

tion xxvi. is related. In consequence of a wager with his colleague Āravavarman (52¹), Guṇāḍhya forswears the use of Sanskrit, Prākṛit, and the local vernacular. Since he knows no other language, he is forced to keep silence, and so to give up his position as minister. With two pupils he retires to the Vindhya, and, falling in with a host of Piṇḍakas (vii.26), learns their dialect. In this he addresses Kāṇabhūti, who exists himself at the time as a Piṇḍaka. Kāṇabhūti tells the tales in 'his own dialect' (svabhāṣayā, 53⁴), i.e. Pāṇḍi, to Guṇāḍhya. The hearer writes them down in Pāṇḍi, and with his own blood, since he had no ink by him. Kāṇabhūti is then released.

Guṇāḍhya, in order to "publish the stories to the world," sends the manuscript to Sātavāhana. The king, puffed up by his newly-acquired knowledge of Sanskrit grammar (52²³), rejects the stories on account of their dialect. Guṇāḍhya, overcome with grief, reads aloud to his two pupils six hundred thousand distichs and casts the manuscript, leaf by leaf, into the fire, while the beasts stand about in a circle and listen with tears in their eyes.¹ One hundred thousand couplets Guṇāḍhya keeps, because they especially pleased his pupils. At last the king hears of the strange proceeding, comes, and takes what is left,¹ namely the Bṛhat-kathā. The pupils expounded the poem to the king and he composed the first book or lambaka, called Kathāpiṭha (56¹⁰N.), to serve as a general introduction to the rest, after Guṇāḍhya had ascended to heaven (56⁴), released.²

¹ Compare the stories of Orpheus and of the Sibyl.

² According, then, to Somadeva (and to Kṣemendra, as well, *Ind. Ant.*, i.307), the παράδοσις of the stories is, in turn, from

1. Īva, to
2. Puṣpadanta (= Vararuci, Kātyāyana),
3. Supratika (= Kāṇabhūti),
4. Mālyavānt (= Guṇāḍhya),
5. Sātavāhana, and
6. The world.

NOTES TO PAGE 45.

LINE 2. SELECTION XXII. King Putraka and the seven-league boots. Kathā-sarit-sāgara, Taraṅga iii.45. — Kṣemendra gives the tale in his Bṛhat-kathā-mañjarī, at ii.48. Tawney, i.14, adduces many parallels, among them, Grimm's Fairy Tales, no. 197, The Crystal Ball. See also Jātaka, no. 186 (vol. ii.); transl., i. p. xvi. f.

2-3. See atra 1. — King Putraka's uncles had bribed assassins to kill him. By a greater bribe and a promise to go far away, the king induces the murderers to spare his life: this in explanation of the "meantime," the "promise," the "Vindhya," and the "disgust." — For Putraka, see 17⁹N. — See vṛaj+vi.

4-5. The sense-divisions do not correspond with the metrical divisions here as they do in the Epos. U.f. bhraman ava_āpa asāu -ekatatparāu puruṣāu dvāu; tatas tāu etc. — see iti2.

6. U.f. maya_asura-sutāu āvām sc. svas.

8. 'On account of this (is) our fighting. Who (is) mighty (= proves to be the stronger), he may take it.' — Brockhaus reads tannimittam — against the metre.

9. U.f. etad tad-vacanam . . pra_uvāca.

10. U.f. . . pumsas (394)? tatas sam-avocatām (see vṛvac, and 854 and 847 end).

11. U.f. pari-dhāya ('by putting on') . . ava_āpyate.

12. U.f. yad (162) likhyate: see ya5.

13. See ya5. — 'Is thought of.'

14. avādīt, vṛvad, 898, 899c. Aorists are not very uncommon in this poem, though very few have been met before in this Reader. See 826. — U.f. kim yuddhena? astu ayam paṇas. See lka 1.

15. U.f. sas eva etad (= dhanam) haret (163).

16. See under iti2. — mūdha, 223⁴.

17. U.f. adhy-āśya, ud-apatat vyoma.

19. vṛt+ava, with abl.