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ORIGINAL COMMUNICATIONS.

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ART. I.—Two Játakas. The original Páli Text, with an English Translation. By V. Fausboll.

[Read February 17, 1870.]

The two Játakas I here lay before the public contain, as will be seen, two fables which, in the tale that forms the framework of the second book of the Pancatantra, were combined into one. Only the main features, however, are the same, the details differing greatly; and the same is the case in all the other tales which the Játakas have in common with the Pancatantra and the Hitopadeśa. But, as the MSS. of these two works disagree so much that there are almost as many texts as there are MSS. ("ut pene quot codices, tot textus esse dicere possis," Kosegarten, p. vi), new editions of both of them, based on the oldest MSS. that can be found in India, would be of great value; and if once the oldest MS. in existence had been discovered, I should particularly recommend its publication without any alloy from other MSS., that we might be sure we have one clear, self-consistent text. I think that if this had been done, the similarity between the Sinhalese (Páli) and the continental (Sanskrit) fables would appear greater; the Pancatantra being originally, as Prof. Benfey has clearly shown, a Buddhistic work. If we look at the first of the two following fables, it will be seen that the truth to be expounded is the old one, couched by Sallust
(Jugurtha 10), in the words, *concordia parvae res crescut*, *discordia maxumae dilabuntur*, or in modern form: union is strength, disunion weakness. Only the first half of this truth, however, comes clear out in the Pancatantra and the Hitopadeśa; the other half seems, by the combination of our two distinct fables into one, to have been gradually obscured, so as to disappear entirely in the Hitopadeśa in the cardinal verse. In order to make this clearer, I here give the different forms of this verse from our Jātaka, the Mahābhārata, the Pancatantra and the Hitopadeśa in juxtaposition:

**JĀT. 33.**

_Sammodamānā_ gacchanti
jālam ādāya pakkhino,
yadā tvivadiṣaṃtī
tadā ehiṃti me vasam.

**MAHĀBH. 5, 2461.**

_Pāćam ekam ubhāv-etau_
_sahitaṃ harato mama,
yatra vai vivaḍaśhyeto_
tatra me vaṭam eshyataḥ.

**PANCATANTRA, Kosegart. p. 106.**

_Jālam ādāya gacchanti_
_sahasā paxino 'py-ami,_
yāvac ca vivaḍaśhyante_
patishyanti, na samçayah.

**HITOPEDESA, Johnson, p. 10.**

_Samhatās tu haranty-ete_
mama jālam vihaṅgamāh,
yadā tvipatiṣhyanti_
vaṭam eshyanti me tadā.

By this it is easily seen how the original idea has by degrees been mutilated. As Kosegarten has unhappily chosen the reading _sahasā_ for _samhatā_, and consequently the former part of the main idea is lost, so, on the other hand, in the Hitopadeśa, the latter part has disappeared, _nipatiṣhyanti_ having been put in the text instead of _vivaḍaśhyante_, mistakes that arose from the authors' combining the two fables into one, without regard for the latter part of the former fable, according to which the quails _by quarrelling_ fall into the fowler's hands. In conclusion, I may remark that a third more formal expression (_vaṭam eshyanti me tadā_) has been dropped in the Pancatantra, but kept in the three others.

For constituting the text of Jātaka 33 I have only had one MS., the Singhalese one at Copenhagen; I have, therefore, in this Jātaka followed the orthography commonly used in Singhalese MSS. For the Kuruṅga-ātaka, I have had one more, namely, the Burmese MS. at the India Office Library,
which has been mentioned in my “Five Jātakas;” and I have therefore, in the latter Jātaka, followed the common orthography as regards the use of the nasals.

33. Sammodamānajātakam.

Sammodamānā ti.  Īdaṃ Satthā Kapilavatthum upanissāya nigrodhārāme viharanto cumbatākalaham ārabbha katthei. So Kunālajātake āvibhavissati. Tadā pana Satthā nātaka āmantetvā “mahārajāno nātakānam āmṇamaṃṇaṃ viggaho nāma na yutto, tirachānagatāpi pubbe samaggakāle paccāmitte abhībhavītvā yadā vivādam āpanṇa tadā mahāvināsāṃ pattā” ti vatvā nātirājakulehi ayācito stītām āhari:

bahi positabbaṭṭhānaṁ atthi mamāṅe” ti āha. Sākuniko “bhadde, mama amāṅaṁ positabbaṭṭhānaṁ n’ atthi, api ca kho pana te vāṭṭakā samaggā hutvā caranti mayā khittamat-tam jālam ādāya kaṇṭakagumbe khipitvā gacchanti, na kho pana te sabbakālam eva sammodamāna viharissanti, tvam mā cintayi, yadā te vivādam āpajjissanti tadā te sabbe vādāya tava mukham hāsayamāno āgacchissāmīti” vatvā bharīyāya imam gātham āha:

“Sammodamāna gacchanti jālam ādāya pakkhino, yadā te vivadissanti tadā chinti me vasan” ti.


Satthā “evam mahārāja nāṭakānaṁ kalaho nāma na yutto, kalaho vināsamūlaṁ eva hotitī” imam dhammadesanaṁ āha-rītvā anusandhiṁ ghātetoṁ jātakaṁ samodhānesi: Tadā
apanditavat'tako Devadatto aheio pananditavat'tako pana aham eva ti. SammodamanaJatakaṃ.

"Agreeing." This the Master related, while living in the grove of banyan-trees, near Kapilavatthu, in reference to a dispute about wreaths. This (dispute) will appear in the Kunala-Jataka. At that time, namely, the Master admonishing (his) relations (said): Emperors! dispute between relatives mutually is, surely not becoming; even (some) animals which had conquered (their) enemies at the time of concord, when quarrelling, suffered great destruction, (and) so having said, (when) called upon by (his) royal relatives, he told a story:

In (times) past, when Brahmadatta reigned in Baranasi, Bodhisatta, having been born a quail, lived in the wood with an attendance of many thousands of quails. Then a quail-hunter, after going to their dwelling-place, (and) having counterfeited the cry of quails, and seen that they had assembled, threw (his) net over them, (and) after drawing it together at the sides (and) uniting all in one (heap), he filled his basket, went to (his) house, sold them, and (thus) had his livelihood with that money. But one day Bodhisatta said to those quails, "This fowler destroys our kin; I know a means by (employing) which he will not be able to catch us. Henceforth as soon as the net is thrown over us by him, you, having each of you put (his) head into one mesh of the net (and) lifted the net (and) carried (it) to whatever place you choose, cast (it) on a thorn-bush. This being (done) we shall escape each from under his place." (Saying) Very good! they all promised (to do so). The next day when the net had been thrown over (them), then having lifted the net in the way mentioned by Bodhisatta (and) having cast it on a thorn-bush, they themselves fled away from underneath. While the fowler was extricating the net from the bush, it had become dark. He went away empty-handed. From the following day the quails act in the same way. And he until sunset (being busy) extricating the net, without having got anything, goes to (his) house empty-handed. Then his wife,
being angry, said, "You come empty-handed every day; I think that outside (this place) there must be (another) for thy sustenance." The fowler (said), "Dear! there is no other place for my sustenance; those quails indeed live in harmony, (and) taking (away with them) the net (as soon as it is) thrown by me, they cast (it) on a thorn-bush and go (away). But surely they will not always live in harmony. Thou must not grieve. When they fall into disunion, then, having taken them all, I shall come and make your face smile;" (and) thus saying he repeated this stanza to (his) wife:

"(While) agreeing the birds go (away)
carrying off the net,
but when they quarrel
they will then fall into my power."

When a short time had passed, one quail, descending on the pasture-ground, unawares trod on the head of another. The other was angry (and said), "Who trod on my head?" and although the first said, "Be not angry, I trod (on it) unawares," yet he was angry. They, again and again talking (together), quarrelled with each other, saying, "(It is) thou, I suppose, (that) liftest the net." While they were quarrelling, Bodhisatta thought, "For those who quarrel there is no safety, now they will not lift the net, then they will incur great destruction, the fowler will have a (good) chance. I cannot stay in this place (any longer)." So he took his retinue and went elsewhere. But the fowler, after a little while, came and counterfeited the cry of the quails, and when they had assembled he threw the net over (them). Then one quail said, "While lifting the net, the feathers on thy head fell off, now lift (it again)." Another said, "While lifting the net, thy wings on both sides dropped, now lift (it again)." Thus while they were saying, "Lift (the net again)," the fowler threw (his) net, and after uniting all in one (heap), and filling (his) bag, he went home and made (his) wife smile.

The Master (said), "Thus, O Emperor! the dispute of relatives is not becoming, dispute is the root of destruction; (and) so (saying and) having given this moral instruction, he wound up the Játaka by saying: "At that time the unwise
TWO JATAKAS.

quail was Devadatta, but the wise quail I."—The Sammoda-
mána-Birth.

NOTES ON JATAKA 33.

_Nigrodha_, Abhidhán. by Subhúti, vv. 551, 1042; in Sanscritis-
yagrodha, ficus religiosa. In J. Lindley’s “A Natural System of
Botany,” 2 Edit. p. 177, we read the following passage: “The cele-
brated banyan-tree of India is Ficus religiosa. Prince Maximilian,
of Wied Neuwied, says that the colossal wild fig-trees are one of
the most grateful presents of nature to hot countries; the shade of
such a magnificent tree refreshes the traveller when he reposes
under its incredibly wide-spreading branches, with their dark green
shining foliage. The fig-trees of all hot countries have generally
very thick trunks, with extremely strong boughs, and a prodigious
crown.” That _cumbáta_ means a _wreath_ may be seen from J. 471,
where we find the following passage: “sá tesam gatakále náná-
puppháni gahetvá pupphacumbátagaṃ katvá,” etc. The word is
still preserved in the Mháráthí, where _cumbala_ or _cumbála_ means
a circle or ring of cloth, to be put on the head under a load to be
carried; see Molesworth. _Tiracchána_ (from _tiraçca_ + _ana_), an ani-
_Vattaka_, S. vartaka, a sort of quail, Wilson. _Vassita_, S. váçita,
Abhidhán. v. 130. _Madd_, S. mard (mrd); see Böhl. and Roth’s
S. W. _Pacchi_ means, according to Abhidhán. v. 524. a _basket_.
I am at a loss to find a corresponding Sanscrit word. In elucidation
thereof, I quote the following passages, Jätaka 78: mahájano pachi-
pasibbakádini gahetvá gehadváre sannipati. J. 368: atite BÁrána-
siyan Brahmatte rajjam kárente Bodhisatto párapayoniyaṃ nibbat-
titvá BÁránasí-setthi mahánase nlapacchiyam vasati. J. 381:
kappásakhettato pacchipúram kappásam ádáya. J. 5: handa dání
tvam eva saláká deñnti salákápaccchim adámsu. _Vikkítvá_, one
would expect vikkítvá, but it is almost always written with a
short i, so I dare not alter it. _Múla_, Abhidhán. vv. 471, 851.
_Jwıkam_, the MS. reads _jvítam_. _Kappeti_, from kapp, S. kalp
(kírp), Clough, Páli Verbs, p. 4. _Sakkhiṣati_, the future tense of _sak_,
S. çak; see “Five Ját.” p. 27. _Gumba_, Abhidhán. vv. 550, 861,
21. Upári _jále_ khitte, so I have corrected in accordance with the
above phrase: upári jále khitattamotte; the MS. has jálamkhitte,
perhaps it would also do to alter this only to jálandhítte. _Punadiva-
sato patṭháya_, etc., there must here be some corruption of the text.
I suppose, as Prof. Westerg has suggested to me, that the words I
have put between brackets have been repeated by a mistake of the transcribers. Sammodamändá, rejoicing together, agreeing, living in harmony; compare Burnouf's Lotus, p. 316, where sammodamánda is explained by avivadamánda, not disputing, not quarrelling. In elucidation of these two verbs, I quote the following verses from J. 467:

Icc-eva phandano īsam
iso ca pana phandanam
aṁñamamīṁmāṁ vivádaṇa
aṁñamamīṁmāṁ aghátayum.
Evaṁ eva manussasu
vivádo yattha jáyati
mayúranaceṣam naccanti
yatthá ne isaphandaná.
Taṁ vo vadaṁi bhaddam vo,
yávant' ettha samágatá
sammodatha má vivaditha
má hotha isaphandaná.

Sabbváddáya, I suppose, must be dissolved into sabbe eva ádáya, and therefore written sabbe vádáya, as the commentary has te gahetvá. Ehiṁti, see Dhammadāpaṁ, p. 369. Katipáha, see “Five Ját.” p. 26. Vivádaṇe, I think the transcriber must here have made a mistake, and that we are to read: vivádaṇesu. Sotthi, see Dhp.p. 363. Bhariyāṁ hásayamáno, the MS. has hásamáno. Mahárdáya I suppose to be a mistake of the transcriber, instead of mahárdájáno, as at the beginning of the Játaka. Anusánḍám ghaṭetvá occurs often at the end of a story in the same connexion as here, but as yet I have not been able to make out the meaning of this phrase. I suppose, however, it means something like making application, bringing the story told to bear upon the then existing circumstances. Samoddhánesi, see “Five Ját.” p. 30.

201. Kurungamigajátakam.

Ingha vaddhāmahayaṁ pásan ti. Ītám Satthá Velucane viharanto Devadattam árabbha kathesi. Tadá hi Satthá “Devadatto vadháya parisakkhati” sutvá “na bhikkhave idán’ eva Devadatto mayham vadháya parisakkati, pubbe pi parisakkati yeyá” ti vatvá atítaṁ áhari:

1. “Iṅgha vaddhamayaṃ pāsam
   chinda dantehi kacchapa.
   Aham tathā karissāmi
   yathā n’ ehi ti luddako” ti.
Kacchapo cammavarattāṃ khādītuṃ ārabhi. Satapatto lud-
dassa vasaṅgāmaṃ gato. Luddo pacusakāle yeva sattim gahevā nikkhami. Sakuno tassa nikkhamaṅgāvaṃ śāvatvā vassitvā pakkhe pappothēvā tam puredvārena nikkhamaṃ tām mukhe pahari. Luddo “kālakannisakunen’ amhi pahato” ti nivattitvā thokam sayitvā puna sattim gahevā utthāsi. Sakuno “ayaṃ pāṭhamāṃ puredvārena nikkhanto, idāni pacchimadvārena nikkhamaḷissatiti” śāvatvā gantvā pacchima-
gehe nisidi. Luddo pi “puredvārena me nikkhamaṅgāna kālakannisakunen diṇṭho, idāni pacchimadvārena nikkhamaḷissā-
miti” pacchimadvārena nikkhami. Sakuno puna vassitvā
gantvā mukhe pahari. Luddo puna pi kālakannisakunena pahaṭo “na me esa nikkhamaṅgam detiti” nivattitvā yāva arunugamanā sajītvā arunāvelāya sattim gahevā nikkhami. Sakuno vegena gantvā “luddo āgacchati” Bodhisattassa kathesi. Tasmim khaṇe kacchapena ekam eva vaddhaṃ thap-
etvā sesavaratā khādīṭā honti. Dantā pan’ asa patañkā-
rappattā jātā, mukham lohitamakkhitaṃ. Bodhisatto ludda-
puttam sattim gahetva asanivegana agacchantam disva tam
beddham chinditva vanam pavis. Sakuno rukhagge nisidi-
Kacchapo pana dubbalattat tath' eva nipajji. Ludoo kaccha-
pam pasibbake pakkhipitva ekasmim khaneke laggessi. Bod-
hisatto nivattitva olokento kacchapassa gahitabhaam flatv-
"sahayassa jivitadanaam dassamiti" dubbalo viya hutvva lud-
dassa attanaam dassesi. So "dubbalo esa bhaviissati, maressami
naw" ti sattim adaya anubandhi. Bodhisatto natidure nac-
sanne gacchonto tam adaya aranham pavis, duraam gatabha-
avam flatv padam vañctev ajanena maggena vatavegena gantva
siingena passibbakaam ukkhipitva bhumiyaam patetva phaletv-
kaachapam nihari. Satapatto pi rukkh' otari. Bodhisatto
dvinnam pi ovadaam dadamaano "aham tumhe nissaya jivitaam
labhim, tumhehi pi sahayassa kattabbaam mayham katam,
idani ludo agantva tumhe ganheyya, tasma samma satapatta
tvaam attano puttake gahetva ajanaththa yahi, tvaam hi samma
kaachapa udakaam pavis" ti aha. Te tath' akamisu. Satth'ah
abhisambuddho hutvva dutiyam gatham aha:

2. Kacchapo pavis varam,
kuruugno pavis vanam,
satapatto dumaggamha
dure putte apanayiti.

Tattha apanayiti apanayi, gahetvam agamasi. Ludoo tam
thanam agantva kañci apassitva chinnapasibbakam gahetvam
domanassapatto attano geham agamasi. Te pi tayo sahayva
yangajivaam vissasaam acohinditva yathakammam gata.

Satth' imam desanam sharitva jatakaam samodhanaesi:
"Tadu ludo Devadatto aho, satapatto Sariputto, kacchapo
Moggallano, kuruugamigo pana aham eva" ti. Kuruugami-
gajatakaam.

"Therefore the leathern trap." This the Master related,
while living at Veluvana, in reference to Devadatta. For at
that time the Master, having heard that Devadatta en-
deavoured to kill (him, said,) bhikkhus, not only now Deva-
datta endeavours to kill me, (but) also formerly he en-
deavoured (to do so, and) so having said he told a story:

In (times) past, while Brahmadatta reigned in Bárānasī,
Bodhisatta, having become a Kurunga-deer, took up (his) abode in the wood, in a thicket not far from a lake. At the top of a tree not far from that lake sat a Woodpecker, and in the lake there lived a Tortoise. Thus those three companions lived pleasantly together. Then a Deer-hunter, roaming in the wood, having seen Bodhisatta's footmarks near a water-pool, (and) having placed a trap made of leather (thongs, and as strong) as an iron-chain, went (his way). Bodhisatta, having come to drink water, (and being) caught in the trap during the first watch (of the night), shrieked (frantically) as a prisoner. At his shriek the Woodpecker, coming down from the top of the tree, and the Tortoise out of the water, consulted (together, saying) what is to be done? Then the Woodpecker, addressing the Tortoise (said), "Friend, you have teeth, cut this trap; I will go and manage (it so) that he shall not come; thus by the efforts made by us two our companion will obtain life;" (and) explaining this matter (he) pronounced the first stanza:

1. "Therefore the leathern trap
   Cut with thy teeth, O Tortoise!
   I will manage (it) so
   That the Hunter shall not come."

The Tortoise began to gnaw at the leather-thongs. The Woodpecker went to the village where the Hunter dwelt. The Hunter at dawn, having taken (his) hunting-knife, went out. The Bird, perceiving that he was about to go out, shrieked aloud, shaking (his) wings, and struck him in the face when he was going out at the front-door. The Hunter (said to himself), "I have been struck by a bird of bad omen," (and) so (saying) he returned, lay down a little (while), and then got up again and took (his) knife. The Bird (thought), "this (man) went out the first (time) by the front-door, now he will go out by the back-door," (and) seeing this he went and sat down at the back-door. But the Hunter thought, "when I went out by the front-door, I saw a bird of bad omen, now I will go out at the back-door," (and) so (thinking) he went out by the back-door. The Bird again shrieking aloud went and struck (him) in the face. The
Hunter, again struck by the bird of bad omen, (thought), "this (bird) will not allow me to go out," (and) so returning he lay down until daybreak, and (then) at the dawn of morning took (his) knife and went out. The Bird went away hastily, and told Bodhisattva that the Hunter was coming. At this moment, with the exception of one thong, the other thongs had been cut by the Tortoise. But his teeth looked as if they were going to fall out, (and his) mouth was soiled with blood. Bodhisattva, seeing that the Hunter had taken (his) knife, and was coming on with the speed of lightning, burst that thong and entered the wood. The Bird (now) set himself on the top of a tree. But the Tortoise from weakness lay down there. The Hunter, after throwing the Tortoise into (his) bag, fastened (it) to a post. Bodhisattva, on (his) return, seeing (what had taken place) and knowing that the Tortoise had been caught (thought), "I will preserve (my) companion's life," (and) so, feigning to be weak, he appeared before the Hunter. He (thought), "this (deer) must be weak, I will kill him," (and) so, taking (his) knife, he followed (him). Bodhisattva, neither going very far (away) nor very near, entered the wood, taking him (with him). (But) when he knew that he had gone a great distance he changed his pace and went (back) with the rapidity of the wind another way, (and) when he had thrown up the bag into the air, with (his) horn, and let it fall and be torn on the ground, he drew out the Tortoise. The Woodpecker descended from the tree. (Then) Bodhisattva said admonishingly to the two (others), "I got life through you; by you has been done unto me what ought to be done to a companion; now when the Hunter comes he will seize you, therefore, friend Woodpecker! take your children and go to another (place), and you, friend Tortoise! go into the water." They did so. The Master having become enlightened, pronounced the second stanza:

2. "The Tortoise went into the water,
   The Deer entered the wood,
   The Woodpecker from the top of the tree
   Carried (his) children far away."
The Hunter coming (back) to that place, (and) not seeing any one, took (his) torn sack and went to his house, seized with distress. The three companions, on the other hand, without breaking off (their mutual) confidence during life, (at last) passed (away) according to (their) deeds.

The Master having given this moral instruction, wound up the Jātaka thus: "At that time the Hunter was Devadatta, the Woodpecker Sāriputta, the Tortoise Moggallāna, but the Kurunga-deer (was) myself." The Kurungadeer-Birth.

NOTES ON JĀTAKA 201.

Iṣṭha, see Abhidhān. v. 1157 (codane) and Clough's Pali Gram. p. 72. Vaddha, S. vārdhra. Parinakkaiti, compare Dhammapadam p. 331. Kuruṇa, S. kuraṇa. Gumba, see note on Jāt. 33. Satapatta, S. cātapatra. Luddaka, see Five Jāt. p. 38. Padavalaṇja I think to be the correctest form of this word, but it is sometimes written padavalaṇja, compare Preface to Dhp. p. viii.; in this place B has valaṇca, and C valaṇcha. I consider valaṇja identical with S. vyaṇja-na. Nīgāla, S. nigaḍa, Abhidhān. v. 364. Oddetevā, I am not sure to which Sanscrit root this verb is to be referred, but I suppose it is connected with yaud; it seems to mean: to construct or to place. Baddha, bound, or can it mean: strong, vehement? Samma, see Five Jāt. p. 37. Āṭṭhi, see Dhp. p. 259. Ehi, see Dhp. p. 369. Paschina, S. pratyūṣa. Satti, Abhidhān. vv. 392, 394, 1050 S. cakti. Vassitvā, Gerund of vā, S. vā. Pappothetvā, Gerund of puṭh, S. sphut; B reads pappotētvā. Khāḍita, Pañcatantra (Kosegarten p. 144, 14), has khaṇḍita. Baddha, S. badhra; B reads bandhanam. Pasibbaka, see Dhp. p. 268, and Böhtl. and Roth's S. W. Khāṇu means, according to Clough's Singh. Dict., the trunk of a lopped tree; a pillar, a post; compare khānum, having pillars, Clough's Pali Gram. p. 24. Khāṇuka is sometimes written khānuka; I cannot trace the word in Sanscrit. Laggosi, see Five Jāt. p. 37. Anubandh, see Böhtl. and Roth's S. W. Padam vaṇcetoḍ is a strange expression, which I don't quite understand. Ovāda, Abhidhān. v. 354; S. avavāda or apavāda. Tvaṁ hi, so both MSS., but I suppose hi is a corruption for pi.