

§ 41. THE LITERARY HISTORY of the Indian apologues has often been treated. So by Silvestre de Sacy, Loiseleur Deslongchamps, H. H. Wilson (*Works*, London, 1864, iv. 1-159), Lancereau (in his *Pantchatantra*, Paris, 1871), Max Müller (On the migration of fables, *Chips*, London, 1875, iv. 145-209), Rhys Davids (Introduction to his translation of the *Jātakas*, London, 1880), J. Schoenberg (in the very readable introduction to his German translation of the *Hitopadeśa*, Vienna, 1884). Keith-Falconer's account is on the whole the best (§ 40).

The French translation of the *Hitopadeśa* by É. Lancereau (Paris, Maisonneuve, 1882) is especially useful on account of the full and convenient references to the books where the analogues of the different fables may be found. This book is intended by the citation "Lancereau."

§ 42. EDITIONS AND TRANSLATIONS. The most accessible text edition is that of Professor Peter Peterson (Bombay, Government Central Book Depot, 1887. Price 1 rupee 10 annas). It contains an introduction most helpful for reading the text in course. It forms no. xxxiii of the Bombay Sanskrit Series. The text edition used most often as a standard of reference is that of Schlegel and Lassen (Bonn, 1829).

A literal English version has been given by Fr. Pincott (London, W. H. Allen, 1880). A cheap reprint of Wilkins's translation appeared in Henry Morley's Universal Library (London and New York, Routledge, 1885).

§ 43. METRES. Aside from the common *gloka* — see p. 300, § 21 — there occur in this book several other metres requiring description. The following five are monoschematic — i.e. the stanza consists of one metrical scheme four times repeated. The first two are simple and natural iambic-choriambic rhythms and are common in the *Veda*. The name *vasanta-tilakā* means 'Grace of the spring-time'; *mālinī*, 'Garlanded'; *rathoddhatā* seems to mean 'Car-proud.'

a. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘	jagatī, 22 ¹¹ .
b. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘	triṣṭubh, 26 ¹ .
c. — ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ —	vasanta-tilakā, 18 ¹⁴ , 26 ⁸ .
d. ˘ ˘ ˘ ˘ ˘ ˘ ˘ — ˘ ˘ ˘ ˘ ˘ ˘ —	mālinī, 22 ²² .
e. ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘ ˘	rathoddhatā, 56 ¹¹ .

The *triṣṭubh* is simply a catalectic form of the *jagatī*; but the catalexis gives the new cadence a trochaic effect instead of iambic. The rhythm of the *vasanta-tilakā* is closely analogous to that of the *triṣṭubh*. The *rathoddhatā* is essentially similar to a *jagatī* without its anacrusis.

§ 44. THE *āryā* METRE is based on the number of morae — not on the number of syllables. See Whitney, §§ 76-79. A light syllable counts as one mora; a heavy syllable, as two. In general, the *āryā*-foot consists of four morae. These appear either as two heavy syllables, or with one heavy one at the beginning or at the middle or at the end, or as four light syllables. In each half-stanza, a caesura occurs at the end of the third foot, and the eighth or last foot of each half-stanza is catalectic. The sixth foot of the first half-stanza must be an amphibrach, ˘ — ˘, and that