Idha ayyaā Vaṣantaṣeṇā ēlōḍhā. Puṣpa-kalaṇḍaaṃ
yīṇuyāṇāṃ klidūṃ Cāludattaśa nīḍi.]⁶

Virakah (Going up to Candanaka). Eso pavahaṇa-vāhao bhaṇādi
“ajja-Cāruditassa pavahaṇāṃ; Vaṣantaṣeṇā ērūḍhā
Puppha-karaṇḍaaṃ yīṇuyāṇāṃ nīḍi tti.”⁷

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¹ caūṭṭho ‘fourth,’ Ś. cadvuttho. chāṭṭho ‘sixth’ (cf. H. chaṭṭā). gaho
for -ggho ‘planet.’ bhaggava ‘belonging to Brhgu’s daughter.’ bhūmi-
suo ‘son of the earth’ = Mars.
² tahea=tathāiva. sūrasuo ‘son of the Sun’ = Saturn.
³ savāmi ‘I swear.’ addh’uida ‘half risen,’ Śaur. udida; M. uia (?
read udia). khuḍido ‘removed’ (khaṇḍītah) ? from a root khuḍ. Not
the same as Ś. khuḍida ‘broken,’ = *kṣudita for kṣunṇa. (Pischel § 568.)
⁴ The servant speaks Mg. goṇo ‘bull’ is the masc. form usual in AMg ,
Mg. For derivation Pischel suggests *gavaṇa or *gūrṇa. The first seems
the more probable.
⁵ ohāria ‘covered’ (apa+ṛ). pavahaṇa ‘carriage.’ (pra+vah). vacca
‘goes’ (cf. JM. p. 135, n. 4). viāraha ‘ascertain’ (vi+car), pavasio ‘set
out’ (pra+vaoṣa=proṣita).
⁶ MSS. and Editions have ja and jja for Mg. ya yya. Mg. kalake
=A. kerako. puṣpa (following Hemacandra), MSS. vary. Usual reading
puppha. yīṇuyāṇāṃ ‘old garden.’ Here we have the two Mg. geni-
tives side by side.
⁷ There is no point in supposing V. mimics the servant’s dialect.
C. Tā gacchadu.
V. Aṇavaloīdo jjeva.
C. Adha im?
V. Kasssa paccaena?
C. Ajja-Cārudattassa.
V. Ko ajja-Cārudatto? Kā vā Vasantasena, ṣeṣa aṇavalo-
īdaṃ vajjai?
C. Are, ajja-Cārudattaṃ na jāṇāsi, na vā Vasantaseniam! jai
ajja-Cārudattam Vasantaseniam vā na jāṇāsi, tā gaane
joṇhā-sahidam candam na jāṇāsi.1
ko tām guṇāravindam sila-miṇḍakaṃ jaṇo na jāṇādi?
āvaṇṇa-dukkha-mōkkham caū-sāra-sāraam raṇamā
do jeva pūṇāḥ iha ṣaarie tilaa-bhūḍā a,
ajjaVasantasena, dhamma-ṇihī Cārudatto a.2

Notes.—Pṛthvīdhara makes both characters speak Āvanti,
of which he gives only the jejune information that it possesses
the dental s, and ra, and is rich in proverbial sayings. Mār-
kaṇḍeya describes it as a mixture of Śauraseni and Māhārāṣṭri.
Such indeed appears to be the character of the dialect as given by
the MSS. Candanaka however speaks of himself as a Southerner
“vaṃ dakkhinatthā avvatta-bhāsino—” ‘We Southerners
speak indistinctly. So Pischel thought it unlikely that Can-
danaka spoke Āvanti, but more probable that he spoke Dākshi-
ṇātyā (Bharata 17. 48. Sāhityadarpaṇa, p. 173. 5). It would
appear that this was not very different from Āvanti, and that
both were nearly related to Śauraseni. ‘vaṃ dakkhinatthā’,
however would be ‘amhe dakkhiṇaccā’ in Śauraseni.

especially as he does not repeat his exact words; naturally he reports to
C. in his usual language.
1 joṇhā ‘moonlight.’
2 caū-sāra-sāraam ‘containing the essence of the four oceans.’ -ṇihī
‘treasury.’
INTRODUCTION TO PRAKRIT.

Jain Śaurasenī] Extract No. 28.

Pravacanasāra.

(Portions of this were printed with Sanskrit version by R Bhandarkar in Appendix III, (p. 379 ff.) of Report on the Search for Sanskrit Manuscripts in the Bombay Presidency during the year 1883-84. Published 1887. There is a complete edition with several Sanskrit commentaries published at Bombay. Vīra Samvat 2438.)

I. (69). Deva-jadi-guru-pūjāsu veva dāṇammi vā susīlesu | uvvāśādisu ratto suhōvaog'appago appa ।

(70). Jutto suheṇa ādā tiriyō vā mānuso ya devo vā | bhūdo tāvadakālām lahadi suham indiyām vivihāṃ ॥

(74). Jadi santi hi puṇḍāṇi ya pariṇāma-samubbhavāṇi | vivihānī ।

jaṇayanti visaya-tāṇhaṃ jīvānām devadantānām ॥

(75). Te puṇa udiṇṇataṇhā duhidā taṇhāhim visaya- | sokkhāni ।
icchānti anuḥavanti ya āmaraṇāṃ dukkha-santattā ॥

III. (13). Caradi ṇibaddho nicecāṃ samaṇo ṇāṇammi daṃsa- | namuhammī ।
payado mūla-guṇesu ya ajo so paḍipunṣa-sāmanno ॥

(18). Havadi vaṇa havadi bandho made hi(m) jīve'dha | kāyacetṭhammi ।
bandho dhuvām uvadhīdo idi savāṇā chaḍḍiyā | savvaṃ ॥

(19). ṇa hi ṇiravekkho cāu ṇa havadi bhikkhusa āsaya- | visuddhi! ।
avisuddhassa ya citte kahāṃ ṇu kamma-kkhayo | vīhī ॥

The cerebral ṇ is used initially whereas AMg. JM. manuscripts prefer initial ṇ (dental). The letter ya is used as in other Jain MSS.

This Prakrit contains words and forms that are quite foreign to ordinary Śaurasenī—but found in Māhārāṣtrī or Ardha- Māgadhī. Perhaps some of the Śaurasenī forms which are
allowed by Hemacandra, but never found in the dramas, are
derived from Digambara Texts. (Pischel § 21.)

The MS. seems to have fluctuated in the use of ya and va. dāṇammi loc. as in M. suhōvaog’appago
= subhopayog-ātmako.

(70). ādā=ātmā, i.e. *ātā, cf. AMg. ayā; JM. attā. tiriyo
‘animal’ (tiryak).

(74). devadāntānām.

(75). tanhā=taṇhā. This is merely an orthographicał
peculiarity; so is the spelling kkk for kkh.

III. (13). nāṇammi ‘in knowledge.’

(18). uvadhido abl. of uvadhī (upadhi). idi=iti. savanā
=srāmanāḥ, chaḍḍiya should be chaḍḍida (Pischel
§ 291)= chardīta cf. S. vicchaḍḍida, M. vicchaḍḍia,
AMg. JM. vicchaḍḍiya.

(19). căū=tyāgo JM. căo. The ending ā (cf. vihiū)
is exceptional and probably wrong, the mistake
being due to the similarity of u and o in Jain MSS.
Bombay Edition has căyo and vihio.

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Bhāsa.]

Extract No. 29.

Svapna-Vāsavadattam (Act IV, p. 29).

Praveśakaḥ.

Enter the Jester.

Jester. (Gleefully) Diṭṭhiḥ tattahodo Vaccha-rāassa abhipppeda-
vivāhamaṅgala-ramaṇijjo kālo diṭṭho. Ko ṇāma edam
jāṇādi—tādisya vayaṁ anattha-saḷījavatte pakkhittā uṇa
ummajjissāmo tti.¹ Idāṇim pāsādesu vasiḍdi, andeura-
digghiḥasu ṇhṇādi, pālama-māura-svumārāṇi modaa- khaj-

¹ tattahodo should be tattha. § 45. maṅgala. Cerebral ī is written
throughout for the dental. This is common in MSS. written in S. India,
vayaṁ Śaur. has amhe, Dākṣinātyā vaaṁ (also allowed in Śaur. by
Vararuci and Mārkaṇḍeya), AMg. vayaṁ, Pali vayaṁ. ummajjissāmo
‘we shall emerge,‘

Enter a Maid servant.


Jester. (With a leer) Kim niṃittam, bhadde! maṃ anpesasi?

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1 andeura. anteura is correct (as on p. 24) but MSS. often give -nd for -nt, so “Saundalā” for Sauntalā. This was probably due to the influence of Apabhraṃśa in which the change is common. nājade. Saur. nājade. The MS. has regularly ṇh and hm for ṇh, mh. At first sight this looks like a sign of antiquity; for h here represents s and ṇhā seems nearer snā than ṇhā. The spelling hm, ṇh however is found in texts, where ṇh, mh is well established as correct. Pali forms like amhe, nāhātako (=snātako) show that the inversion is ancient. Moreover the difference between e.g., bamhano and (as in Bhāsa) bahmano is not very great to the ear. So ṇha, ṇhau may be only orthographical variations. palama=parama. No apparent reason for l or l here. māura for mahura (=madhura). This appears to be a mistake, p. 6 has mahurā. suumārāni=trāmā. Neut. Plural in -āṇi occurs in AMg. JM. JS. not in M. or Saur. In Pali it can be -āṇi as in Skt.

2 sayyā (=sayyāyām) M. AMg. JM. sejjāe, Mg. seyyāe. Here again double yy for double j, as in ayyaṭṭha, might be taken as a sign of antiquity. Hemacandra allows yya for rya in Saur. The spelling is occasionally found in South Indian MSS. Most write only a circle ☹☹☹ aOa which, says Pischel, either allows a choice between yya and jja, or is intended to express a sound between the two. (Pischel § 284.) In the case of Skt. yya there is no authority for Saur. having anything but jja. jaha is regular in M. (Saur. jadhā).

3 niyama- niyama ‘indigestion’ should be āmaa in Saur. If it is not a mistake, it is an archaism. kalla-vatta ‘breakfast.’

4 ayya, see note on sayyāe above. Ahmo usual spelling anmo, see note on nājade above. Telang’s edition of the Mālati-mādhavam has the spelling amho. Another reading here is amme, p. 10 has ammo.
Maid. Ahmāṇam bhaṭṭini bhaṇādi—avi ṇhādo jāmāduo tti.¹
Jester. Kim niṃittaṃ bhodi pucchadi?
Jester. ṇhādo tattabhavaṃ. Savvaṇ aṇedu bhodi vajjia bhoṇaṃ.
Maid. Kim niṃittaṃ vāresi bhoṇaṃ?
Jester. Adhaṇṇassa mama koḷḷaṇaṃ akkhi-parivatṭo via kuk-
khi-parivatṭo samvutto.²
Maid. Idiso evva hohi.
Jester. Gacchadu bhodi. Jáva ahaṇi vi tattahodo saṣaṇaṃ
gacchāmi.³

Exeunt.

(Enter Padmāvatī with retinue and Vāsavadattā wearing
Avanti dress.)
Maid. Kimṇiṃittaṃ bhaṭṭi-dāriī Pāmada-vaṇṭaṃ śadā?
Padmā. Haḷā, tāṇi dāva sehaḷiī-guhmaṇi pekkhāmi kusum-
dāṇi vā na ve tti.⁴
Maid. Bhaṭṭi-dāriī! tāṇi kusumidāṇi ṇāma, pavāl'-antar-
dehim via mottiā-lambaehim āidāṇi kusumehiṇi.
Padmā. Haḷā! Jadi evvaṃ, kimā dāṇiṇi vilambesi?
Maid. Tena hi imassīni silā-vaṭṭae muhuttaṃ upavisadu
bhaṭṭi-dāriī. Jáva ahaṃ vi kusumāvacaaṃ karemi.⁵
Padmā. Ayye! Kim ettha upavisāmo?
Vāsava. Evvaṇ hodu.

(They both sit down.)

[The words in italics are not normal Śauraseni.]

¹ jāmāduo § 60.
² kukkhi ‘belly.’
³ jáva is the ordinary form. Ya does not appear here. ahaṃpi would
be better.
⁴ guhmaa (guṃmahā) AMg. Ś. Mg. gumma § 48. There seems no
reason for the spelling with hm. In the previous Act “guhmadu”
represents gumphadu, where the inversion is not archaic.
⁵ silā-paṭṭaka ‘stone slab.’ (On p. 36, silā-paṭṭaka). uvaṃsadu is
correct Śaur. So correctly uvaraṇa, p. 40. avacaṇa, no ya appears here.
Translation.

Jester. Ha. ha! How good to see the delightful time of the auspicious and welcome marriage of His Highness the King of the Vatsas. Who could have known that after being hurled into such a whirlpool of misfortune, we should rise again to the surface. Now we live in palaces, we bathe in the tanks of the inner court, we eat dainty and delicious dishes of sweetmeats—in short I am in Paradise, except that there are no nymphs to keep me company. But there is one great drawback. I do not digest my food at all well. Even on the downiest couches I can not sleep, for I seem to see the Wind and Blood disease circling round—Bah! there is no happiness in life if you are full of ailments, or without a good breakfast.

Maid. Wherever has the worthy Vasantaka got to? why here he is. Oh, Master Vasantaka, what a time I have been looking for you.

Jester. And why were you looking for me, my dear.

Maid. Our queen says, "hasn't our son-in-law finished his bath?"

Jester. Why does she want to know?

Maid. So that I may bring him a garland and unguents of course.

Jester. His Highness has bathed. You may bring everything except food.

Maid. Why do you bar food?

Jester. Unfortunate that I am, like the rolling of cuckoo's eyes...my stomach is like that.

Maid. May you ever be as you are!

Jester. Off with you! I will go and attend on His Highness.

Maid. What has brought your ladyship to this pleasure-garden?

Padmināvatī. My dear, I want to see if the seoli clusters have flowered or not.
INTRODUCTION TO PRAKRIT. 195

Maid. Yes, princess they have with blossoms like pendants of pearls interset with coral.

Padmāvatī. If that is so, my dear, why do you delay?
Maid. Won't your ladyship sit on this stone-bench for a moment, while I gather some flowers?
Padmāvatī. Dear lady, shall we sit here?
Vāsavadattā. Let us do so.

EARLY PRAKRIT.

Extract No. 30.

Aśoka].

Fourth Rock Edict.

Western dialect from Girnar and Eastern from Dhaulī. For details about the text see Hultsch: Corpus Inscriptionum Indicarum. Vol. I. A synoptic view of all six versions is given in Woolner: Aśoka Text and Glossary. The translation follows Hultsch. The old Brāhmī script did not mark the doubled consonants.

Girnar. Atikātaṁ āṃtaraṁ bahūni vāsasatāni vaṭhito eva prāṇārambho vihiṃsā ca bhūtānaṁ niṭisū asaṃpratipat brāhmaṇasramaṇāṇaṁ asaṃpratipati.

Dhaulī. Atikāmaṁ āṃtalaṁ bahūni vasa-satāni vaṭhitē va pāṇālaṃbhē vihiśē ca bhūtānaṁ niṭīsū asaṃpaṭipati samanabābhanesu asaṃpaṭipati.

In times past, for many hundreds of years, there had ever been promoted the killing of animals and the hurting of living beings, discourtesy to relatives (and) discourtesy to Brāhmaṇas and Śramaṇas.

Atikātaṁ=atikāntam. vaṭhitō=vardhitō cf. Pali vaddhito.

niṭī=jñāti Pali niṭi. sampratipattī ‘proper recognition.’

Girnar. Ta aja devānaṁ priyasa Priyadasino rāño dхаṃma-
caraṇena bherīghoso aho dхаṃmaghoso vimānadasaṇā ca hastidasanaṁ ca agikhaṁdhāni ca aṁñi ca divyāni rūpāni
dasayitpā janaṁ.
Dhauli. Se aja devānam piyasa Piyadasine lājine dhāṃmacala-
nena bhelighosaµ aho dhāṃmaghsaµ vimānadasanaµ 
hathīni agikamdhāni aṃnāni ca diviyāni lūpāni dasayitu 
munisānāµ.

But now, in consequence of the practice of morality on the 
part of King Devānāmpriya Priyadarśin the sound of 
drums has become the sound of morality, showing the people 
representations of aerial chariots, representations of elephants, 
masses of fire and other divine figures.

ahō from an aorist *abhot (Kern abhavat). Others have taken 
it in the sense of “or rather” cf. athavā Apa. ahavai. -tpā, 
-tu=Skt. -tvā, darsayitvā. hathīni acc. plur. masc. taken from 
the neuter declension. The meaning of agni-skandha ‘masses 
of fire, may be bonfires or radiant beings.’

Girnar. Yārise bahūhi vāsasatehi na bhūtāpuve tārise aja 
vaḍhite devānam priyasa Priyadasino rāñjo dhāṃmānusas-
ṭiyā anāraṃbho prānānam avihisā bhūtānam nāṭīnaµ 
sampaṭipati brahmānasaṃanānam sampaṭipati mātari 
pitari susrusā thairasurasusā.

Dhauli. Ādise bahūhi vasasatehi no hūtāpuluve tādise aja 
vaḍhite devānam piyasa Piyadasine lājine dhāṃmānusa-
ṭiyā anālaṃbhbe pānānam avihisā bhūtānam nāṭisu 
sampaṭipati samanabaṃbhanesu sampaṭipati mātipitusu-
sūsā vuḍhasurasusā.

Such as they had not existed before for many hundreds of 
years, thus there are now promoted, through the instruction in 
morality on the part of King Devānāmpriya Priyadarśin, 
abstention from killing animals, abstention from hurting living 
things, courtesy to relatives, courtesy to Brāhmaṇas and 
Śramaṇas, obedience to mother and father, obedience to the 
aged.

thaira=sthavira, Pali thera. vuḍha=vrddha, Pali vuddha or 
vuddha.

Girnar. Esa añe ca bahuvidhe dhāṃmacarane vaḍhite vaḍhayi-
sati ceva devānām priyo Priyadasī rājā dhāmmacaranaṁ idaṁ.

Dhauli. Esa aṁme ca bahuvidhe dhaṃmacalanē vaḍhite vaḍhayisati ceva devānām piye Piyadasī lājā dhaṃmacalanaṁ idaṁ.

In this and many other ways is the practice of morality promoted. And King Devānāmpriya Priyadarśin will ever promote this practice of morality.

Girnar. Putā ca potrā ca prapotrā ca devānām priyasa Priyadasino rāño vadhayisamti idaṁ dhaṃmacaranaṁ āva saṁvatakapā.

Dhauli. Putā pi ca natipanati ca devānām piyasa Piyadasine lājine pavadhayisamti yeva dhaṃmacalanaṁ imam āka-panṁ.

And the sons, grandsons and great-grandsons of King Devānāmpriya Priyadarśin will promote this practice of morality, until the aeon of destruction.


Girnar. Dhaṃmamhi sīlamhi tisṭaṁto dhaṃmaṁ anusāsi- saṁti.

Dhauli. Dhaṃmasi sīlasi ca cithitu dhaṃmaṁ anusāsisamti.

Abiding by morality and by good conduct they will instruct (people) in morality.

cithitu gerund from a present *cithati.

Girnar. Esa hi sēṣe kamme ya dhaṃmānusāsanam.

Dhauli. Esa hi sēṣhe kamme yā dhaṃmānusāsanā.

For this is the best work viz., instruction in morality.

Girnar. Dhaṃmacaraṇe pi na bhavati asilasa. Ta imamhi athamhi vadhī ca aṁhi ca sādhu.

Dhauli. Dhaṃmacalaṇe pi cu no hoti asilasa. Se imasa aṭhasa vadhī aṁhi ca sādhu.

And the practice of morality is not for one who is devoid of good conduct: Therefore promotion and not neglect of this object is meritorious.

Girnar. Etāya athāya idaṁ lekhāpitaṁ imasa aṭhasa vadhī
yujantu hini ca mā locetavyā. Dbādasavāśābhisitena devanām priyena Priyadasinā rāṇa idam lekhaṇitaṃ.

**Dhauλi.** Etāye aṭhāye iyaṃ likhite imasa aṭhasa vaḍhi yujantu hini ca mā alocayisuī. Duvādasavāśāni abhīṣita-devanām piyasa Piyadasine lājine yaṃ idha likhite.

For the following purpose has this been caused to be written, that they should devote themselves to the promotion of this practice and that they should not approve the neglect of it.

This was caused to be written by King Devānāmpriya Priyadasin when he had been anointed twelve years.

yujanto imperat. 'let them devote themselves to, carry on. mā alocayisu 3. plur. aor. of alocayati 'let them not countenance'; locetavyā (Girnar) is fut. part., the construction seems to have been mixed. Dbādasa 'twelve' cf. tp for tv. Pronounced as an implosive d eventually disappeared leaving only b. Such is the origin of the Prakrit terms bārasa, bāraha Hindi bārah, etc.

**Pali** Extract No. 31.

Jātaka 308.


Java-sakuṇa-jātakam.


**Notes.—** Vāruṇasayām = AMg. Vāṇārasie. Brahma, Pkt. bhamha. kārente causal participle, Ś. karente is active. rukkha°-°‘woodpecker.’ rukkha so in M. Ś., etc.=Vedic rukṣa “tree” doubtlessly related to vṛkṣa whence M. JM. vačcha. (Pischel § 320). hutvā=Ś. bhavia, AMg. hōttā. nibbatti “was born again” aor. (nir+vṛt) from nibbattati=Ś. nivvaṭṭadi. atha=Ś adha. sīha so in M. (§ 65). laggi “stuck” aor.
from laggati. ud-dhumāyi 'was blown up, swelled up,' pass. aor: from uddhumāyati=uddhmāyate. gānhitum=Ś. genhiduṁ. sakkoti=Ś. sakkunoṁti. JM. sakkaĩ, sakkei. vattaṁti=Ś. vaṭṭanti.

Atha naṁ so sakuṇo goçara-pasuto disvā sākhaṁya nilino "kin te samma dukkhatiti" pucchi. So tam atthaṁ ācikkhi "Ahaṁ te samma etatṁ aṭṭhiṁ apaneyyaṁ, bhayena te mukhaṁ pavisitum na visahāṁi, khāḍeyyaṁi pi man" ti. "mā bhāyi samma, nāhan tam khāḍāmi, jīvitaṁ medehiti."

Notes.—naṁ 'him.' pasuto 'intent on' seeking (food)= prasita. disvā=āṛṣṭā, AMg. dissā, dissa dissaṁ. Sākhaṁya cf. M. loc. mālāṇa. nilino "perched" past part. pass. of niliyati cf Ś. nīlamāṇa. samma 'friend, good sir'? from samyak. ācikkhi "told" ācikkhati (ā+khyã reduplicated)=AMg. āikkhai. apaneyyaṁ "I would remove" Ś. would be avarṇeṁ, AMg. avanējjā. visahāmi (vi+sal) "dare."

So "sāduṁ" ti tam passena nipajjāpetvā "ko jānati kiṁ p'esā karissatiti" cintetvā yathā mukhaṁ pidahitum na sakkoti tathā tassa adharotīthe ca uttarotīthe ca daṇḍakaṁ tha-petvā mukhaṁ pavisitvā aṭṭhikotīṁ tuṇḍena pahari. Aṭṭhi patitvā gataṁ. So aṭṭhiṁ pātetvā sīhassa mukhato nikkaṁmanto daṇḍakāṁ tuṇḍena paharitvā pātento nikkaṁmitvā sākhagge niliyi.

Notes.—passa=Ś. pāsa. nipajjāpetvā gerund of causal from nipajjati (ni+paļ đ.) pidahitum infinit. from pidahati 'shuts' ((a)pi+dhā.) niliyi 'perched' see nilino above.

Sīho nirogo hutvā ekadivasāṁ vana-mahisāṁ vadhitvā khāḍati. Sakuṇo "vīmaṁsissāmi nan" ti tassa uparibhāge sā-khaṁya niliyitvā tena saddhiṁ sallapanto paṭhamaṁ gātham āha:

Akaramhase te kiccāṁ yaṁ balaṁ ahuvamhase, mīgarāja namo ty-atthu, api kiṅci labhāmase.

Notes.—vīmaṁsissāmi fut. of vīmaṁsati "examine, try" (mīmāṁsate). paṭhama=Pkt. paṭhama. akaramhase imperfect (or aorist) ātm. ahuvamhase the same from bhavati. ty-atthu=(iti+astu). labhāmase imperative ātm
Taṃ sutvā siho dutiyaṃ gātham āha:

Mama lohita-bhakkhassa niccaṃ luddāni kubbato
dant’antara-gato santo taṃ bahum yaṃ hi jīvasīti
Taṃ sutvā sakūṇo itarā dve gāthā abhāsi:

Akataṇṇum akattāraṃ katassa appatikāraṇaṃ
yasmiṃ kataṇṇutā n’atthi niratthā tassa sevanaṃ.
Yassa sammukha-ciṃṇena mittadhanno na labbhati
anusuyyam anakkosam sanikam tamhā apakkame ti.
Evaṃ vatvā so sakūṇo pakkāmi.

Notes.— -bhakkha ‘feeding on,’ kubbanto pres. part. of
ekarti. luddāni ‘cruelties.’ (rudra-). abhāsi ‘spoke’ aor.
of bhāsati. kataṇṇu ‘grateful’ (kṛtajñā). -ciṃṇa ‘performed’
(*cīṇṇa) used as p.p.p. to carati “a deed done in a person’s
presence, so, a personal kindness.” sanikam ‘quickly.’
Sometimes means ‘slowly’ like sanaik: original meaning
‘gently, softly.’ tamhā (tasmāt) is used adverbially in Ś.

Pali].

Extract No. 32.

Jātaka 339.


Bāveruṭjātakam.

Atīte Bārāṇasiyaṃ Brahmadatte rajjaṃ kārente Bodhisatto
mora-yoniyaṃ nibbattītā vuddhim anvāya sabhagga-patto
araṇīye vicari. Tadā ekacce vāṇijā disā-kākaṃ gahetvā nāvāya
Bāveruṭṭhaṃ agamaṃsu. Tasmiṃ kire kāle Bāveruṭṭhe
sakūṇā nāma n’atthi. Āgatāgata rāṭṭha-vāsino taṃ kūp’agge
nisinmaṃ disvā “passath’ imassa chavivaṃṇaṃ gala-pariyo-
sānaṃ mukhatunḍakaṃ mani-gulaka-sadisaṇi akkhiṇiti” kā-
kam eva pamaṃsitvā te vāṇijake āhamsu: “imaṃ ayyo sakun-
ṇaṃ amhākaṃ detha, amhākaṃ hi iminā attho, tumhe attaṇo
rāṭṭhe aṇṇaṃ labhissathā” ti. “Tena hi mūlēna ganhathā”
ti. “Kahāpanena no dethā” ti. “Na demā” ti. Anupub-
benā vāḍhethvā “satena dethā” ti vutte “amhākaṃ esa bahū-
pakāro, tumhehi pana saddhīṃ metti hotā” ti kahāpana-
sataṃ gahetvā adamsu.
vuddhim anvāya “attaining full growth” gerund (anu+i) formed by analogy with māya from mi, instead of *anvetvā. ekacce ‘certain’ (*eka-tya-). disā-kākam ‘foreign crow.’ aga-
maṃsu, 3, plur. aor. “went.” Kīra=kīla. The Bāveru
kingdom was evidently on the sea, in a country where birds
were supposed to be scarce, probably up the Persian Gulf.
āgatāgata “passers by, spectators.” kūpa ‘mast.’ ni-
sinnam ‘perched’=JM. nisiṇṇa. passatha, 2nd plur. imperat.
“look at.” -pariyosānam “at the end of” (paryavasāna)
“termination.” ayyo, perhaps we should read ayyā “Sirs”
=Ś. ajjā. Kahāpana “a coin, here probably of silver.”
metti “friendship.” adamsu, aor. “they gave.”

Te taṃ gahetvā suvaṇṇa-pañjare pakkhipitvā nānappa-
kārena macchamaṃsena c’eva phalāphalena ca paṭijaggīṃsu.
Aññesam sakuṇānaṃ avijjamānaṭṭhāne dasahi asaddhammehi
samannāgato kāko lābhagga-yaṣagga-ppatto aḥosi. Punavāre
te vāṇijā ekam mayūra-rājanaṃ gahetvā yathā accharasaddena
vassati pāṇippahārasaddena naccati evam sikkhāpetvā Bāveru-
raṭṭham agamaṃsu. So mahājane sannipatite nāvāya dhure
ṭhatvā pakkhe vidhūnitvā madhura-ssaram nicchāretvā nacci.

phalāphala “wild fruit.” Pali often lengthens a vowel
when a word is repeated in a compound, so khaṇḍākhaṇḍam “in
pieces,” kiccākiccāni “all sorts of duties.” paṭijaggīṃsu,
aor. paṭi-jaggati “watch over, look after” (prati+jāgr).
samannāgato “endowed with” (sam+anu+a+gam): the
equivalent of this is found in Buddhist Sanskrit. yaṣagga
“height of glory. puna-vāre “the next time.” accharā
“snapping of the fingers.” vassati “screams” )vās. They
had trained it to scream at the snapping of the fingers and to
dance at the clapping of the hands. dhure “on the prow.”
ṭhatvā, M. JM. thāiṇa, AMg. JS. thiccā. nicchāreti “emit,
utter” causal of niccharati (niś+car).

Manussā taṃ disvā somanassa-jātā “etaṃ ayyo sobhagga-
pattam susikkhita-sakuṇa-rājanaṃ amhākaṃ dethā “ti aham-
su. “Amhehi paṭhamaṃ kāko ānito, taṃ gaṇhittha, idāni

āhaṁsu aor. “they said.” gaṇhittha 2, plur. “you took.” ānāyimha “we have brought.” sakka “it is possible.” Sometimes this can be explained as the plural of sakko, ‘able’ (=sakyāḥ), but it is often indeclinable, and Pischeř derived from sakyāt § 133. “Really it is impossible to come with a bird in your country.” ṭhapetvā=AMg. ṭhāvetā, JM. ṭhavittā, ṭhaviuṇa, ṭhaviya, Ś. ṭhāvia, ṭhavia. lāja “fried corn.” paṭṭhāya “from” lit, “setting out from” (pra+sthā), so ajjapaṭṭhāya “from this day forth.” parihāyi “fell off.” khāḍaniyaṁ “what can be chewed, hard food.” bhojaniyaṁ “soft food.” In verse we find khajjabhojjanī. ‘kākā’ ti vassanto “crying caw,caw.” ukkārabhūmi “dunghill,” AMg. uccāraḥ. otari “settled on.”

Pali].

Extract No. 33.

Mahāvamsa, Bk. VII.

Conquest of Ceylon.

(Dines Andersen’s Reader, p. 110. Geiger’s trans. p. 55.)

The Buddha at his decease informed Indra that Vijaya son of King Sihabāhu had gone to Laṅkā with seven hundred followers, and asked that he and his followers should be carefully protected. Indra handed over the guardianship of Laṅkā to Viṣṇu.

7. Vijaya-ppamukha sabbe tama upecca apucchisuṃ;
   -matta (mātra), Pkts. have more commonly -metta.
   AMg. -mitta. āgamma gerund of āgacchati. sajjuk-
   kam “quickly” derived from sadyaḥ. vesena “in
   the disguise” (of a parivrājaka, wandering ascetic).
V. 7. -ppamukha ‘with Vijaya at their head,’ i.e. ‘Vijaya
   and his followers.’
V. 8. “Na santi maṇujā ettha, na ca hessati vo bhayaṁ”—
   iti vatvā kuṇḍikāyaṃ te jalena nisīṇciya
9. Suttaṃ ca tesaṃ hätthesu laggetvā nabhasāgamā,
   dassesi sonirūpena paricārika-yakkhini.
10. Eko tama vāriyanto pi rājaputtaṃ anvagā
    “gāmamhi vijjamānamhi bhavanti sunakkā” iti.
11. Tassā ca sāminī tattha Kuveni nāma yakkhini
    nisīdi rukkha-mūlambi kantanti tāpasī viya.
12. Disvāna so pokharaṇiṃ nisinnanī tāṇ ca tāpasim
    tattha nahātvā pivitvā c’ādāya ca mūlalayo—
13. Vāriṇi ca pokkhare heva so vuṭṭhāsi, tam abrūvi :
    “bhakkho si mama, tiṭṭhā” ti, ājhābaddho va so naro.
14. Parittasuttatejena bhakkhetum sā na sakkuṇi
    yāciyanto pi tama suttaṃ nādā yakkhiniyā naro.
15. Tama gaheṭvā suruṅgāyaṃ rudantaṃ yakkhini khipi,
    evam ekekaso tattha khipi sattasatāni pi.
V. 8. hessati, fut. from bhavati (*havissati) bhavissadi is
    also common.
V. 9. suttam, e.g. as a protection against evil spirits. agamā,
    aor. “vanished”; also agami, agacchi, agamasi, etc.
    dassesi “there appeared,” aor. cf. dasseti=dar-
    sayati. soni “bitch.”
V.10. vāriyanto, partic. of vāriyati pass. of vāreti “forbid,”
    caus. of vunāti. anvagā “followed.” sunakha
    “dogs” (sunakāḥ)—“only where there is a village.”
V.11. Kantanti “spinning.”
V.12. disvāna, gerund=disvā, also passitvāna. mulālayo, acc. plur. "lotus shoots" (mṛṇālī).
V.13. So. Reader has sā but it was the man who came out of the tank not the yakkhī. ālhabaddho "fast bound." ālha is a tethering post (ārdhaka).
V.14. sakkunī aor. sakkuṇāti 'is able," also asakkhi from sakkati. paritta-sutta "protection thread," i.e. "thread charm" or "magic thread." nādā=na adā "he did not give."
V.15. khipi "hurled."
V.16. Anāyantesu sabbesu Vijayo bhayasaṅkito naddhapaṅcāyudho gantvā disvā pokkharanīṃ subhaṃ
17. Apassa-m-uttinnapadaṃ hasantiṃ c'eva tāpasīṃ, "imāya khalu bhaccā me gahītā nū" ti cintiya;
18. "Kiṃ na passasi bhacce me bhoti tvam" iti āha tam, "kiṃ rājaputta bhaccehi, piva nahāyā" ty-āha sā.
20. Yakkhim ādāya givāya nārāca-valayena so vāmahatthena kesse su gahetvā dakkhinena tu
21. Ukkhipitvā asim āha : "bhacce me dehi daśi, taṇi māremiti," bhayaṭṭhā sā jivitaṃ yaici yakkhinī:
22. "Jivitaṃ dehi me sāmi, rajjam dassāmi te ahaṃ, karissam' itthikiccau ca aṇīmaṃ kiṇḍa yathicchitaṃ"
23. Adūbhathṭhāya sapatham so tam yakkhīm akārayi, "Ānehi bhacce sīghan" ti vuttamattā va sā nayi.
24. "Ime chātā" ti vuttā sā taṇḍulādi vinidissi bhakkhitānaṃ vānijānaṃ nāvaṭṭham vividham bahum
25. Bhaccā te sādhayitvāna bhattāni vyañjanāni ca rājaputtaṃ bhoyayitvā sabbe cápi abhuñjisuṃ.
V.16. anāyanta "not coming." naddha "fastened, equipped with." apassa—"where he saw no footstep of any man coming forth," -m- is a sandhi consonant. bhaccā "servants" (bhṛtyāh). bhoti "Lady."
V.19. sa-nāmaṃ "his name." sāvetvā, gerund. caus. of
suṣoṭi. sandhāya "making ready, drawing," also sandhetvā, sandahitvā, from sandahati, sandheti (sam + dāha).

V.20. nārāca "a weapon." valaya- "noose."
V.21. bhayaṭṭhā = bhaya-sthā.
V.22. -kiccaṁ (kṛtyam) so in Ś.
V.23. adūbhaththāya. "that he might not be betrayed." sapatthām "oath."
V.24. chātā "hungry" (psāla) § 39. viniddisi "showed" (vi + nir + diś).

Old Prakrit.] Extract No. 34.

Hāthīgumpha Inscription.

This Inscription is in one of the Udayagiri caves 19 miles from Cuttack. A corrected text was published by Bhagwānlāl Indrajī in the Proceedings of the Sixth International Congress of Orientalists at Leiden, 1883, Part III, p. 135. Since then the text has been edited by Mr. Jayaswal on the basis of new impressions including the casts and estampages in the Patna Museum. This revised text will be found in the Journal of the Bihar and Orissa Research Society, 1917, 1918 and 1927. The supposed date in a Mauryan era has been found untenable. It is written in Old Brāhmī characters and has been assigned to the 2nd century B.C.¹ The inscription gave a summary of Khāravela’s reign year by year. Unfortunately it is very fragmentary. As is the case with Aśoka’s inscriptions, double consonants are written single.


Salutation to the Arhats. Salutation to all the Siddhas. Śrī Khārvela the overlord of Kaliṅga, the heroic (or Aīra), Mahārāja Mahāmeghavāhana, furtherer of the royal house of the Cedis, possessing lauded and auspicious marks, endowed with the quality of having pillaged the four ends (of the earth), for fifteen years played princely games with a body like that of Śrī-Kaṭāra.

For discussion of the proper names see Jayaswal’s articles cited above. pasatha=prāṣasta. Jayaswal’s last reading is luṭhita but the anusvāra may be there, so =luṇṭhita ‘pillaged.’ paṃdarasa cf. Pali pannarasā, Pali. AMg. JM. paṃnarasa, Apa. paṃnaraha, H. pandrah, etc. It is noteworthy that the ə should occur so early. Kaṭāra used to be read kumāra.


Then for nine years he enjoyed power as heir-apparent, being proficient in writing, currency (?), accounting and the rules of procedure and accomplished in all the sciences.

Meaning of rūpa is doubtful, probably not “painting.” J. takes vyavahāra and vidhi separately “municipal law and dharma injunctions.” sarva-vidyā-avadāta the number varies from 4 to 64. yova-rājaṁ=yauvarājyaṁ. prāṣāsitam.


Having completed twenty-four years then having been prosperous in his boyhood, a conqueror like Vena, obtained in the third generation of the Kaliṅga dynasty consecration as a mahārāja.

The readings are not quite clear. vardhamāna-saśāvah.

As soon as he was anointed in his first year he repaired Kaliṅga city, of which the gates, city-walls and dwellings had been damaged by a storm, and he had constructed the embankment to the tank of the Rishi Khibīra, and he had all the gardens put in order: with thirty-five lakhs he pleased the people.

Padhama Pali paṭhama, Ś. ete paṭhama. Khibīra was formerly understood as ‘royal camp’ cf. śīhīra. ‘Khibīra Rishi’ is due to Mr. Jayaswal. pādi (Pāli) ‘dam, dike.’ The thirty-five lakhs J. takes to refer to the population, more probably it represents the expenditure.


And in the second year, disregarding Śātakaṇṭi he sent into the west a numerous army of horse, elephants, infantry and chariots. And with his army having reached the Kṛṣṇāvena he terrified the city of Musika.

Read aciṁtayitā. The condition of the rock often makes it uncertain whether an anusvāra was written or not. ? For -bemnā read-benāṁ.

(6) Tatiye ca puna vase gandhava-veda-budho daṁpa-natagita-vāditā-saṁdaṁsanāhi usava-samāja-kārāpanāhi ca kidāpayati nagarīṁ.

In the third year again versed in the science of music he amused the city by exhibitions of daṁpa (?) dancing, singing and music and by arranging fêtes and shows.

The meaning of daṁpa is doubtful. nata=nartā, vādita=vāditra. usava i.e. ussava=utsava.

The inscription continues up to the thirteenth year of the reign. There are however so many gaps in the text that it is often difficult to interpret the remaining words or letters. In the eighth year he gave trouble to the king of Rājagṛha—(Rāja-gaha-napam pīḍāpayati)¹—who apparently deserted his

¹ J. now reads Rājagahaṁ upapīḍayati.
army and made off to Mathurā. In the twelfth year he caused
great consternation among the people of Magadha—Magadhā-­
naṃ ca vipulam bhayaṃ janeto)—made his elephants drink
of the Ganges, and made the king of Magadha bow at his feet—
(Magadhāṃ ca rājānāṃ pāde va(n)dāpayati).

Late Prakrit.

Apabhramṣa] Extract No. 35.

From the Bhavisatta-kaha of Dhanavāla edited by Hermann
Jacobi. 1918. Sandhi III 52. Bandhudatta sets out on a
journey. Leaving the Kurujangal he goes S.E. to the sea.
Builds ships, abandons many hundreds of bulls and buffaloes
and sets sail with five hundred excellent merchants.

1 aggeya-disā malhanti janti/Kurujanagalu mahi-manḍalu
muanti.

2 laṅghanti viyaṇa-kāṇaṇa palaṃva/pura-gāma-kheḍa kaiv-
vaḍa-maḍamva.


4 ann’anna-desa-bhāsā niyanta/rayaṇaṭyare velāulaṭ patta.

5 lakhiiu samuddu jala-lava-gahiru/sappurisa va thiru gam-
bhīru dhīru.

6 āśiviso vva visa-visama-silu/velā-mahalla-kallola-līlu.

7 diṭṭhaḥ viulaḥ velāulai/kaya-vikka-yaya-vayaṇaūlaī.

8 dhamm’attha-kāma-kāṅkhira-suhāi/suviyaḍḍha-vayaṇa-vila-
yā-muhāī.

9 tahi śṭhīvi jalaṃjantai kiyāi/pariharivī vasaḥa-mahisaya-
śayāi.

10 jalajantā-kamm’antarou karevi/karaṇāṭ piya-vayaṇaḥī saṁ-
varevi.

11 vayaṇaḥī āruḍha mahāpahāṇa/vaṇivarahā sayahī pañcaḥī
samāṇa.

1 āgneya-dīśā S.E. Read mahanta ‘sporting’ Desī word.
muanti *mucanti for muṇcanti.

2 vijana-, pralamba, khetā ‘village’ karvaṭa; *maḍamba or
*maṭamba (?).
3 samuttarevi 'crossing' gerund.
4 niyanta 'observing.' ratnākare, velākūla 'shore.'
6 āśīviṣa 'snake.' mahalla = maha + alla.
8 kaṅkhira means kāṅkaṇ. suvidagdha. vilayā (vanitā) Deśī.
9 ṭhāivi for sthitvā jala-yantra 'ship.'
11 mahā-pradhānāḥ.

Notice the weakness of the finals, the merging of the accusative with the nominative, and the frequency of non-Sanskritic words.
INDEX OF EXAMPLES.

[This index comprises most of the examples given in Part I, and of the words explained in Part II.]

a, ‘and,’ § 3.

aam, ‘this,’ § 110. (AMg. ayaṃ).

ainā, ‘led beyond,’ § 125.

aṃsī, AMg., ‘I am,’ § 84. cf. mhi.

aṃsu, ‘tear.’ §§ 49, 64. Also āsū.

H. āsū.


akaṃḍa, ‘unexpected,’ p. 105, n. 5.

akayya, Mg. (akārya), p. 177, n. 2.

akarīṃsu, aor., ‘they did,’ § 133.

akāsī, AMg., ‘he did,’ § 133.

akkhalta, Mg., ‘letter,’ p. 177, n. 1.


agaḍa, ‘a well,’ p. 135, n. 2.


aggahattha, ‘finger,’ p. 113, v. 4.


H. āg.

aggaha, ‘valuable,’ § 56.

anguliśa, ‘ring,’ p. 102, n. 6.

accaanta, ‘excessive,’ § 44.


acchara, ‘nymph,’ § 39.

acchariam, ‘wonderful,’ §§ (7), 58. Also ačchariṃ.


acchiṃ, ačchini, M. plur., § 92.

acchera, M. =ačchateria, § 76.

ajja, (1) ‘to-day,’ § 44. Apa. aju.


(2) =ārya, § 50.

ajjā, ‘lady,’ p. 109, n. 7.

ajjatūṭta, ‘gentleman,’ § 2.

ajjhaththiya, AMg. (ādhyātmika-),

ajjhavasida, ‘determined,’ p. 95, n. 8.

aṭṭhā, AMg., ‘on account of,’ p. 159, n. 1.

aṭṭhi, ‘bone,’ § 38.

aṇṇajaṇto, ‘not being known,’ p. 135, n. 9.

aṇṇavagga, AMg., ‘endless,’ p. 158, n. 1.


anasaṇa, ‘fasting,’ p. 158, n. 10.

anahīna, ‘heartless,’ p. 129, v. 64.

aṇāhinna, ‘ignorant,’ § 36.

aṇāya, AMg., ‘without beginning,’ p. 158, n. 1.


aṇugejha, Ś., ‘to be favoured,’ § 53.

aṇudiahaṃ, ‘day by day,’ § 27.

aṇurā, ‘affection,’ § 9.

aṇuvvaya, AMg., ‘ordinance,’ p. 157, n. 4.

aṇena, ‘by this,’ § 110.

aṇṇa, other,’ §§ 48, 111.

aṇṇuna=aṇṇona ‘one another,’ § 73.

aṇṇesāna, ‘search,’ § 48.

aṇṇesidum, p. 94, n. 5.

aṭṭa, AMg., ‘son,’ p. 159, n. 2.

aṭṭa, ‘self,’ §§ 30, 100. cf. appū.

aṭṭi, ‘mother,’ p. 122, (c).

aṭṭha, (1) ‘here,’ § 45 (aṭṭha).

(2) aṭṭha, § 45.

(3) ‘weapon,’ § 56 (aṭṭha).

aṭṭhi, (1) ‘is,’ (aṭṭhi), §§ 38, 132.

(2) ‘bone,’ cf. aṭṭhi.

(3) arthi, JM.

aḍidhi, ‘guest,’ §§ 11, 14.

adda, ‘wet,’ p. 122, n. 3.

addhi, ‘anxiety,’ p. 140, n. 3.

adha, ‘then,’ § 14.

adhanḍadā, Ś., ‘misfortune,’ p. 100 n. 2.

aṇṭakkaraṇa, ‘conscience,’ § 51.

andhāra, Apa., ‘darkness,’ p. 77.

andhāra, ‘darkened,’ § 82.

apavagga, JM., ‘final beatitude,’ p. 147, n. 1.

appa, ‘small,’ § 37.

appā, ‘self,’ §§ 36, 100. H. āp.

cf. aṭṭā.

apattana, ‘unobtained,’ p. 126, v. 3.

appa (1) ‘not dear,’ Ś. 148.


aṭte, AMg., ‘without a second,’ p. 157, n. 1.

aṭṭhantara, ‘interior,’ § 43.
INTRODUCTION TO PRAKRIT.

ąbbhāhia (=ābbh-y-ādhiyika), p. 121 (e).
amejja, 'impure,' p. 142, n. 9.
amhāma, 'of us,' M., AMg., JM., § 107.
amhakera, 'our,' § 76.
amhe, 'we,' §§ 47, 106.
arīha, 'worth,' § 57.
alaśi, 'common flax,' § 23.
alīa, 'in vain,' § 67.
alihadi, Mg. = arhāti, p. 179, n. 4.
avanida, 'taken away,' § 125.
avatthā, 'condition,' § 38.
avara, 'other,' § 17. H. aur. Romani (w)aver.
avarajjhai, passive, apa+rādh, § 125.
avarāṅga, 'afternoon,' § 52.
avarattā, AMg., 'latter half of night,' p. 157, n. 2.
avaricida, 'stranger,' p. 103 n. 1.
avassam, 'necessarily,' § 49.
avaṅga, 'corner (of eye),' p. 128, v. 61.
avi, 'also,' § 17.
asammattha, 'unable,' p. 124 (a).
asesa, 'all,' § 20.
asoga, § 11.
asā, (1) 'of him,' § 110.
(2) 'horse,' § 49. cf. M. āsa.
asu, 'tear,' § 64. cf. amsu.
abha, 'then,' § 14. Ś. adha.
abakam, OMg., 'I,' p. 74.
ahighā, 'smiten,' p. 128, v. 61.
ahīnava, 'new,' § 13.
ahīnāna, 'token,' p. 102, n. 3.

ā

āda, 'arrived,' § 2.
ā(y)ava, 'heat,' p. 165, n. 1.
āāsā, (1) 'trouble,' p. 113, n. 7.
(2) 'sky,' p. 125 (b).
āāredi, 'invites,' p. 113, n. 9.
āṇṭha, JM., 'commanded,' p. 142, n. 1.
āhī, Apa., 'in the beginning,' § 93.
āusī, AMg., 'long-lived one,' p. 162, n. 4.
ājjya, JM., 'drum?' p. 142, n. 7.
āchāna, 'battle,' p. 142, n.
āgāda, ś. = ādā, § 2.
āgāntum, JM., 'having come,' p. 136, n. 9.
āgarā, AMg., 'house,' p. 157, n. 5.

āgāsa, AMg., JM. = āgāsa, § 11.
ācāria, 'teacher,' § 55.
ādhatta, 'begun—applied,' § 125, pp. from adhāi.
ūdhatappai, caus. pass. ā + dāh, § 135 (c).
ānatta, 'ordered,' § 125.
ānāvedi, 'orders,' § 36.
ānīa, 'brought,' § 125.
ānīda, Ś., 'brought,' § 125.
ānēsa, 'bring,' § 116.
āne, (na āne) 'I (don't) know,' p. 120 (c).
ābhioja, ābhiojiya, AMg., 'of the state? p. 157, n. 9.
āmaśira, 'impatience,' § 57.
āraddha, 'begun,' § 12.
ārabbha, ārambhadi, 'is begun,' § 125.
āruhai, 'mounts,' § 125.
ālīddha, 'embraced,' p. 128, v. 61.
ālekkha, 'picture,' p. 96, n. 3.
āvajjia, JM., 'poured out,' ā + vṛj.
p. 151, n. 3.
āveia, 'announced,' p. 137, n. 5.
āsa, 'horse,' = āssa.
āsa, acc. plur., AMg., § 92.
āśī, 'was,' § 133.
āśidadi, Ś. 'sits down,' § 125.
āhāti, Apa., 'battle,' p. 77.
āhātsu, AMg., 'they said,' § 133.
Also āhū.

āhevaacca, AMg., 'overlordship,' p. 156, n. 5.

I

i=ūi, p. 148, v. 10.
ia=ūt, p. 123, (e).
iām, 'this,' § 110.
īkku, 'sugar-cane,' § 40. cf. ucchu.
icchhai, 'promises,' JM., p. 140, n. 4.
icche, 'I desire,' ātm., § 115.
iddhi, AMg., 'increase,' p. 158, n. 6.
inaṃ, 'this,' § 71.
itihi, 'woman,' p. 96, n. 1.
idha, 'here,' § 28.
indāḷammi, 'in magic,' p. 126 (b). imise, AMg. = imile, 'of this,' fem., § 110.
iścāse, MG., 'desirest,' § 115.
isī, 'sage,' § 60.
iha, 'here,' § 28. = idha.
ũ

Firstly, 'like this,' § 70.
Isi, 'gently,' p. 119 (a).

ũbhāmiya, 'wolf,' p. 172, n. 6.

U

ua, 'lo !,' M., p. 115, v. 4.
uaa, 'water,' § 10.

uathia (= upa-sthīta), p. 130, v. 78.
uaroa, 'ill-will,' p. 148, v. 10.

uahi, 'ocean,' p. 126, v. 56.

uahū, M., abl., § 93.

uvida, 'fitting,' p. 107, n. 2.

ukkara, 'multitude,' p. 106, 10.
ukkiṃṇa, 'scattered,' p. 177, n. 1.

ukkhāa, 'rooted up,' p. 133, v. 85.
ukkhitā, 'thrown up,' p. 128, v. 63.

uggama, 'rising,' § 34.

uggāhi, 'will sing,' p. 132, v. 84.

uccoda, 'withering ?' p. 112 (a).

ucchū, M., 'sugar cane,' §§ 40, 70.


Mar. ūs. Bg. ikk.

ujjala, 'blazing,' § 42.

ujiṇa, 'garden,' p. 109, n. 11.

ujiṇa, 'straight,' §§ 15, 68.


ujjhīda, (J.M., ujjhiya), 'left behind,' p. 141, n. 11.

uṇa, 'but,' § 3.

unḥa, 'hot,' § 47. Mar. ūn. G. ūn(h)i.

unḥāla, Apa., 'summer,' p. 77.

utta, 'spoken,' § 125.

uttinā, 'traversed,' § 125.

utthangia, M., 'supported,' p. 126, v. 56.

utthedu, 'let him stand up,' p. 109, n 8.

uppala, 'lotus,' § 34.

uppida, 'bursting out,' p. 126, v. 3.

ubbheiya, 'erect,' p. 142, n. 2.

ummilla, 'opened,' p. 129, v. 64.

ummūha, 'looking up,' § 46.

ure, 'on the breast,' p. 129, v. 76.

ullavida, 'shouted out,' p. 105, n. 12.

uvāraṇa, 'aid,' § 17.

uvacchandido, 'coaxed,' p. 102, n. 15.

uvajhīda, 'teacher,' § 17, 44.

uvatthavei, AMg., 'prepares,' p. 158, n. 5.

uvāraṇa, 'colouring,' p. 113, n. 4.

uvare, 'above,' § 17.

uvalevāna, 'smearing,' p. 112, n. 4.

uvastippaṁ, 'I will creep up.' p. 111, n. 4.

uvastipajal, AMg., 'gets to,' -ittāṇaṁ, absol., p. 159, n. 4.

uvahāra, 'oblation,' p. 112, n. 5.


uvālaṁsasam, 'I will reproach,' p. 95, n. 9.

uvatta, 'turned over,' p. 126, v. 56.

uvviga, 'anxious,' § 42.

usu, AMg., 'arrow,' § 70.

ussāsa (M. Ṛṣa) 'sigh,' § 41.

uhāa, 'both,' p. 113, n. 5.

Ü

ūsava, 'festival,' § 41, 63.

ūsāsa = uśāsa.

E

eassim, 'in this,' § 47.

eśvattham, 'In this state,' p. 122 (c).

eyarūva, AMg., 'of this form,' p. 157, n. 2.

ei, 'goes,' § 12.

ekka, 'once,' § 15, 112, J.M., ega.

ettāha, M., p. 131, v. 80.

ēṭthā, 'here,' § 70.

eti, 'goes,' §§ 12, 132. cf. ei.

edhāsā, 'legendary,' § 61.

entī, 'they go,' § 132.

ērāvāna, § 61.

ērīsa, 'like this,' §§ 24, 70.

evaḍa, M., 'so great,' p. 182, n. 4. (evaḍa, J.M.).

ēvvaṁ, 'thus,' § 68.

ēso, 'this,' § 110.

O

ōsa, M., 'space,' p. 126, v. 3.

ōnna, 'descended,' § 125. Also odinna.

odiavia, 'bent down,' § 25.

otthaya, 'covered with,' p. 171, n. 15.

odariya, 'having descended,' § 122, Mg., odalia.


oviya, 'decorated,' p. 171, n. 16.

osaria, 'gone off,' p. 120 (b).

osas, 'herb,' AMg., osadh, § 20.

oharia, 'topped,' p. 128, v. 61.
K

kā, 'done,' § 125. J.M., kāya, § 60. Ś. kada and kida.
kāggāha, 'hair-seizing,' p. 129, v. 64.
Kaanta, 'Fate,' p. 111, n. 10.
kaali-hara, 'plantain-house,' p. 94, n. 6.
kayāi kayāvi, AMG., 'sometime,' p. 157, n. 1.
kai, 'poet,' p. 115, v. 3.
kaima, M., (=katama), § 69.
kāe, 'for the sake of' p. 122 (a).
kao, J.M.AMG., 'whence,' Ś. kado, p. 165, n. 2.
kakkoṭa =kakkoṭa, § 16.
kankamama, J.M., 'like a heron's bill,' p. 136, n. 11.
kāṅkhia, 'desired,' p. 124 (a) kāṅ-
ksita.
kacchabha, AMG., 'tortoise,' § 19.
kajja, 'to be done,' § 50, 137.
kajjai, AMG., 'is done,' § 135. Note.
kāḍakkha, 'side glance,' p. 124 (a).
kadua, 'bitter,' p. 99, n. 5.
kadhia, 'boiled,' Ś. kadhida, § 42.
kāṇa, 'gold,' p. 113, n. 6.
kāṅkakkapāṇi, 'resounding,' p. 123 (d).
kāṇalla, AMG., 'parrot' from Desā
kana, p. 78.
kāṇṭha, 'neck,' § 35.
kāṇṇa, 'ear,' § 48.
kāṇha, = kṛṣṇa, § 47.
kattava, (Bhāsa), 'to be done,' p. 75.
kaṭṭum, (Bhāsa), 'to do,' p. 75.
kada, see kaa.
kadama, kadara, 'which?' §§ 69, 111.
kadhaisam, 'I will relate,' § 134.
Also kadhissam, M. kahissam.
kadhida, 'told,' § 11.
kadhidum, 'to tell,' § 136.
kadhedu, 'let him tell,' §§ 11, 14, 75.
kadhesu, 'tell,' § 116.
kanta, 'gone,' § 125 (kram). 
kandalilla, 'sprouting,' p. 77.
kappa, 'age, etc.,' § 87.
kamala, 'lotus,' p. 96, n. 9.
kamalā, = Lakṣmi, p. 124 (a).
kammaggino, J.M. (karmāgnek), § 93.
karaṇa, Apa., 'cause,' p. 77.
karaṇiha, (Ś. karanna), 'to be
done,' § 137.
karaṇḍaa, 'basket,' p. 100, n. 11.
kara, (Bhāsa), 'having done,' p. 75.
karidum, 'to do,' § 112.
karittā, AMG., 'having done,' § 122.
karissam, 'I will do,' § 134.
kariṇḍa, 'is done,' § 135.
kariṇḍu, 'let it be done,' p. 108, n. 5.
karedi, 'does,' § 128.
karenta, 'doing,' § 102.
karemāṇa, AMG., 'doing,' p. 157, n. 2.
karesu, 'do,' § 116.
kakala, 'rice,' p. 114, n. 9.
kalemi, Mg., 'I do,' p. 178, n. 2.
kalevāra, 'body,' § 18.
kallikālim, 'every morning,' p. 162, n. 6.
kavala, 'mouthful,' § 18, p. 120 (b).
kāvāla, Apa., 'lotus,' § 25.
kavalia, 'eaten,' p. 111 (f).
kavāja, 'door-panel,' p. 113, n. 6.
kavva, 'poetry,' § 50.
kahā, 'story,' p. 132, v. 84.
kahim, 'where,' p. 93, n. 1.
kabissam, 'I will tell,' § 134.
kāṭṭthāna = kāṭṭhakaha, § 38
kāum, (1) M., 'to do,' § 121.
(2) AMG., 'having done,' § 136.
kāṇa, M., 'having done,' § 122.
kāduñ, Ś. Mg., 'to do,' §§ 63, 121, 136.
kāmā = kāmyayā, § 48.
kāredi, caus., 'has done,' § 128.
kāredun, infin., § 136.
kālake, Mg., 'doer,' p. 177, n. 2.
kālānta, Mg., = kāranāṭ, p. 178, n. 3.
kāhām, 'I will do,' § 134.
kim unā, 'what then?,' § 3.
kūkī, 'bell,' p. 123 (d).
kīcē, AMG., 'having done,' p. 159, n. 7.
kīnai, 'buys,' § 131.
kīda, 'done,' § 11.
kilanta, ‘weary,’ § 57.
kilitha, ‘afflicted,’ § 125.
kilinca, ‘moistened,’ § 57.
kilitta, ‘prepared,’ § 59.
kilissai, M., ‘is afflicted,’ § 125.
kivina, ‘wretched,’ § 60.
kisra, O.Mg. = kisa, p. 74.
kissa, (Bhâsa)= kisa, p. 75.
kidisa, ‘of what sort?’ § 70.
kirai, ‘is done,’ § 135.
kisa, ‘why?’ p. 97, n. 2.
kukkhi, Ś. kucchi, M., ‘belly,’ § 40. kucchhâ, AMg., abl., § 93.
kucchhâs’ loc., § 93.
kujja, AMg., ‘he may do,’ § 133.
kuttedi, Mg., ‘has cut,’ p. 178, 5.
kudala, ‘crooked,’ § 16.
kudjumâ, ‘household,’ § 16.
kunai, ‘does,’ § 131, p. 124(a).
kunamââne, AMg., ‘doing,’ p. 156, n. 5.
kuppadi, ‘is angry,’ § 125.
kumbhânda, ‘white gourd,’ p. 105, n. 5.
kumbhiliâa, Mg., ‘thief,’ p. 177, n. 1.
kullâ, ‘canal,’ p. 122(a).
kuvâra, Apa., ‘prince,’ p. 77.
kuvia, JM., ‘angry,’ p. 141, n. 11.
kuvida, ‘angry,’ § 125.
kuvvam, AMg., ‘doing,’ § 103.
kuvvamâne atm., p. 158, n. 9.
kerâ, ‘to be done,’ § 76.
keria, ‘belonging to,’ p. 111, n. 8.
kerisâ = kidisa, § 24, 70. Mg., keliêa.
kelaâke, Mg., ‘belonging to,’ p. 179, n. 6.
kevali, AMg., ‘possessing absolute knowledge,’ p. 157, n. 3.
kesarilla M. = (kesara + illa), p. 77.
kesesu, (Mg. kesesu), § 21.
ko, ‘who,’ § 110.
koila, ‘cuckoo,’ p. 124(g).
koñca, ‘crane,’ § 35.
komudî (M. komut), ‘moonlight,’ § 61.

KH

khaa, (1) ‘hurt—a wound.’ Ś. khoda, § 125, p. 110(b).
(2) ‘dug,’ § 125. Ś. khanâda.
khâa, (Ś khâcida, ‘inlaid,’ p. 121(a).
khagga, ‘sword,’ § 34.
khajai, ‘is eaten,’ § 135(a).
khana, ‘dug,’ § 125. AMg., JM., khatta.
Khattri, = Ksatriya, § 40.
khampa, ‘is dug,’ § 135(d).
khâi, Apâ. = khâi, ‘eats,’ § 127.
khâma, ‘thin,’ p. 109, n. 2.
khâra, ‘alkali,’ p. 122 (b).
khijai, ‘is wasted,’ § 125.
khûna, ‘wasted,’ § 125. cf. khâna.
khîttâ, ‘thrown,’ § 40, 125.
khippai, is thrown,’ § 135, p. 130, n. 7.
khâppâm eva, AMg., ‘quickly,’ p. 158, n. 5.
khibûdum, ‘to throw,’ § 136.
khûna, ‘wasted,’ § 40. H. châm
khu, ‘particle,’ § 74.
khujja, ‘hump-back,’ §§ 6, 34.

\(\text{\sqrt{khe}i}, \text{\sqrt{khe}i} ('play')\) §§ 6, 22.

G

gaa (Ś gada), ‘gone,’ §§ II, 125.

gana, ‘sky’ (gâgana), p. 113, n. 1.
gammî = gâte, § 92.

gânda, ‘lord of elephants,’ § 81.

gats.

gâcchhâi, AMg., ‘go,’ § 116.
gâcchha, (Bhâsa), ‘having gone,’ p. 75.
gâcchita, AMg., infi., § 136.
gâthi, ‘knot,’ § 55.
gândo, ‘night-watchman?’ p. 134, n. 3.
gândhâi, (Bhâsa), ‘seizes,’ § 70 d.
gânta, AMg., ‘having gone,’ § 122.
gântum, ‘to go,’ §§ 121, 136.

Also gâcchidum, gamidum.
gamiñsâdi, ‘will go,’ § 134.
gamiñsâdi, Ś. passive, ‘is gone,’ § 119. M. gammai, §§ 119, 125.
garala, ‘poison,’ p. 112(b).
gurâ, ‘heavy,’ § 71.

Garûḍa, Ś. = Garûḍa, M: Galûḍa, Mg., § 22.
gallakka, ‘crystal,’ (galvarka) § 50.
gâvittha, ‘sought,’ § 125 (gavesai).
gahavai, 'house-holder,' p. 111, n. 8.
gahia (S. gahida), 'seized,' § 125.
gahium, M. inf., § 136, note.
gā, 'sings,' § 127.
gāma, 'village,' § 45. cf. § 25 end.
gāmillā, AMG., 'peasant,' p. 78.
gāravia, JM., 'highly esteemed,' p. 147, v. 5, from M., AMG., JM.,
gārava=M.Ś. gorrava=gaurava.
gijjai, 'is sung,' § 135, p. 142, n. 5.
ginhiam, AMG., 'to seize,' § 136, note.
giddha, 'vulture,' § 60. Pb.
giddh. H. gidh.
gimha, 'summer,' § 47. Mär. dia-
lect, gım.
giha, AMG., 'house,' p. 164, n. 7.
gi, 'sung,' § 125.
gutta, 'strung,' p. 123 (f).
gumma, 'bunch,' § 48.
gejiha=grāhyā, §§ 70, 137.
genhai, (S. genrhadi) 'seizes,' §§ 52, 131. genhia, gerund., p. 107, n. 4. genhium (S. genhidum), inf., § 136. genhidavva, § 137.
geha, JM., 'house,' p. 164, n. 7.
golla, AMG.=gomat, p. 78.
goccha, M., 'bush,' § 71.

GH

ghadāvahi, 'have fashioned,' p. 112, n. 3.
gharā, M. AMG., abl. 'from home,' § 92.
ghettum, M. 'to seize,' §§ 19, 136.
gheppai, 'is seized,' § 135.

C

cāai, M., 'abandons,' § 125.
cāturo, 'four,' § 112. causu. loc. § 112.
cakkā, 'wheel,' § 45. Apa. cakkun.
cakkamai, JM., 'goes in circles,' p. 134, n. 4.
cakkhusā, 'with the eye,' § 104.
cānga, 'beautiful,' p. 123 (e).
caccara, 'square,' p. 136, n. 10.
cadavia, 'having placed on p. 135, n. 12.
catta, 'abandoned,' § 119.
cattāri, 'four,' § 112.
cadukka, S. (caukka M.), 'square,' § 38. H. cak.
cadussamudda, 'four oceans,' § 51.
cammārāa, 'leather-worker,' § 82.
H. camār.
cāi, JM., 'generous,' p. 147, v. 5.
Cānakka, § 43.
Cūndā, § 25.
cāvā, 'bow,' p. 121 (e).
cia, 'like,' p. 114, v. 3; p. 129, v. 75.
ciścaia, 'adorned,' p. 142, n. 4.
ciśthadi, 'stands,' § 7.
ciśthittae, AMG., inf., § 136.
ciśnai, 'collects,' § 131.
ciśnijai, pass., § 135.
ciśnedi, S. 'collects,' §§ 128, 131.
cf. ciśnai (cīnpti).
ciśnha, 'mark,' § 52.
ciśtta (1) 'bright,' § 45.
(2) 'heart,' 123 (e).
ciśttaara, 'painter,' p. 123 (e).
ciśtaphalaam, 'picture tablet,' § 5.
ciṇda=ciṇha, § 52.
ciṃmai, passive ci, § 135.
ciślādi, Mg., 'delays,' p. 179, n. 1.
ciśvai=ciṃmai.
ciśdi, passive ci, § 135.
cūnna, 'lime,' p. 114, n. 3. H.
cūnā, (cūnā) 'powder,' p. 163, n. 8.
cumbia, 'kissed,' p. 119 (a).
cūa (S. cūda), 'mango,' p. 113, n. 5.
ceiya, AMG., 'sacred,' p. 163, n. 6.
cori=caurya, § 58.

CH

cha, M. AMG., 'six,' § 6, § 112.
chaccharā, 'six footed,' § 34.
chattha, 'sixth,' § 6.
chaṣa, 'festival,' p. 131, v. 81.
chaṇna, 'hidden,' p. 103, n. 5.
chammuha, 'six-faced,' § 46.
chāā, 'coloured,' etc., p. 109, n. 6;
p. 102, n. 2.
chāṇe (?), p. 131, v. 81.
cha?ava, AMG., 'child, etc.' Pali
chāpā=āba, § 6.
chāhā, 'shadow,' p. 114, n. 2.
chijjai, 'is split,' p. 121 (a).
chinnā, 'cut,' §§ 125, 130.
chindā, (Ś. chindadi), 'cuts,' § 130.
chuhā, M., 'hunger,' § 39.
cheetā, AMg., 'having cut,' p. 158, n. 10.
chettum, 'to cut,' § 136.

J
jaī, (Ś. also jadi), 'if,' § 1.
Jānā = Yamanā, § 25.
jakka = yaska, p. 140, n. 4.
jaccāna, gen. plur., 'genuine,' p. 123 (c).
jaṇa, 'sacrifice,' § 36.
jadā (M. jaha. Mg. yadhā), 'as,' §§ 1, 14.
jappia, 'babbled,' § 37.
jampa, JM., 'said,' p. 141, n. 9.
jampimo, 'we speak,' § 69.
jambo, § 35.
jammai, 'is born,' § 135 (a).
jammantara, 'another birth,' § 80.
jalai, 'blazes,' p. 122 (b).
jaladda, 'running with water,' p. 123 (b).
jalana, 'flames,' p. 125 (b).
jasa, 'glory,' p. 125 (b).
ja = jadā, §§ 14, 68.
jā (Ś. jāda), 'born, child,' § 125.
jā(y)a, JM., 'quantity,' p. 134, n. 5.
jādi, 'is born,' § 125.
jānae ām., 'knows,' § 115.
jāda Ś. child,' p. 102, n. 7 = jāa.
jāmādua, 'son-in-law.' § 60.
ja(Ś. jīda), 'conquered,' § 125.
Also jitta.
jiṇai, M., 'wins,' §§ 125, 131.
jiṇa, 'old,' p. 109, n. 11.
jibbā, AMg., 'tongue,' § 54. H. jibh.
jivvai, 'is conquered,' § 135.
jiḥā, 'tongue,' § 54.
juai, 'young women,' p. 121 (e).
juarāo, 'heir apparent,' § 99, note.
jualā, 'pair,' § 9. AMg. juvala, p. 158, n. 10.
jugucchā, 'disgust,' § 39.
jugga, 'pair,' § 36.

jujjadi, 'is joined,' §§ 119, 129, 135.
juñjai, 'joins,' § 125.
juutta, 'joined,' §§ 34, 125.
juḍiaro, 'gamester,' p. 109, n. 10.
jeum, 'to win,' § 136.
jevu, jevva, § 68.
jo, 'who,' § 110.
jośara, 'magician,' p. 105, n. 10.
jośhi, 'harness, p. 109, n. 12.
jugi = yogi, § 1.
jogga, 'fit,' § 43.
jonhā, 'moonlight,' p. 122 (b).
dat. jonhā, § 94.
jovvaṇa, 'youth,' §§ 15, 61, 68.

JH
jhaṇajhaṇanta, 'jingling,' p. 123(d).
jhāi, 'reflects,' § 127.
hīṇa = khīṇa, § 40.

TH
thāi, 'stands,' § 127.
thaṇum, 'to stand,' § 136.
thaṇivittā, AMg., 'having made to stand,' p. 159, n. 2.
thaḥhi, 'will stand,' § 134.
ṭhīa, (Ś. ṭhīda), 'stood,' §§ 12, 38, also thīa.
ṭhī, (Ś. ṭhidi), 'standing-state,' § 38. Also thīi.

D
ḍakka, 'bitten,' § 125.
ḍajihaṇaṇa, JM., 'burning,' p. 141, n. 8.
ḍasa, 'bites,' § 125.
ḍoya, 'clapper?' p. 142, n. 3.

DH
ḍhakkedī, 'shuts,' p. 182, n. 9.
ḍhaṅka, 'crow,' § 7.

N
naa, 'bent,' § 125, (Ś. naḍa).
naīa, 'having led,' § 122.
naissadi, 'will lead,' § 134.

nam, (1) 'him,' § 110.
(2) 'now,' p. 97, n. 5.

nakha, 'nail,' § 15.

naccaña, 'dancing,' p. 120 (b).

(*n̄tyāna).

najjai, 'is known,' § 135, n.
nattaa, 'drama,' § 43.
nāthia (1) 'lost,' § 125.
(2) 'placed,' p. 125, n. 2.
nāthi, 'isn't,' § 83.

namayama, 'meekness,' p. 147, v. 7.

nārinda, 'king,' § 81.

navara, 'only,' p. 133, v. 86.
navari, 'thereupon,' p. 132, v. 82.

navahi, Apa. (=namanti), § 25.

naha=nakha, § 13.

nāna, 'known,' § 125.
nāgū, Apa. (=nāyakaḥ), § 10.
nāum, 'to know,' § 136. nāṉa, absol., p. 151, n. 1. [Jain MSS., vary in the use of initial ṉ and n].

nādha (M nāha), 'protector,' § 14.

nāham, 'not I,' § 83.

ni, (1) 'own,' AMG., niyaya, p. 107, n. 3 (nīya-ka).
(2) 'led,'=ni, § 125. AMG.
niṣṇa, niyana.

qiṭta, 'returned,'=nivutta.
qiṭtaiśadi, fut. caus., § 134.
qiṭṭādum, caus., inf. § 136.

qiṭṭhī, fut. caus., p. 132, v. 84.

qiṭṭa, 'fetter,' p. 181.

√nīkkaṁ 'go out,' § 38.

nīkkiva, 'cruel,' p. 120 (c).

nīkkhita, 'placed,' p. 113, n. 5.

nīkkhivīva, 'having thrown down,' p. 93, n. 2.

nīkkhividum, inf., § 40.

nīcasa, 'still,' § 38. Mg. nīcāla.


nījjida, 'vanquished,' § 96, n. 1.

nījjhāda, 'looked at,' p. 110, n. 1.

nījjhāanti, 'they look at,' p. 114

nīṭhavāna, 'inflection,' p. 148.

v. 11.

nīnna, 'low,' § 46.


nīddāra, 'pitiless,' p. 128, v. 63.

nīddāati, 'sleeps,' p. 114, n. 8.

nīddālu, 'sleepy, p. 77.

nīddha=niśiddha, § 47.

nīpphalā, 'fruitless,' § 38.

nībbhāna, 'perseverance,' § 45.

nībbhinna, 'burst open,' p. 106, n. 11.

nīḷāda, 'forehead,' p. 129, v. 64.

H. liṅgar.

nīrūvaissam, 'I will investigate,' p. 96, n. 8.

nīnevadanta, 'falling down,' p. 96, n. 10.

nīnvaṇa, 'entered,' p. 135, n. 9.

nīvaha, 'multitude,' p. 113, n. 4.

nīvutta, 'returned,' § 60. Apa nīvuttu. H. laūt.

nīvesāvīa, 'made to enter,' p. 136, n. 13.

nīvavijjāja, 'let it be poured out,' p. 130, v. 76.

nīvāvedi, 'pours out,' § 120.

nīvīvgha, 'without hindrance,' p. 108, n. 6 (nīrīvgha).

nīvīṇa, 'disgusted, p. 99, n. 2.

nīvuo, 'finished, etc. p. 120 (d).


nīzagga, 'nature,' p. 123, (c).

nīsāmenti, AMG.

nīsirā, 'fiend,' p. 129, v. 64.

nīhā, (Ś. nīhāda), 'struck down,' p. 133, v. 85.

nīhanium, J.M., 'to bury,' p. 136, n. 3.

nīhasa, M., 'rubbing,' § 19.

nīha, 'smashed,' p. 133, v. 85.

nīhuda, (M. nīhura) 'secret, etc.' § 60.

nīḍa (S. nīḍa), 'led,' § 125, cf. nīḍa, [V. 78.

nīṣāmaṇa, 'absolute,' p. 130, nīṣaṇa, 'sigh,' p. 122 (a) (nīṣaṇa).

nīsasiṇa, 'sighing,' p. 141, n. 9.

nīsesa, 'entire,' p. 147, v. 1.

nīṇam, 'now,' § 7, 20

nīṇa, 'they,' § 110.


nīma, 'to load,' § 136.

nīṃra, 'anklet,' p. 121, (a).

nīrīvāla=(nīpurā)—?), p. 78.

nīcchādi, 'does not wish,' § 83.

nīna, 'by this,' § 110.

nīna=nu+stād, § 83, p. 106, n. 8.

nīna, 'affection,'=sinēha § 47.

nīhiti, 'will lead,' § 134.

nōmāḷa, 'fresh jasmine,' § 75.

nōbā, 'bathed,' § 125.

nīḷai, 'bathes,' § 125.

nīṇa, 'bathing,' §§ 30, 47.
tai, loc. 'in thee,' § 107.
tai, Apa., 'thee,' § 107.
tae, 'by thee,' § 106.
tao, (1) =tado.
   (2) 'three,' AMG., § 112.
tam, (1) 'him, her, it,' § 108.
   (2) 'thou,' M., § 107.
tamsi, loc. AMG., § 109.
takissadi, fut., § 134.
takkemi, 'I guess,' § 45. Pb. takk-
   H. tāk, 'gazo.'
takkhanam, 'at that time,' p. 102, n. 14.
tacca, 'meritorious,' p. 163, n. 8.
tađa, 'edge,' p. 136, n. 5.
tanua, 'small,' p. 133, v. 86.
tanhiśa, abl., § 94.
tatta, (1) 'heated,' § 125.
   (2) =tattva, p. 115, v. 2.
tatto, 'from thee,' § 107.
tatttha, 'there,' § 45.
tado, 'then,' §§ 11, 109.
tadhā, 'so,' § 14.
tambola=tambūta, § 71.
tammi, loc. 'in that,' § 109.
talavara, 'chief,' p. 156, n. 5.
tavana, 'heating,' p. 122 (b).
tavinda=tatta, 'hot,' § 125.
tassa, 'of him,' § 45.
tahim,=tassim, § 27.
tā, 'so,' § 109 p. 93, n. 4.
tāe, 'of, by her,' § 108.
tāo, abl. AMG., § 109.
tāva, 'fever,' § 17.
tāsa, M. =tassa, § 109.
ti, 'thus,' § 74.
tikhutto, AMG., 'thrice,' p. 164, n. 8.
tinni, 'three,' § 112. Pb. tinn.
tiricha, 'oblige,' § 74. H. tirchā.
tissā, M., 'of her,' § 109.
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tīsam, 'thirty,' p. 159, n. 6.
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tīsu, 'in three,' § 112.
tui, 'in thee,' § 107.
tue, 'with thee,' § 106.
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tumma, M., 'of thee,' § 107.
tumhakerā, 'your,' § 76.
tumhārisa, 'like you,' § 24.
tumhe, 'you,' § 106.
turukka, 'incense,' p. 109, n. 1.
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tuvatto, 'from thee,' § 107.
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thalā, 'surface,' p. 113, n. 6.
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dāum, ‘to give,’ § 136.
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dādavva, ‘to be given,’ § 137.
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pallattā, 'surrounded, etc.,' § 50.
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(2) 'touched,' AMg., § 125 (ṣṛṣṭa).
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(2) ‘intoxication, etc.’ p. 109, n. 2. (mada).

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maṇīṇa, ‘of gems,’ p. 123(c).
maṇiṣi, ‘clever,’ p. 124(b).
maṇussa, ‘man,’ § 49. AMG., maṇūṣa, § 63.
maṇojja, ‘charming,’ § 36.
maṇe, ‘I think,’ § 115.
-matta=metrical, p. 119, n. 81.
madda, ‘crushing,’ p. 100, n. 6.
mamaṇ, M., AMG., JMJ., ‘me,’ § 107.
mamnadha, Ś. ‘love’ (M. vam-
mahā), § 25.
marai, maradi, ‘dies,’ § 125.
mallī, ‘jasmine,’ p. 113, n. 2.
maṇiṇa, ‘cemetry,’ § 47.
maśca, maścalī, Mg., ‘fish,’ p. 178, n. 2; p. 180, n. 9.
mahaṃ, ‘of me,’ p. 130, v. 77.
mahaṇ, AMG., = mahatā, § 103.
mahatta, AMG. ‘great,’ p. 78.
mahasi, ‘desirest,’ § 113(c).
mahārā, ‘great king,’ declension,
§ 99, n.
maḥālaya, AMG., ‘great,’ p. 77.
maḥāliha, Mg., ‘precious,’ p. 179, 8.
maḥili, ‘woman,’ p. 129, v. 75.
mahuara, ‘bee,’ p. 121(d).
mahūsava, ‘great festival,’ § 81.
maśilla AMG=māyāvin, p. 78.
māḍa, Ś. māa, M. ‘mother,’
declension, § 97.
māriduṃ, ‘to strike,’ § 136.
māḷa, ‘garland,’ declension, § 91.
māḷāssaṇi, ‘wilt strike,’ § 134.
mimja, AMG., ‘morrow,’ p. 162, n. 3.
midhuṇā, Ś. ‘pair,’ § 92.
mitten=maṅtreya, § 72.
milāṇa, ‘faded,’ § 57.
misā, ‘shining,’ p. 171, n. missa (M. misa), ‘mixed,’ § 49.
mua, muda, ‘dead,’ § 125.
mua, ‘releases,’ § 130, p. 182,
v. 115.
muaṅga, ‘drum,’ p. 142, n. 7.
mukka, ‘released,’ § 125.
mucei, ‘is released,’ § 135.
mucchha, ‘stunned,’ p. 126, v. 56.
mujjha, ‘is perplexed,’ § 125.
muṇca, muṇcadi, ‘releases,’
§§ 125, 130. Also muṇcadi, § 128 ;
passive muṇcadi, § 135, n.
mūthi, ‘handful,’ p. 114, n. 3.
JM., mutthiga, p. 142, n. 12.
munai, ‘knows,’ Pâli munāti, p.
munāla, ‘lotus fibre,’ § 60.
mutta, ‘urine,’ p. 142, n. 9.
muddha, ‘head,’ declension, § 98,
mulla, ‘value,’ § 50.
muhala, noisy, § 26.
mūlhi, M. = mūl̄ṭa, § 92. [§ 134, 
moṣvaiṣasi, ‘will make release.’
moṣvita, ‘having made to release,’
p. 121 (b).
movvedi, ‘makes release,’ § 128.
moggarā, ‘hammer,’ § 71. Bg.
mugur.
moccham, mocchihimi, ‘I will re-
lease,’ § 134, p. 130, v. 76.
mottam, ‘to release,’ § 136.
mora, ‘peacock,’ § 82, p. 120 (b).
molla, ‘price,’ § 71. H. mol.
mha, ‘we are,’ §§ 30, 132. Also
mho.

R
raa, ‘gratified,’ § 125.
raja, ‘formed,’ p. 141, n. 4.
rakkhãghara, 'prison,' p. 107, n. 7.
racchã, 'highroad,' § 44.
raçñaa, 'jungle,' § 74. Abl. AMg.
raññã, § 92.
raññãdã, =aranyã, p. 78.
raññã, 'by the king,' § 99.
rattim, 'during the night,' p. 99, n. 7.
ramai, 'delights,' § 125.
ramahã, Apã, 'thou' delightful' p. 77.
arastala, 'lower world,' § 9.
rassã, 'ray,' § 47.
ravai, 'weeps,' § 125.
rahassa, 'secret,' § 49.
rãã, 'king,' declension, § 99.
rãã, 'mustard,' p. 119, v. 128.
rãã, 'road,' p. 99, n. 4.
rããsara, 'prince,' p. 156, n. 5.
rãsesi, 'royal sage,' § 80.
riccha, 'bear,' §§ 39, 60.
rítattana, emptiness, p. 124 (h).
riddhi, 'increase,' § 58.
risi=rãsi, § 60. AMg, plur. risao, § 93.
rui, 'weeps,' § 125.
ruia, 'bright,' § 125.
rucca, ruccal, 'is made bright,' § 126, 129.
rujjâ, 'is obstructed,' § 135.
rutthã, 'angered,' § 125.
rambhãi, 'supports,' p. 132, v. 82.
ravai, 'weeps.' Also rovai ; passive ruvai, § 125.
rusai, 'is vexed,' § 125.
rudhira, 'red,' § 13.
ruvã, 'form,' § 17. (M. rã, § 9.)
reõa, M. 'lines,' § 94.
rehai, M. 'shines,' p. 115, v. 4.
roadi, 'weeps,' § 125, p. 111, 7.
rodadi, rovai, ruval, ruvai ; fut., rodissam, roccham, § 134 ; pass., rodidi, § 135 ; inf. rottum, § 136.

L

laõ (S. lâdã), 'creeper,' § 12.
Lacchi=Lakãmi, p. 123 (c).
lâtthi, 'stick,' p. 122 (a) ; p. 121, v. 14.
laõdã, 'taken,' §§ 34, 125 ; inf. laddhum, § 136 ; passive labbhãi, labbhadi, § 134. Also lambhãadi, § 135.
lambira, AMg., 'hanging' p. 78.
lahãi, 'takes,' § 125.
lahãsu, 'take,' p. 107, n. 2.
lahau, 'light,' § 13.
lahum, 'quickly,' p. 103, n. 2.
lahe, 'I take,' âtm, § 115.
alãhem, opt., p. 100, n. 7.
lãkãiya, Mg., 'royal,' § 165, n. 1.
lãûle, Mg., 'palace,' § 82.
lãûte, Mg., =rãjaputra, p. 178, n. 1.
liã, 'attached to,' § 125. Also lîna
litta, ' smeared,' p. 134, n. 3 (Rp).
libbhãi, 'is licked,' § 135.
lihãi, (1) 'licks,' § 126.
(2) 'writes,' p.p.p. lihida. §
'painted,' p. 112, n. 5.
lukka, ' sticking to,' p. 117, v. 49.
luppai, 'is robbed,' § 125.
lekha, 'list,' p. 137, n. 5.
loa, M. 'world,' § 9. Apa. lou. § 73. AMg., JM., logã, § 11 ; loc. logâmsi, § 92.
loadi, Mg., 'shines,' § 129.
lonã, 'salt,' § 75. Sindhi lûnu. H. lûn.
loya, 'plucking out hair,' p. 142, n. n.
loluva, 'greedy,' p. 120 (d), (=lo-
lupa).
lohãra, 'blacksmith,' § 82.
lohida, Mg., 'rolhã,' p. 178, n. 4.

V

va=iva, p. 120, n. 4.
vaasãsa, 'companion,' § 49.
vayãsi, AMg., 'spoke,' p. 157, n. 8.
vayãra, JM., 'story,' p. 135, n. 7.
vafrã, M. 'hostile,' § 61.
vaæ, AMg., 'herd,' p. 162, n. 5.
vâkkalã, 'bark,' § 37.
vâkkhã, 'breast,' p. 113, n. 6.
vagga, 'jumping,' p. 170, n. 5.
vaggarã, AMg., 'crowd,' p. 164, n. 6.
vaçcãi, 'goes,' p. 135, n. 4.
vaçcha, (1) 'child,' § 3 (vatsæa).
(2) 'tree' (wrihea).
(3) 'breast,' =vakkha.
vaçcha, 'girl,' p. 107, n. 4.
vajja, 'adamant,' p. 113, n. 6.
vajjadi, 'wanders,' § 129.
vajjanti, 'is sounded,' p. 142, n. 7.
vajjia, 'excpecting,' p. 96, n. 9.
vājha, ‘victim,’ p. 181, n. 3.
vattādi, ‘twines,’ § 45.
vaṭṭe, opt. of vattādi, § 117.
vaṃṭhida, ‘engaged in,’ § 74.
vaḍa, ‘fig-tree,’ § 15. AMG.,
vaḍha, § 19.
vaḍāśa, ‘flag,’ p. 142, n. 3.
vaḍḍhida, ‘increased,’ pp. 95, 6.
vaṇīja, Apa., ‘trade,’ p. 77.
cf. H. baṭṭi, ‘wick.’
vaṭṭum, ‘to speak,’ § 136.
vaṭṭemāti, ‘I will perform,’ § 134.
vaṭṭhāvāṇaḥ, AMG., ‘birth cerem-
monies,’ p. 140, n. 5.
Vappairā, § 34.
vammanha, M., ‘love,’ § 25,
p. 184, v. 21.
vaṁṟṭha, ‘choicest,’ p. 123 (b).
varisa, ‘rain,’ § 57.
vavadesi, ‘pretending,’ p. 103, n. 5.
vasantāsava, ‘spring-festival,’ § 81.
vasaha, ‘bull,’ § 60.
vasahi, ‘dwellin,g,’ § 19 = vasaśi.
vasa, ‘by force of,’ § 92.
vahai, ‘carries,’ § 125.
vahia, ‘rapturously gazed at,’ p. 16,
n. 6.
vaṅga, bride, § 13; declension,
§ 91.
vāai, ‘blows,’ p. 124 (a) Ś. vāadi.
vāi, M = vāai, § 127.
vaṉu, ‘wind’ declension, § 90.
vaṇḍaṇa, ‘massage,’ p. 170, n. 5.
vaḷāḍādi, ‘is destroyed,’ p. 181;
inf. vāḷāḍēдум, p. 179, n. 3.
vaḥaraṇa, ‘calling,’ p. 113, n. 4.
vaḥaresu, ‘summon,’ p. 152, n. 9.
vāhi, ‘illness,’ p. 141, n. 10.
vi = api, § 3, § 74.
via, ‘like,’ p. 93, n. 5.
viṇgā, ‘pain,’ § 72.
vials, ‘lame,’ p. 100, n. 7.
vialia, M., ‘vanished,’ p. 131, v. 79.
vialida, Ś., p. 109, n. 6.
viṅgaṇa, AMG., ‘bestowed,’ p. 156,
n. 5.
viṅha, ‘learned,’ § 9.
vīoa, ‘separation’ § 9.
vikkaa, ‘sale,’ p. 178, n. 5.
viggaṇa, ‘obstacle,’ § 36.
vighatta, ‘eaten up,’ p. 141, n. 10.
vicchadda, ‘liberality,’ p. 142, n. 8.
vijjula, ‘lightning,’ § 23.
vijjha, ‘wounded,’ p. 124 (a)
Vimjha. § 35.
viḍaḥara (?), p. 152, n. 2.
vidhappai, ‘has arranged,’ § 135.
viṇajjai, ‘is perceived,’ p. 132,
v. 82.
viṇodemi, ‘I divert,’ p. 111, n. 3.
viṇṭata, ‘reported,’ § 125, p. 105,
n. 10.
viṇṇaviṇa, ‘is reported,’ § 125,
p. 107, n. 3.
viṇṇavai, (Ś. viṇṇavedi), ‘re-
ports,’ § 125; inf. viṇṇāduṃ,
p. 106, n. 1; p.p. viṇṇāvida, 105
n. 2.
viṇṇāda, ‘understood,’ § 125.
vippoda, ‘pimple,’ p. 99, n. 11.
vibbhala, ‘agitated,’ § 54.
vimukka, ‘unloosed,’ p. 126, v. 3.
vimhaṇa, ‘astonishment,’ § 47.
vimhaṇijja, AMG., ‘nourishing,
p. 170, n. 7.

vimmharia = visaria, p. 121 (d).
vivajjai, ‘perishes,’ p. 135, n. 3.
vivujhadi, ‘awakes,’ p. 109, n. 7.
visamonhaṇa, ‘dispersing,’ p. 118,
v. 115.
visallai, ‘pointless,’ p. 188, n. 2.
visāma, ‘rest,’ p. 100, n. 7.
vihātthimita, AMG., ‘measure of a
span,’ § 69.
vihāna, ‘manner,’ p. 135, n. 3.
vihādi, ‘shines,’ § 127.
vīṇa, ‘fanning,’ p. 156, n. 5.
vīśam, 'twenty,' § 112.

visamasi, 'takest rest,' p. 117, v. 49.

vīśasadi, 'trusty,' p. 103, n. 4.

vīśaria, 'forgotten,' p. 121 (d).

vīśā=vīśam, § 112.

vīhattha, 'loathsome,' p. 129, v. 75.

vuccei, 'is said,' § 135.

vudgīha, 'grown,' § 55.

vutta, 'finished,' p. 99, n. 11.

vuttanta, 'news,' § 60.

vuttam, 'dawned,' p. 131, v. 80.

vubbhai, 'is carried,' § 135.

vūḍha, 'carried,' § 125.

vūḥa, 'order of battle,' p. 141, n. 4.

veyana, AMg., 'wages,' p. 162, n. 6.


veccham, 'I shall know,' § 134.

veija, 'learned,' § 61.


vedī, 'raised seat,' etc., p. 113, n. 5.

vedissam=veccham, § 134.

verula, 'cat's eye,' § 58.

vehavva, 'widowhood,' p. 130, v. 78.


veccham, 'I will speak,' § 134.

vōjjha, 'to be carried,' § 137.

vodhum, 'to carry,' § 138.

vōttum, 'to speak,' § 138.


M. boliha.


S

sa, (1) 'with,' (sc).

(2) 'own' (sua), p. 107, n. 6.

sa, (Ś. sada. AMg., saya. Mg., sada), 'hundred,' §§ 12, 112, p. 156, n. 4.

saada, 'cart,' (Mg., saala) § 16.

saḍi, 'toy cart,' p. 110, n. 8.

saśa, 'presence,' § 54, n. 7.

sauntalā, p. 100, n. 2.

samlehaṇa, AMg., 'final mortification,' p. 159, n. 6.


sakki, sakkei, 'is able,' p. 135, n. 5.

Sakkada, 'Sanskrit,' § 11.

sakkī, 'able,' § 133.

sakkīra, 'favour,' p. 137, n. 3.

sakkunomi, 'I can,' § 131.


saṃkhassuti, 'mother of pearl,' p. 115, v. 4.


saṃkho, 'shock,' p. 128, v. 3.

saṃghia, 'applied,' p. 128, v. 61.

sacca, 'true,' § 44.

saccaviva, 'verified,' p. 121 (d).

saccāha, 'of the same hue,' p. 114, n. 2.

sajō, AMg.=Sajyotsam, § 104.

sajja, 'ready,' p. 140, 7.

sajjhā, 'practicable,' § 53.

saṃjha, 'twilight,' § 44.

saṅha, 'smooth,' p. 172, n. 5.

saṅḍa, 'made a sign,' p. 130, n. 8.

sannihie, 'in vicinity,' p. 134, n. 5.

satta, (1) 'seven,' (2) 'nature, etc.' (sattva).

sattha, 'troop,' p. 124 (a).

satthia, 'weapon,' p. 152, n. 7.

sāda, Ś., 'hundred.' M. saa, § 12, 112.

sadda, 'sound,' § 34. Pb. sadd.

H. sād.

saddāla, AMg., 'sadavat,' p. 77.


saddavettā, AMg., gerund., p. 148.

saddhasa, 'panic,' p. 96, n. 5.

[śaddhihe, Mg., 'feast,' p. 180, n. 3.

samattapadi, 'in distress,' p. 110, n. 3.

samāva, 'anguish,' p. 95, 3.

sambadhika, 'bitten through,' p. 128, v. 63.

saphala, 'fruitful,' § 5.


sabhāva, 'good nature,' § 34, p. 101, n. 7.

sama, 'contract,' p. 101, n. 10; 'doctrine,' p. 162, n. 2.

samagga, 'complete,' p. 141, n. 3.

samamagaya, AMg., 'provided with,' p. 159, n. 4.

samappida, 'consigned,' p. 96, n. 3; imperat. samappahi, p. 110, n. 5.

samaghata, 'begun,' p. 139, n. 4.

samāne, AMg., pass. part. 'being,' p. 159, n. 3.

[śamālovide, Mg., 'mounted,' p. 179, n. 7.
samāsattha, 'consoled,' § 125.
samuggaa, 'box,' p. 94 n. 6.
samucchida, 'elevated,' § 45.
samudāra, 'address,' p. 101 n. 7.
samudda, 'ocean,' § 45.
samuppajjithā, AmG., 'occurred,' p. 157, n. 2.
samullasanta, 'brilliant,' p. 113, n. 5.
sampaī, JM., 'now,' p. 139, n. 1.
sampadatta, 'bestowed,' p. 137, n. 1.
sampchei, AmG., 'reflects,' p. 164. n. 3; gerund sampcheottā, p. 158, n. 3.
sambhariṇa, 'remembering,' p. 132, v. 84.
sammajja, 'swept,' p. 168, n. 4.
sara, 'autumn,' p. 153, n. 5.
Sarassadi, § 11.
sarisa, 'like,' § 24.
[ṣala, Mg., 'accent,' p. 181, n. 2.
salāhā, 'praise,' § 57.
savaṇa, Apa. = Sraṇaṇa, p. 77.
savaṇa, 'ear,' p. 123. (f).
savatti, 'co-wife,' § 36. H. saut.
Mar. savat.
savara = Sābara, § 18.
savvaṇa, 'all,' § 60. H. sab.
savvaṇṇu, 'omniscient,' § 69.
savvaṇṇaṃ, 'of all,' § 111. AmG. savvesim.
sasahara, 'moon,' p. 124 (g).
sasimūhī, 'moon-faced,' p. 123 (d).
sassirādā, 'loveliness,' p. 113, n. 8.
sahaththa, 'own hand,' § 49.
sahara = saphara, § 13.
sahassa, 'thousand,' § 49.
sahā, Apa., 'nature,' p. 77.
sahāsa, Apa., 'thousand,' p. 77.
sahi, 'friend,' § 13.
sahāsanāma, 'in the evening,' p. 105, n. 3.
sādamaṃ, Ś 'welcome,' § 49. Mg., śadamaṃ, § 11.
[ṣāsla, Mg., 'ocean,' p. 187, n. 6.
sā, 'from his own,' p. 164, n. 7.
sārīkkha, 'like' (M. sāriccha), §§ 40, 66.
Sālavāhana, § 23.
sāhā, 'tells,' § 125; imperat.
sahasu, p. 130, v. 76; gerund.
sāhana, 'praiseworthy,' § 49.
sāhava, 'saint,' § 93.
sī, 'that art,' § 132.
sīyā, AmG., 'may be,' § 133.
sīla, 'jackal,' § 60. H. sīlā.
simha, simgīha, 'lion,' § 65.
sikkhāvaiyā, AmG., 'precept,' p. 157, n. 4.
sikkhida, 'learnt,' § 40.
sijhāi, 'is fulfilled,' § 125; fut.
AmG., p. 150, n. 9.
sīncai, 'pours,' § 125.
sīdā, 'jingle,' p. 125 (d).
sīthā, 'told,' § 125, p. 139, n. 6.
sīniddha, 'sticky,' etc., § 47.
sīneha, 'affection,' § 47. cf. neha.
sūtra, 'sprinkled,' § 125, p. 112, n. 4.
siri, = śrī, § 68.
[śivīla, Mg., 'camp,' p. 186, n. 1.
sīhāla, = Sikkhat, p. 77.
sīla, 'head,' p. 113, n. 1.
sīha, M., 'lion.' cf. simha, § 65.
Apa. sīha, § 73.
sīha, M., 'rum,' p. 122 (c).
(sua, (1) 'heard,' § 125.
(2) 'parrot (śuka).
suṣāi, 'sleeps,' § 132.
(suṣā, 'fragrant,' p. 112, n. 5.
suṣā, 'cleaned,' p. 168, n. 4.
suṣadāva, 'to be slept,' p. 99, n. 7.
suṣka, 'dry,' § 38. Pb. sukkā.
H. sūkха. Bh. śukā.
suṣhāi, 'is purified,' § 125.
suṣṭhā, 'well,' § 38.
suṣaṇāi, 'hears,' § 131. Ś suṇādi, § 132; gerundive suṇidāva, § 137; passive, suṇadi § 135, n.
suṇāi, Apa., 'hears,' p. 77.
[ṣuṇḍikāgāla, Mg., 'grog-shop,' p. 180, n. 3.
suṇa, 'empty,' p. 102, n. 6. Pb.
sunā. H. sūnā.
sunedi, 'hears,' §§ 125, 128, 131.
cf suṇāi.
sutta (1) 'asleep,' §§ 34, 125.
(2) = sītra.
sutta, AmG., 'belt,' p. 171, n. 10.
sudu, Ś , 'heard,' § 125. cf. sua.
suddha, 'purified,' § 125.
sundaraara, 'more beautiful,' p. 121, (a).
sumarana, 'memory,' p. 122, (a).
sumaradi, 'remembers,' § 57.
 Also sumaredi, § 128. (M. bharai, p. 132, v. 84); caus. part. sumarā-vida, p. 101, n. 3.
summai, 'is heard,' § 135 (d).
suvai, 'sleeps,' § 125.
suvahump, 'very much,' p. 135, n. 12.
suvina, 'dream,' p. 140 n. 5.
suvya, 'to-morrow,' § 57.
suvvai, 'is heard,' § 135.
sussūsaisam, 'I shall wait upon,' § 134.
suhaa, 'fortunate,' p. 122, (a).
sūnā, 'spy,' p. 177, n. 6.
štida, JM., sūnīya, 'shown,' p. 140, n. 5.
se, (1) Amg., 'he.' Mg., se, § 109.
(2) 'him,' Amg.
(3) 'his, M., Amg., Š., § 109.
(4) 'her,' Amg., (Mg. se gen.).
(5) 'they, them,' Amg. (Mg. se), § 109.
sea, (1) 'sweat' (śveda)
(2) Amg., sēyā, 'white,' p. 156, n. 5 (śveda).
(3) Amg. sēyam, 'better,' p. 158, n. 2 (śreyās).
sele, 'rock,' p. 121, (b).
schāliš, 'vitex,' p. 106, n. 10.
sō, 'he,' § 108.
soa, (1) 'grief' (śoka).
(2) JM. soya, 'washing,' p. 135, n. 2 (śauca).
soavva=sūnīdavva, § 137.
soun, 'to hear,' § 136, p. 103, v. 2.
sokkha, 'happiness,' § 43.
socca, Amg., 'having heard,' p. 157, n. 8.
sottia=srotiyya, p. 114, n. 8. Mg. sottie, p. 178, n. 3.
sottum, 'to sleep,' § 136.
sodavva=soavva, § 137. [n. 4.
sodhanīa, 'to be purified,' p. 101,
sonma, 'good sir,' §§ 48, 61.
sovai, sovadi, 'sleeps,' § 132.
sovāṇa, 'stairs,' p. 114, n. 5.
sohagga, 'auspicious,' p. 113, n. 4.

H

haa, hada (1) 'struck,' § 125
(2) 'taken,' § 125. cf. hia.
hage, Amg., 'S.,' §§ 11, 107. Apa.
haḥ, § 107.
hattha, 'delighted,' p. 157 n. 8.
hadakka, Mg., 'heart.' p. 182, n. 1.
hanai, 'kills.' § 125.
hatthā, 'hand,' § 38.
haddhi, 'alas,' p. 93, n. 1.
hammā, is killed,' § 135 (d).
harida, 'green,' p. 112, n. 4.
haridum, 'to take,' § 136.
harisa, 'joy,' § 57.
havissadi, 'will be,' § 4. Mg.
haviśṣādi.
hasira, Amg., laughing, p. 78.
hasedi, 'laughs,' § 128.
hia, hīḍa, 'taken,' § 12. cf. haa.
hiān, 'heart.' §§ 9, 60; abl. § 92.
H. hiā.
hiō, 'yesterday,' § 58.
hingula, 'cinnabar,' p. 169, n. 7.
hutta, 'facing,' p. 108 (c) p. 133, v. 85.
huva, M.=hoi.
huvissam (Mg. huvissam), 'I shall be,' § 134.
huā, 'become,' § 125. cf. bhūa.
H. hūa.
hoi, 'becomes,' §§ 4, 129. cf. hu-
vai. Š. bhodi.
houm, 'to be,' p. 121 (e); gerund.
hōuṇa, § 122.
hojha, Amg., 'might be,' § 133.
hottam, 'being,' p. 131, v. 80.
hotthā, Amg., 'was,' p. 156, n. 1.
homi, 'I am,' § 129, hosi, 'thou art.'
hossam=havissam, § 134.
hohii, 'it will be,' § 134.
STUDENTS' BIBLIOGRAPHY.

[This list is intended to assist the student to extending his knowledge of Prakrit, and to serve as a guide to College Libraries.]

Prakrit. A. Grammars, etc.


[Deals with Jain Prakrits, Dramatic Prakrits, Paisācī and Apabhraṃśa. A monument of industry and sound scholarship. A student who has worked through this "Introduction," should be able to make use of this work of reference, without any knowledge of German, by studying the examples given. The book contains an index of more unusual and special forms.]

2. A complete Index to Pischel's Grammar has been published by Don. M. de Zilva Wickremasinghe in the Indian Antiquary. [Is sold separately.]


[As regards the classification of Prakrits, and in some details of derivation this book is no longer up to date. For Jain Māhārāṣṭrī it gives a concise account (in German) of Phonetics and Grammar, 86 pages of Selections, and a Vocabulary (Prakrit-Sanskrit-German). Nos. V. and IX of the Selected Narratives have been annotated and translated in this "Introduction"; also portions of No. III to illustrate Ardha-Māgadhī.]

4. Cowell (Professör E. B.). The Prākṛta-Prakāśa, or the Prākṛt Grammar of Vararuci with the commentary (Manoramā) of Bhāmaha ....with notes, an English Translation and index of Prākṛt words; to which is prefixed a short introduction to Prākṛt Grammar. Second Issue. London, 1868.

[Unfortunately Bhāmaha's commentary on the XIIth Section, which deals with Śaurasenī has been lost, and many of the sūtras are "obscure and corrupt." The corresponding rules in Hemacandra's work are given in an Appendix, "but even these leave many difficulties unexplained." Bhāmaha has sometimes misunderstood Vararuci.]
(5). Hemacandra (vide page 79).

(a) Siddha-hema-candra (Adhyāya VIII deals with Prakrit), edited by Pischel, Parts I and II. Halle, 1877, 1880, with translation and notes. (German.)


[Ārṣa=ĀMg., not as Hœrnle stated=ĀMg.+M.]


(9). Hāla. Saptāśatakam. (Vide p. 73.)

(a) Edited by Weber. Leipzig, 1881.

[Vocabulary in German.]

(b) Kāvyamāḷā Series No. 21. Edited by Durgaprasad and Parab. Bombay, 1889.

[With Sanskrit commentary.]

(10). Setubandha or Rāvaṇavaha. (Vide p. 72.)

(a) Kāvyamāḷā Series No. 47. Edited by Śivadatta and Parab. Bombay, 1895.

[With Sanskrit version and commentary.]

(b) Edited by Siegfried Goldschmidt. Strassburg, 1880.

[With German translation and vocabulary.]


[Bombay Sanskrit Series XXXIV. Revised edition.]

Dramatic Prakrits.

[It is unnecessary to enumerate editions of Sanskrit Plays. Many will be familiar to the student, others he will find in Schuyler’s Bibliography. Very few editions give a correct or consistent Prakrit text. This is mainly due to corruptions in the MSS.]

(12). Karpūramaṇjari of Rājaśekhara.

Critical edition with Vocabulary by Dr. Sten Konow. Translation and Introduction by Prof. C. B. Lanman.
INTRODUCTION TO PRAKRIT.

[Harvard Oriental Series, Vol. 4. This play is also in the K. M. Series No. 4, edited by Durgaprasad and Parab. Bombay, 1887.]

[Follows the Bengal version, edited with a sounder knowledge of Prakrit than Monier Williams’ edition of 1867.]

(Bombay Sanskrit Series).
[Other editions—Stenzler, 1847. Rama Maya Śarma Calcutta, 1829. Hiranand and Parab., 1902. The last has been quoted in the extracts, as it is much used by students. Translation. Dr. A. W. Ryder, Harvard Oriental Series, Vol. 9.]

(15). Ratnāvalī. A second text of this, with a Prakrit-Sanskrit glossary by Capeller, is given in Böhtlingks Chrestomathie, p. 290 ff. St. Petersburg, 1877.

Ardha-Māgadhī.¹


[The first aṅga and the most archaic. Important for prose.]


[Seventh aṅga, contains narratives. Both text and commentary are edited critically.]


¹ The whole of the AMg. canon was published at Bombay some ten years ago.
INTRODUCTION TO PRAKRIT.

Jain Māhārāṣṭrī.

See also No. 3 above, Jacobi.


(24). Kakkuka Inscription. (Extract No. 17, p. 134.)

Jain Śaurasenī.


(27). Davvasamṛgaha of Nemicandra, ed. Sarat Chandra Ghosal, Arrah (India), 1917.


Paiśācī. (Vide p. 68-69.)

Pali.

[It is only necessary to mention a few books useful to the student who does not make a special study of this language.]

Grammars, etc.

(29). Müller, E. A simplified grammar of the Pali language. London, 1884. (Trübner.)

[There is a short grammar by Frankfurter with selections and vocabulary. A better grammar is that of M. Duroisel.]


Texts and Translations.


[With these the student can make a good start without a teacher.]


Old Prākrit.

The material is scattered. For Aśoka’s Edicts the student may consult 34–36.


The first volume of the Corpus Inscriptionum Indicarum. Aśoka’s Edicts edited by Cunningham is difficult to obtain—and needs revision.


(39). Franke (Professor O.) “Pali and Sanskrit,” 1902.

[German. Vide p. 74, n. 2.]

(40). Lüders. “Fragments of two Buddhistic dramas.”

[German. Vide p. 72, p. 78.]

Late Prakrit. Apabhraṃśa.

Hemacandra. Vide No. 5 above.


[A critical edition is needed.]


Modern Languages.


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