

§ 19. Even the Nala, especially in the first chapter, has suffered much from later hands; but on the whole it is one of the least corrupted episodes. Its antiquity is shown by the simplicity of manners implied in its incidents — the prince, for example, cooks his own food, — by the character of Indra (cf. 14<sup>22</sup> n.), and in other ways. See Holtzmann's *Indische Sagen*, Stuttgart, 1854, p. xiv. Bruce has attempted to reject definite passages throughout the poem, and has published, at St. Petersburg in 1862, a text of the Nala, reduced from 983 to 522 distichs.

§ 20. The story begins at iii.53.1 (folio 58 b) of the Bombay edition of 1877, and at iii.2072 of the Calcutta edition of 1834.

§ 21. THE METRE. The stanza (çloka) or distich consists of four octosyllabic verses (pāda). The first and second pādas form together a half-çloka or a line, divided at the middle by the caesura: likewise the third and fourth. The more important rules follow.

a. Odd pādas end usually with a first epitrite, ◡ \_ \_ \_ , or antispast, ◡ \_ \_ ◡ .

b. Even pādas end in a diiambus, ◡ \_ ◡ \_ , or second paeon, ◡ \_ ◡ ◡ .

So the type of the half-çloka is ◡ ◡ ◡ ◡ | ◡ \_ \_ \_ || ◡ ◡ ◡ ◡ | ◡ \_ ◡ \_ . But

c. In no pāda may the syllables 2, 3, 4 form a tribrach, ◡ ◡ ◡ , or anapaest, ◡ ◡ \_ ;

d. Nor, in the even pādas, an amphimacer, \_ ◡ \_ .

#### NOTES TO PAGE 1.

LINE 1. *atha*, see p. 114, s.v. *atha* 3. — *nalopākhyāna-m*, nom.s.n. (see 330) of *nalopākhyāna*: this last is a compound stem, see s.v., p. 180: its analysis is indicated in the manner mentioned at p. 292, paragraph 2, end: the second member is *upākhyāna*, as given in the square brackets, p. 180: its initial, *u*, has evidently combined with the final vowel of the first member to *o*: according to the important rule 127, that final must have been an *a*-vowel (*a* or *ā*), and, since there is no stem *nalā*, the first member must be *nala*: since this logically determines the second member, i.e. distinguishes the 'Nala-episode' from all other episodes, the compound is to be classed as a determinative, see 1262.

2. *brhadagva*, u.f. *brhadagva-s* (175b), nom.s.m. of *brhád-açva*, see s.v., p. 202: as shown in the square brackets, the first member of the cpd is *brhánt*, which, by 1249a, enters into composition in its weak form *brhát*: by the law of regressive assimilation (159, the most important rule of Sanskrit phonetics), the *t* becomes *d*. The combination *brhad-açvā*, with the accent on the ultima, means 'a great horse'; the same

combination, with the accent of the prior member, is a secondary adjective cpd, and means 'having great horses': here the secondary adjective is used as a substantive, '(man) having great horses, i.e. Great-horse': see 1293<sup>2</sup> and cf. the difference between *a great heart* and Bunyan's *Mr. Great-heart*. For the ligature *çv*, see Whitney 13<sup>6</sup>. — *uvāca*, √*vac*, p. 236, perf. act. 3d sing., see 800e. — For the connection of this line with the story, see p. 298, § 10.

3<sup>a</sup>. *āsīd*, u.f. *āsīt*, by the law of regressive assimilation, just mentioned: as was said at p. 290, paragraph 8, the meaning must be sought under √*las*, p. 122: the form is inf. 3d sing., 636. — *rājā*, see p. 290, paragraph 7, and for declension, 424. — *nalo*, u.f. *nala-s*, 175a: declension, 330. Nominatives in *as* are extremely common, and so of course is the change of *as* to *o*. — *nāma*, acc.s.n. (424) of *nāman*, see s.v. 3.

3<sup>b</sup>. *virasena-suto*, u.f. *-suta-s*, 175a: the word is a dependent noun-cpd and = *virasenasya sutas*, see 1264: the stem *virásena* (see s.v.) is itself also a cpd, and of the same kind as *brhád-açva*. — *bali*, see 440.